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**Russian theatre and society interactions during two periods of transition,
the revolution time (1917-1921) and the perestroika years (1985-1991)**

The main trends of these relations were brought out by investigating the institution frame and the stage tendencies (plays, taste of the audience...).

First period. The state assigned the theatre to a mission of propaganda and cultural diffusion under the control of censors. The red Army's political department drove the new forms of theatre. *The street entered the theatre and the theatre expanded in the street.*

Second period. The state gave up stepwise its privileges. Firstly the most significant, the censorship, followed by the financiering monopoly and finally the ownership. *The literary theatre expelled the social theatre.*

In the conclusions, the following topics are considered 1) the repetitive claims of actors for autonomy: self government, financial self-support and repertoire choice, 2) how does theatre reproduce life on the stage, 3) the ambiguous artists-state relations.