

DRAMATURGIJE PROSTORA (OD UOKVIRENE SLIKE DO PLJUVAČKE I ZNOJA)

OSOBNI POGLED

Neoavangardni pokreti 60-ih i 70-ih godina koje su potaknuli radovi Petera Brooka, Arianne Mnouchkine, Living Theatra, Roberta Wilsona i Tadeusa Kantora doveli su pod znak sumnje logocentričnu teatarsku hijerarhiju. Konačno oslobođenje vizualnog aspekta dogodilo se 80-ih na flamanskoj sceni (Jan Fabre, Jan Lowers), kad je uloga prevladavanja dramskoga govora raspodijeljena između ostalih elemenata. Vizualna dramaturgija se više ne podređuje tekstu, nego razvija vlastitu logiku. Na primjerima iz svoje redateljske prakse pokušat ću pokazati neke načine gradnje scenskog prostora u postdramskom kazalištu, rabeći analize odnosa režija-scenografija Hansa-Thiesa Lehmana.

U odabiru tekstova oslanjam se na inovativne autorske poetike, surađujući s likovnim umjetnicima, rjeđe s arhitektima i scenografima. Sklonost za nekonvencionalne i netipične dramske pisce (Pier Paolo Pasolini, Heiner Müller, Elfriede Jelinek, Bernard-Marie Koltès...), čiji tekstovi negiraju linearnost i "dramatičnost", traži i drukčiji pristup vizualnim strategijama. Ponavljanje i serijalna narav tekstova Elfriede Jelinek, vokalna aleatoričnost Marine Cvetajeve, apstraktnost Roberta

IVICA

BULJAN

The neo-avant-garde movements of the 60s and 70s, triggered by the work of Peter Brook, Arianne Mnouchkine, Living Theatre, Robert Wilson, and Tadeus Kantor, questioned the logocentric hierarchy of the theatre. The final liberation of the visual aspect occurred in the 80s on the Flemish scene (Jan Fabre, Jan Lowers), when its role in overcoming dramatic speech was distributed among the other elements. Visual dramaturgy was no longer subjected to the text and it was now able to develop its own logic. Using examples from my practice as a theatre director, I intend to demonstrate some of the ways in which stage was constructed in post-dramatic theatre, with reference to Hans-Thies Lehmann's analyses of the relationship between theatrical direction and stage design. My selection of texts usually relies on innovative artistic poetics and I tend to collaborate with visual artists, rather than architects or scenographers. My inclination towards unconventional and untypical dramatic authors (such as Pier Paolo Pasolini, Heiner Müller, Elfriede Jelinek, or Bernard-Marie Koltès), whose texts negate linearity and "dramaticity", demands a different approach to the visual strategies. The repetition and the serial character of texts by Elfriede Jelinek,

PERSONAL VIEW

DRAMATURGIES OF SPACE (FROM FRAMED PICTURES TO SPIT AND SWEAT)

IME NA VRHU JEZIKA, REDATELJ IVICA BULJAN,
SCENOGRAFIJA LAETITIA DELAFONTAINE I GREGORY NIEL, LJUBLJANA 1995.

I



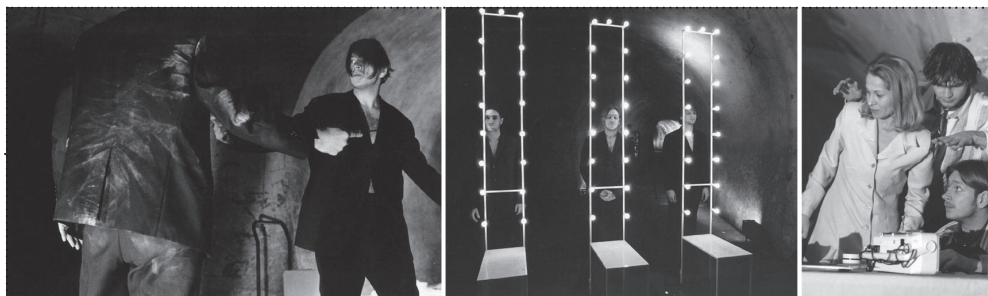
43

THE NAME ON THE TIP OF THE TONGUE, DIRECTOR IVICA BULJAN,
SCENOGRAPHY LAETITIA DELAFONTAINE AND GREGORY NIEL, LJUBLJANA 1995

I

Walsera, autonomiziranje označitelja u Pasolinia, (auto)referencijalnost u Koltèsa bili su zadaci koji se nisu mogli upriličiti uobičajenim scenografskim putem, odnosno “dekoriranjem”, ilustriranjem radnje, što je bilo karakteristično čak i za Picassa.

