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## THE GNOSTICS AND STOICS OF THE MODERN THEATRE <Marina Davydova>

On Stage

### PROTAGONIST

#### KLIM: THE ZERO RITUAL <Alyona Karas>

All theatre practitioners and enthusiasts in Russia know Klim. The few know him as a maker of enchanting stagings; the majority admires him as playwright, novelist, philosopher, shaman, pagan priest and guru. THEATRE attempts to figure out the bearings of scenic practices and by far more affluent scenic theory of Anatoly Vasiliev's celebrated disciple.

### GURU

#### OUTSIDE DOSTOYEVSKY'S HOUSE: FOUR TEXTS ABOUT EVGENY SHIFFERS <Valery Zolotukhin>

"Artist — writer — religious philosopher — occultist (astrologer)" — this is how Evgeny Shiffers describes his pilgrimage in his late dairies. THEATRE publishes four texts that present this outstanding personality from four entirely different standpoints.

### DECODER OF THE CLASSICS

#### "MAHABHARATA" FOR ALL <Boris Falikov>

Do you know that the great production by great Peter Brook caused a wealth of rebuffs from

Indian intellectuals? Are you aware that the image of Krishna in this staging is traceable to Brook's teacher and tutor-guide George Gurdjieff? Have you ever wondered when the fascination with India became trendy in Europe and what perils the ardent Hinduphiles were to face? THEATRE has assumed it's time "Mahabharata" be looked upon not by a theatre historian but by a religious scholar.

### PERSPECTIVE

#### OSTERMAYER'S SHAKESPEARIAN TRILOGY: THE FLESH AND THE SHAPE <Natalia Isayeva>

The stagings by the artistic director of Berliner Schaubühne have always been made out as harsh social statements. THEATRE has taken a different look at Thomas Ostermeyer to the effect of perceiving that the wet sensuality and dirty carnality of his stagings are strongly electrified with the motif of salvation.

### ALTERNATIVE ICONOGRAPHY

#### ROMEO CASTELLUCCI: ABOUT BLACK HOLES AND LAMBS IN FORMALIN <Anton Hitrov>

Religious imagery and symbols are conspicuously presented in the works of the Italian director and the manner of representing them unmistakably relates the founder of Societas Raffaello Sanzio company to the realm of contemporary art. THEATRE endeavors to fathom whether Castellucci's persistent concentration on the Christian

motifs is a form of quête de Dieu and what contemporary artists his scenic installations are more easily related to.

### UTOPIA

#### LIVING THEATRE: PARADISE REHEARSED <Boris Lokshin>

On February 23 the site of the tabloid The New York Daily News carried a short article under the blatant heading "Living Theatre Is Dead." It was a cry into the void. Those who could have taken interest in this item normally don't read tabloids. And basically few people have been left in New York who has an idea of what it's all about. THEATRE tries to investigate the causes of the death of the legendary Living Theatre and wonders whether theatre can become a religion.

Off Stage

### LECTURE-HALL

#### ACTING AND BEING. THE ANTHROPOLOGY OF THE ACTOR AND THE EMERGENCE OF THE DIRECTOR <Mikhail Yampolsky>

Mikhail Yampolsky examines the acting techniques from the Renaissance to Stanislavsky and the philosophic doctrines from Diderot to Heidegger to bring out the anthropological groundwork for the springing up of the figure of the director. This text opens the cycle of lecture the renowned culturologist has read specially for the magazine THEATRE.

## LEGEND

### THE THEATRE OF MIKHAIL CHEKHOV. BETWEEN BOLSHEVIKS AND SYMBOLISTS <Mikhail Shiyanov>

The sources of Mikhail Chekhov's acting methods have long ceased to be a secret. Suffice is to take any edition of his autobiography "Life and Meetings" to realize that the spiritual knowledge and especially "the technique of practicing it in art" are directly related to anthroposophy, eurhythm and the ideas of Rudolf Steiner. THEATRE looks upon Chekhov's "Steinerism" in the context of the early 20th century alternative religiosity and concludes that it was rooted not only in symbolism but also in Marxism.

## FIRST HAND

### TWO FLEW OVER THE BUDDHA NEST <Alla Shenderova>

It is ungentlemanly to ask questions bearing on a person's creed. But as it turns out that Russian directors increasingly frequently visit Tibet THEATRE has taken the liberty of breaking the taboo and asked director Kirill Serebrennikov and playwright Ivan Vyrypaev why they did that.

## DISPUTE

### "THE MOSCOW TRIALS": PROS AND CONTRAS <Olga Shakina>

Early in March well-known Swiss director Milo Rau and International Institute of Political

Murder presented the project "The Moscow Trials" based on three notorious cases of the early 2000s: the proceedings against the curators of the exhibition "Beware Religion!" (2003); the exhibition "The Censored Art" (2007) and finally the trial of "Pussy Riot." THEATRE offered a venue for the final hearings on this issue. Programs Director of Sakharov Center Mikhail Khaluzhsky acted as attorney and arts historian and public activist Anatoly Golubovsky — as public prosecutor. Olga Shakina goes out of her ways to remain an unprejudiced judge.

Beyond the Stage

## LIBRARY

### "JESUS BECOMES SPIELMANN" HANS HENNY JAHNN'S SACRED THEATRE <Tatiana Baskakova>

The works of Hans Henny Jahnn have just recently become known to Russian readership owing to the translations by Tatiana Baskakova. Yet there is little hope that in the observable future the Russian theatre obsesses with phony chastity will turn to his weird and complex both plot- and vocabulary-wise plays. Even in Germany these plays have proved to be rather hard nuts to crack. THEATRE asked the translator of the outstanding writer and theorist of the arts to talk about the distinctive nature of his religious quests and qualities of his drama.

## ENFANT TERRIBLE

### "WHO INVENTED DEATH, MAMA?" THE PANIC-STRICKEN SOUL OF FERNANDO ARRABAL <Dmitry Savosin>

Fernando Arrabal apparently deserves to be ranked as the key artistic follower of Antonin Artaud's principles of the theatre of cruelty. His activities are feverish and versatile. Arrabal has authored 100 plays, 14 novels, hundreds of poems and 7 full-size feature films. We have undertaken to figure out what is meant by "theatre of panic" created by this script-writer, actor and director, as well as whether it has anything at all to do with theatre as such.

## RECONSTRUCTION

### AUDIENCE-FREE THEATRE OR THE UNFINISHED PLAY. A LITTLE HISTORY OF THE CONSTANTINOPOLE HIPPODROME <Sergey Suvorov>

The heir and successor to the Antique world Byzantine didn't inherit one of that world's key cultural elements, i. e. theatre. Nonetheless theatricality permeated other spheres of the Byzantine lifestyle, like sports and not least politics. The center point of both was the Constantinople Hippodrome. THEATRE looks into the intricate web of legends, prophecies and hidden meanings that the after-Romans searched and found in the huge stadium that they thought to be the model of the universe.