

Cambridge University Press  
978-0-521-84449-9 - The Cambridge Introduction to Theatre Directing  
Christopher Innes and Maria Shevtsova  
Frontmatter  
[More information](#)

---

*The Cambridge Introduction to  
Theatre Directing*

This *Introduction* is an exciting journey through the different styles of theatre that twentieth-century and contemporary directors have created. It discusses artistic and political values, rehearsal methods and the diverging relationships with actors, designers, other collaborators and audiences, and treatment of dramatic material. Offering a compelling analysis of theatre practice, Christopher Innes and Maria Shevtsova explore the different rehearsal and staging principles and methods of such earlier groundbreaking figures as Stanislavsky, Meyerhold and Brecht, revising standard perspectives on their work. The authors analyse, as well, a diverse range of innovative contemporary directors, including Ariane Mnouchkine, Elizabeth LeCompte, Peter Sellars, Robert Wilson, Thomas Ostermeier and Oskaras Korsunovas, among many others. While tracing the different roots of directorial practices across time and space, and discussing their artistic, cultural and political significance, the authors provide key examples of the major directorial approaches and reveal comprehensive patterns in the craft of directing and the influence and collaborative relations of directors.

CHRISTOPHER INNES is Distinguished Research Professor at York University, Toronto, and Research Professor at Copenhagen University.

MARIA SHEVTSOVA is Professor of Drama and Theatre Arts at Goldsmiths, University of London.

Cambridge University Press

978-0-521-84449-9 - The Cambridge Introduction to Theatre Directing

Christopher Innes and Maria Shevtsova

Frontmatter

[More information](#)

---

Cambridge University Press

978-0-521-84449-9 - The Cambridge Introduction to Theatre Directing

Christopher Innes and Maria Shevtsova

Frontmatter

[More information](#)

# The Cambridge Introduction to Theatre Directing

---

CHRISTOPHER INNES  
MARIA SHEVTSOVA



CAMBRIDGE  
UNIVERSITY PRESS

Cambridge University Press  
 978-0-521-84449-9 - The Cambridge Introduction to Theatre Directing  
 Christopher Innes and Maria Shevtsova  
 Frontmatter  
[More information](#)

## CAMBRIDGE UNIVERSITY PRESS

University Printing House, Cambridge CB2 8BS, United Kingdom

Cambridge University Press is part of the University of Cambridge.

It furthers the University's mission by disseminating knowledge in the pursuit of education, learning and research at the highest international levels of excellence.

[www.cambridge.org](http://www.cambridge.org)

Information on this title: [www.cambridge.org/9780521844499](http://www.cambridge.org/9780521844499)

© Cambridge University Press 2013

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 2013

Reprinted 2015

Printed in the United Kingdom by Clays, St Ives plc.

*A catalogue record for this publication is available from the British Library*

*Library of Congress Cataloguing in Publication data*

Innes, Christopher, 1941–

The Cambridge introduction to theatre directing / Christopher Innes, Maria Shevtsova.  
 pages cm. – (Cambridge introductions to literature)

Includes bibliographical references and index.

ISBN 978-0-521-84449-9 (hardback) – ISBN 978-0-521-60622-6 (paperback)

1. Theater – Production and direction. 2. Theater – Production and direction – History – 20th century. 3. Theatrical producers and directors. I. Shevtsova, Maria. II. Title.  
 PN2053.I525 2013

792.02/33–dc23 2012034004

ISBN 978-0-521-84449-9 Hardback

ISBN 978-0-521-60622-6 Paperback

Cambridge University Press has no responsibility for the persistence or accuracy of URLs for external or third-party internet websites referred to in this publication, and does not guarantee that any content on such websites is, or will remain, accurate or appropriate.

## Contents

<i>List of illustrations</i>	<i>page</i> ix
<i>Acknowledgements</i>	x
<b>Introduction</b>	1
<b>Chapter 1 Traditional staging and the evolution of the director</b>	6
Classical Greek theatre; director as choreographer	7
From Greece to Classical Rome	9
Medieval European staging	11
Playwright-managers: Renaissance and early seventeenth-century theatre	14
The seventeenth and eighteenth centuries: Enlightenment and the actor-manager	18
Introducing scenery: Philip Jacques de Louthembourg	23
Henry Irving: the nineteenth-century actor-manager	25
The transition from traditional staging	27
The German stage and the function of the <i>Intendant</i>	30
The critic as director: Gotthold Lessing at the Hamburg Nationaltheater	32
<b>Chapter 2 The rise of the modern director</b>	36
The Meiningen Players and the conditions for naturalism	36
The Meiningen influence	39
The theory of naturalism: Emile Zola	41
The naturalistic director: André Antoine and the Théâtre Libre	44
Symbolist theatre: a call for directorial vision	50
	v

