

BABEȘ-BOLYAI UNIVERSITY, CLUJ-NAPOCA
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Ariane Mnouchkine and Théâtre du Soleil: Theatre in the Polis

Summary

Scientific advisor:

Associate Professor Dr. Habil. Diana Cozma

Doctoral candidate:

George-Marius Costin

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SUMMARY

The dissertation *Ariane Mnouchkine and Théâtre du Soleil: Theatre in the Polis*, developed within the Doctoral School of Theatre and Film at Babeş-Bolyai University under the supervision of Associate Professor Dr. Habil. Diana Cozma, aims to explore and delineate a model of community theatre capable of operating independently from the constraints of institutional bureaucracy, emphasizing the active participation of the audience as a central element of the theatrical process. The research is structured around two foundational concepts: popular theatre, as conceptualized and implemented by Jean Vilar, founder of the Avignon Festival and former director of the Théâtre National Populaire, and theatre as a public service, developed by Ariane Mnouchkine through Théâtre du Soleil, a collective established in 1964. The primary objective of the study is to articulate a theoretical and cultural-administrative framework of best practices, adaptable to Romanian realities, which contributes to revitalizing the relationship between theatre and community, transforming the stage into a space for social and cultural dialogue.

The current Romanian theatrical context reveals a series of structural obstacles that hinder the development of a theatre connected to its audience. Excessive bureaucracy, manifested through cumbersome administrative regulations and quantitative requirements—such as mandatory annual reports on audience numbers or ticket revenues—restricts artistic freedom and discourages experimentation. The distance between the audience and the stage has gradually widened, with spectators becoming passive consumers rather than active participants, while the lack of effective community engagement strategies perpetuates the isolation of theatrical institutions. In contrast, international models such as Théâtre du Soleil in France or community theatres in the United States—such as Bread and Puppet Theatre or Cornerstone Theater Company—demonstrate the viability of a community-anchored theatre that involves the audience not only as spectators but as integral parts of the creative process. In Romania, however, this field remains underexplored, lacking systematic in-depth studies and practical applications tailored to local socio-cultural realities. In a society marked by rapid transformations—from accelerated urbanization to demographic and digital changes—the need to rethink theatre as an accessible, relevant space capable of reflecting community identity becomes not only opportune but imperative.

The hypotheses guiding the research are formulated as follows: community theatre can operate efficiently without dependence on rigid bureaucratic structures, relying on organizational flexibility and collaboration between artists and the audience; the audience plays

an active, essential role in the creation and sustainability of theatre, contributing to defining its artistic direction and long-term viability; and the model proposed by Ariane Mnouchkine through Théâtre du Soleil can be adapted to address the specific needs of Romanian theatre, offering practical solutions for its revitalization as a public service accessible to all social strata. The objectives are multifaceted and interconnected: outlining a community theatre model tailored to Romania, grounded in validated international practices and empirical observations from local experiences; conducting a detailed analysis of the audience's role in sustaining theatre and identifying concrete methods for its engagement, such as participatory workshops or educational programs; and developing practical strategies for young artists and cultural institutions to promote accessibility, artistic versatility, and established professional values, such as adaptability and the capacity to respond creatively to diverse contexts.

Methodologically, the study employs a rigorous combination of theoretical analysis and case studies, integrating diverse sources to support its argumentation. The theoretical works of Jean Vilar, particularly *Le Théâtre, service public* (1975), which defines popular theatre as a service accessible to all, akin to education or public health, were examined. The directorial methods of Ariane Mnouchkine, centered on collective creation, epic and ritualistic theatre, and structured improvisation, were investigated through the analysis of landmark productions such as *1789* (1970), *L'Âge d'or* (1975), *Les Atrides* (1990-1992), and *Le Dernier Caravansérail* (2003). The sources include archival documents—performance programs, directorial notes—reviews published in outlets such as *Le Monde* or *The Guardian*, interviews with Mnouchkine and troupe members, and video materials available through France's National Audiovisual Institute (INA). These data are complemented by reflections on Romanian theatrical practice, based on direct observations from theatres such as the Bucharest National Theatre and independent venues in Cluj and Bucharest. The dissertation's contribution lies in providing a coherent and applicable framework to stimulate the development of a Romanian theatre liberated from administrative constraints and deeply connected to its community, laying the foundation for a sustainable revitalization of the stage as a space of the polis.

