

Olga Taxidou

THE MASK

A Periodical Performance by Edward Gordon Craig



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Mask A Periodical Performance By Edward Gordon Craig

Roger Savage



Mask A Periodical Performance By Edward Gordon Craig:

The Mask: A Periodical Performance by Edward Gordon Craig Olga Taxidou, 2014-06-03 No study of modern theater is complete without a thorough understanding of the enormous influence of visionary genius Edward Gordon Craig Born in England in 1872 Craig went on to become famous world wide as an actor manager director playwright designer and most importantly an author and theorist whose books were translated into German Russian Japanese Dutch Hungarian and Danish Although an essential parallel to the European avant garde Craig was often read as exceptional and highly innovative in his native Britain thus *The Mask* not only appears as Craig s main cosmopolitan project but also at times functions as a surrogate stage for his experiments in theater practice The book has a comprehensive chronology extensive notes and a bibliography making it an essential text for undergraduates postgraduates actors theatre professionals designers directors researchers and writers in the fields of theatre studies especially theater set and lighting and theater history

The Mask Olga Taxidou, 1998 This book places the work of Edward Gordon Craig within the context of the European avant garde and the broader framework of performance and Modernity Through a detailed study of the journal *The Mask* Craig is contextualised and theorised in terms of his contemporaries his historical precedents and in terms of the legacy he has left for succeeding generations of theatre experimenters Since Craig was often preoccupied with creating a theory of performance rather than working on specific productions *The Mask* provided him with a metaphorical and physical stage for the manifesto like character of his writings It also helps shed light on some of the contradictory aspects of Craigian thought

Edward Gordon Craig and the Periodical as Performance Olga Taxidou, 1990 Edward Gordon Craig and the Periodical as Performance Olga Taxidou, 1990 *Mask and Performance in Greek Tragedy* David Wiles, 2007-08-09 A 2007 study of the mask in Greek tragedy covering both ancient and modern performances

Masques, Mayings and Music-dramas Roger Savage, 2014 *Masques Mayings and Music Dramas* comprises a sequence of in depth case studies of significant aspects of early twentieth century English music theatre Vaughan Williams forms a central thread in this discussion and Stratford upon Avon serves as a geographical focus point for mediating conflicting visions of an English musical tradition But the reach of the book is much wider shedding new light on English Wagnerism at Glastonbury especially and on the reception of Wagner s ideas as a point of emulation and resistance No less significant is the discussion of Purcell and the seventeenth century masque one of the primary sources for re imagining an English dramatic tradition and the more familiar images of the May festival the Mummers play and the pageant play which are tellingly re contextualised The book also looks at the associations between Vaughan Williams the theatre artist Edward Gordon Craig and the impresario Serge Diaghilev The sequence is framed by the image of the pilgrim vagabond Vaughan Williams s setting of the poetry of Matthew Arnold and Robert Louis Stevenson as a metaphor and paradigm for his creative career and personal progress The book not only sheds light on the activities and ambitions of principal agents but also illuminates a particularly dynamic moment in the re emergence of a

distinctively English music theatrical practice one especially concerned with calling on aspects of the past to help to secure a worthwhile future. Notions of Englishness turn out to be less insular than sometimes thought and the idea of a musical renaissance more complex when the case studies are understood in their proper historical context. Scholars and students of twentieth century English music theatre and opera will find this volume indispensable. Roger Savage is Honorary Fellow in English Literature at the University of Edinburgh. He has published widely on theatre and its interface with music from the baroque to the twentieth century in leading journals and books.

Women, Periodicals and Print Culture in Britain, 1890s-1920s Binckes Faith Binckes, 2019-04-10. New perspectives on women's contributions to periodical culture in the era of modernism. This collection highlights the contributions of women writers, editors and critics to periodical culture in the late nineteenth and early twentieth centuries. It explores women's role in shaping conversations about modernism and modernity across varied aesthetic and ideological registers and foregrounds how such participation was shaped by a wide range of periodical genres. The essays focus on well known publications and introduce those as yet obscure and understudied including middlebrow and popular magazines, movement based radical papers, avant garde titles and classic Little Magazines. Examining neglected figures and shining new light on familiar ones, the collection enriches our understanding of the role women played in the print culture of this transformative period. Key Features: Helps recover neglected women writers and cast new light on canonical ones; Highlights the geographical diversity of modern British print culture; Emphasises the interdisciplinary nature of modernism including essays on modernist dance, music, cinema, drama and architecture. Includes a section on social movement periodicals.