vi	<i>Contents</i>	
	Richard Wagner: total theatre	54
	Adolphe Appia: lighting and space	56
	Gordon Craig, Adolphe Appia and the theory of directing	60
	Stanislavsky and psychological realism	62
	<i>The Seagull</i>	68
	Acting 'with the body'	74
	<b>Chapter 3 Directors of theatricality</b>	77
	Vsevolod Meyerhold: <i>commedia dell'arte</i> to biomechanics	77
	Theatricality, stylization and the grotesque	78
	The director as engineer: constructivism and biomechanics	83
	Aleksandr Tairov: aestheticized theatricalization	86
	Yevgeny Vakhtangov: 'festivity' and spectacle	90
	Revisiting Meyerhold: Valery Fokin	94
	The politics of theatricality: Ariane Mnouchkine 'Masters'	96
	Theatricality, metaphor and the 'East'	99
	Directing in a collectivity of equals	101
	Frank Castorf and Thomas Ostermeier: theatricality and violence	105
	Eastern European directors: theatricality as resistance	111
	<b>Chapter 4 Epic theatre directors</b>	116
	Erwin Piscator's political theatre	117
	Political staging: Piscator's <i>Rasputin</i>	120
	Film and stage	122
	Political directing: the Piscator approach	124
	The <i>Rasputin</i> production: a model for epic theatre	125
	Documentary theatre	127
	Bertolt Brecht's epic theatre	128
	Epic theatre and cabaret	130
	Developing an epic style of staging and directing	131
	Directing epic theatre: <i>Mother Courage</i>	134
	The influence of epic theatre	139
	Heiner Müller and post-Brechtian epic theatre	140
	Postmodern epic directing: Roberto Ciulli	143

	<i>Contents</i>	vii
<b>Chapter 5 Total theatre: the director as auteur</b>		147
Gordon Craig and the Artist of the Theatre		147
Max Reinhardt: the 'Director's Book'		150
Combining directorial methods: Norman Bel Geddes		152
Peter Brook: collective creation versus directorial vision		154
Robert Wilson: the 'Visual Book'		161
Robert Lepage: cinematic self-directing		167
Total theatre and directing opera: Robert Wilson, Robert Lepage, Peter Sellars		172
Visual stylization as musical context: Robert Wilson		173
Cinematic and mechanistic deconstructions of opera: Robert Lepage		175
Conceptual politics: Peter Sellars		177
Sound and space: Christoph Marthaler		181
<b>Chapter 6 Directors of ensemble theatre</b>		185
Giorgio Strehler, Peter Stein, Peter Brook		186
Three versions of <i>The Cherry Orchard</i>		189
Lev Dodin and Anatoli Vassiliev: continuing Stanislavsky's principles		198
Dodin – director-pedagogue		199
Vassiliev's laboratory		204
Katie Mitchell and Declan Donnellan: adapting Russian ideals of ensemble		209
<b>Chapter 7 Directors, collaboration and improvisation</b>		218
Theory and politics of improvisation		218
Physical theatre: Simon McBurney		220
The Wooster Group: media(ted) improvisations		225
The paradox of improvisation: Jerzy Grotowski and Eugenio Barba		229
The Grotowski paradigm		229
Eugenio Barba: improvisation and 'dramaturgies'		235
Włodzimierz Staniewski (Gardzienice); Anna Zubrzycki and Grzegorz Bral (Song of the Goat)		241

Cambridge University Press  
978-0-521-84449-9 - The Cambridge Introduction to Theatre Directing  
Christopher Innes and Maria Shevtsova  
Frontmatter  
[More information](#)

---

viii	<i>Contents</i>	
	Musicality	244
	Jaroslaw Fret (Teatr ZAR): choral collaboration	246
	<i>Notes</i>	253
	<i>Select bibliography</i>	269
	<i>Index</i>	276



