



Фонд
Михаила
Прохорова

Учредитель издания
— СТД РФ

Главный редактор
— Марина Давыдова
Заместитель главного редактора
— Олег Зинцов
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Верстка
— Дмитрий Криворучко
Корректор
— Марина Бубелец
Директор по распространению
— Дмитрий Лисин

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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

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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.