



THE MOSCOW ART THEATRE

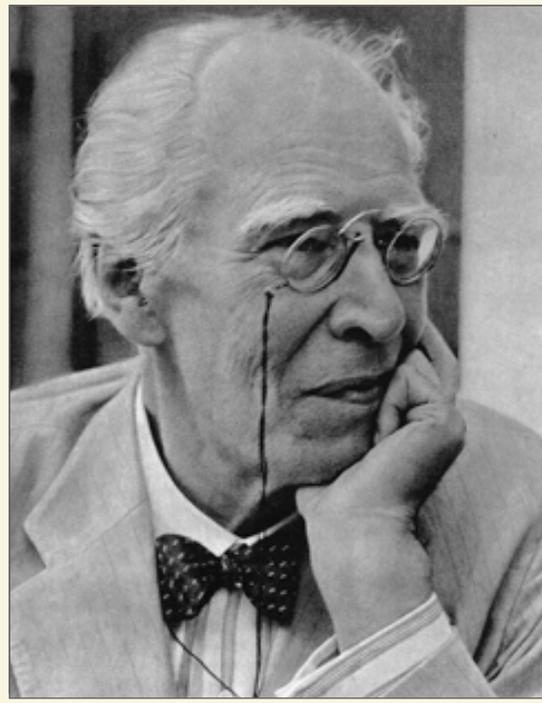
Stanislavski, his co-founder and the Moscow Art Theatre received an amazing reputation, performing plays such as *The Petty Bourgeois*, *An Enemy of the People* and *The Blue Bird*.

Stanislavski went on to co-direct productions with his co-founder and had notable roles in works such as *The Cherry Orchard* and *The Lower Depths*.

In 1912, Stanislavski created First Studio which served as a prominent training ground for young thespians.

In 1922, he directed *Eugene Onegin*, an opera written by Pyotr Ilyich

Other practitioners he worked with include: Anton Chekov, Pyotr Ilvich Tchaikovsky and Maksim Gorki



BORN: 17TH JANUARY 1893

DIED: 7TH AUGUST 1938 (AGED 75)

He was born Constantin Sergeyevich Alexeyev.

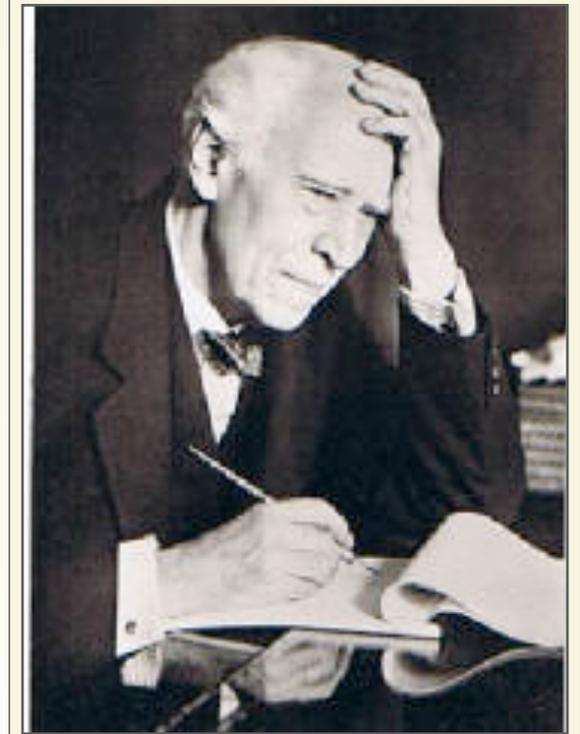
Stanislavski was a stage name he adopted in 1884 in order to keep his performance activities secret from his parents. Becoming an actor was not appropriate for high-class society and his father disapproved of him.

In 1888, Stanislavski founded the Society of Art and Literature, performing and directing productions for almost a decade.

June of 1897, Stanislavski and playwright Vladimir Nemirovich-Danchenko opened the Moscow Art Theatre which was an alternative to the standard theatre style and aesthetics in that time period.

STANISLAVSKI

REALISM



STANISLAVSKI

Constantin Stanislavski is best known for developing a system of acting and personal development, advocating realism in the theatre. He is arguably one of the two most influential figures in 20th Century theatre. At the heart of realism are believable characters and action.

The Stanislavski Method

Stanislavski's System of Theatre

The system began with attempts to develop a more appropriate theatre technique in order to portray realistic 20th Century drama instead of 19th Century history.

It was widely used in the United States and the Soviet Union, where practitioners and actors began experimenting with it in the 1920s and where it continued in many professional drama academies and workshops.

Stanislavski's system is an approach to training actors. Areas of study include concentration, voice, physical skills, emotion memory, observation and dramatic analysis.

His technique has been described as holistic, and a psychological approach which explores characters from the inside and outside.

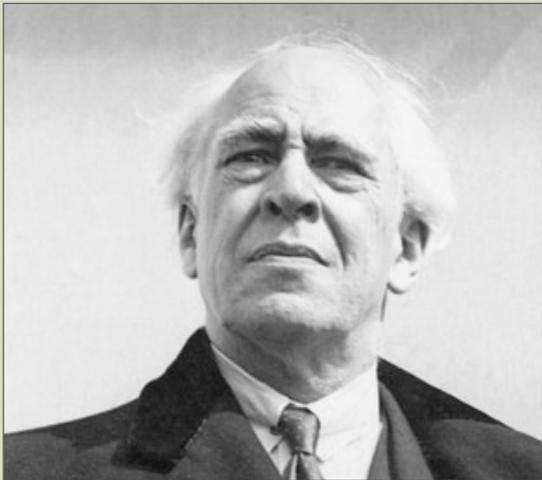
The first stages of his technique, in the 1920s, focused on creating truthful emotions and embodying them. He later worked on the Method of Physical Action in the 1930s.

His focus was always on reaching the subconscious through the conscious.

He hoped his theatre techniques could be applied to all forms of drama including melodrama, vaudeville and opera.

Actors trained by Stanislavski were instructed to use their own memories in order to express emotions.

His key goal was to find approaches to 20th Century acting that were applicable universally.



REALISM, THE STANISLAVSKI METHOD

The style or system that Stanislavski developed is realism, also known as The Method or the Stanislavski Method. A highly influential theatre style that focuses on dramatic training.

He never intended to create a new theatre style, rather to develop the teaching and performing regimens used by actors to always achieve success in their work.

Stanislavski's System of Theatre

His method focuses on actors developing artistic truth onstage by utilizing their emotional memory (e.g. their past experiences and emotions).

The actors concentration and senses are trained so that they can respond easily to the whole stage environment.

The training includes empathic observation of people in different situations to develop a wide emotional range so that their onstage acting can appear realistic and as if it were a real life situation.

Some of the risks with the method that Stanislavski observed were that some of his students using his technique were beginning to develop hysteria, from the constant utilization of their private and often painful memories.

He began to search more reliable means to reach emotions. He then decided that actors could emphasize their imagination and exploration into the given circumstances of the text.

