

Contents

<i>List of illustrations</i>	<i>page</i> ix
<i>Acknowledgements</i>	x
Introduction	1
Chapter 1 Traditional staging and the evolution of the director	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
Chapter 2 The rise of the modern director	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

Cambridge University Press

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

Christopher Innes and Maria Shevtsova

Table of Contents

[More information](#)

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
	Chapter 3 Directors of theatricality	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
	Chapter 4 Epic theatre directors	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

Cambridge University Press

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

Christopher Innes and Maria Shevtsova

Table of Contents

[More information](#)

	<i>Contents</i>	vii
Chapter 5 Total theatre: the director as <i>auteur</i>		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
Chapter 6 Directors of ensemble theatre		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
Chapter 7 Directors, collaboration and improvisation		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
Table of Contents
[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