

ТЕАТР  
апрель 2015, № 19  
издается с 1930 года  
в 1990—2000-е выходил с перерывами  
возобновлен в октябре 2010 года



Фонд  
Михаила  
Прохорова

Учредитель издания  
— СТД РФ

Главный редактор  
— Марина Давыдова  
Заместитель главного редактора  
— Олег Зинцов  
Выпускающий редактор  
— Ада Шмерлинг  
Редактор  
— Алла Шендерова  
Редактор сайта  
— Камила Мамадназарбекова  
Дизайнер  
— Наталья Агапова  
Руководитель фотослужбы  
— Мария Захарова  
Исполнительный директор  
— Дмитрий Мозговой  
Помощник директора  
— Дарья Шмелькина  
Верстка  
— Дмитрий Криворучко  
Корректор  
— Марина Бубелец  
Директор по распространению  
— Дмитрий Лисин

Издание журнала  
осуществлено при поддержке  
Фонда Михаила Прохорова

Журнал зарегистрирован  
в Федеральном агентстве по печати  
и массовым коммуникациям  
ПИ N77-1621 от 28.01.2000  
ISBN 0131-6885

Адрес редакции для почты:  
107031, Москва,  
Страстной бульвар, 10, комн. 38  
тел.: (495) 650 28 27, 650 95 22  
e-mail: info@oteatre.info  
teatr.moscow@gmail.com  
www.oteatre.info

Индекс журнала  
в объединенном каталоге  
«Пресса России» — 13150

Журнал «Театр» распространяется  
во всех отделениях СТД РФ.  
В Москве журнал можно приобрести  
и оформить подписку с получением  
вышедших номеров в редакции.

004 MARINA DAVYDOVA  
 NEW THEATRE TESTAMENT  
 Managing Editor of THEATRE  
 looks into the anything but  
 simple fate of the documentary  
 theatre in Russia and into  
 the ways its tribulations  
 have affected the distinctive  
 aesthetics of Theatre.doc.

## ON STAGE



016 THE MOVEMENT "SOLIDARITY"  
 TEXT: YELENA KOVALSKAUYA  
 Theatre.doc was opened  
 in 2002. It was doomed to be  
 opened. And in actual fact  
 it cannot be closed. And it  
 will continue to exist for  
 as long as the reasons that  
 gave rise to it are present.  
 THEATRE has undertaken  
 to look into some of these  
 reasons.

026 RIMINI PROTOKOLL:  
 THEATRE OF (CO)PARTNERSHIP  
 TEXT: OLEG ZINTSOV  
 The German-Swiss group Rimini  
 Protokoll is ranked among  
 the past decade's leading  
 innovators of the European  
 stage. In order to fathom  
 the troupe's methods  
 THEATRE explores the general  
 situation having shaped up  
 in the arts at the turn  
 of the 1990-s and 2000-s.

040 TAGANKA:  
 THE UNBEARABLE DOCUMENT  
 TEXT: ELIZAVETA  
 SPIVIKOVSKAYA  
 "The Jubilee Year Group"  
 came to Taganka Theatre on  
 the eve of its 50th birthday  
 determined to make head  
 or tail of the decades that  
 had passed. THEATRE recalls  
 how the young playwrights,  
 directors and theatre  
 scholars studied the history  
 of the legendary company.

056 "DOC'S" ADVENTURES  
 IN RUSSIA  
 TEXT: ANNA BANASYUKEVICH  
 It takes just a brief look  
 at the posters of New Play  
 Festival to presume that the  
 stagings based on authentic  
 documentary evidence, oral  
 or written, have been not  
 uncommon in different parts  
 of Russia. THEATRE has  
 undertaken to survey  
 the extensive geography  
 of these stagings.

070 HOW THE POOR THEATRE  
 IS MADE  
 TEXT: XENIA ZORINA  
 The theatre style of story-  
 telling has subtly sprung  
 up in Moscow. THEATRE has  
 interviewed a person who not  
 only takes lively interest  
 in story-telling but also  
 successfully practices it.

## OFF STAGE



084 THE ILLUSION OF ACTUALITY  
 AND SOME OTHER ILLUSIONS  
 TEXT: MARK LIPOVETSKY  
 THEATRE has endeavored  
 to differentiate between  
 documentation and propaganda  
 and between the documentary  
 and political arts.

090 THE TRAIL OF NEKRASOV'S  
 CHARACTERS  
 TEXT: MARGARITA VANYASHEVA  
 In order to stage Nekrasov's  
 poem "Who Is Happy in Russia?"  
 Kirill Serebrennikov and Gogol  
 Center's actors undertook an  
 expedition in the footsteps  
 of Nekrasov's personages  
 with the purpose of reckoning  
 what major changes have  
 occurred in Russia since  
 the middle of the 19th  
 century. THEATRE closely  
 followed this field study  
 that has proved to be

in the forefront of the new theatre documentation activities.

102 THE ECONOMICS  
OF INDEPENDENCE  
TEXT: ALYONA SOLNTSEVA

THEATRE has looked into the impact the changes in the cultural policy produce upon the independent arts and wonders whether arts can be independent at all.

108 MEMORY.DOC  
TEXT: MIKHAIL KALUZHSKY

Documentary stagings bearing on history spring up each time the state attempts to usurp the right to possess the historical memory. THEATRE has recalled such instances and tried to figure out whether memory studies can substitute history.

112 HOW WE TOOK A LIKING  
TO VERBATIM

THEATRE asked Alexander Rodionov and Maxim Kurochkin to tell how verbatim became popular in Russia. As it turned out this happened quite accidentally but the accident has proved to be a consistent pattern.

BEYOND THE STAGE

120 AFTER THE REVOLUTION  
TEXT: ZARA ABDULLAEVA  
The new century's artistic practices have brought about radical reassessment of the notion of actuality. THEATRE offers a concise history of how documentary evidence has been actualized, called into question and exonerated in its new capacity in film, theatre and literature.

130 DOC AND DOGMA:  
THEORY AND PRACTICE  
TEXT: ILMIRA BOLOTYAN

THEATRE has thoroughly studied the manifesto of Theatre. doc written by Ruslan Malikov, Alexander Vartanov and Tatiana Kopylova and compared it to Lars von Trier's and Thomas Winterberg's "Dogma-95".

154 THE VIOLENCE EPISODE  
TEXT: ALEXANDRA NOVOZHENOVA

The modern art has confronted the real life within the framework of the genre of re-enactment, the latter being a staged reconstruction of real historical events. THEATRE has endeavored to find out to what extent re-enactment is an instrument of social criticism or a method of manipulation.

SPECIAL PROJECT

162 SPECTATORS AS LEADS  
Andrei Moguchi and Boris Pavlovich told THEATRE about their work on the documentary project "My Grand Drama Theatre. Monologues", focusing on why they had started it and how it had changed their attitudes to theatre. Attached is the disk with the recording of the project.