

# **MEYERHOLD AT WORK**



**Edited by Paul Schmidt**

# Meyerhold At Work

**Stefan Aquilina**



## **Meyerhold At Work:**

*Meyerhold at Work* Paul Schmidt, 2014-12-15 Not a mirror but a magnifying glass such in the poet Mayakovsky's words was the theater of Vsevolod Meyerhold. The first to insist on the primacy of the director's role indeed the first to conceive of it as a role this passionately dedicated Russian director tore down the fourth wall and forced the actors and audience together into one inescapable community of experience. Yet Meyerhold recorded few of his theories in writing and the intensity and brilliance of his work must be recaptured through the actors and artists who helped create the performances. Focusing on Meyerhold's postrevolutionary career Paul Schmidt has assembled in this book journals, letters, reminiscences and of special interest actual rehearsal notes that build a fascinating intimate picture of Meyerhold as a theorist and as a man. Included are Meyerhold's frantic notes to his teacher friend and *b te noire* Stanislavsky, detailed descriptions of how he trained his actors in biomechanics and memories by such students as Eisenstein and such friends as Pasternak and Ehrenburg. One chapter deals with Meyerhold's never realized conception of Boris Godunov while another describes his direction of *Camille* which starred Zinaida Raikh his wife and which played its 725th and last performance on the day Stalin's government liquidated Meyerhold's theater. Paul Schmidt's introduction and headnotes enhance our understanding of Meyerhold as a pioneer of modern theater. *Meyerhold at Work* Vsevolod Emil'evič Mejerchol'd, Paul Schmidt, 1981 , **Meyerhold, Eisenstein**

**and Biomechanics** Alma Law, 2012-02-08 Russian theater director Vsevolod Meyerhold designed Biomechanics a system of actor training shortly after the Russian Revolution. Although not always understood it received wide attention as a result of Meyerhold's unique position as the foremost Soviet avant garde director. Meyerhold had students that both perfected and challenged his theories in actor training including the film director Sergei Eisenstein. Gathered from private Moscow archives this is the first book length study of Meyerhold's stylized training method in practical detail as well as Eisenstein's theoretical analysis of Biomechanics. The book traces the history and theoretical foundations of Biomechanics and Expressive Movement with descriptions of the basic biomechanical exercises and etudes. It also includes a glossary of biomechanical terminology and bibliographical information. **Meyerhold at Work by Paul Schmidt** Paul (ed.) Schmidt, 1981 **Meyerhold, the**

**Director** Константин Рудницкий, 1981 **Musicality in Theatre** David Roesner, 2016-04-29 As the complicated relationship between music and theatre has evolved and changed in the modern and postmodern periods music has continued to be immensely influential in key developments of theatrical practices. In this study of musicality in the theatre David Roesner offers a revised view of the nature of the relationship. The new perspective results from two shifts in focus on the one hand Roesner concentrates in particular on theatre making that is the creation processes of theatre and on the other he traces a notion of musicality in the historical and contemporary discourses as driver of theatrical innovation and aesthetic dispositif focusing on musical qualities, metaphors and principles derived from a wide range of genres. Roesner looks in particular at the ways in which those who attempted to experiment with advance or even revolutionize theatre often sought

to use and integrate a sense of musicality in training and directing processes and in performances His study reveals both the continuous changes in the understanding of music as model method and metaphor for the theatre and how different notions of music had a vital impact on theatrical innovation in the past 150 years Musicality thus becomes a complementary concept to theatricality helping to highlight what is germane to an art form as well as to explain its traction in other art forms and areas of life The theoretical scope of the book is developed from a wide range of case studies some of which are re readings of the classics of theatre history Appia Meyerhold Artaud Beckett while others introduce or rediscover less discussed practitioners such as Joe Chaikin Thomas Bernhard Elfriede Jelinek Michael Thalheimer and Karin Beier     Encountering Ensemble John Britton, 2013-08-29 Encountering Ensemble is a text for students teachers researchers and practitioners who wish to develop a deeper understanding of the history conceptual foundations and practicalities of the world of ensemble theatre It is the first book to draw together definitions and practitioner examples making it a cutting edge work on the subject Encountering Ensemble combines historical and contemporary case studies with a wide range of approaches and perspectives It is written collaboratively with practitioners and members from the academic community and is divided into three sections 1 Introduction and an approach to training ensembles 2 Practitioner case studies and analysis of specific practical approaches to training ensembles or individuals in an ensemble context 3 Succinct perspectives from practitioners reflecting on a range of questions including What is an ensemble the place of ensemble in the contemporary theatre landscape and training issues     Makers of Modern Theatre Robert Leach, 2004-08-02 Who were the giants of the twentieth century stage and exactly how did they influence modern theatre Robert Leach's Makers of Modern Theatre is the first detailed introduction to the work of the key theatre makers who shaped the drama of the last century Konstantin Stanislavsky Vsevolod Meyerhold Bertolt Brecht and Antonin Artaud Leach focuses on the major issues which relate to their dominance of theatre history What was significant in their life and times What is their main legacy What were their dramatic philosophies and practices How have their ideas been adapted since their deaths What are the current critical perspectives on their work Never before has so much essential information on the making of twentieth century theatre been compiled in one brilliantly concise beautifully illustrated book This is a genuinely insightful volume by one of the foremost theatre historians of our age     *The Spectre of Tradition and the Aesthetic-Political Movement of Theatre and Performance* Min Tian, 2022-10-25 This book interrogates anew the phenomenon of tradition in a dialogical debate with a host of Western thinkers and critical minds In contrast to the predominantly Western approaches which look at traditions Western and non Western from a predominantly Western modernist perspective this book interrogates from an intercultural perspective the transnational and transcultural consecration translation re invention and displacement of traditions theatrical and cultural in the aesthetic political movement of twentieth century theatre and performance as exemplified in the case studies of this book It looks at the question of traditions and modernities at the centre of this aesthetic political space as modernities