Chapter 1.

The first chapter explores the socio-political and cultural context of post-war France, which provided the foundation for the emergence of Théâtre du Soleil in 1964. The 1960s were characterized by significant transformations: the aftermath of World War II, the identity crisis triggered by the Algerian War (1954-1962), and the May 1968 uprisings. These events

reshaped the French cultural landscape, transforming theatre into a space for critical reflection, resistance, and social mobilization. The chapter aims to highlight how these circumstances shaped Ariane Mnouchkine's vision and created the conditions for an innovative community theatre, with relevant implications for analyzing contemporary theatrical practices.

The Algerian War marked a rupture in French society, dividing it between supporters of maintaining Algeria as part of France and advocates for its independence. The conflict, lasting eight years and generating extreme violence, including torture and reprisals, created social and political tensions. A notable episode was the October 17, 1961, massacre, when Parisian police, under Prefect Maurice Papon, brutally repressed a peaceful Algerian demonstration, killing hundreds and throwing bodies into the Seine. Theatre became a medium for responding to these upheavals. Jean Genet's *Les Paravents* (1961) offered a scathing satire of French colonialism, staging caricatured colonists and provoking intense reactions—at its premiere, spectators threw objects, and the play was temporarily banned. Aimé Césaire's *Une saison au Congo* (1966) recounted the rise and assassination of Patrice Lumumba, leader of Congolese independence, denouncing European imperialism's brutality. Frantz Fanon's ideas in *Les Damnés de la Terre* (1961) profoundly influenced the era's political theatre, arguing that decolonization required direct confrontation with the oppressor, a perspective that resonated with engaged artists. These works paved the way for a socially committed theatre that directly influenced Théâtre du Soleil's activities.

The May 1968 uprisings amplified this trend, marking a turning point in French culture. Students, starting at Nanterre University, and workers, organized through unions like the Confédération Générale du Travail (CGT), united in a massive movement challenging capitalism, social hierarchies, and consumer society. Under slogans like "It is forbidden to forbid!" or "Imagination in power!", over ten million people participated in France's largest general strike, paralyzing the country for weeks. The movement criticized traditional cultural institutions, perceived as elitist and disconnected from social realities. Bourgeois theatres, with their opulent venues and prohibitive ticket prices, were seen as symbols of inequality. In this context, Théâtre du Soleil, founded by Ariane Mnouchkine a few years earlier, adopted a collective model, rejecting hierarchical structures and placing the community at the core of its practice. The production *1789* (1970), staged in an industrial hangar at La Cartoucherie in Vincennes, recreated the French Revolution using improvisation and direct audience integration. Unlike classical theatres with fixed seating, in *1789*, spectators were positioned on mobile platforms or at the center of the scenic space, becoming part of the revolutionary crowd. The march to Versailles scene, built with sweeping gestures, drum rhythms, and collective

shouts, placed the audience amidst the events, dissolving the boundary between stage and auditorium.

The era's cultural influences also played a significant role in shaping Théâtre du Soleil. The French New Wave cinema, represented by directors like Jean-Luc Godard and François Truffaut, introduced spontaneity and experimentation, influencing theatrical aesthetics. Films like *À bout de souffle* (1960), edited in a fragmented style with improvised dialogue, inspired similar freedom on stage. Artistic movements such as Pop Art, through Roy Lichtenstein's works, and minimalism, promoted by artists like Donald Judd, emphasized simplicity and essence, reducing decorative excess and focusing on the direct impact of form. The rise of feminism, with voices like Simone de Beauvoir, and the experimental theatre scene, represented by groups like the Living Theatre from the United States, which toured France in 1968, reinforced the idea of theatre as a space for intercultural dialogue and activism. Théâtre du Soleil absorbed these currents, transforming into an artistic expression capable of addressing the challenges of its time.

The analysis underscores that this context was not merely a passive backdrop but a critical catalyst for developing an engaged community theatre. The Algerian War exposed French society's fractures, the May 1968 uprisings demanded a redefinition of art's role, and cultural influences provided the necessary aesthetic tools. Théâtre du Soleil emerged from this turmoil as a model of theatre that both reflects and transforms reality, a lesson with significant implications for revitalizing theatrical practices in contemporary contexts, including Romania.

Chapter 2.

