

## **INSPECTING GRTURDE STEIN THEORIES IN THE INTERVAL BETWEEN PERFORMANCE AND AUDIENCE, AND ITS EFFECTS ON RICHARD FOREMAN**

**\*Masoud Delkhah<sup>1</sup> and Pooyan Peyvasteh<sup>2</sup>**

<sup>1</sup>*Tarbiat Modarres University*

<sup>2</sup>*Department of Directing, the University of Madras*

*\*Author for Correspondence*

### **ABSTRACT**

Richard foreman is the world's leading theater directors in Ontological-Hysteric Theater which looking for new ratio between the play and the audience. He tried to invent new methods for play performance with changing the styles of the classic play. He believes that Gertrude Stein experience was effective on his experiences procedure. Both of them follow a target and aim to combat the traditional point and attitude of the relationship between performance and the viewer. In this paper we study the Foreman Stein Gertrude performances effects and these fields' effects would be studied. Foreman by using Stein innovations in the development of narrative representation, disturbing the time sequence based on cause and effect and using the continuous present time .he believes play writing is similar to landscape to allow the audience encounter a new consciousness and a wider context about everyday situations and be able to achieve deep Foreman philosophical concepts.

**Keywords:** *Avant-garde Theater, Richard Foreman, Ontological-Hysteric Theater, Gertrude Stein*

### **INTRODUCTION**

In the past century and with the advent of modernism in the field of culture and art, artistic styles and techniques came one after another. Some of the art movements continued to support each other or in reverse opposed each other. The confirmation and opposition process continues to Contemporary art. In the study of theories and works of one or a group of artists, the effects or disagreement with each of them could be found. In the course of inspecting performing arts events, accepting or rejecting the former styles could be seen. Gertrude Stein and Richard Foreman are such artists in scene field. Both of them coped up with the past fashions, experience and constructed modern innovation in the art. As Richard Foreman was known as directors with known postmodern theater components, Innovation source could be found years away and in the works of Gertrude Stein, Gertrude Stein is such literary figure of the twentieth century that Foreman admits that he had a dramatic impact on the formation of his ideas (Bernstein, 1992). Many researches have been done about Richard Foreman and his styles in the world. Meantime you can point out Davy and Dvrgam and Kirby researches in the Drama Review journal. In this paper, we introduce Gertrude Stein innovations in plays and then by analyzing samples of Foreman works, looking for Stein innovations .this comparison could be done by studying two artists theories, writings and even speech. The results of this research would be effective in recognizing the theoretical context of postmodern theater. Since the objective of this research is to find the effects of Epstein on Richard Foreman, 3 works of Forman and 1 work of Stein selected as example and case study.

Ontological-Hysteric Theater began with the "angel face" play in April 1968 in New York City. Richard Foreman was effective in all aspects of " Ontological-Hysteric' theater: From writing to directing plays, scene and choreography design of theater. He intended to convey specific meaning of his theater that was more superior to other theaters of Broadway, particularly the Broadway economic Theatre. Foreman tried to present philosophical, spiritual and psychological theme as the main themes of his works and did not believe the imitation of nature as inspiration for art. He was familiar with the writings of Gertrude Stein by the film makers which were influenced by stein works. The most important work of Stein is "three lives", as well as" American family" that inspecting social and cultural history of his family. His most famous work is autobiography of Allice which author biography is its basic element.

## **Review Article**

### **Stein and Forman's Common Goals**

Gertrude Stein was aware of "narration" in art. He knew that for achieving a new approach to enhance the reader's awareness of his worldview philosophy in works, the new style should be known. Because of the need to break the traditional application of narration including limited power, new innovations were needed to achieve the avant-garde art.

Stein in a speech entitled "plays", points out that audience emotionally always runs out of space on the stage in the traditional theater. Sense of audience always follows play ahead or behind the moment that is seen and heard. In other words, perceptual audience who sees play are divided between the past remembering and the future prediction (Marranca, 1977).

Stein felt that classical performances of theater trying to provoke predetermined emotional response. He also felt that this attempt of executive group in manipulation and transformation of the audience is abnormal.... Sense of awareness of the present moment which was lost is fundamental component in Stein and consequently in Foreman writings.

Foreman and Stein pursued a goal and this goal is combating traditional attitudes and contract. One of the goals of Foreman's theatrical method is presenting perspective to the audience for the visual and auditory habits of audiences ... They provide the context for changing their attitude. So Foreman, like Stein, doesn't believe in theater as a fictional representation of the external world; he is following his theatrical experience that could be performed for this point of view.

### **Techniques used by Stein and its Works in Foreman Works**

1) The writings of Gertrude Stein could be divided into two categories: Entity Writing and Identity Writing. This division is based on the relationship between the two theoretical groups being, and existence. While existence is timeless while being is beyond the boundaries of time. Being is formed in an uncompleted field of "relation between things".

