Original scientific paper

https://doi.org/10.18485/fdu_zr.2025.48.1

792.091(497.5)"19/20"
821.133.1.09-2 Јонеско Е.
COBISS.SR-ID 182686473

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IN THE VORTEX OF "SALUTATIONS": VARIATIONS AND TRANSFORMATIONS

Abstract

In 1950, Eugène Ionesco wrote the short sketch Salutations, which later became the source material for the Theatre Workshop Salutations (Zagreb, 1973–1982) and its 1974 performance of the same title – a project widely regarded as one of the most successful, popular, and methodologically as well as aesthetically innovative undertakings within Croatian non-institutional theatre. To mark the fiftieth anniversary of this artistic milestone, a group of Zagreb theatre artists and students associated with the original collective created both an homage and a reinterpretation of the project: Salutations to Salutations (2024). This article examines the individual performative versions of Salutations and explores how two interconnected collective creative processes transformed – while simultaneously extending – two artistic templates: the literary sketch and the theatrical performance. The analysis highlights how the dynamics of collective creation, alongside the broader cultural and artistic context, are reflected in the resulting performance texts.

Keywords

Salutations, Eugène Ionesco, Theatre Workshop Salutations, Salutations to Salutations, creative process, comparative performance analysis

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I

„*Salutations* (*Les Salutations*) is an adverbial exercise that could not reasonably have been expected to get into print had it not been preceded by its' author's reputation. It may prove no more that Ionesco's mischievous willingness to write juvenilia at the wrong end of his career" (Thomson, 1970). This unflattering judgement of Eugène Ionesco's short play was offered by Peter Thomson in 1970 after he had read the 7th volume of Ionesco's plays translated by Donald Watson which also included *Salutations*. In spite of such unpromising evaluation of its potential, the short work (written in 1950 and first published in 1963, in Paris) has since earned a significant position in the history of Croatian theatre, mainly through the theatre performance of the same title which after its premiere in the mid-1970s developed into a rare phenomenon on the local scene. *Salutations* (1974) – the performance was co-created by then students of the acting program at the Zagreb Academy of Dramatic Art: Darko Srića, Mladen Vasary and Željko Vukmirica and their stage movement course teacher Ivica Boban. Although concieved as a course exam the performance has significantly surpassed its "modest" beginnings in multiple ways. It gave a name to the student theatre group Theatre Workshop Salutations (1973-1982) which grew out of the course and then remained on their repertory for the next seven years. During that period, it was performed 201 times in 55 cities in the country and abroad, had a South American and Yugoslav tour, visited numerous domestic and international theatre festivals (such as Festival mondial du théâtre in Nancy and Split Summer Festival), won relevant individual and group awards (such as Golden Laurel Wreath for the best performance at MESS in Sarajevo in 1975)[2] and delighted not only audience worldwide, but Ionesco himself when he saw it at Dubrovnik Summer Festival in 1974.[3] Finally, the legendary status of the performance is perhaps best reflected in the fact that its 50th anniversary was marked by a theatrical homage *Salutations to Salutations* devised by performers Anja Đurinović, Marijana Matoković, Selma Sauerborn and director Natalija

2 The information comes from the archival records of Theatre Workshop Salutations.

3 Ionesco perceived *Salutations* by Theatre Workshop Salutations as a continuation of his own creative intentions describing the performance in the following way: „In the past we tried going as far as it was possible in the theatrical expression and we have gone so far as to reach silence. I believe we have managed to kill a specific theatre. And now flowers grow from the ruins and corpses of that theatre, a new kind of actors, a new theatre." (Ionesco as cited in Blažević, 2007). Unless otherwise indicated, translations are mine.

Manojlović Varga, which premiered in 2024 at Theatre &TD[4] in Zagreb, the institution which also hosted the original performance.