interculturally evoke and are haunted by traditions and as traditions are interculturally refracted reconstituted refunctioned and reinvented It also looks at the applicability of its intercultural perspective on tradition to the historical avant garde in general postmodern postcolonial and postdramatic theatre and performance and to the twentieth century classical intercultural theatre and the twenty first century new interculturalisms in theatre and performance To conclude it looks at the future of tradition in the ecology of our globalized theatrum mundi and considers two important interrelated concepts future tradition and intercultural tradition This book will be of great interest to students and scholars in performance studies

**The Praxis of Alain Badiou** Paul Ashton,2006 To mark the English translation of *Etre et l'evenement* as *Being and event* a special issue on the work of the philosopher Alain Badiou encouraging contributors to take up the challenge Badiou raises in *Being and event* and deploy his categories in thinking a particular situation be it political artistic scientific or amorous Ch 1

**Russian Theatre in Practice** Amy Skinner,2019-04-18 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

*Lyric Incarnate* Timothy Westphalen,2013-11-05 *Lyric Incarnate* examines the plays of Aleksandr Blok the pre eminent poet of Russian Symbolism and one of the greatest poets of the twentieth century Blok's plays have received less attention than his poetry in the West and this book is the first and only English language monograph devoted to Blok the playwright In chronological succession each of Blok's major plays is examined in detail Special attention is accorded to Blok's relations with the major directors of his time particularly Meyerhold and Stanislavsky Blok's role for instance in Meyerhold's formulation of the theatre of the grotesque proved to be critical and his relation to the Moscow Art Theatre just before the October Revolution helped to define the future course of that theatre Blok's innovative dramatic technique is carefully studied at each stage in his career from his earliest lyric dramas such as *A Puppet Show* and *The Stranger* to his great tragedy *The Rose and the Cross* *Modern Theatre in Russia* Stefan Aquilina,2020-07-09 What did modern theatre in Russia look like and how did it foreground tradition building and transmission processes The book challenges conventional

historiographical approaches by weaving contemporary theories on cultural transmission into its historical narrative. It argues that processes of transmission training spaces acting manuals photographic evidence newspaper reports international networking informal encounters cultural memories contribute to the formation and consolidation of theatre traditions. Through English translations of rare Russian sources the book expounds on side lined material on Stanislavsky including his relationship with German actor Ludwig Barnay use of improvisation at the First Studio and rehearsal practices for Artists and Admirers 1933 Valentin Smyshlaev's acting manual *The Technique to Process Stage Performance* and the creation of hybrid practices proletarian theatre as an amateur professional combination and force in the transformation of everyday life as seen in the Proletkult's volume *Art at the Workers Clubs* Meyerhold's Borodin Studio as an early example of Practice as Research his European tour of 1930 and international persona as depicted in newspapers published in the West and Asja Lacis's work with children which contributes to current efforts to address the gender imbalance that is often characteristic of modernism. This historical theoretical investigation is combined with practical exercises that provide a more experiential understanding of the modern performance realities involved. In this way the book speaks not only to theatre scholars and historians but also to students and practitioners engaged in practical work.

**Modern Popular Theatre** Jason Price, 2016-09-05 This book offers a concise history of popular theatre since the early twentieth century. Using key popular culture theories and critical perspectives Jason Price analyses popular theatres across different cultural and political contexts drawing on a diverse range of international artists and theatre makers who have worked with popular forms including Vsevolod Meyerhold Blue Blouse Bertolt Brecht Erwin Piscator the San Francisco Mime Troupe the Bread and Puppet Theatre and more. As well as defining what popular means in relation to performance and the audiences who watch it the book considers some of the political frameworks and causes that popular theatre has been placed in service of such as socialism the New Left and the gay rights movement. It also addresses the uses of cabaret puppetry and circus outside their native popular contexts examining the role they play in avant garde and experimental theatre practices. In doing so Price encourages readers to look beyond popular theatre as a simple form of entertainment and to consider its potential as a form of political activism as a community builder and as a valuable tool for artistic experimentation.