Sredinom 90-ih režirao sam *Ime na vrhu jezika* Pascala Quignarda. Videoumjetnici Laetitia Delafontaine i Gregory Niel dekonstruirali su slijed i razmjere Quignardova romana u prostorima tunela ispod Ljubljanskoga grada. Na mjestu gdje su bili smješteni gledatelji tunel se račva u dva dijela, oblikujući ždrijelo s glasnicom u sredini. Čvorovi i točke zgušnjavanja različito su tretirani u prvom, “privatnom” dijelu predstave koji se odvija na vrhu ždrijela, gdje je prizor insceniran gotovo naturalistički. Za golemim kuhinjskim stolom glumica reže komad leda. Ono što bismo trebali “vidjeti” u drugom dijelu nije vidljivo iz različitih gledateljskih pozicija. Taj dio u romanu predstavlja analizu odnosa sinovljeva govora (piščeva nemoć i kriza umjetničkog stvaranja općenito) i majčine nemogućnosti da se (pri)sjeti stanovitih riječi. U halucinantnoj verbalnoj demenciji ona stiže do latinskog ili galskog korijena riječi koja neprestano mijenja smisao. Niz slika predstavlja ženu i tri muškarca koji simboliziraju odnose Eve, Kaina i Abela, preko Sacher-Masochaove Wande i dvojice pomagača, do Madame Luisiane i dvojice braće iz Genet-Fassbinderova *Querellea*. Različiti kutovi gledanja o(ne)mogućavaju publici potpun pregled



IVICA
BULJAN

the vocal aleatoricity of Marina Cvetajeva, Robert Walser’s abstractness, Pasolini’s autonomized signifier, Koltès’s (self)-referentiality – none of these tasks could be addressed by using conventional stagecraft methods – by “decorating” or illustrating the plot, as was characteristic even of Picasso. In the mid-90s, I directed *Le Nom sur le bout de la langue* by Pascal Quignard. Video-artists Laetitia Delafontaine and Gregory Niel deconstructed the order and the proportions of Quignard’s novel in the tunnel running under the Ljubljana castle. On the spot where the audience was situated, the tunnel forked in two directions, thus forming a pharynx with a vocal cord in the middle. The nodes and points of condensation were treated in a specific way in the first, “private” part of the show, which was taking place on the top of the pharynx and was staged almost naturalistically – with a performer cutting a block of ice on a large kitchen table. What we could “see” in the second part was not visible from all positions in the audience. In the novel, that part analyses the relationship between the son’s speech (the writer’s impotence and the crisis of artistic creation in general) and the mother’s incapability of remembering certain words. In her hallucinating verbal dementia, she comes to the Latin or Gaelic root of a word that keeps changing its meaning. A series of images showed a woman and three men symbolizing various relationships, such as Eve, Cain, and Abel, Sacher-Masoch’s Wanda and the two helpers, or Madame Luisiana and the two brothers from Genet-Fassbinder’s *Querelle*. Various viewing angles made it (im)possible for the audience to obtain

