

## ТЕАТР

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## HISTORY

**008 EVREINOV, SMYSHLYAEV,  
PIOTROVSKY: SOCIAL  
THEATRE AFTER  
THE REVOLUTION  
TEXT: VALERY  
ZOLOTUKHIN**

The heyday of social theatre began in Russia earlier than in many other European countries and also ended early. THEATRE. turned to the most brilliant pages of its history

**016 BRECHT'S LEARNING-  
PLAYS: STEINWEG'S  
METHOD  
TEXT: ANNA ILDATOVA**

Brecht's learning-plays during the cold war were perceived and interpreted as Communist propaganda and kind of the Bible of Marxism. THEATRE. looks into what they are in reality and of what use can be today

**020 AUGUSTO BOAL  
AND "THEATRE  
OF THE OPPRESSED"  
TEXT: NIKA  
PARKHOMOVSKAYA**

Quotes from Boal's books are everywhere, his followers are working on all continents, and in his native Brazil he is maybe only less well known than Pele. THEATRE. explains who actually was one of the main theatrical revolutionaries of the twentieth century

**032 JACOB MORENO.  
IT'S HARD TO BE GOD  
TEXT: INNA ROZOVA**

The ideas of the inventor of psychodrama Jacob Moreno are used in many spheres of life — business, education, soldiering, not to mention sociology. But his name is not known practically to anybody, except for specialists. THEATRE. tells how and why one of the most prominent psychologists of the twentieth century decided to use theatre to change society

## PROBLEMS

**042 CIRCLING  
TEXT: ELENA  
KOVALSKAYA**

In the spring of 2014 in Russia at the ceremony of "Golden Mask" the social theater was de facto legitimized. THEATRE. describes what preceded it and what results followed

**054 BORIS PAVLOVICH:  
THE FRUITS  
OF ENLIGHTENMENT  
TEXT: ALLA  
SHENDEROVA**

Social projects are the most important and maybe the only way to destroy the feudalism that prevails in our theatre nowadays, says Boris Pavlovich, one of the main people doing social theatre in Russia

**068 (A)SOCIAL THEATRE  
AND ITS NAMES  
TEXT: ADA MUKHINA**

In various parts of the globe the socio-theatrical practices are called differently. THEATRE. decided to understand what lies behind different terms and what they have in common

**076 THEATRE OF SPECIAL  
LOSSES AND  
OPPORTUNITIES  
TEXT: MILA BREDIKHINA**

THEATRE. explores in what way inclusive performances differ from other social projects and what evolution the idea of theatre of inclusion has undergone in our country

**088 PSYCHOANALYSIS  
OF THE BODY  
TEXT: ELENA  
GREBENYUK**

Attempts to tell about the different techniques of dance/movement therapy give results reminiscent of the famous classification of animals from "Celestial Emporium of Benevolent Knowledge" by Borges. But THEATRE made such an attempt anyway, giving word to practicing therapist

**102 DOC-TRADITION  
IN SOCIAL THEATRE  
TEXT: KRISTINA  
MATVIENKO**

A new attempt at life creativity taken by "Teatr.doc" refers to the experiments of a century ago which sought the opportunity to remain within the conventions of theatre but to rely on documents as well

**108 PSYCHODRAMA:  
THEATRE NOT  
FOR SPECTATORS  
TEXT: INNA ROZOVA**

The leading Russian psychodramatist, vice-president of the Association of psychodrama Ekaterina Mikhailova told THEATRE. about closeness and differences of performing arts and psychodrama

**114 A SHY, ATTENTIVE,  
SILENT EMPATH  
TEXT: ELIZAVETA  
SPIVAKOVSKAYA,  
ELENA GORDIENKO**

Speaking about social projects THEATRE. felt it necessary to pay attention to a new social trend in theatre itself, and to speak about performances, which include in its structure specific spectators and build special relations between them

**STORIES**

**122 I'M NOT A HUMANIST  
I AM A HUMANOID  
TEXT: BORIS  
YUKHANANOV**

At the end of March 2016 there was a meeting in the BDT with Boris Yukhananov, the country's first major director who worked closely with people with Down syndrome. THEATRE. publishes his story about this theatrical and human experience

**128 FIVE MYTHS ABOUT  
SOCIAL PROJECTS  
FOLLOWED BY THEIR  
COMPLETE EXPOSURE  
TEXT: EUGENE  
BERKOVICH**

**134 DMITRY BRUSNIKIN:  
INCLUSIVE "SEAGULL"  
TEXT: MARINA  
SHIMADINA**

Actor, director and professor of the School-Studio of Moscow Art Theater Dmitry Brusnikin told our journal, why theatre in general and theatre schools in particular need social projects

**140 ALEX DOWER:  
FROM THEATRE  
TO PRISON  
TEXT: NIKA  
PARKHOMOVSKAYA**

British actor, director, teacher and author of several theatre projects to work with "vulnerable" people, explains how Stanislavsky method helped him in his work with prisoners and in what way Russian prisons are better than British ones

**146 EVGENY KULAGIN:  
BODY-LOCATOR  
TEXT: EKATERINA  
VASENINA**

THEATRE. asked choreographer Yevgeny Kulagin (the company "Dance Dialogue") about the work with people with disabilities and how they enrich the bodily experience of all project participants

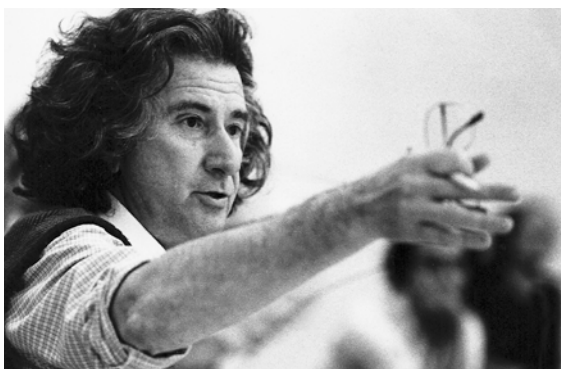
**160 NECESSARY THEATER.  
MANIFESTO OF THE  
ARTIST (SIX THESES  
WITH SIX DIGRESSIONS)  
TEXT: XENIA  
PERETRUKHINA**

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