

DIRECTOR

ACTORS

WHO IS EDWARD GORDON CRAIG?



1872-1966

VISUAL ARTIST

THEORIST AND WRITER

BELIEVED IN THE PRIMACY OF THE DIRECTOR

Director as CREATOR

VISIONARY

HUGE SCALE

the thousand SCENES in one scene

LIGHTING

NEUTRAL and adaptable

TO REDUCE scene to its essentials

“SCENE AND LIGHT ARE LIKE TWO DANCERS OR SINGERS WHO ARE IN PERFECT ACCORD”

3D not 2D

NO footlights

SETS and figures

model-making

DESIGNER/ SCENOGRAPHER

the seeds of CONTEMPORARY stage design

REVOLUTIONARY

st matthew passion (handel)

BLACK figures

ENVISAGES modern lighting design

EVOCATIVE, not realistic

ABBAY THEATRE, Dublin (WB Yeats)

MACBETH

creates feeling

radICAL

COLOUR

ANGLES

shaDOW

line

WATERCOLOURS

PRINT-making

ETCHINGS

exhibitions of his work

www.edwardgordoncraig.co.uk

MUCH Ado About Nothing, LONDON, 1903

THE VIKINGS, Ibsen, LONDON, 1903

HAMLET, Moscow Arts Theatre for STANISLAVSKY, 1912

DIDO AND AENEAS, PURCELL, London, 1900

FOREFATHER OF DEVISED THEATRE

Ahead of his time

“ I ask only for the liberation of the actor that he might develop his own powers, and cease from being the marionette of the playwright ”

A FOREFATHER OF MODERN ACTOR TRAINING Michel St Denis

“ ACTOR and scene being one... their value lies in BEING ONE ”

ACTOR + FIRE - EGO

MODERNiser

MOVEMENT: ESSENTIAL FOR THE ACTOR

Dance - Isadora Duncan

MIME

Voice extends from movement

UBER-MARIONETTE “over” or “beyond”

PUPPETRY

Holistic THEATRE making - TOTAL THEATRE?

EVOKE THE FEELING OF THE play

Against realism

SCENE (1923)

CHAMPION of AUTHENTICITY

ON the art OF the Theatre (1905)

experiment

EXPLORE

THE MarionETTE (1918) - journal OF puppetry

the theatre advancing (1919)

THE Mask (1908-1929) - first international JOURNAL of theatre

TOWARDS a NEW THEATRE (1913)

Peter Brook (UK), LEON SCHILLER (POLAND), Max Rheinhardt (Austria), VSEVOLOD MEYERHOLD (RUSSIA)

FIND AND REPRESENT the essential ELEMENTS OF THE STORY

ARCHITECTONIC kinetic

Metaphor lives in the IMAGINATION of the AUDIENCE

MUSIC

Bach Handel PURCELL

Liszt MARTIN SHAW

SYMBOLIST

LIVES IN THE IMAGINATION OF THE AUDIENCE

SCREENS

NEUTRAL and adaptable

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