nad scenskim zbivanjem, sugerirajući neudobnim promatračkim položajem nemoguću misiju majke-izvođačice. Tijela ne upućuju na spol, nego na područje ljudskoga općenito. Desni dio tunela obasjan je neonskim svjetlom iz kutije u kojoj su se izlegle ličinke muhe. Pogled u scenu je (koreo)grafija, odabirom fragmenata gledatelj je su-tvorac svjetlosne instalacije. Finale koji korespondira s normanskom pripovijesti iz Quignardova romana legenda je o ženi koja je zaboravila Vitezovo ime. Prizor se pred promatračkim pogledom organizira linearno, poput teksta. Glumica u desnom tunelu čita legendu, tri glumca ispunjavaju lijevi tunel vjedrima vode, a rijeka njihovih pokreta u metaforičkom smislu postaje Quignardovo pismo, ali i ples. Tradicionalno kazalište jednako izbjegava goleme i intimne prostore, zbog opasnosti da se naruši sigurna udaljenost između gledatelja i izvedbenog čina. Predstava *Macbeth after Shakespeare* prikazuje se u Štihadskoj dvorani Cankarjeva doma koja ima oblik arene, i na prosceniju dvorane Istra ZKM-a ispred zatvorene željezne zavjese. Skupina Son:da koju čine umjetnici Metka Golec i Miha Horvat iz Maribora predložila je dvije radikalno drugačije prostorne organizacije, ali u obje su glumci i gledatelji pomiješani toliko da fizička i fiziološka blizina (dah, znoj, zadihanost, pokreti mišića, grčenja, pogled, pljuvanje) prekrivaju mentalno značenje teksta. Glumac Marko Mandić nakon pseudoritualne scene prinosi svoje oznojeno golo tijelo gledaocu da ga opipa i pomiriše.

DRAMATURGIJE PROSTORA
(OD UOKVIRENE SLIKE DO
PLJUVAČKE I ZNOMA)



DRAMATURGIJES OF SPACE
(FROM FRAMED PICTURES
TO SPIT AND SWEAT)

IME NA VRHU JEZIKA, REDATELJ IVICA BULJAN,
SCENOGRAFIJA LAETTIA DELAFONTAINE I
GREGORY NIEL, LJUBLJANA 1995.

THE NAME ON THE TIP OF THE TONGUE,
DIRECTOR IVICA BULJAN, SCENOGRAPHY
LAETTIA DELAFONTAINE AND GREGORY NIEL,
LJUBLJANA 1995

45

a complete picture of the stage events, whereby the spectator's uncomfortable position suggested the impossible mission of the mother-performer. Their bodies did not indicate their sex, but rather the field of humanity as such. The right part of the tunnel was illuminated with neon light, coming from a box containing fly grubs. The view of the stage was (choreo)graphic and by choosing its fragments, the spectator was becoming the co-creator of the light installation. The finale, which corresponded to the Norman story from Quignard's novel, told the legend of a woman who had forgotten the Knight's name. In the spectator's view, the stage was organized in a linear manner, like a text. While the performer in the right tunnel was reading the legend, three other performers were filling up the left tunnel with buckets of water, while the river of their movements, in a metaphoric sense, was turning into Quignard's writing, as well as dance.

The traditional theatre tends to avoid both huge and intimate spaces, for fear they should destroy the safe distance between the spectator and the act of performance. *Macbeth after Shakespeare* was enacted in the Štih Hall at Cankarjev Dom, which is shaped as an arena, and on the proscenium of Istra Hall at ZKM, in front of a closed iron curtain. The Son:da group, which consists of artists Metka Golec and Miha Horvat from Maribor, suggested two radically different types of spatial arrangement, but in both of them the actors and the spectators were so mixed up that their physical and physiological intimacy (breath, sweat, panting, muscle movements, cramps, gazes, spitting)

Izvođači su smješteni zajedno s publikom, a arhitektura arene navodi promatrača da skrene pozornost na tjelesnu blizinu. Voajeristički pogled dospijeva u sferu organskog sudoživljavanja. Emocionalno sudjelovanje promatrača od presudne je važnosti za scensko zbivanje. Istom “približavajućom” strategijom koristi se Slaven Tolj u organizaciji prostora predstave *Dan umorstava u priči o Hamletu*. Površina za igru određena je pravokutnikom prekrivenim krupnom morskom soli. Energije izvođača miješaju se s materijalnošću “osušenih suza”, znoj glumaca “otapa” sol. Akteri se promatraju iz tako uzbunjujuće blizine (close up) da promatrač ne može a da ne osjeti miris tijela, soli i vina.