Ellen Terry, Spheres of Influence Katharine Cockin, 2015-10-06. In this essay collection established experts and new researchers reassess the performances and cultural significance of Ellen Terry, her daughter Edith Craig (1869-1947) and her son Edward Gordon Craig (1872-1966) as well as Bram Stoker, Lewis Carroll and some less familiar figures.

Black and Asian Theatre In Britain Colin Chambers, 2020-12-17. Black and Asian Theatre in Britain is an unprecedented study tracing the history of the Other through the ages in British theatre. The diverse and often contradictory aspects of this history are expertly drawn together to provide a detailed background to the work of African, Asian and Caribbean diasporic companies and practitioners. Colin Chambers examines early forms of blackface and other representations in the sixteenth century through to the emergence of black and Asian actors, companies and theatre groups in their own right. Thorough analysis uncovers how they led to a flourishing of black and Asian voices in theatre at the turn of the twenty first century. Figures and companies studied include Ira Aldridge, Henry Francis Downing, Paul Robeson, Errol John, Mustapha Matura, Dark and Light Theatre, The Keskidee, Centre Indian Art and Dramatic Society, Temba Edric and Pearl Connor, Tara Arts, Yvonne Brewster, Tamasha, Talawa. Black and Asian Theatre in Britain is an enlightening and immensely readable resource and represents a major new study of theatre history and British history as a whole. Chapter 1 of this book is freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution

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Edinburgh Dictionary of Modernism Vassiliki

Kolocotroni,2017-12-20 This book examines how the productive interplay between nineteenth century literary and visual media paralleled the emergence of a modern psychological understanding of the ways in which reading viewing and dreaming generate moving images in the mind *Edinburgh Introduction to Studying English Literature* Dermot

Cavanagh,2014-04-16 This introduction to the tools required for literary study provides all the skills background and critical knowledge which students require to approach their study of literature with confidence Performing the Unstageable

Karen Quigley,2020-02-20 From the gouging out of eyes in Shakespeare s King Lear or Sarah Kane s Cleaved to the adaptation of Philip Pullman s His Dark Materials trilogy theatre has long been intrigued by the staging of challenging plays and impossible texts images or ideas Performing the Unstageable Success Imagination Failure examines this phenomenon of what the theatre cannot do or has not been able to do at various points in its history The book explores four principal areas to which unstageability most frequently pertains stage directions adaptations violence and ghosts Karen Quigley incorporates a wide range of case studies of both historical and contemporary theatrical productions including the Wooster Group s exploration of Hamlet via the structural frame of John Gielgud s 1964 filmed production Elevator Repair Service s eight hour staging of Fitzgerald s The Great Gatsby and a selection of impossible stage directions drawn from works by such playwrights as Eugene O Neill Philip Glass Caryl Churchill Sarah Kane and Alistair McDowall Placing theatre history and performance analysis in such a context Performing the Unstageable values what is not possible and investigates the tricky underside of theatre s most fundamental function to bring things to the place of showing the stage **A Companion to Nō**

and Kyōgen Theatre (Vol. 2) Yamanaka Reiko,Monica Bethe,Eike Grossmann,Tom Hare,Diego Pellicchia,Michael Watson,2024-12-30 N and ky gen theatre are among the longest continuously staged dramatic forms in the world and are deeply connected to Japanese arts culture society and history This richly illustrated two volume set brings together the important elements of these traditions to offer new insights with contributions by Japanese and non Japanese experts from a broad range of disciplines It represents the most ambitious and exhaustive exploration of n and ky gen to date and is an invaluable resource for both scholars and enthusiasts This is volume 2 out of 2 **British Avant-Garde Theatre** C.

