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004 Marina Davydova Theatre without beginning or end: editor's column

HISTORY

014 Mark Kushnirov The 1920s: in a square, in a hall, in a circus and a factory

Theatre began to break out of traditional stage-box about a century ago. Naturally, in Russia this process culminated in the 1920s, when absolutely everything was broken radically.

026 Sergey Konaev The 1960s: everything was possible

The desire to expand the boundaries of the permissible in art and to question established principles can be found in any era, but in the 1960s it became the new mission of art as such.

036 Ada Shmerling Other classics

We often think that even if we dig into a list of theatrical classics (Brook, Mnouchkine, Grotowski, Kantor, Wilson) very carefully, we are unlikely to discover something new. However, it only seems so. For example, you hardly ever thought that Peter Brook was a pioneer of "site specific theatre", and Robert Wilson was a pioneer in the genre of "promenade theatre".

074 Nika Parkhomovskaya, Inna Rozova The 1990s: out of the hall!

The THEATRE. decided to look into the 1990s and found that almost all the masters of Russian

scene — Ginkas, Fokin, Fomenko, Borodin — experimented with space in those days. Including one gifted student — Ivan Popovski.

082 Anna Gordeeva Above ground and below ground

The THEATRE. recalls how modern dance and ballet of the twentieth century mastered space outside the theatre walls through its great representatives Maurice Bejart, John Neumeier, William Forsythe, Jiri Kylian.

056 Vera Senkina Boris Ponizovskiy: portrait with the city in background

The THEATRE. publishes a portrait of Boris Ponizovskiy, trying to explain his ideology and the aesthetics of his theatre through the space of St. Petersburg. Some materials from Ponizovskiy's archive, as well as some fragments of his conversations with those who knew him, have been printed for the first time.

092 Kamila Mamadnazarbekova The Palais des Papes: the genius loci and the Zeitgeist

In the mid-twentieth century creators of the Festival d'Avignon have felt the theatre potential of connecting words with architecture. In the late 1940s they began making performances based on the specifics of a particular site. The term "site-specific" had not been invented yet.

102 Anna Ildatova I'd like to fly: theater and the paper architecture

The THEATRE. decided to find out in what way utopia is different from heterotopia and to recall the avant-garde theater projects of the beginning

of the last century, most of which have never become reality.

MODERNITY



110 Yevgenia Gershkovich Live spaces of Moscow

The most striking examples of theatrical usage of non-theatrical space in the Russian capital, according to the THEATRE.

118 Ada Mukhina SIGNA: the dream about human dogs

The THEATRE. has long tried to understand, in what way it might review the grand performance-installation "We, dogs" by the group "SIGNA". And finally decided that it should be described as a dream.

132 Dina Goder Yasmin Godder: on the hook

One of the most striking events of the Wiener Festwochen-2016 was the performance by the famous Israeli choreographer. Among its characters were not only the studio space and the viewers, but even such natural phenomena as the sunset outside the window.

144 Alexandra Dunaeva Access Point: space does not give a chance to lie

The youngest St. Petersburg theater festival "Access Point" has already won its audience, and a unique place in the art calendar of the city. THEATRE. tells about some of its features that fundamentally distinguish it from the predecessors.

158 Kamila Mamadnazarbekova Moles, cows, and sperm whales

Why small festivals are sometimes better than big ones and how they interact with the environment. Three examples from Italy, France and Switzerland.

166 Eugene Borisenko Extrapolation of the dance

How modern dance renounced traditional theatre stage and what choreographers are looking for, coming up with plays in hallways, apartments, on rooftops and in underground parking lots.

174 Ivan Kurkin Among dungeons and dragons

The THEATRE. traces the path from quests and role-playing games to the works of the famous British group "Punchdrunk" and all the way back.

200 Alla Shenderova Who hides in a little house?

The THEATRE. decided to find out why theatre space is too tight for an artist Vera Martynova. And asked her about the recent "New Space" project of the Theatre of Nations, she is a curator of.

208 Nika Parkhomovskaya Times Square: theater in the square

Sherry Dobbin, creative director of the New-York "Times Square Arts", visited Moscow for the first time in September/2016. THEATRE. asked her about "public-art", the situation in contemporary art in the USA, and why the American theater is increasingly going out into the street.