Za predstavu *Mars* Vadim Fiškin postavio je instalaciju u postindustrijskom prostoru Tvornice papira u Rijeci. Svojim golemim dimenzijama Hartera preteže nad opažanjem drugih, “sitnih” elemenata. U glavnoj hali igra se simultano na različitim mjestima kao u “integriranom” kazalištu: koncepcijom smo se približili *totalnom kazalištu*. Gledaocima smo ponudili “muku izbora” kako da iz više ponuđenih opcija sastave “osobnu” predstavu. Olga Kacjan i Niko Goršič rekonstruirali su autobiografski performans Gilberta i Georgea. Ana Karić i Tomislav Gotovac s publikom gledaju projekciju filma *Slučajni život* Ante Peterlića u kojem su glumili prije četrdeset godina. Gledaoci su se također upotrebljavali i kao dekoracija; iznenada bi bili pretvoreni u instalaciju kroz koju prolaze



OJDIP V KORINTU (EDIP U KORINTU),
 REDATELJ IVICA BULJIAN,
 SCENOGRAFIJA IVAN KOŽARIĆ, 2006.

OJDIP V KORINTU (OEDIPUS IN
 CORINTH), DIRECTOR IVICA BULJIAN,
 SCENOGRAPHY IVAN KOŽARIĆ, 2006

IVICA
 BULJIAN

was overshadowing the mental significance of the text. After a pseudo-ritual scene, performer Marko Mandić offered his naked body, covered in sweat, to the spectator to touch and smell it. The performers were placed together with the audience, while the arena-like architecture was inviting the spectator to focus on physical intimacy. His voyeuristic gaze had entered the sphere of organic co-experience.

Emotional participation of the spectator is of an utmost significance for the stage action. The same “intimizing” strategy was used by Slaven Tolj in organizing the space for *The Day of Murders in the Story of Hamlet*. The playing surface was defined by a rectangle covered with coarse sea salt. The performers’ energies were getting mixed with the materiality of “dried tears”, while the actors’ sweat was “melting” the salt. The participants were looking at each other from such a close distance that the observer could not help but smell their bodies, salt, and wine.

For his performance *La marche*, Vadim Fiškin made an installation in the post-industrial space of the paper mill (Hartera) in Rijeka. With its huge dimension, Hartera dominated the perception with respect to the other, “tiny” elements. In the main hall, the performance went on simultaneously in various places, like in an “integrated” theatre: by applying that conception, we came close to the *total theatre*. We faced the spectators with the “painful choice” of assembling their “personal” show out of several options we were offering. Olga Kacjan and Niko Goršič reconstructed the

DRAMATURGIJE PROSTORA
(OD UOKVIRENE SLIKE DO
PLJUVAČKE I ZNOJA)

DRAMATURGIES OF SPACE
(FROM FRAMED PICTURES
TO SPIT AND SWEAT)



glumci Leonora Surjan i Jose. Publiku se vodilo kroz niz manjih ili većih scena i zbivanja, slika, situacija. Istodobno s akcijama na minipozornicama u Harteri događao se performans zaručnika u pomoćnoj gospodarskoj zgradi, a zahvaljujući specifičnim koncepcijama prostora i posebno podignutim instalacijama (poput rekonstrukcije klasičnog performansa Toma Gotovca), finalni prizor bilo je moguće izvesti na krovu Hartere ispod riječke zaobilaznice. Kombinacija “umjetnog” materijala i stvarnog prometa koji se odvijao iznad glava gledalaca omogućili su i posebno *iskustvo vremena*. Unatoč ne-iluzionističkoj organizaciji prostora događali su se udari kazališne “iluzije”. Pozornice od papira međusobno povezane mostovima, i gomile gledalaca koji su među njima stajali, kretali se, okupljali i raštrkavali, stvarali su atmosferu cirkusa i ujedno ga činili prostorno-scenskim ekvivalentom ulica i trgova postapokaliptičkog prostora kakav u didaskalijama zamišlja Bernard-Marie Koltès.

