

**PERFORMING, SPEAKING, AND SINGING BODIES. THE PHYSICAL THEATRE  
AS A CONCEPT, A PHENOMENON, AND PRACTICE OF CONTEMPORARY(?)  
TRANSGRESSION OF GENRE BORDERS**

The paper refers to the contemporary performances using distinctive name of Physical Theatre. What does that concept mean in comparison to stage genres that are (more) traditional (dance, movement performance, wordless theatre, voice-performance, etc.)? What are the topical features of practice of Physical Theatre performances, focusing e.g. on performers' tasks, text and textures of content, analytic and/or symbolic characters and gestures, technics and methods of multiplication of characters?

There are some basic and newer literature on the theory of Physical Theatre as well as the practice of performances. As the concepts of ritual syncretism as well as of Gesamtkunstwerk are well known in the history of arts and theatre, man can consider the movement of Physical Theatre from the 1970s defining itself as a contemporary part of a historical process of renewing those earlier concepts and features. At the same time as a cross-over contemporary genre, performances labelled Physical Theatre unify some important for authors and public possibilities. As e.g. use of contemporary technologies, conceptual elements and forms, as well as inventions in expression of time-space frames too.

These special cross-over or transgressive features we could show via some performance analyses. Man could get familiar with some Hungarian examples from last decades until the recent days Physical Theatre productions in the mirror of theories and histories.

In Hungary, the first special Physical Theatre performance has been staged in 2008. On the first night of the play named and based (partly) on Kalevala made by choreographer Csaba Horváth and his troupe ForteDanse (lately Forte Company <https://www.fortecompany.hu/>). Their latest performance (premièred 26.3.2022) was the Cross Cantatas (J. S. Bach <https://www.opera.hu/en/programme/megtekint/keresztkantatak-2021/>) in the former industrial space of Eiffel Art Studios <https://www.opera.hu/en/about-us/building/eiffel/>, which is running as the contemporary performing venue (real space of transgressions) of Hungarian State Opera having two traditional houses, too. In this performance, we could

consider different types of transgressions: in between genres oratory and opera (with contemporary dance scenes), in between music and movement-theatre performance etc. There are dancers who sing, singers who move, musicians moving set and property, stage personnel used as set elements, choir sitting (or standing) in auditorium side etc.

There are some other type Physical Theatre performances on Hungarian stages too, which are dealing with societal issues of people on the peripheries of community, e.g. performances of (mentally) disabled professional actors (Baltazár Theatre or Mászínház – AnotherTheatre) you could get some information too.

### **Biography**

Ms. Ildiko Sirato Ph. D. theatre and literature researcher from Budapest, Hungary. Working in Collection of Theatre History at Hungarian National Széchényi Library; associate professor at Hungarian Dance University, and lecturer at different Universities and Doctoral Schools in Hungary and abroad (Austria, Finland etc.). Theatrical activities as stage director and dramaturg. Research fields: comparative theatre research, dramaturgy, history of Hungarian theatre and the national type of theatres of Europe. Author of books e.g. *A Short History of Hungarian Theatre*, 2017; *National Theatres in Europe. Institution of National Theatre, Comparative Studies on Theatre History*, 2007; *Theatre in the Northern Light. Estonian and Finnish Drama on the Hungarian Stage*, 2005; editor of *Hungarian Theatre Lexicon*, 1992; book-series *Studia Theatralica*, and journal *Színpad [Stage]*. Membership in ITI, IFTR/FIRT, ASSITEJ, OISTAT, TeaTS (Finland), and others. Permanent guest at DRAAMA festivals in Estonia since 2003.