Warden,2012-05-09 This book explores an under researched body of work from the early decades of the twentieth century connecting plays performances and practitioners together in dynamic dialogues Moving across national generational and social borders the book reads experiments in Britain during this period alongside theatrical innovations overseas

Modern Acting Cynthia Baron,2016-08-18 Everyone has heard of Method acting but what about Modern acting This book makes the simple but radical proposal that we acknowledge the Modern acting principles that continue to guide actors work in the twenty first century Developments in modern drama and new stagecraft led Modern acting strategies to coalesce by the 1930s and Hollywood s new role as America s primary performing arts provider ensured these techniques circulated

widely as the migration of Broadway talent and the demands of sound cinema created a rich exchange of ideas among actors. Decades after Strasberg's death in 1982 he and his Method are still famous while accounts of American acting tend to overlook the contributions of Modern acting teachers such as Josephine Dillon, Charles Jehlinger, and Sophie Rosenstein. Baron's examination of acting manuals, workshop notes, and oral histories illustrates the shared vision of Modern acting that connects these little-known teachers to the landmark work of Stanislavsky. It reveals that Stella Adler, long associated with the Method, is best understood as a Modern acting teacher and that Modern acting, not Method, might be seen as central to American performing arts if the Actors Lab in Hollywood 1941-1950 had survived the Cold War.

Performing Epic Or Telling Tales Fiona Macintosh, Justine McConnell, 2020 From spoken word to ballet, ancient Greek and Roman epics regularly provide both the subjects and the form for emergent and seasoned theatre makers. This volume examines the why of this epic turn, exploring not only the translation and scholarly histories of the epics but also earlier performance traditions and recent theoretical debates.

Subscription Theater Matthew Franks, 2020-08-28 Subscription Theater asks why, turn of the century British and Irish citizens spent so much time, money, and effort adding their names to subscription lists. Shining a spotlight on private play-producing clubs, public repertory theaters, amateur drama groups, and theatrical magazines, Matthew Franks locates subscription theaters in a vast constellation of civic subscription initiatives ranging from voluntary schools and workers' hospitals to soldiers' memorials and Diamond Jubilee funds. Across these enterprises, Franks argues, subscribers created their own spaces for performing social roles from which they had long been excluded. Whether by undermining the authority of the Lord Chamberlain's Examiner of Plays and London's commercial theater producers, or by extending rights to disenfranchised women and property-less men, a diverse cast of subscribers, including typists, plumbers, and maids, acted as political representatives for their fellow citizens both inside the theater and far beyond it. Citizens prized a democratic or representative subscription list as an end in itself, and such lists set the stage for the eventual public subsidy of subscription endeavors. Subscription Theater points to the importance of printed ephemera such as programs, tickets, and prospectuses in questioning any assumption that theatrical collectivity is confined to the live performance event. Drawing on new media as well as old, Franks uses a database of over 23,000 stage productions to reveal that subscribers introduced nearly a third of the plays that were most frequently revived between 1890 and the mid-twentieth century, as well as nearly half of all new translations, and they were instrumental in staging the work of such writers as Shaw and Ibsen whose plays featured subscription lists as a plot point or prop. Although subscribers often are blamed for being a conservative force in theater, Franks demonstrates that they have been responsible for how we value audience and repertoire today, and their history offers a new account of the relationship between ephemera, drama, and democracy.

Speech-Gesture Complex Anthony Paraskeva, 2013-09-30 This study examines the representation of gesture in modernist writing, performance, and cinema.

Literature, Modernism, and Dance Susan Jones, 2013-08 Literature, Modernism, and Dance explores the complex

reciprocal relationship between literature and dance in the modernist period **Reconnecting Aestheticism and Modernism** Bénédicte Coste, Catherine Delyfer, Christine Reynier, 2016-10-04 Charting the period that extends from the 1860s to the 1940s this volume offers fresh perspectives on Aestheticism and Modernism By acknowledging that both movements had a passion for the new it goes beyond the alleged divide between Modernism and its predecessors Rather than reading the modernist credo Make it New as a desire to break away from the past the authors of this book suggest reading it as a continuation and a reappropriation of the spirit of the New that characterizes Aestheticism Basing their arguments on recent reassessments of Aestheticism and Modernism and their articulation contributors take up the challenge of interrogating the connections continuities and intersections between the two movements thus revealing the working processes of cultural and aesthetic change so as to reassess the value of the new for each Attending to well known writers such as Waugh Woolf Richardson Eliot Pound Ford Symons Wilde and Hopkins as well as to hitherto neglected figures such as Lucas Malet L S Gibbon Leonard Woolf or George Egerton they revise assumptions about Aestheticism and Modernism and their very definitions This collection brings together international scholars specializing in Aestheticism or Modernism who push their analyses beyond their strict period of expertise and take both movements into account through exciting approaches that borrow from aesthetics philosophy or economics The volume proposes a corrective to the traditional narratives of the history of Aestheticism and Modernism revitalizing definitions of these movements and revealing new directions in aestheticist and modernist studies

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