Slaven Tolj ostvario je svjetlosno-zvučnu instalaciju za solopredstavu *Noć čisto na robu gozdov* u kojoj nastupa izvođač Robert Waltl. Prostor opremljen malobrojnim rekvizitima postao je scenom zbiljskog oslovljavanja prisutnih gledalaca. Granica između realnog i fiktivnog doživljaja namjerno je neodređena, što ima dalekosežne posljedice za kazališni prostor. Prostor nije u funkciji simboličkog predstavljanja jednog zamišljenog svijeta, nego se ističe i zaposjeda kao realan. Isječak

SCHNEEWITCHEN AFTER PARTY, REDATELJ IVICA BULJAN,
SCENOGRAFIJA TOMO SAVIĆ-GEČAN, 2005.



SCHNEEWITCHEN AFTER PARTY, DIRECTOR IVICA BULJAN,
SCENOGRAPHY TOMO SAVIĆ-GEČAN, 2005.

autobiographic performance of Gilbert and George. Ana Karić and Tomislav Gotovac joined the audience in watching *An Accidental Life*, a film by Ante Peterlić in which they had acted forty years before. The audience was also used as decoration; it was suddenly transformed into an installation through which actors Leonora Surjan and Jose were passing. The spectators were guided through a number of major and minor scenes and events, images and situations. Parallel to the action on the mini-stages of Hartera, a performance was taking place in the nearby administration building, and owing to the specific conceptions of space and installations that were set up specifically for the occasion (such as the reconstruction of a classic performance by Tom Gotovac), it was possible to set the final scene on the roof of Hartera, below the Rijeka beltway. The combination of “artificial” material and the real traffic that was going on above the spectators’ heads provided a special *experience of time*. Despite the non-illusionist organization of space, there were gushes of theatrical “illusion”. Paper stages linked by bridges and a crowd of spectators standing between them, moving, gathering, and dispersing, created a circus-like atmosphere and a spatial/stage equivalent to the streets and squares of some post-apocalyptic space, such as envisioned by Bernard-Marie Koltès in his stage directions.

Slaven Tolj produced a light-and-sound installation for the solo-show entitled *The Night at the Edge*

stvarnosti radikalizira se u prizoru kad izvođač urinira po stražnjem zidu pozornice koji je ujedno i ekran na kojem se projicira svjetlosni snop iz projektora od 16 mm. Fiktivni prostor (stvarne) ulice tim je prizorom prenesen na kazališnu pozornicu koja od metaforičkog postaje stvarni prostor. Dramsko je kazalište simbol čiji okvir, određen perspektivom, uvijek predstavlja neki mogući svijet. Odigrava li se drama na različitim mjestima neke simultane pozornice, kao u predstavi *Ena in druga* čije je scene autor skupina Numen, višestruko namjenska scenografija zapravo simulira klasicistički jedinstveni prostor. Koncept Numena radikalnu izvedenicu dobiva u predstavi *Veliki Gatsby*. Lude dvadesete zapravo su parafraza barokiziranog poprišta svjetskog zbivanja. Okvir se puni energetskim poljima krajnje naturalističkih miljea koji unaprijed određuju postupke ljudi (prizor s bazenom, vožnja Gatsbya automobilom, golf-teren, salon u Hotelu Plaza). Umnožavanje okvira ukida funkciju jednog uokvirivanja: pojedinost se probija iz jedinstvenog polja i postaje element koji zapravo prekida vezu s cjelinom. Igra dramaturškim *promjenama fokusa* uključuje filmsko iskustvo. U konceptu Numena dramski prostor je uvijek odvojeni simbol nekog svijeta kao totaliteta, ma koliko se on fragmentarno prikazivao. Sasvim suprotan princip ostvario je Ivan Kožarić u predstavi *Ojdip v Korintu*. Scenografiju čini oslikano platno moćnog kolorita položeno na tlo pozornice Slovenskog narodnog gledališča, te drugo obješeno iznad protagonista. Prostor pozornice ostavlja gotovo klasicistički dojam jedinstva. Nema promjena prizora, izmjene svjetla su gotovo nevidljive. Snažan slikovni i prostorni učinak u vezi je s dužim trajanjem izvedbe i poetskim predloškom. Vizualni dojam tijekom izvedbe se puni riječima i gestama. Prostor tako uopće ne "služi" drami, nije mu svrha aktualizaciji antičke tragedije. Naprotiv, predstava-performans postaje bitno slikovno-prostorno iskustvo, a scenografija je slobodna "usporedna kompozicija" koja može funkcionirati neovisno o kazališnom činu. Akteri su posjednuti u polukrug iz kojeg izlaze samo kad sudjeluju u određenoj točki. Prema onome što izvode drugi performer, odnose se kao gledaoci. Usredotočenost na

