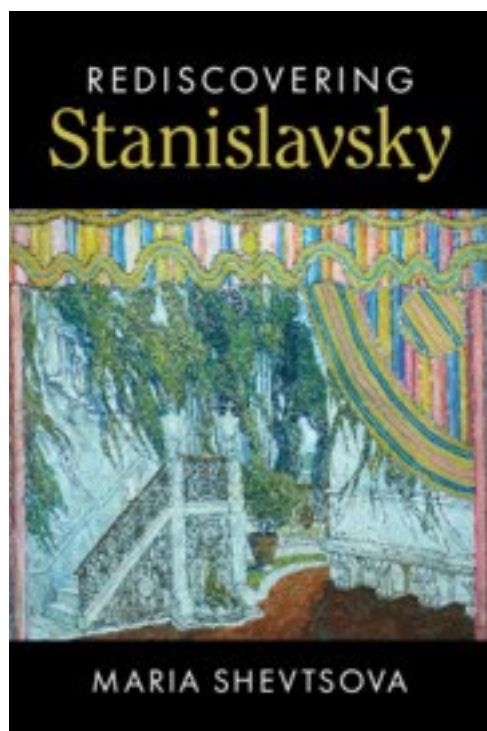


Rediscovering Stanislavsky



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著者: Maria Shevtsova

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Konstantin Stanislavsky (1863–1938) was one of the most innovative and influential directors of modern theatre and his System and related practices continue to be studied and used by actors, directors and students. Maria Shevtsova sheds new light on the extraordinary life of Stanislavsky, uncovering and translating Russian archival sources, rehearsal transcripts, production scores and plans. This comprehensive study rediscovers little-known areas of Stanislavsky's new type of theatre and its immersion in the visual arts, dance and opera. It demonstrates the fundamental importance of his Russian Orthodoxy to the worldview that underpinned his integrated System and his goals for the six laboratory research studios that he established or mentored.

Stanislavsky's massive achievements are explored in the intricate and historically intertwined political, cultural and theatre contexts of tsarist Russia, the 1917 Revolution, the volatile 1920s, and Stalin's 1930s. Rediscovering Stanislavsky provides a completely fresh perspective on his work and legacy.

‘Rediscovering Stanislavsky is more than a step back in history. It offers a fresh new look at one of the key masters of modern theatre, and it makes him relatable to those of us who create and study theatre today. This book is written by a scholar who is uniquely familiar with the key contemporary theatre practitioners, and their work, and who can relate history to today's theatre practices – both in the academia and at the premier international venues. Maria Shevtsova uncovers the secret behind Stanislavsky's unmatched influence by stressing his unparalleled versatility as actor, director, theatre manager and entrepreneur, musicologist, designer, technician, researcher, pedagogue, experimentalist, scholar and author. Stanislavsky, as depicted by Shevtsova, lived and breathed theatre, just as today he symbolizes it. Everyone who wants to fathom the meaning behind Stanislavsky's greatness, must read this book!’

Andrei Malaev-Babel - Professor of Theatre and Head of Acting, Florida State University/Asolo Conservatory for Actor Training

‘Maria Shevtsova's book is astonishing. Her views on Russian theatre and on European theatre in general and on Stanislavsky in particular are always fascinating. But in her latest book she has surpassed herself. Professor Shevtsova gives a breathtaking account and elucidations of so many aspects of Stanislavsky's work, which are so often imprisoned in theories caged in other theories, or are simply not understood. Others are just not known. To hear about the transgressive aspects of his philosophy is invigorating. Professor Shevtsova's comprehensive coverage of his work manages both to locate him in the context of his times while also liberating his spirit so that he can be appreciated in his epic universality. A tour de force.’

Declan Donnellan

作者介绍:

Maria Shevtsova is Professor of Theatre Arts and Director of Postgraduate Studies at Goldsmiths College, University of London. She is co-editor of New Theatre Quarterly.

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标签

剧场研究

Maria_Shevtsova

评论

勾勒斯氏艺术理念之渊源：自幼参加艺术保护人马蒙托夫的庄园聚会，乌托邦式的社群观念在其心中萌芽；整全一元的表演观，以及视表演为韦伯意义上的「天职」、与劳作密不可分，实受东正教旧礼仪派和托尔斯泰（通过苏列尔日茨基）的影响，而非接触瑜伽所致；斯在政治上幼稚是后天建构的神话；翻译术语的过程中，「灵魂」被英美译者篡改成「心」，原有的宗教意涵尽失；乌托邦情结延伸至夭折的波瓦尔斯卡雅研究所、莫艺第一研究所等，思考研究所究竟是为剧院输送演员，还是通向个体-人的精神超越，最后由格罗托夫斯基的实验室给出答案；使歌剧摆脱「化妆布景音乐会」的阶段，让歌唱家成为演员，导戏从音乐而非台词入手；所谓晚年形体动作转向，实为早期理念自然而然的发展结果；奥斯特玛雅、彼得·霍尔等后之来者都在吸收斯氏的观点后，推陈出新，另创典范。

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书评

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