Foreman's writings could be divided into two different categories: "existence" and "identity". Foreman's plays are set in existence writing. Foreman also like Stein didn't write about an external event. His writings reveal the inner mood of the author. In other words, Foreman's plays include author's conditions in time of writing (Savran & Bartow, 1987).

On the other hand, numerous articles and manifestos of Foreman are in identity writings. They inspect the reasons and principles of Foreman in reasonable plays and describe theoretical and artistic goals in Foreman's methods of plays writing.

These writings explain the process of writing. Despite Foreman's plays which document his mental processes, his articles and Manifesto outline how to use the techniques and thought processes engaged by him. Articles and Manifestos are "writing about writing".

2) Stein had found the "cause and effect" structure of plays due to being out of the circle of his own experience as an audience which is confused and artificial that Foreman knew these plays as artificial structure. It would be applied in order to entrap the audience and convince them about realizing the artificial characters and situations.

Stein found that it is possible to combine dual sense of time - "time of" and "time in" - which is real time and must be accepted by audience. The result is rising the continual present moment. The continuous present moment allows the author to provide space that the audience wasn't forced by a break and wouldn't be divided in terms of time perception. To clarify the issue with an example of a work of Stein and then Foreman's work, discussions would continue as follows:

An extended moment of Stein is visible in the play "doctor Faustus turns on the lights". In the play which was written in 1938, Stein observed that in industrialized countries, especially the United States of America, the advent of electric lights created the day lightness at night. The invention leads to lots of changes in the nature and time. Human activities could be extended freed from the constraints of natural light at any time of day. This means that the linear progression of time, based on the cycle of day and night, is replaced by adjustable history and perception of time and other course of time sequence to the traditional method based on the day - night, that day-month didn't have past functioning. Stein showed in this drama that how in the night, the day happened and tried to show that everything is "now".

### **Review Article**

Foreman specific example of continuous time in the play of “Benita Canova” which was published in January 1999 is visible. The metaphysics of human sexual violence is dealt with in present play (Foreman, 1999). This play showed continuous time application in foreman writing. Choice of words and the sentence structure indicating that this dialogue is the product of member thinking about industrial society in the late of twentieth century and early twenty-first century. Time doesn't follow normal and usual process and the moment is the only moment. Also attempt wasn't done to convince the reader that plays is in an artificial time frame or is abstract form has been formed. The foreman didn't try to convince the viewer that this time was not real.

2) "Starting again" is another technique of Stein that could be found in Furman plays. This technique refers to the process in order to break the linear narration in classical theater which multiple beginnings in a play were applied. Stein applied this technique to create a distance between the audience and awareness in process of play. Foreman by following Gertrude Stein in breaking a linear fashion fragmented his narrative to several parts. Therefore Events in Foreman plays have loose connection with each other, although they have been together on a common theme. Concrete example of the “successive beginnings” in Foreman works could be found on Sophia play (Wisdom) Part III (Sophia = (Wisdom) Part 3). This play including 3 beginnings. Play started with a very loud sound of alarm. A man entered and sat on a chair in the center of the scene. His left hand was under his chin, and without any movement stared the audience that at the same time door opened. This door which is located on the left side of man which is opening in front of audience face. The door position is placed in such a way that the identity of the person that opens and closes the door isn't recognized. The seated man got up, turned and looked at the door. Then he went to the door and draws his hand on the door without touching it. And pressed his body, while looking the audience. Meanwhile, Foreman's recorded voice could be heard that loudly and clearly said: "Not yet," light goes on, and the first beginning ended. By coming back the light, same man was sitting in the previous seat again. This time he is at the top right of the stage. By beginning the sound of jazz percussionist, three men who are carrying a large canvas cloth entered from the aforementioned door. They are using the canvas to cover the motionless man. Then they pulled part of the fabric to the frame and pulled it to one of the parts of the frame which are connected. Then several people crawled under the cloth into the scene. A few seconds, everything remained motionless. The music faded and again the recorded sound of Foreman heard that says "not yet". The scene darkens again. By coming back the light, the metronome sound could be heard. Canvas still is on the scene and the people make irregular shape under it. Two people with small home appliances entered. The fabric was placed down the corner and two persons were out of the picture. They appeared under the fabric without a hitch luggage. After moving the fabric out of the picture, person remained unchanged in the chair at the scene. At the time of scenes in a series of text on the screen appeared as a pair and explained the previous movements. After stopping playback, the moving scene screen could be deleted. Loud alarm and voice recordings heard, "Not yet," the end that is yet another beginning. These 3 beginnings weren't served for advancing this narration. However it facilitated dramatic thematic play. It started as a serie of images that represented the intellectual processes Foreman at the time of writing (Foreman, 1976).