However, it seems that the generating impulse eventually resulting in the vortex of interconnected works of art stemmed not only from the creative and performative potential of respective theatre authors, but also from the mentioned shortcomings of Ionesco's *Salutations*. Namely, the one-act play is not even seven pages long in its English translation and is closer to a dramatic sketch than a short play. It introduces six announced characters – the First, the Second and the Third Gentleman, Lady Spectator, Lady Spectator's Neighbour and the Third Spectator – as well as the Fourth Spectator who appears at the very end of the play and, in a Beckettian twist, "does not exist" (Ionesco, 1968). The scene is soon revealed as a play within a play but the dramatic action of the longer inner play is repetitive and does not progress. It is reduced to the endless sequence of "How are things going?" and/or "And you?" questions exchanged by the three gentlemen to which they answer with a number of alphabetically ordered adverbs ranging from the expected "fine" to the illogical "balalaikally, baobabically, barometrically" (Ionesco, 1968). This long and meaningless list of salutations never rising to the level of true conversation is mirrored further in the lack of understanding between the inner play and its fictional spectators. Endless salutations are occasionally interrupted by stereotypical comments from the spectators who alternately criticise and praise the structure ("All you need is a dictionary!"), the language ("But the words are quite well chosen!") and the actors' performance ("It's an excuse for an actor to show off!") (Ionesco, 1968). That short and simple scene ends when two levels of fiction intertwine, all characters unite in asking the same question to themselves ("And how are things with us?") and conclude with the adverb "ionescoically" (Ionesco, 1968). Despite its dates of publication and English translation, *Salutations* belongs to the early phase of Ionesco's career as a playwright and presents verbal language as one of (then) important themes of his work through exploration of its mechanisms, its role as a key means of communication, social interaction, artistic tool. The play also reflects his attempt to question and subvert various principles of playwriting and dramatic conventions such as genre, segments and progression of the plot, dramatic conflict and tension, situation and/or meaningful dialogue. Thus, as noticed by Emmanuel Jacquart, the text includes a number of literary elements characteristic for Ionesco's work, for example "enumerations,

4 The performance opened on September 28th. It was co-produced by Theatre &TD and Teatar CIRKUS Punkt, the organisation which is dedicated to hybrid projects connecting acting, circus, puppetry, dance, etc.

plays on words and *délire verbal*" with which the author "aims at exploring a vacuum" (Jacquart, Ionesco, 1973). But while Thomson summarises his initial opinion of the play with "a disgruntled 'Is that *all* it means?'" (Thomson, 1970), performer Marijana Matoković explains that "(t)here is no clear linear story so we had no problems in adapting it to the present time" (Matoković as cited in Tretinjak, 2024) and Vlado Krušić from Theatre Workshop Salutations concludes "(i)t is precisely that absence of events (…) which has enabled Boban and the actors to make their *own* version of *Salutations* and create a performance so personal that it became confessional" (Krušić, 1974). In the following analysis, I trace the gradual transformation from an intentionally universal literary 'shortage' to a theatrical richness that is individual and even intimate.

II

The chronology of artworks selected for the analysis in this article suggests the priority of Ionesco's play, yet the nature of the creative process of Theatre Workshop Salutations convincingly reverses that order. As implied by its name, the group developed in the early 1970s from the exploratory interests of its members and their immediate working context[5]. Boban, the ambitious and at the time recently employed young teacher of the new course dedicated to stage movement, emphasized the centrality of the individual for any artistic endeavour claiming that "it was only through the personal that we could reach the others" (Boban in Blažević, 2007). With the dancer's and choreographer's experience from the Studio Contemporary Dance Company (1962-) and a degree in acting, she stressed the body as the primary source of the actor's expressive power and through her course developed the "vision of the future actor-dancer, actor-author of the text, dance performances and non-verbal theatre" (Boban as cited in Blažević, 2007). Engaging ambitious students with the propensity for physical expression, the group established both its creative methodology and aesthetics along those lines. Although they also explored canonical playwrights and plays, young actors practiced collaborative approach, improvisation and devising. Furthermore, their performances were usually produced and often promoted as collective works, even