The second chapter examines the historical and theoretical foundations of Théâtre du Soleil, situating them within the continuity of French theatrical traditions. The title *On the Shoulders of Giants* suggests an assumed legacy derived from the contributions of the Enlightenment, reformer Jacques Copeau, and Jean Vilar, adapted by Ariane Mnouchkine to the needs and challenges of the modern era. The chapter aims to demonstrate that Théâtre du Soleil is not an isolated invention but a synthesis of these influences, offering a model with significant relevance for revitalizing contemporary theatre, including in the Romanian context.

The Enlightenment roots of French theatre form the starting point of the analysis. Jean-Jacques Rousseau, in works such as *Discours sur l'origine et les fondements de l'inégalité parmi les hommes* (1755), argued that theatre could serve as a tool for civic education, strengthening the community by promoting virtues and fostering collective reflection on the human condition. Denis Diderot, in *Paradoxe sur le comédien* (published posthumously in

1830), advocated for a theatrical art that blends emotion with rational reflection, emphasizing the need for balance between expressiveness and artistic control. These ideas profoundly influenced the modern conception of theatre as a space for public dialogue, a perspective Mnouchkine reinterprets through her community practice. At Théâtre du Soleil, the stage becomes a forum of the polis, where the audience is not merely a witness but actively participates in exploring social and existential themes.

Jacques Copeau, founder of Théâtre du Vieux-Colombier, brought radical reform to twentieth-century French theatre. Active between 1913 and 1924 in Paris, Copeau proposed a simple theatre focused on the actor's authenticity and the elimination of lavish sets, believing that the essence of performance lies in human presence rather than visual artifice. He developed an intensive physical training method for actors, inspired by *Commedia dell'Arte* and Elizabethan theatre, emphasizing spontaneity and direct engagement with the audience. His performance spaces, such as the modest venue on rue du Vieux-Colombier, avoided opulence, favoring a minimalist aesthetic that left room for spectators' imagination. This vision was adopted and amplified by Mnouchkine, who uses simple scenic spaces—such as the hangars at La Cartoucherie—to highlight the troupe's collective contributions. In productions, like *L'Âge d'or*, sets reduced to a few symbolic objects—a table, a ladder—allowed focus on the social message of workers' alienation without distraction from superfluous elements.

Jean Vilar, through his work at the Théâtre National Populaire and the Avignon Festival, redefined theatre's accessibility as a public service. Between 1951 and 1963, Vilar lowered ticket prices at TNP, made performances accessible to working-class audiences, and organized itinerant shows in industrial areas like Saint-Denis or Gennevilliers. His repertoire included plays such as Pierre Corneille's *Le Cid*, exploring dilemmas of honour and justice, and Bertolt Brecht's *Mutter Courage und ihre Kinder*, a critique of war and capitalism, addressing diverse audiences—workers, students, intellectuals. At Avignon, starting in 1947, Vilar transformed the courtyard of the Palais des Papes into an open-air theatrical space, attracting thousands of spectators from all social classes. Mnouchkine builds on this legacy but enriches it through her emphasis on collective creation. Unlike Vilar, who maintained some directorial control, Mnouchkine eliminates the unilateral authority of the director, replacing it with egalitarian collaboration among troupe members. In 1979, for instance, artistic decisions—from scene structure to costume choices—were made collectively, reflecting a radical democratization of the theatrical process.

The analysis demonstrates that Théâtre du Soleil represents a synthesis of these influences, adapted to address contemporary needs. The Enlightenment provides the theoretical

foundation of theatre as a civic space, Copeau clarifies the aesthetics of simplicity and authenticity, and Vilar establishes the practice of accessibility and social relevance. Far from being a mere scholarly exercise, this historical continuity offers a solid foundation for adapting the model to contexts like Romania, where accessibility and community engagement are imperative to counter the isolation of theatrical institutions and reconnect the stage with its audience.

Chapter 3.

The third chapter examines the defining principles of Théâtre du Soleil: collective creation, scenic simplicity, experimental space, and intercultural influences. These elements form the basis of a dynamic community theatre with potential for application in various cultural contexts, including Romania. The chapter aims to detail how these principles structure the troupe's practice and assess their relevance for revitalizing the contemporary theatrical scene, providing an extensive description of each aspect with concrete examples illustrating their application.

