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006 THEATRE/POST/CINEMA: THE DISCUSSION OF THEATER CRITICS AND FILM CRITICS

At the THEATRE. round table theatre critics got into an argument with film critics, trying to prove to them the advantages of modern post dramatic theatre over modern independent cinema.

And they received a strong rebuff.

The participants of the discussion are:

Marina Davydova, Zara Abdullaeva, Oleg Sentsov, Valery Zolotukhin, Alexey Medvedev and Yevgeny Gusyatinsky.

CINEMA IN THEATRE

024 SERGEY KONAEV CINEMA IN THE SERVICE OF FARCE

At first, one of the greatest theatre directors Vsevolod Meyerhold treated cinema with slight disdain. However, it did not prevent him from enriching theatre of purely cinematic techniques and becoming the teacher of Sergei Eisenstein who was the chief reformer of cinema in the 1920-ies.

034 KRISTINA MATVIENKO ADRIAN PIOTROVSKY: A PRACTITIONER OF THE PRESENT, A STRATEGIST OF THE FUTURE

A distinguished hellenist and translator, a representative of the famous Leningrad ("formalist") school of theatre studies Adrian Piotrovsky was an outstanding theorist of cinema and a long-time artistic director of "Lenfilm". THEATRE. explores how an old opposition of traditional and modern was removed in his creative life.

040 ZARA ABDULLAeva CIRCULATION: ROMANCES OF STAGE WITH SCREEN

The communication of media art and screen art with the art of stage has a long history. THEATRE. recollected it to better comprehend a few fundamental discoveries made in the modern theater.

052 NATALYA ISAEVA ENTRANCES AND EXITS: TWO-FACED JANUS OF VISUAL IMAGE

Analyzing the performances of Franck Castorf, Katie Mitchell, Ivo van Hove and Anatoly Vasiliev THEATRE. is trying to figure out how the laws of perception shift in them due to the usage of screen. And how a steady meaning of theatrical spectacle starts to vibrate and crumble.

072 VERA SENKINA KRYSTIAN LUPA AND HIS FILM STUDIO

Abandoned cinema pavilions or waiting areas of non-existent railway stations increasingly become the scenes of Lupa's performances. THEATRE. tries to understand what is the role of camera in the construction of these territories lost between reality and fantasy.

078 VITA KHLOPOVA DECOUFLE AND HIS ILLUSIONS

Philippe Decoufle has never identified himself as the "new French dance" movement participant, has never led the national choreographic center, and has never called himself a choreographer. Speaking about what genre his productions belong to, he usually says: "It is a hybrid between movement, theatrical machinery and the magic of cinema"

086 EKATERINA VASENINA WHEN CINEMA DANCES

It is impossible to omit the genre of movie dance, speaking about the relationship of screen and stage. THEATRE. asked about it the film director and video artist Alla Kovgan. She is a founder and curator of the Russian festival "Movie Dance" and believes that cinema was born to dance.

098 VADIM RUTKOVSKY A SCRIPT STARTS AND WINS

There's an old joke, which sounds true to life: it's easier to get money from a film producer if you offer him an adaptation of time-tested literary classics. The screenplays of popular movies have recently begun to play a similar respectful role in modern theater. THEATRE. examines this trend

106 ELENA KUTLOVSKAYA SEMYON ALEXANDROVSKY: "SCREEN IS ALWAYS A DISTANCE"

One of the most interesting directors of Russia speaks about the search for a new theatrical language, and about new relationships of audience with stage and theatre with reality. He also speaks

of new acting methods and a possible use of new media on the stage.

116 ALLA SHENDEROVA ILYA SHAGALOV: CATCH THE LIGHT

It became obvious over the last few seasons that a new profession of video-designer is in great demand in theatre. THEATRE. interviewed Ilya Shagalov, the co-author of many works of Kirill Serebrennikov, about the essence of the new profession.

THEATER IN CINEMA

134 ADA SHMERLING A COLLECTION OF PRECEDENTS

The imagination of many playwrights was nourished by the stories from the life of actors and from theatrical backstage. The vaudeville "Lev Gurych Sinichkin" or the operetta "Mister X" are at one pole of this trend and Chekhov's "Seagull" or Ostrovsky's "Forest" (like a whole heap of his other theatre centered plays) are at the other. Not without cynicism commercial cinema has been clinging to the same source of high and low plots almost since its birth. THEATRE. tries to summarize these precedents.

154 LISA KESHISHEVA GLANCE AND TIME: THE CINEMA OF ANATOLY EFROS

In the TV and cinema works by Anatoly Efros one can see not only rethinking of the concept of close-up, but the anticipation of the problems of today's theatre.

166 OLGA FUCHS PETER FOMENKO: A GARDENER

Fomenko shot three feature films and many television dramas. Reviewing them, we decided to follow some of the intonations, pauses, glares, undertones, shades, moaning cello, brash strum of a balalaika and movements of a waltzing camera that his theatre came from.

172 OLEG SENTSOV PETER BROOK: THE TEMPTATION OF A DIME NOVEL

There are fifteen films in the filmography of one of the major theatre directors of the second half of the twentieth century Peter Brook. But the vast majority of them are adaptations of his stage works. An important exception is the film "Moderato Cantabile" (1960) with the stars of the French new wave Jeanne Moreau and Jean-Paul Belmondo. Its theatricality is not obvious, but profound: in a certain sense it is a reflection about the theatre.

172 VADIM RUTKOVSKY PIPPO DEL BONO: WORK IN PROGRESS

The Italian Pippo Del Bono is a director, for whom the boundaries between cinema and theatre don't exist. Plays and films just channel the same creative flow that is equal to Pippo's life. Today nobody but him makes so intimate and candid statements from screen and stage.

184 ELENA SMORODINOVA A PORTAL TO A PARALLEL REALITY

Parallel cinema emerged in the late 1980s at the intersection of cinema, theatre, art and video, but it is still shrouded in mysteries today. THEATRE. tries to uncover some of them, talking with the main characters of the then underground — the artistic director of the "Stanislavsky Electroteatr" Boris Yukhananov and director Gleb Aleinikov.

190 NIKA PARKHOMOVSKAYA, INNA ROZOVA VASILY SIGAREV: THREE FILMS, TWO PERFORMANCES

The directing career of Sigarev reflects the general European trend when a successful playwright first directs his plays himself, and at some point is drawn to cinema as well. Ivan Vyrpaev was the one who did it in Russia. And yet Sigarev breaks out of this trend. He directed only three films but became one of the most brilliant filmmakers of his generation.

198 KRISTINA MATVIENKO "THERE'S A DIFFERENT DEGREE OF SPARSENESS OF A TEXT IN CINEMA"

What are the specifics of a work of contemporary playwright in theater and film? THEATRE. offered this question to Russian authors, who are fruitfully working in both fields, Lyubov Mulmenko, Valery Pechekin and Alexander Vartanov.



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