5 Theatre Workshop Salutations regularly "recruited" acting program students and operated in the gap between the Academy and other supporting institutions such as Theatre &TD and Centre for Cultural Activity in Zagreb until the early 1980s. During that period, they produced several praised performances, such as *The Return of the Arlecchino* (1976), *Play Držić* (1978), *Hekuba* (1982), of which *Salutations* (1974) was most awarded and most popular.

though the group retained a relative internal hierarchy and unequal distribution of creative tasks[6]. Physicality was introduced as the performative axis from the first exam performance *Improvisations I* and *II* (1973) which Boban considered "a manifesto" of the future group (Boban as cited in Blažević, 2007). Even more so, she indicated a slight distrust or resistance towards the written text and/or spoken word, not only in relation to performers' expression ("the sign made through movement (…) in a way precedes the word (…) it can communicate with all possible spectators of any time and place", Boban, 1974/1999) and artistic liberty ("It is always possible to control the text (…) Nonverbal and actorial can not be recorded and it happens only *now* and on stage", Boban as cited in Blažević, 2007), but also in the educational context ("In the process of working with an actor, a clearly formulated and stated thought can even be restrictive", Boban, 1986).

Therefore, it is not surprising that in their next performance and the first encounter with a written text[7] the group that would become known as Theatre Workshop Salutations reached for a template which reflected and supported their firm performative focus, collaborative approach and working environment. Furthermore, the choice of Ionesco's play "protected" their exploratory aims in the predominantly logocentric theatrical and pedagogical surrounding, offered the artists additional concrete creative tools and ultimately defined their (and Boban's) future work with dramatic literature. To begin with, *Salutations* served as a reliable foundation for the group's devising process in several crucial ways. The co-creators were denied both the precise setting (apart from a theatrical stage suggested by a play within a play), a complete story (which was reduced to a series of meetings with a continuous beginning or an opening phrase) and well-crafted characters (who were determined simply by their gender and creative function on/off the stage). In the final production such "shortage" seemingly corresponded with the low budget student production and justified the complete absence of the set as well as the minimum use of costume (jeans, shirts, black cylinder hats, coats and walking sticks) and props (table tennis rackets, roller skates) but, in fact, it served to transfer the expressive focus on the actor and facilitate the performative

6 When it comes to creative contribution, relative equality was practiced consciously from the very beginning but it was not announced as such until *The Return of the Arlecchino*. Even then, the announcements varied from „collective creation", and „directed by Ivica Boban and the collective" to those which specified individual creative contributions and in which Boban was the only one responsible for "scenario and directing". Variations equally reflected the internal dynamic of the group, the lack of adequate terminology and the slow adjustment of the professional scene to new creative processes and modes of authorship.

7 *Improvisations I* and *II,* also called *Clowneries,* were predominantly non-verbal performances.

treatment and multiple transformations of the space (which occurred during the performance). What is more important, it provided the authors with the possibility to fill Ionesco's "vacuum" with their own associations and physical/verbal scenes which were slowly discovered, built and selected through collective improvisatory practice until the material generated by performers dominated the performance both in quantity and meaning. As suggested by the play, in the performance *Salutations* the three performers duly embodied three neutral Gentlemen in an empty theatrical black box, wearing identical clothes and saluting one another in Ionesco's words (which they translated themselves). But primarily, and as announced in the booklet of the performance, they became the First, the Second and the Third Actor juggling endless new characters and situations. In addition, Ionesco's metatheatrical duplication of fictional levels and their interplay suggested not only metaphorical but also performative concentric expansion of the scenic activity towards the actual spectators. It correlated with the impromptu interaction between the performers and the audience members which was already practiced in the first performance created by Theatre Workshop Salutations – *Improvisations*, and in time developed into a rich system of incorporating spectators into their work. In accordance with the emphasis the artists put on the process as opposed to the ultimate result[8], it also encouraged them to open the work to any future insertions (for example created from the new linguistic and cultural context during numerous guest performances or in collaboration with particularly responsive audience) that the performance would become famous for. "It adapted and changed as needed. We travelled abroad a lot, so we would learn key words or phrases in the specific language. (…) we often didn't even know what we were saying, but it worked everywhere (…) the contact and communication with the audience would immediately be established" (Vasary as cited in Vasary and Vukmirica, 2016).