Collective creation is the core of Théâtre du Soleil's philosophy, distinguishing the troupe from traditional theatrical practices dominated by the singular vision of the director. At Théâtre du Soleil, all members—actors, set designers, costumers—are actively involved in the production process, transforming creation into a collective act. In *I 789*, staged in 1970 to mark the bicentennial of the French Revolution, scenes were not written by a playwright but generated through months-long collective improvisations. Each participant contributed ideas and perspectives, with Mnouchkine coordinating these inputs to form a coherent narrative. The scene of Louis XVI's execution, for example, was constructed through actors' suggestions: one proposed a raised platform symbolizing the scaffold, another suggested a sudden silence instead of an explicit execution, and a third added a drumbeat to heighten tension. This method democratizes the creative process and fosters a sense of collective ownership over the production, essential for community theatre. In *L'Âge d'or*, addressing the working conditions of immigrants in 1970s France, actors interviewed workers, integrating their stories into improvisations, lending the production visceral authenticity.

Scenic simplicity, inspired by Jacques Copeau's reforms, prioritizes the essence of performance over visual artifice. At La Cartoucherie, a former military hangar in Vincennes transformed into a theatrical space in 1970, sets are minimal, with emphasis on human interaction and actors' expressiveness. In *Les Éphémères* (2006), the scenic space consisted of a few mobile platforms, an old chair, and a worn table—ordinary objects evoking the intimacy

of daily life. The production explored the ephemerality of existence, using simple elements to invite audiences to reflect deeply on the fragility of the human condition. The experimental configuration of space is equally significant. Unlike classical theatres with frontal stages and fixed seating, Théâtre du Soleil integrates spectators into the action. In 1789, audiences were positioned on mobile platforms or at the center of the space, surrounded by actors recreating revolutionary marches. This arrangement eliminated traditional barriers between stage and auditorium, transforming the theatrical experience into a communal act.

Intercultural influences, explored further in the next chapter, are introduced here through the integration of elements from Asian theatres—kabuki, kathakali, noh—which enrich the troupe’s scenic language. In *Les Atrides* (1990-1992), an adaptation of Aeschylus and Euripides’ tragedies, stylized gestures and masks inspired by kabuki reinterpreted Greek myths, creating a complex cultural dialogue. Costumes, handmade by the troupe using simple materials like dyed cotton, evoked Eastern aesthetics, while slow, precise ritualistic movements amplified the story’s mythical dimension. The production, spanning over ten hours across four parts, was performed in international tours, including at the Edinburgh Festival. The troupe’s artistic evolution divides into two distinct phases: from 1968 to 1980, the focus was on improvisation and social themes, evident in productions like *L’Âge d’or*, exploring immigrant workers’ alienation through reality-inspired scenes; after 1980, the troupe shifted toward cultural syncretism and mythological explorations, exemplified by *Les Shakespeare* (1981-1984), a series of Shakespeare adaptations—*Richard II*, *Henry IV*, *Twelfth Night*—enriched with Eastern influences.

These principles—collective creation, scenic simplicity, experimental space, and interculturality—define a vibrant, relevant theatre for revitalizing the Romanian stage. They offer a model that leverages human and community resources, reducing dependence on rigid institutional structures and opening new possibilities for audience engagement. In a Romanian context where theatres are often constrained by limited budgets and strict regulations, Théâtre du Soleil’s approach suggests a way to transform constraints into opportunities, emphasizing collaboration and creativity.

Chapter 4.

The fourth chapter analyzes the research process underpinning Théâtre du Soleil’s creations. Unlike conventional approaches where a pre-existing text dictates the production’s structure, Théâtre du Soleil begins each production with an investigation combining historical, social, and cultural documentation with improvisation. The chapter aims to explore how this

process transforms research into living theatre and evaluate its implications for contemporary theatrical practices.

