



Avant Garde Theatre: 1892–1992

By Christopher Innes

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Examining the development of avant garde theatre from its inception in the 1890s right up to the present day, Christopher Innes exposes a central paradox of modern theatre; that the motivating force of theatrical experimentation is primitivism. What links the work of Strindberg, Artaud, Brook and Mnouchkine is an idealisation of the elemental and a desire to find ritual in archaic traditions. This widespread primitivism is the key to understanding both the political and aesthetic aspects of modern theatre and provides fresh insights into contemporary social trends.

The original text, first published in 1981 as *Holy Theatre*, has been fully revised and up-dated to take account of the most recent theoretical developments in anthropology, critical theory and psychotherapy. New sections on Heiner Muller, Robert Wilson, Eugenio Barba, Ariane Mnouchkine and Sam Shepard have been added. As a result, the book now deals with all the major avant garde theatre practitioners, in Europe and North America.

Avant Garde Theatre will be essential reading for anyone attempting to understand contemporary drama.

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Editorial Review

Review

Christopher Innes's encyclopedic *Avant Garde Theatre, 1892-1992*, creates order out of theories, movements, cults, groups, and writers from the canonical, like Strindberg and Pirandello, to the most anthropological of experimenters like Eugenio Barba. It is difficult to imagine the need for any other survey of the topic, though Innes is no mere cartographer. With his customary intelligence and clarity, Innes identifies the principles that unify as well as those that distinguish avant gardism from modernism or postmodernism, avoiding the latter terms as far as possible. This, as I see it, may be the book's most important contribution to scholarship.

–*The American Book Review*

Innes has produced a brilliant, sensitive, articulate statement. It deserves serious study by all of those whose practice and commitment is toward an understanding and expression of this century's theatre.

From the reviews of the first edition:

–*Choice*

About the Author

Christopher Innes is Professor of English at York University, Ontario.

Users Review

From reader reviews:

Edna Pilon:

Avant Garde Theatre: 1892–1992 can be one of your beginner books that are good idea. We recommend that straight away because this guide has good vocabulary that could increase your knowledge in terminology, easy to understand, bit entertaining but nonetheless delivering the information. The article writer giving his/her effort to place every word into pleasure arrangement in writing *Avant Garde Theatre: 1892–1992* nevertheless doesn't forget the main position, giving the reader the hottest and also based confirm resource data that maybe you can be among it. This great information can certainly drawn you into brand-new stage of crucial imagining.

Irene Justice:

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