The scarcity of the original linguistic text matched the common and useful principle of generating new material in devised theatre where artists building the performance "from scratch" turn towards themselves and their immediate surrounding. Thus, just as Ionesco was inspired by his everyday experiences (whether it was a series of daily greetings or the attempt at learning a foreign language), even more so, developed the whole segments of *The Bald Soprano* from the fragments of found linguistic material from his English textbook (Ionesco, 1960), members of the group diligently interviewed their friends and family, copied phrases from the newspapers, collected common

8 In printed programmes Theatre Workshop Salutations often categorised their performances as „work-in-progress" (Boban as cited in Blažević, 2007).

sayings and generally used his play "as a model to improvise a number of dialogues in which the actors tried to exhaust all possible phraseology of everyday communication" (Krušić, 1974): "Hi, old chap, how's it going? It's been ages! How's your wife? And your kids? I hope you are in good health. Why don't you come over sometimes? Call me! Have you heard this joke? Let's grab a coffee! I'm fed up with everything! Say hallo to your family for me!" By providing the audience with the never-ending lists of often randomly combined phrases they eventually underlined similar "tired clichés", "automatic quality of language and human behaviour", "empty talk" and "the mechanical aspect of daily existence", all resulting in the radical interchangeability of characters, which Ionesco recognized in contemporary bourgeois society (Ionesco, 1960). However, their socio-political context inspired them to relate described linguistic and behavioural issues to the limitations of public speech and opinion and different forms of censorship, perhaps most of all internal censorship which Boban, years later, emphasized as a problem affecting any kind of political theatre in the political system of the time (Pristaš, 1997). At the same time, the resemblance of stage characters, not only in appearance, but also in bodily and verbal expression, additionally pointed at the group-led process and the collective spirit they gradually built and which proved difficult to obtain with substitute performers in later years. The remarks of Ionesco's spectators, on the other side, became the metatheatrical comments of the Theatre Workshop Salutations performance echoing the similar appreciation of the experience as well as the lack of understanding of their aesthetics (in particular the occasionally derogatory perception of their work as "physical theatre" which was considered artistically inferior to text-based theatre, by some): "The performance is phenomenal in details, but as a whole – nothing. The performance is phenomenal as a whole, but the details… Performance is very short, but very vague. Listen, to me that seems a bit too physical, there is nothing psychical, get it?"

The last remark points at the key characteristic of their aesthetics. Dissatisfied with the lack of criticism in then contemporary Croatian plays, in 1968 a theatre critic Darko Gašparović concluded that the "disharmony between the level reached by stage and theatrical expression and the one of the dramatic word, leads to (…) liberating the theatre from the word" (Gašparović, 1968).[9]

9 Discontinuity of the theatre journal *Prolog,* in which the essay by D. Gašparović was published, demonstrates the limited possibilities of criticism and engagement in then Yugoslavia. Namely, the journal was suspended for several months in 1968 (the very first year of the publication) because members of the editorial board participated in the student protests in June of the same year (Editorial, 1969).

Several years later *Salutations* by Theatre Workshop Salutations confirmed and deepened that interpretation performatively. In addition to the previously described changes, the group decided to complement and even substitute verbal expression (which, according to the artists, lost not only its critical potential, but was also losing its meaningfulness) with physical "statements", less susceptible to restrictions and censorship. With that aim they employed various creative tasks such as treating each of the performers as "an object, a stage prop" or developing bodily responses to associations in sound and meaning which they found in the text (Krušić, 1974). However, they never completely "strayed" from the template. Namely, what the play – intentionally and appropriately – "lacked" in content, it made up for in its form. The group thus extracted Ionesco's effective literary techniques – accumulation, sequencing, fragmentation and repetition of similar phrases – and transposed them to the performative context using them as procedures for the composition of the produced performance text. Physical scenes proliferated ranging from a single significant gesture (for example of a dictator greeting his followers) to a group improvisation (for example of a photoshoot). Developed and selected, they were gathered in a compartmented structure where separate fragments were connected through associations, quick rhythm of the performance (sometimes additionally emphasized with drum beats) or neutral bodily links (such as in-between acrobatic exercises which "erased" the previous scene and announced a fresh start). Finally, the fusion of the verbal and bodily expression became positively Brechtian-esque as they mechanically recited sequences of everyday phrases, or repeated the same monologues while varying emotional and physical expression. The result fluctuated in style (from realist to caricatural) and arrangement (where speech and action were harmonious, disparate or even mutually subversive). The creative process behind *Salutations* thus presented perhaps the first example of what would Boban decades later describe as "retheatricalisation of the dramatic text" (Boban, 2009) which the group merged with performers' personal contribution or later complemented with other inspiring written examples, adopting and completely reinventing the writer's work through a workshop process.

