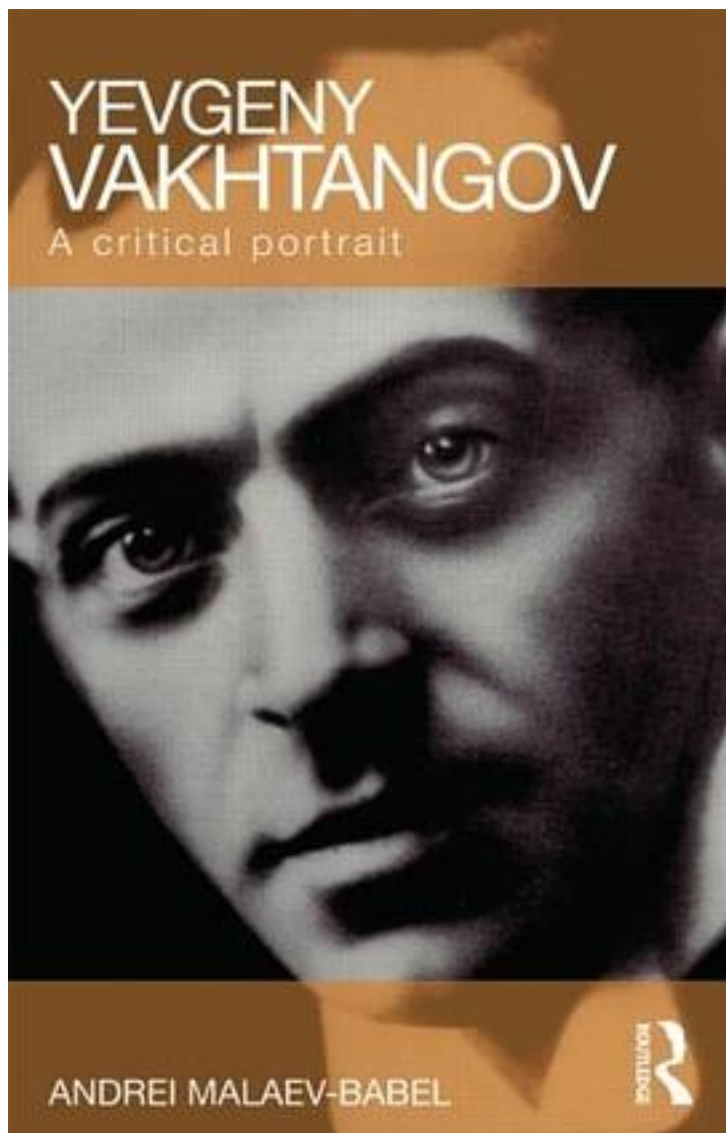


Yevgeny Vakhtangov



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Yevgeny Vakhtangov was a pioneering theatre artist who married Stanislavski's demands for inner truth with a singular imaginative vision. Directly and indirectly, he is responsible for the making of our contemporary theatre: that is Andrei Malaev-Babel's argument in this, the first English-language monograph to consider Vakhtangov's life and work as actor and director, teacher and theoretician. Ranging from Moscow to Israel, from Fantastic Realism to Vakhtangov's futuristic projection, the theatre of the 'Eternal Mask', Yevgeny Vakhtangov: A Critical Portrait: considers his input as one of the original teachers of Stanislavsky's system, and the complex relationship shared by the two men; reflects on his directorship of the First Studio of the Moscow Art Theatre and the Habima (which was later to become Israel's National Theatre) as well as the Vakhtangov Studio, the institution he established; examines in detail his three final directorial masterpieces, Erick XIV, The Dybbuk and Princess Turandot. Lavishly illustrated and elegantly conceived, Yevgeny Vakhtangov represents the ideal companion to Malaev-Babel's Vakhtangov Sourcebook (2011). Together, these important critical interventions reveal Vakhtangov's true stature as one of the most significant representatives of the Russian theatrical avant-garde.

作者介绍:

Andrei Malaev-Babel is an actor, director and scholar, a graduate of the Vakhtangov Theatre Institute in Moscow. He serves as an Associate Professor of Theatre at the FSU/Asolo Conservatory for Actor Training, and on the board of the Michael Chekhov Association. He is the editor of The Vakhtangov Sourcebook.

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标签

剧场研究

Andrei_Malaev_Babel

评论

指出苏列尔日茨基的神秘超验理念对瓦赫坦戈夫的影响更大，主要表现在这位「亲爱的苏列尔」提倡的即兴小品训练法、与自然共处以及演员应当从事体力劳动。瓦氏还参与了戈登·克雷与斯氏在莫斯科联合执导的《哈姆雷特》，将体系视作起点而非至高真理。加入莫艺第一研究所后同米哈伊尔·契诃夫交往，甚至在日常生活中都能随时即兴演对手戏。在排练《大洪水》时，瓦氏与苏列尔的理念分歧初现，对人类共有的善持悲观态度，更调整整体之中个人驱力的重要性。在导演《罗斯莫庄》时开始探索善与恶的剧烈交锋、人的僵化等贯穿其后半生思考的主题。十月革命期间目睹修车工人的手艺后，放弃剧院即修道院的想法，坚信伴随新时代的到来，创造力的必然降临。「迪布克方法」。在导演《图兰朵》时受意大利即兴喜剧影响，提出演剧三重门，探索演员、角色和观众之间的关系。

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书评
