

Authenticity: the case of McBurney

My purpose is trying to connect the notion of “authenticity” which is a philosophical idea and a kind of ideology to scenographic event

The complexity and paradoxical of such search about this particular medium theatrical performance are obvious and the question is can it be reach?

In order to answer this ticklish matter one has first to consider the semantic meaning of the term: authenticity which according to the oxford dictionary means: real, genuine, true, integrity, terms that don't always reflect the theatrical event. In order of a better understanding of the term in this matter, the scenographic event I would consider the concept of authenticity as credibility, although it would seem strange speaking of credibility about a medium called theatre (based almost on illusion)

In my point of view credibility means reality. Reality of an emotional state created by the “mise en scene” on the spectator such is the case of McBurney play Mnemonic.

McBurney in this play displays a simultaneous interconnected stories linked to a circular space by a visual movement of light.

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CV

Claudine Elnecave senior member of Haifa University Israel

Teaching at the French department: theatre of the seventeen century and of the twentieth century

French literature of the twentieth century

In charge of the French language at the foreign language department

Two books : The Post theatre of Jose Angel , Barcelona University Press

Les didascalies de Jean Tardieu, L'harmattan, Paris

Many articles on space in the theatre of the twentieth century and other articles on performance

Translations of poetry from Hebrew into French and from French into Hebrew

Member of the scientific Committee of the European center of theatre research

Member of ISSEI

Member of the committee for the research of Jean Tardieu plays

Have participate in many international conferences

Working at present on a book about the theater of Fatima Galaire