III

In her detailed study of several possible relationships between the written text and the performance, Duška Radosavljević shows a continuum of different ways in which the template remains present in the theatrical piece also revealing a subtle change in the contemporary view of devised theatre. Thus, if

the neo-avant-garde "devisers" underline "the lack of prior text" (even though they often do that in retrospective, as noticed by Heddon and Milling, 2006), which might be in accordance with then general affirmation of the physical expression and resistance to the authority of the writer, contemporary practitioners of devising are less concerned with the fact that they might or might not rely on the previously existing work of art. "Therefore, it is not as much the issue of the 'text/performance' binary that is necessarily at stake in devised theatre as is the notion of shifting priority" which results in "uprooting the notion of authority from the written text and passing it on to other theatre artists" (Radosavljević, 2013). The latter also applies to the four co-authors of *Salutations to Salutations* who openly announce their work as an homage which "covers and confirms the past and continues by referring to everything that we were left with, in the context of the here and now" (http://itd.sczg.hr/events/urinovicmatokovicsauerbornmanojlovic-pozdravi-pozd/). That creative decision, again, does not affect the precedence of their collective process, namely, actress Anja Đurinović emphasizes their decade-long wish to work together and, establishing the parallel with the approach of the original Theatre Workshop Salutations, concludes: "All we needed was a frame" (Đurinović as cited in Kačić Rogošić, 2025). Five decades later, however, the frame is primarily performative rather than written as the new artistic collective bases their work on the legendary theatre performance and inherits their interest in Ionesco's play from that source.

As opposed to Theatre Workshop Salutations the three professional actresses do not share educational background, they do not rely on a leader/explorer who would steer them towards a recognizable group aesthetics, nor do they intend to establish a permanent ensemble (for now) which would continue its activity beyond a single project. Those issues, however, are compensated with their mutual understanding and trust, common admiration of the Workshop's dedicated and liberal approach to theatre, as well as the interest for the performative forms which assert the significance or even primacy of the body. Đurinović thus develops the interest for acting from her engagement in contemporary dance and inherits the methodology of her Academy teachers Boban, Vasary and Vukmirica, Matoković is an active clowness and a co-founder of the artistic organisation Teatar Cirkus Punkt, while Sauerborn also teaches Stage movement at The Academy of Arts and Culture in Osijek.[10] In addition, they invited theatre director Natalija Manojlović Varga as an out-

10 Đurinović has a degree in acting programme from the Zagreb Academy of Dramatic Arts, while both Sauerborn and Matoković graduated from AACOS in Osijek with a degree in acting and puppet animation. Saureborn emphasizes the influence of her academic education, spe-

side eye and who brought into the process her own education in contemporary dance, experience as a choreographer and stage movement assistant as well as propensity for the so-called authorial projects. The last inclusive and widespread term also indicates a profound change in their immediate educational and artistic context (partially, also, due to the pedagogical and artistic engagement of Boban and Theatre Workshop Salutations) where developing various actor's expressive abilities is the prevalent pedagogical approach, physical theatre can be as appreciated as the text-based one and devising is occasionally practiced in theatre institutions. And even though those production circumstances reduce the innovativeness of *Salutations to Salutations* or perhaps put the authors in the disadvantageous position in relation to the high performative standards and status of the original, at the same time they liberate them from some of the old prejudices or the necessity to choose a genre and follow the pattern. "We are curious and interested in hybrid forms of theatre (…) and we knew we would start from our story, inspired by their story", explains Sauerborn (Sauerborn as cited in Kačić Rogošić, 2025).