## Illustrations

1 The Classical Greek Theatre	page 9
2 <i>La terre</i> , Act II, Théâtre Antoine. <i>Le Théâtre</i> . 90, Sept. 1902	45
3 <i>The Seagull</i> . Photo Scherer and Nabholz, Moscow, 1905. Laurence Senelick Collection	73
4 <i>The Shipwrecked of Mad Hope</i> , 2010. Photo © Michèle Laurent	104
5 <i>The Gambler</i> , 2011. Photo © Thomas Aurin	109
6 <i>Hamlet</i> , 2008. Photo © Dmitrij Matvejev	114
7 <i>Rasputin</i> , 1927	121
8 <i>Mother Courage</i> , 1949. <i>Modellbuch</i>	138
9 <i>Danton's Death</i> , Act I, 2004. Photo © A. Köhring	145
10 <i>Peer Gynt</i> , 2005. Photo © Lesley Leslie-Spinks	166
11 <i>Elsineur/Elsinore</i> , 1996. Photo © Emmanuel Valette	169
12 <i>Doctor Atomic</i> , Act II, 2005. Photo © Terry McCarthy	180
13 <i>A Magic Flute</i> , 2010. Photo © Pascal Victor	197
14 <i>The Three Sisters</i> , 2010. Photo © Viktor Vasilyev	202
15 <i>Six Characters in Search of an Author</i> , 1987. Photo Aleksandr Rysov © School of Dramatic Art	208
16 <i>Mnemonic</i> , 2002. Photo © Sarah Ainsley	222
17 <i>Akropolis</i> , 1962. Photo Grotowski Institute	232
18 <i>Anhelli: The Calling</i> , 2009. Photo © Irena Lipinska and the Grotowski Institute	251

## *Acknowledgements*

The authors and publishers acknowledge the following sources of copyright material and are grateful for the permissions granted. While every effort has been made, it has not always been possible to identify the sources of all material used, or to trace all copyright holders. If any omissions are brought to our notice, we will be happy to include the appropriate acknowledgements on reprinting.

The authors wish to thank the photographers listed separately for their kind and most generous permission to publish the photographs selected for this book: figure 4 courtesy of Michèle Laurent, figure 5 courtesy of Thomas Aurin, figure 6 courtesy of Dmitrij Matvejev, figure 9 courtesy of A. Köhring © Theater an der Ruhr, figure 10 courtesy of Lesley Leslie-Spinks, figure 11 courtesy of Emmanuel Valette, figure 12 courtesy of Terry McCarthy, figure 13 courtesy of Pascal Victor, figure 14 courtesy of Viktor Vasilyev, figure 15 courtesy of Aleksandr Rysov © School of Dramatic Art, figure 16 courtesy of Sarah Ainsley, figure 17 courtesy of the Grotowski Institute, figure 18 courtesy of Irena Lipinska and the Grotowski Institute.

We wish also to thank Peter Sellars, Simon McBurney and Ariane Mnouchkine and the Théâtre du Soleil, and especially Franck Pendino and Charles-Henri Bradier; Audra Zukaityte and Agne Li of the OKT/Vilnius City Theatre; Judith Heider-Keßler and Helmut Schäfer of the Theater an der Ruhr; Dina Dodina at the Maly Drama Theatre in St Petersburg; and Anatoli Vassiliev and the School of Dramatic Art, as well as Aleksandr Shaposhnikov for his help in tracking down pictures. The contributions of Nicole Konstantinou and Barbara Shultz at the Volksbühne in Berlin have been precious, as has that of Johanna Lühr at the Schaubühne, also in Berlin; and many thanks to Thomas Irmer for his generosity. We are indebted to Eugenio Barba and the Odin Teatret, and to Magdalena Madra and the Grotowski Institute in Wroclaw. Thank you also Philippa Burt, Christina Korte, Sherena Aruldson and Sasha Shevtsova.

In addition, Christopher Innes would like to thank Lepage's associates at Ex Machina and McBurney's staff at Complicite, and particularly the director Peter Sellars, for their help with material for this book. He is also grateful to acknowledge the Canada Research Chair program, for enabling this research

Cambridge University Press  
978-0-521-84449-9 - The Cambridge Introduction to Theatre Directing  
Christopher Innes and Maria Shevtsova  
Frontmatter  
[More information](#)

---

*Acknowledgements* xi

in terms of both funding and time. Maria Shevtsova, Fellow at the Research Centre, 'Interweaving Performance Cultures' at the Freie Universität in Berlin, wishes to thank the Centre for providing her with wonderful working conditions in which to write several sections of this book. The staff of this Centre which includes several angels without wings, has been admirable in its hospitable attention.