DRAMATURGIJE PROSTORA
(OD UOKVIRENE SLIKE DO
PLJUVAČKE I ZNOJA)

DRAMATURGIES OF SPACE
(FROM FRAMED PICTURES
TO SPIT AND SWEAT)

49

of Forests, performed by Robert Waltl. A space equipped with very few stage properties had become a stage that was truly addressing the audience. The borderline between the real and the fictitious was made intentionally vague, which had far-reaching consequences for theatrical space. It was not symbolically representing an imaginary world; instead, it was presented and occupied as real. An excerpt from reality was radicalized at the moment when the performer urinated on the back wall of the stage, which was also a screen on which a 16-mm light beam was projected. In this way, the fictitious space of a (real) street was transferred to the theatre stage, transforming it from a metaphorical space into a real one.

Dramatic theatre is a symbol with a frame determined by perspective, yet always represents a possible world. If the drama takes place in various parts of a *simultaneous stage*, like in the performance called *Die eine und die andere*, where the stage was designed by Numen group, the multifunctional setting may actually simulate a classicistic unified space. Numen's concept had its radical derivative in a performance entitled *The Great Gatsby*. The crazy 20s were actually paraphrasing the baroque-like arena of world events. The frame was filled with energy fields of extremely naturalistic milieus, which were determining the characters' action in advance (the swimming-pool episode, Gatsby driving in a car, the golf-field, the salon at Hotel Plaza). The multiplication of frames abolished the function of one framing: the detail had broken out from the unified field and become an element that actually interrupted its link with the whole. Playing with dramaturgical changes of focus entails some experience with film. In Numen's concept, the dramatic space is always a separate symbol of a world as a totality, regardless of the fragmentary character of its representation.

An entirely opposite principle was followed by Ivan Kožarić in his *Oedipus in Corinth*. The setting consisted of two canvases: one was painted in bright colours and laid out on the stage of Slovenian National Theatre, while the other was suspended above the protagonists. The space of the stage was

radnju djeluje kao “režija pogleda” klasičnih slika, gdje se usmjerenjima pogleda prikazanih likova zacrtava “put gledanja” promatrača i na taj način sugerira čitanje u dijelovima.

Slično Kožarićevoj ideji o pozadinskoj misaonoj slici, djeluje beogradski umjetnik Siniša Ilić, koncepcijski približavajući okvir pozornice logici slike. U predstavi *Markiza de Sade* dvije su slike spojene tvoreći oštri kut na središtu proscenija. Ilićeve geometrijske linije stvaraju autonomne slike u kojih je u prvom planu odnos likova na pozornici prema plohi, što nalazimo u intelektualnoj tradiciji konstruktivizma i Bauhausa. Glumice su gotovo cijelo vrijeme predstave postavljene posve naprijed, na rubu pozornice, takoreći na rubu slike, tik uz “četvrti zid”.

U postdramskom kazalištu prostor je istaknuti dio svijeta koji ostaje u kontinuumu stvarnoga. To je postorno-vremenski uokviren isječak koji funkcionira kao fragment životne zbilje. Put koji glumica prelazi na pozornici u klasičnom kazalištu označava se kao metafora. U prostoru koji funkcionira metonimijski put što ga glumica prelazi referira se na prostor kazališne situacije, na realni prostor polja igre, a tek onda na prostor kazališta i okolni prostor u cjelini. Izvedenicu ove metonimijske situacije daje likovna instalacija Tome Savića Gecana u predstavi *Schneewittchen after party*, gdje je cijela geografija komada upisana u tlocrt školskog igrališta. Protagonisti (Snjeguljica, Kraljica, Princ, Lovac i Kralj) kreću se unutar zadanih koordinata ucrtanih na podu. Linije razgraničavaju eksterijere i interijere izmišljenoga grada. Put Snjeguljice od sobe do vrta istovjetno je metaforičan putanji Charlotte u tradicionalnoj opernoj inscenaciji Massentova *Werthera*, ali je u isto vrijeme referentan ucrtanom prostoru igre.