Following that decision, the relationship with "their story" was established through a series of initial visual, performative and textual reminders which were inscribed into fresh personal and socio-cultural context thus employing the principle of "ghosting" (M. Carlson) from the very beginning of the scenic action. The elaborated theatrical reminiscence was staged on the same stage of the same theatre, similarly emptied set and with scarcely any props (a skateboard, a birthday cake). It was performed by three almost identically dressed performers who eventually mimicked Vukmirica, Vasary and Srića by putting on white sleeveless shirts and black coats (specifically two tailcoats and one suit jacket just like the original ensemble), and, if the parallel was not obvious enough, the actresses opened by addressing the audience and stating their intention to "salut" the original *Salutations.* The key analogy with the "Ionesconian spirit" of *Salutations*, however, was built through the creative process which has, since the 1970s, slowly transformed from an experimental to a recognizable production frame: "We all have the experience of working in authorial projects and when we organized the rehearsals we always 'shot from all angles'" (Sauerborn as cited in Kačić Rogošić, 2025). Its key characteristic thus included longevity (the performance was created over a period of 18 months) not unusual in devising, fluidity (the "methodology" developed alongside the performance) and oscillations in intensity (focused intensive work on stage, occasional

cifically courses in the animation of bodily parts and objects, which pushed her towards both physical theatre and devising (Sauerborn as cited in Kačić Rogošić, 2025).

zoom meetings for discussion, "ageing" of the material). It also matched the hybridity of the performance as it included elements explicitly taken over from their teachers (such as the exploration of masks by I. Boban), the textual and performative template (such as the associative sequencing of the fragmented material) and procedures generally associated with devising (such as improvisation, analysis, games and tasks).

Although the result also falls into the category of physical theatre and is consistent in its references to the aesthetics it pays tribute to, it duly reflects its authors and their interests. The new version of *Salutations* does keep its compartmented composition and is still organised as a series of loosely connected scenes but in addition to Ionesco's play and the parts devised by the authors, its linguistic text also includes documentary material about Theatre Workshop Salutations and the performance (such as a published conversation between Vasary and Vukmirica on the 40th anniversary of the group) as well as additional written/oral templates (poetry by W. Szymborska, E. Kišević, J. Miholjević, a folk song). The spoken material is only periodically based on Ionesco's greetings and his absurdist pattern (for example when Matoković recites an endless list of cities where *Salutations* were performed while adding new words based on their auditory quality) and is more often shaped into a series of narrative scenes derived from the idea of an homage (rehearsals, memories, letters from a fan) or more abstract poetic images. The narrativity, the wholeness and longevity of several individual scenes push the thematic layer away from the critical attitude towards language which the new ensemble inherits from the template, but does not feel as its own burden. Rather, they turn towards their personal, even intimate reminiscences (of the loved ones), doubts (in their professional and personal identity), fights (for the funding) and amusements (with simple games) believing that "the biggest statement is taking the time to dedicate ourselves to an endeavour like this one" (Đurinović as cited in Kačić Rogošić, 2025) and pass it on. The spectrum of characters changes accordingly and now includes *benevolent* audience members (planning to go see *Salutations to Salutations*), a series of fictional persons embodied by three Actresses but also occasional appearance of themselves as stage characters (Anja, Selma, Marijana). The physicality of the performance, on the other side, is no longer an estranging but merely a differentiating trait pointing at a possibility of employing any of the means of expression as the dominant one. With a few direct quotations or references to *Salutations,* stage movement mainly develops along the lines of dancing and clownesque skills of the "actresses in their thirties". Thus, instead of the energetic pace and risky manoeuvres, the stage is ruled by the slower, meas-

ured, controlled and gentle choreography, touching and calming, rather than invigorating the audience (for example the recurring motive shows the gliding of a bird, flying away). Also, the roughness of the expression, invoking the ad hoc quality of the scenic approach, gives way to the carefully devised and rehearsed moves of a completed production, shared with the spectators just like the *Salutations*' birthday cake (after the official ending).