3) Play writing as view of the other Gertrude Stein's devices was affected on the Foreman. This technique rose of Stein dissatisfaction from writing styles in classical drama. In Playwriting in the traditional way, a lot of drama plays beginning with introducing characters and situations in the world of play and in the beginning of the play, the audience faced with large amounts of dialogue in order to acquaint him with a set of complex situations that could occur in various lives. In time of play, the audience must be suspended in a duality between given data and perceived images and suffered a mental break from the play. Stein about his experience as a spectator in such plays, said: I could sleep in the hall without any problem (Stein, 1935). A few years later, when Stein began plays writing, one of his goals was eliminating the separation between audience and play. In the first step, stein prohibited linear narration. Play Writing as a landscape allows the viewer to sit down and watch without following the story. Plays which are similar to landscape do not need to introduce the characters and events. The timeless property of these plays doesn't need the time process. The visual focus of the audience during play is free just like

### **Review Article**

when viewing a landscape and is free in choosing what to select for viewing. In other word, the audience does not need to go along with the logical course of events. Since play constantly wasn't moving forward based on a logical course thus audience is free in quitting or trying to pursue it. Writing plays as a landscape, left play in motionless position and the successive beginning was mentioned earlier that release the play from falling into the trap of stagnation. In writing plays as a landscape, the rest of the cast showed and the beginnings of successive application were mentioned earlier, the display of stagnation and recession risk fell into the trap of their release. thus dynamic and free course would be made. Foreman method for introducing the characters is similar to a view. One view that should be understood in the distance. Sense accompany of character in this case will be difficult. Making distance between spectators with play characters will provide this opportunity for them to have general perception from play. Richard Foreman encounters with play as landscape and unlike linear narration. It was done with designing the architectural elements of the scene, as well as by changes in the structure of the play such as Stein. Foreman in the arrangement of architectural elements in scene designing acted in the way which each of these elements had function beyond the tool and caused each of these elements which including walls, columns, doors and windows, as well as ropes, wires, rays of light that could arrange the play space in a way that each one could be in focus and the audience wouldn't be focused on one point.

The above techniques aimed to lead the audience as long as the audience was sitting in theaters... The production process is meant to represent the partnership. Active participation of the audience without emotional involvement with the characters of the play was done and he found that the predetermined destination was a feeling of new understanding of them for creating new meaning to a situation in which it was (Savran *et al.*, 1987).

The process of observation and participation of the audience perfectly is visible in "paradise hotel". At the bottom of the stage, glass Plexiglas plates were built as the five-foot wall which was separating the stage from the audience standing. Transparent Plexiglas didn't limit the scene visibility and at the same time its reflection made it similar to the mirror. The audiences who were sitting first five rows could see the reflection of their image while watched the play. This process caused the audience to be aware of theater and watches a play.

### **CONCLUSION**

By comparing between Foreman and Gertrude Stein writing, dissatisfaction with the applied methods in classical theater was manipulated and considered as the main similarity between Gertrude Stein and Richard Foreman. Foreman with effect from Stein experience in the text writing shattered writing conventional method based on the creation of the dramatic situation to make the sense of sympathy. He was trying to keep the audience at a level of awareness in every moment and could understand the scene action. Foreman benefited from Stein technique in the direction of his initiatives. Successive beginnings disturbing linear time drama and the cause-effect relationship and scene in which the audience could be described as a stage was involved in some of the plays at every time which including the techniques. Foreman based on these techniques acted and Ontological-Hysteric Theater brought on by the foundation and guides. It is necessary to achieve the shared experience of pure performance moment and audience participation in the implementation process that the overall goal of the process is the presentation of the author. Foreman opposed to conventional theater under the Stein and presented such play that viewer participated in play event and informly watched the play.

### **REFERENCES**

- Bernstein Charles (1992).** A Conversation with Richard Foreman. *The Drama Review* **36** 103-130.  
**Davy Kate (1974).** Foreman's PAIN(T) and VERTICAL MOBIUTY. *The Drama Review* **18(2)** 26-37.  
**Davy Kate (1981).** *Richard Foreman and the Ontological-Hysteric Theatre* (UMI Research Press) Ann Arbor MI.  
**Drukam Steve (1995).** *Richard Foreman, Ontological-Hysteric Theater*, St Mark's Church, New York; Performance, *Artforum* **33** 95.

**Review Article**

**Foreman Richard (1976).** *Sophia = (Wisdom)*, Part 3: The Cliffs (New York University Press) New York.

**Foreman Richard (1999).** Benita Canova. *Iacanian Ink* 13.

**Kirbyl Michael (No Date).** Richard Foreman's Ontological-Hysteric Theatre. *The Drama Review* 17(2) 5-32.

**Marranca Bonnie (1977).** *The Theatre of Images* (Drama Book Specialists) New York.

**Savran David and Arthur Bartow (1987).** Both Halves of Richard Foreman. *American Theatre* 4(4) 14-21.

**Stein Gertmde (1935).** *Lectures in America* (Random House) New York.

**Stein Gertrude (1995).** *The Geographical History of America: or, the Relation of Human Nature to the Human Mind* (Baltimore: Johns Hopkins University Press).