

Greetings to the Reader

We are pleased to present and recommend to our readers the latest issue of our journal, which once again offers a rich interdisciplinary content for both theoretical and practical theatre and film practitioners. The present issue offers a unique meeting point for the various segments of theatre and film, elucidating their essence, mechanisms of action and pedagogical possibilities from different perspectives.

Katalin Török, in her study *The Drama of the Pre-Expressive*, uses the tools of theatre anthropology to examine Theodoros Terzopoulos' production of *Waiting for Godot*, which was staged at the National Theatre. The author pays special attention to how the theme of waiting finds a performative interpretation on stage. The presentation and comparison of the concept of the pre-expressive with the tools of performance draws on Eugenio Barba's conceptual framework, enriching the theoretical study of theatre. Katalin Török's contribution has great significance, as it opens up new ways of interpreting Beckett's works and can be an inspiration for researchers of questions of performativity and rite in an international context.

Krisztián Balassa's study entitled *Review of the art institutions associated with Károly Somossy in terms of communication* examines the entertainment industry practices of the second half of the 19th and early 20th centuries through the art institutions of Károly Somossy, with special attention to the means of communication, public relations and marketing. The research reveals the important role that the printed press played in the operation of the entertainment industry at the time, and how Somossy used this medium to reach his audience. The paper offers not only a historical perspective, but also provides current lessons for cultural communication and public relations strategies. The author deserves credit for analysing the past of the entertainment industry using the concepts of modern communication theory, thus serving as a bridge between past and present.

János Vecsernyés's essay, *Cinematography practice as Project Pedagogy*, focuses on a unique aspect of film education, cinematography practice, contrasting traditional frontal teaching strategies with project pedagogy, derived from the constructivist learning theory. The author points out that traditional

cinematography training practice is in harmony with the modern pedagogical principles, creating a link between education and artistic practice. This paper is not only relevant for professionals involved in the development of teaching methods, but also useful and inspiring for students participating in film education.

Vera Prontvai's case study, *The Poetics of Agon*, analyses Attila Vidnyánszky's production *Agon*, which uses the tools of poetic theatre to explore questions of judgement, suffering and fate. Building on Artaud's theory of the theatre of cruelty, the production focuses on the historical and moral struggles of humanity. Prontvai's study not only explores the philosophical and artistic background of directing, but also emphasises the potential for collective reflection inherent in theatre. What makes the writing special is that it explores the *Gesamkunstwerk* dimensions in performance that go beyond the boundaries of traditional theatrical interpretations, offering new directions for contemporary theatrical practice.

Szofia Tölli, in her paper *Productions directed by Alessandro Serra and Savvas Stroumpos in Budapest*, draws parallels between Hungarian and international theatre practices based on the perspectives of theatre anthropology, elaborating on how these productions relate to the concepts of ritual and cultural performance. The analysis is of particular value in the field of theatre research, as it not only gives new approaches for the domestic audience, but also enriches the dialogue on contemporary theatre in terms of an international context.

We trust that the individual pieces of writing will once again stimulate impulses in our readers that will help to create professional discourse in the various fields of art.

Zsolt Antal,
Editor-in-Chief