Regardless of the established connections and evident parallels, what remains as a prevailing thought of *Salutations to Salutations* is the unavoidable and unsurmountable distance from the "original" – its youth, its spirit, its time. The performance thus regularly refers to the passage of time which equally affects the past and the present. The actresses display their assumed maturity, stage experience, physical limitations (aches and pains) and occasionally transform into the aged versions of their stage characters while the performance *Salutations* is presented in the form of an audio background or (black-and-white) video projection, the "bodyless" media which are, however, able to "preserve" the bygone, and the audience is explicitly reminded of the loss of Srića and Vasary, two members of the original cast[11]. The impression is highlighted by the wishtful music (by Šimun Matišić) with simplicity and rhythm of a tune from a music box, and instrument largely associated with the distant past, and is supported by a continuous failed expectation – the repeated announcement of the forthcoming spectacle which never actually begins. Ultimately, the performance leaves the audience with a feeling of nostalgia and yearning for something beyond our reach but, as Anja Đurinović reminds: "We simply cannot succeed. We're trying to tell a story which is untellable" (Đurinović as cited in Kačić Rogošić, 2025).

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In his appraisal of Ionesco's plays from the initially mentioned 7th volume, Peter Thomson circumvents complete disappointment by proposing a different angle. "It is time to reassert an interest in Ionesco that is based on his manner, rather than his matter (…) I propose an analogy with games as a useful tool in the appreciation of Ionesco's conduct of his plays" (Thomson, 1970). Although none of the artistic collectives analysed in this text explicitly quotes this inventive advice as a source of their inspiration, in a way they both investigate a similar approach to Ionesco. Theatre Workshop Salutations uses the play as a justification for and a safety valve of the outburst of their

11 Željko Vukmirica also passed in May 2025.

youthful energy and a fresh exploration of both verbal and bodily expression, while Đurinović / Matoković / Manojlović Varga / Sauerborn are enticed by both templates to free themselves from determined trajectories and predicted outcomes and turn towards their intimate preoccupations. Thus, unlike Ionesco who implicitly proposes a game but "denies his audience 'a solution'" (Thomson, 1970), both collectives offer clear vision of the outcome of their stage play – sheer joy.

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U VRTLOGU „POZDRAVA": VARIJACIJE I TRANSFORMACIJE

Apstrakt

Godine 1950. Eugène Ionesco napisao je kratki skeč Pozdravi kojega su članovi Kazališne radionice Pozdravi *(Zagreb, 1973–1982) odabrali kao temelj svoje predstave* Pozdravi *(1974), jednog od najuspješnijih i najpopularnijih, ali i metodološki i estetski inovativnog i utjecajnog hrvatskog izvaninstitucionalnog projekta. Skupina kazališnih umjetnica i studenata članova izvorne Kazališne radionice* Pozdravi *u Zagrebu odlučila je obilježiti 50. godišnjicu toga umjetničkoga pothvata omažom ali i reinterpretacijom izvornoga projekta – Pozdravi Pozdravima (2024.). Ovaj članak priskrbljuje analizu pojedinačnih izvedbenih verzija* Pozdrava *i načina na koje su dva međupovezana kolektivna kreativna procesa transformirala ali i nadogradila dva međupovezana umjetnička predloška – književni tekst i kazališnu predstavu. Analiza se fokusira na posebnosti i odraze kolektivnoga procesa kao i kulturnoga i umjetničkoga konteksta u konačnim tekstovima izvedbe/predstave.*

Ključne riječi

Pozdravi, Eugène Ionesco, Kazališna radionica Pozdravi, Pozdravi Pozdravima*, stvaralački postupak, komparativna analiza predstave*

Received: 16. 9. 2025.
Accepted: 25. 9. 2025.