A concrete example is *Une chambre en Inde* (2016), created in response to the November 2015 terrorist attacks in France, which killed 130 people at the Bataclan and other Paris locations. The troupe undertook extensive documentation, studying the events' social and political impact through *Le Monde* articles, official reports, and survivor interviews. Concurrently, Mnouchkine organized a residency in India, funded by the French Institute, where actors collaborated with local artists from Kerala, exploring kathakali traditions. A memorable scene featured an actor using slow kathakali-inspired hand movements to symbolize loss, while another recited fragments from French press, creating an emotionally striking contrast. Another illustrative case is *Le Dernier Caravansérail* (2003), based on testimonies from refugees in camps across Europe and Asia, collected by Mnouchkine and the troupe in collaboration with humanitarian organizations like Médecins Sans Frontières. The documentation included hundreds of hours of transcribed and analyzed interviews, yielding authentic stories—such as an Afghan family's mountain escape or a Syrian teenager's Mediterranean crossing. These narratives were transformed into theatrical scenes through collective improvisations, preserving the experiences' authenticity. A striking sequence depicted actors slowly crossing the stage with heavy sacks, while a chorus murmured testimony fragments, evoking the physical and emotional weight of exile. This process reflects the troupe's concern with universal themes—justice, freedom, humanity—approached from an intercultural perspective. Research is not an end but a means to connect audiences with contemporary realities. In *Une chambre en Inde*, spectators were invited to reflect on terrorism and diversity, confronting their own vulnerability. In *Le Dernier Caravansérail*, audiences faced the drama of migration, challenged to question policies and prejudices. This method positions theatre as a space for social dialogue, with direct implications for revitalizing practices in contexts like Romania. In Romania, where social issues—labor migration, economic inequalities—are acute, a similar applied research process could generate relevant productions capable of directly engaging local communities.

Chapter 5.

The fifth chapter explores the dynamics of Théâtre du Soleil's creative process, centered on improvisation and collaboration. The chapter aims to highlight how this approach distinguishes the troupe from traditional theatrical models and evaluate its potential for application in other contexts, including Romania. Unlike standard practice, which relies on pre-

existing texts guiding rehearsals, Théâtre du Soleil's productions emerge through the troupe's collective contributions, transforming research into a spontaneous scenic experience.

Improvisation is a central tool in this process. In *Les Éphémères* (2006), the troupe began with everyday moments—a child drawing, a family dinner conversation—and transformed them through improvisation into scenic metaphors about life's ephemerality. Rehearsals, lasting nine months, involved lengthy sessions where actors spontaneously explored these fragments, proposing gestures, lines, and sounds. Mnouchkine acted as a mediator, arranging contributions into a coherent narrative while preserving their initial freshness. For example, a scene where a mother watched her son draw was expanded by an actor's suggestion to add a gradually fading shadow, symbolizing loss. Mnouchkine's role is to balance artistic freedom with discipline, guiding the troupe without imposing a rigid vision. In *Une chambre en Inde*, improvisations reflected post-attack global tensions, with actors exploring diverse emotional responses—anger, confusion, hope—which Mnouchkine integrated into a poetic aesthetic using Indian music and ritualistic gestures.

Artistic versatility is another key element of the creative process. Actors are not limited to performance; they actively contribute to set design, costumes, and even music, taking on multiple roles in production. In *1789*, the troupe manually built sets—simple wooden platforms, worn drapes—and sewed costumes using recycled materials to recreate the revolutionary atmosphere. For instance, an actor suggested using torn red-dyed cloth to symbolize revolutionary blood, an idea collectively adopted and implemented. In *Les Éphémères*, actors crafted props—a hand-drawn notebook, an old lamp—and composed simple live music with instruments like the flute and tambourine. This versatility fosters a cohesive troupe capable of addressing creative and logistical challenges with minimal resources.

For Romanian theatre, where budgets are often limited—the Bucharest National Theatre, for instance, reported a 2023 budget of only 1.5 million euros, per official data—this multifunctional approach could offset financial constraints. Independent theatres, operating with limited funds, could adopt a similar model, involving actors in all production aspects to create impactful performances without reliance on substantial subsidies. This versatility reduces costs and strengthens team spirit, offering a practical solution for revitalizing the local scene.

Chapter 6.

The sixth chapter examines Théâtre du Soleil's organizational and financial model, comparing it to Romanian theatrical realities. The chapter aims to identify the elements ensuring the troupe's sustainability and propose relevant adaptations for the local context, detailing its internal structure and relationship with funders. Théâtre du Soleil benefits from regular public subsidies from France's Ministry of Culture, supporting equal salaries for its approximately 70 members and the costs of large-scale productions. Unlike Romanian theatres, marked by excessive bureaucratic control, the French troupe maintains remarkable artistic independence through a flexible relationship with the state. For example, *Les Éphémères*, requiring nine months of rehearsals and an estimated budget exceeding 500,000 euros, was partly publicly funded without authorities imposing restrictions on content or creative process.