Prostorne strategije neoavangardi 60-ih godina (koje još uvijek posreduju dramska značenja), potom wilsonovski *theatre of images* koji predstavlja distanciranje od dramske književnosti sve

creating an almost classicist impression of unity. There were no changes of scenes and those of light were almost imperceptible. The powerful visual and spatial impact was linked to the prolonged duration of the show and to its poetic basis. The visual impression was enhanced by words and gestures during the show. Space was not “serving” the drama at all, and its purpose was not to actualize the ancient tragedy. On the contrary, performance had become an essential visual and spatial experience, while the setting was a free “parallel composition” that could function independently of the theatrical act. The actors were sitting in half-circle and were stepping out only when it was their turn to participate in an act. As to the parts performed by other actors, they related to them as spectators. This focus on action is reminiscent of the “directed views” from classical paintings, where the eyes of the depicted characters outline the “trajectory of viewing” for the observer, thus suggesting an interpretation in certain segments.

Similarly to Kožarić’s idea about the reflective image in the background, Belgrade artist Siniša Ilić has brought the stage framework conceptually closer to the logic of the painting. In his performance *Madame de Sade*, two images were connected and formed a sharp angle in the centre of the proscenium. Ilić’s geometric lines created autonomous images, whereby the relationship between the characters on the stage and the plane was of primary importance, reminding of the intellectual tradition of constructivism and Bauhaus. The actresses spent most of the show in the very front, at the edge of the stage, as if it were the edge of the painting, next to the “fourth wall”.

In post-dramatic theatre, space is the highlighted part of the world that remains in the continuum of reality. It is a spatially and temporally framed excerpt that functions as a fragment of the living reality. The way in which the performer traverses the stage in classical theatre is described as a metaphor. In a space that functions metonymically, the path that the performer traverses refers

do zanimanja za formalno stiliziran kazališni prostor, te “aktivistički” koncept usmjeren na kontakt s publikom - sve to korespondira i s pojedinačnim interesima likovnih umjetnika u želji da se postigne uranjanje gledaoca u pogled.

IVICA BULJAN – KAZALIŠNI JE REDATELJ, DRAMATURG I PREDAVAČ NA ŠKOLAMA DRAMSKIH UMJETNOSTI U RENNESU I SAINT ETIENNEU. DJELUJE U SLOVENIJI, HRVATSKOJ, FRANCUSKOJ, ITALIJI, LITVI, RUSIJI, BJELOKOSNOJ OBALI, A PREDSTAVE SU MU PRIKAZANE NA MEĐUNARODNIM FESTIVALIMA.

DRAMATURGIJE PROSTORA
(OD UOKVIRENE SLIKE DO
PLJUVAČKE I ZNOJA)

DRAMATURGIES OF SPACE
(FROM FRAMED PICTURES
TO SPIT AND SWEAT)

51

primarily to the space of the theatrical situation, to the real space of the playing field, and only then to the space of the theatre and the surrounding space as a whole. A derivative of this metonymic situation was the visual installation produced by Tomo Savić Gecan for the show called *Schneewittchen after party*, where the entire geography of the piece was inscribed in the ground plan of a school playground. The characters (Snow White, Queen, Prince, Hunter, and King) were moving within the given coordinates, which were drawn on the ground. There were lines dividing the exteriors and the interior of an imaginary town. Snow White’s way from her room to the garden was metaphorical, same as Charlotte trajectory in the traditional opera staging of Massenet’s *Werther*, but at the same time it referred to the inscribed space of the play.

The spatial strategies of neo-avant-gardes from the 60s (which still mediated dramatic meanings), the Wilsonian “theatre of images,” which detached itself from dramatic literature and showed interest for formally stylized theatrical space, and the “activist” concept, directed at establishing contact with the audience – all that went hand in hand with the particular interests of visual artists, seeking to achieve the immersion of the spectator into the view.

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