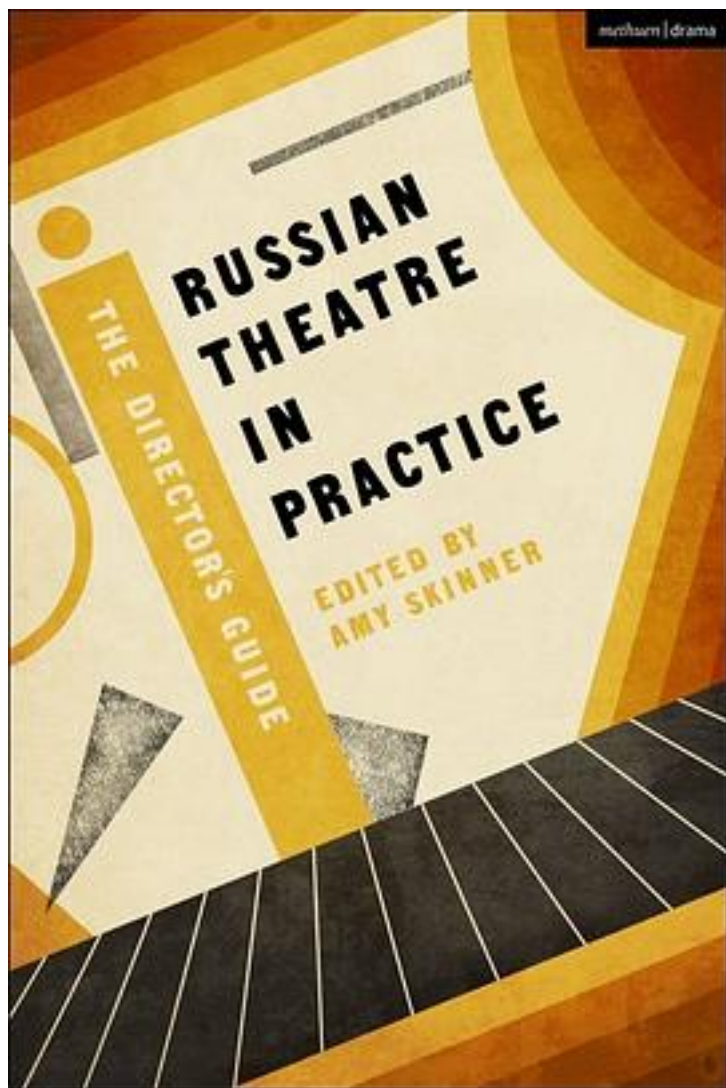


Russian Theatre in Practice



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Amidst the turmoil of political revolution, the stage directors of twentieth-century Russia rewrote the rules of theatre making. From realism to the avant-garde, politics to postmodernism, and revolution to repression, these practitioners shaped perceptions of theatre direction across the world.

This edited volume introduces students and practitioners alike to the innovations of Russia's directors, from Konstantin Stanislavsky and Vsevolod Meyerhold to Anatoly Efros, Oleg Efremov and Genrietta Ianovskaia. Strongly practical in its approach, *Russian Theatre in Practice: The Director's Guide* equips readers with an understanding of the varying approaches of each director, as well as the opportunity to participate and explore their ideas in practice.

The full range of the director's role is covered, including work on text, rehearsal technique, space and proxemics, audience theory and characterization. Each chapter focuses on one director, exploring their historical context, and combining an examination of their directing theory and technique with practical exercises for use in classroom or rehearsal settings.

Through their ground-breaking ideas and techniques, Russia's directors still demand our attention, and in this volume they come to life as a powerful resource for today's theatre makers.

作者介绍:

Dr Amy Skinner is Lecturer in Drama and Theatre Practice at the University of Hull, UK. Her work focuses on the reception of Soviet Drama and Theatre in contemporary Britain, using both theoretical and practical models to explore points of connection between the two cultures. She is a contributor to *Russians in Britain* (ed. Jonathan Pitches, 2011).

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标签

戏剧

剧场研究

评论

除每章根据不同导演提供训练素材外，最大的价值是发掘了在苏俄以外名不见经传的女导演，像导演木偶剧、把木偶视为活人的Simonovich-Efimova；儿童剧院的创始人、以改编神话故事见长、坚信儿童剧的政治意义的萨茨；改编并搬演布尔加科夫的《狗心》，与舞台设计形成辩证互动、卡马·金卡斯的太太Genrietta Ianovskaia。有一章写到了前莫艺总导演、希望演员和观众通过共情来交流的叶甫列莫夫。谢弗索娃仔细对比《海鸥》、《樱桃园》剧本原文和斯坦尼的导演手记与舞台本，以显示斯氏如何将文本视觉化，发掘台词背后的动作；梅耶荷德一篇从线条的视角探讨布景、演员身体及灯光何以在梅氏剧场中形成互动；塔伊罗夫倾心英美戏剧、艾弗洛斯的行动分析法。写得最好的一篇是车尔卡斯基写他老师Sulimov的导演训练班。

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书评

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