The troupe's internal structure is equally significant. Equal salaries—approximately 2,000 euros monthly per member, per available data—reflect an egalitarian philosophy eliminating financial hierarchies. This equality is supported by collective organization: administrative decisions, such as fund allocation or performance scheduling, are made through communal discussions, not dictated by a single director. At La Cartoucherie, the space is managed by the troupe, which pays a symbolic rent to the French state, allowing resources to focus on production. This autonomy contrasts with the rigidity of Romanian theatres.

In Romania, public theatres operate under severe constraints. Funding is conditioned on quantitative metrics—the Bucharest National Theatre, for example, must report at least 50,000 annual spectators and ticket revenues covering at least 20% of its budget, per Ministry of Culture regulations. These requirements limit artistic experimentation and repertoire diversity, favoring commercial productions over innovative ones. Independent theatres like Reactor or Apollo111 survive on sporadic grants and donations, but the lack of consistent support restricts their capacity for long-term projects. Unlike Théâtre du Soleil's flexibility, where subsidies are allocated based on artistic reputation, Romanian bureaucracy stifles creative potential.

The chapter proposes adapting this model to Romania through three detailed strategies. First, promoting artistic versatility through training workshops. Second, creating flexible scenic spaces inspired by La Cartoucherie—an abandoned Bucharest warehouse, such as those in the Obor area, could be transformed into a theatrical venue with minimal investment, managed by an independent troupe. Third, developing partnerships with local communities and cultural NGOs. These measures could liberate Romanian theatres from bureaucracy, transforming them into dynamic, accessible, and relevant spaces for audiences.

Chapter 7.

The seventh chapter evaluates Théâtre du Soleil's global impact, highlighting its influence on contemporary theatre through promoting collective creation, interculturality, and audience engagement. The chapter aims to analyze the troupe's major contributions and explore its critical reception. Productions like *Les Atrides* (1990-1992) and *Le Dernier Caravansérail* (2003) were praised for addressing universal themes—war, migration, identity—through an accessible, deeply emotional theatrical language. *Les Atrides*, a reinterpretation of Aeschylus and Euripides' tragedies, combined Eastern masks with European aesthetics. Performed in tours at Edinburgh, Berlin, and New York, it demonstrated the troupe's ability to transcend cultural boundaries.

Chapter 8.

The eighth chapter analyzes Théâtre du Soleil's influence on Romanian theatre, which remains limited due to the absence of organized community structures. A few Romanian independent theatres have adopted participatory forms, organizing workshops where audiences contribute to scene creation. However, the lack of coherent institutional support—FITS, for instance, relies on local funds and private sponsorships—restricts the widespread applicability of these practices. Théâtre du Soleil's influence thus remains more inspirational than systematically implemented.

Chapter 9.

The ninth chapter proposes Théâtre du Soleil as a model of theatrical excellence, comparing the Paris-Bucharest dynamic and analyzing its success factors. The chapter aims to detail the elements defining this model and formulate concrete proposals for its adaptation in Romania. In France, funding flexibility supports creativity—subsidies from the Ministry of Culture, estimated at over 1 million euros annually, enable large-scale productions without excessive control. In Paris, Théâtre du Soleil responded to socio-political crises with productions like *Une chambre en Inde*, a reaction to the 2015 attacks, partly funded through an Indian residency.

The success factors of Théâtre du Soleil include: collective creation, eliminating hierarchies; artistic independence, supported by flexible funding; and audience connection, achieved through open spaces and direct engagement. The chapter proposes an adapted model for Romania: engaging audiences through participatory performances; promoting artistic versatility through UNATC training programs, equipping students in directing and set design;

and partnering with NGOs to diversify funding. This model would transform the Romanian stage into a “theatre in the polis” connected to the community and capable of addressing social crises.

Conclusion

In conclusion, the dissertation proposes developing a Romanian community theatre inspired by Théâtre du Soleil, based on collective creation, artistic versatility, and audience engagement. Its contributions include a theoretical and practical framework, concrete strategies to reduce bureaucracy—workshops, partnerships, flexible spaces—and a detailed comparative analysis of French and Romanian models. Theatre, as a space of the polis, can become a tool for cultural dialogue and transformation, provided it adapts to local specifics through sustained efforts by artists, institutions, and communities. Théâtre du Soleil’s model is not utopian; it offers a viable path to reconnect the Romanian stage with its audience, providing an alternative to current isolation.

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