



Craig On Theatre

Olga Taxidou



Craig On Theatre:

Craig on Theatre Edward Gordon Craig, 1983 Presents the essence of Edward Gordon Craig's ideas This selection accompanied by Craig's own drawings and designs includes key sections from his most influential book *On the Art of the Theatre* as well as essays from his own theatre journal *The Mask* *Edward Gordon Craig* Christopher Innes, 1998 Edward Gordon Craig's ideas regarding set and lighting have had an enormous impact on the development of the theatre we know today In this new and updated edition of his well known study of Edward Gordon Craig Professor Christopher Innes shows how Craig's stage work and theoretical writings were crucial to the development of modern theatre This book contains extensive documentation and re-evaluates his significance as an artist actor director and writer Craig is placed in historical context and his productions are reconstituted from unpublished prompt books sketches journals and correspondence Most of the designs and photographs and many of Craig's writings cited are not available elsewhere in print Readers will gain insight into a key period of theatrical history the life of one of its most fascinating individuals the nature of stage performance and into revolutionary ideas that are still challenging today **Gordon Craig and the Theatre** Enid Rose, 1931 **The Theatre Advancing** Edward Gordon Craig, 1947 Edward Gordon Craig, 1967 The Theatre of Edward Gordon Craig Denis Bablet, 1962 **On the Art of the Theatre, by Edward Gordon Craig** Edward Gordon Craig, 1929 Edward Gordon Craig, Artist of the Theatre, 1872-1966 Arnold Rood, 1967 **Scene** Edward Gordon Craig, 1923 **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 Edward Gordon Craig Janet Leeper, 1996 **Mr Gordon Craig's Theatre**, 1913* *Mr. Gordon Craig's Theatre*, 1913 *Edward Gordon Craig* Ifan Kyrle Fletcher, Arnold Rood, Society for Theatre Research, 1967 Gordon Craig and the English Theatre To-day Edward Gordon Craig, 1956 *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, artist of the theatre, 1872-1966 ,1971 **Gordon Craig & the Theatre of the Future** John Cournos,1913 *Edward Gordon Craig* Mermaid theatre, London,Bernard Miles,Edward Carrick,1962 *On the Art of the Theatre* Edward Gordon Craig,2009 Actor director designer and pioneering theorist Edward Gordon Craig was one of theatre s great modernisers as well as being largely responsible for the revival of interest in Elizabethan stagecraft in modern times This edition of his key work on the theatre contains summaries footnotes and endnotes for each essay

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