*Towards Embodied Performance* Rachel Dickstein, 2024-06-07 *Towards Embodied Performance* invites directors and other generative performance makers to experiment with making their own original visually stunning sonically immersive and physically rigorous embodied performance. Through historical context the author's 30 plus years of experience and original interviews with leading theatre artists this book sets the stage for a new generation of artists building boundary breaking work. Directors are often categorized into one of only two frameworks the Stanislavskian director whose method is based on text analysis and character wants and needs and the auteur director whose work might focus on visual spectacle at the expense of text or character objectives. This book argues that the director of embodied performance fuses these two approaches acting as the author of the event. In Part I readers will explore the core

elements of embodied performance space time body language and action through a lens that bridges traditional directing methodology with experimental devised collaborative theatre making Part II provides examples of this embodied practice by multi disciplinary artists in visual and sound installation video and film dance theatre and new music opera including such artists as Shirin Neshat James Turrell Bill T Jones Janet Cardiff Okwui Okpokwasili William Kentridge and Heather Christian Part III suggests creative prompts and exercises for performance makers to engage the visual physical textual and sonic in compositional storytelling on stage Towards Embodied Performance is an invaluable resource for theatre directors devisers and generative artists at all levels from students to teachers from early career to mid career artists Directors actors choreographers designers composers writers scholars and engaged audience members can all use this text to explore collaboratively created performance that invites its audience into the ripest version of the present moment *Actor Training* Alison Hodge,2010-01-29 Actor Training expands on Alison Hodge s highly acclaimed and best selling Twentieth Century Actor Training This exciting second edition radically updates the original book making it even more valuable for any student of the history and practice of actor training The bibliography is brought right up to date and many chapters are revised In addition eight more practitioners are included and forty more photographs to create a stunningly comprehensive study The practitioners included are Stella Adler Eugenio Barba Augusto Boal Anne Bogart Bertolt Brecht Peter Brook Michael Chekhov Joseph Chaikin Jacques Copeau Philippe Gaulier Jerzy Grotowski Maria Knebel Jacques Lecoq Joan Littlewood Sanford Meisner Vsevolod Meyerhold Ariane Mnouchkine Monika Pagneux Michel Saint Denis W odzimierz Staniewski Konstantin Stanislavsky Lee Strasberg The historical cultural and political context of each practitioner s work is clearly set out by leading experts and accompanied by an incisive and enlightening analysis of the main principles of their training practical exercises and key productions This book is an invaluable introduction to the principles and practice of actor training and its role in shaping modern theatre Modern Theories of Performance Jane Milling,Graham Ley,2017-04-07 The modern era in the theatre is remarkable for the extraordinary role and influence of theoretical practitioners whose writings have shaped our sense of the possibilities and objectives of performance This study offers a critical exploration of the theoretical writings of key modern practitioners from Stanislavski to Boal Designed to be read alongside primary source material each chapter offers not only a summary and exposition of these theories but a critical commentary on their composition as discourses Close scrutiny of the cultural context and figurative language of these important and sometimes difficult texts yields fresh insight into the ideas of these practitioners **Rhythm and Timing of Movement in Performance** Janet Goodridge,1999 Despite the richness of the subject and the importance frequently ascribed to the phenomena of rhythm and timing in the arts the topic as a whole has been neglected Janet Goodridge writes from a practical movement background and draws on a wide range of sources to illuminate the subject in relation to theatre drama dance ceremony and ritual *Art and Technology of Entertainment Computing and Communication* Adrian David

Cheok, 2010-08-03 Art and Technology of Entertainment Computing and Communication takes a blue sky research perspective on the field of interactive media for entertainment computing. Adrian David Cheok argues that entertainment as an end product is useful for interactive play; however, it is also a powerful tool for learning and communication, and it is also a key driver for the development of information technology. This book explores the future of entertainment technologies used for communication and describes quantum step research. It will inform and inspire readers to create their own radical inventions and innovations that are not incremental but which break through ideas and non-obvious solutions. One of the main explorations is the examination of how new forms of computer interaction can lead to radical new forms of technology and art for entertainment computing. Art and Technology of Entertainment Computing and Communication is an informative and inspirational text for students and the next generation of researchers. Its main aim is to provide information that will hopefully help change the world and society for the better through new modes of entertainment and communication. Academics, researchers, engineers, game designers, and interaction designers will find the content both interesting and valuable. Entertainment is the engine to inspire people and drive innovation in interactive digital media design. The pioneer of the field, Prof. Adrian David Cheok, takes you on an exciting tour of the future shaped by the Entertainment Technologies. Hiroshi ISHII, Muriel R. Cooper, Professor of Media Arts and Sciences, MIT Media Laboratory.

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