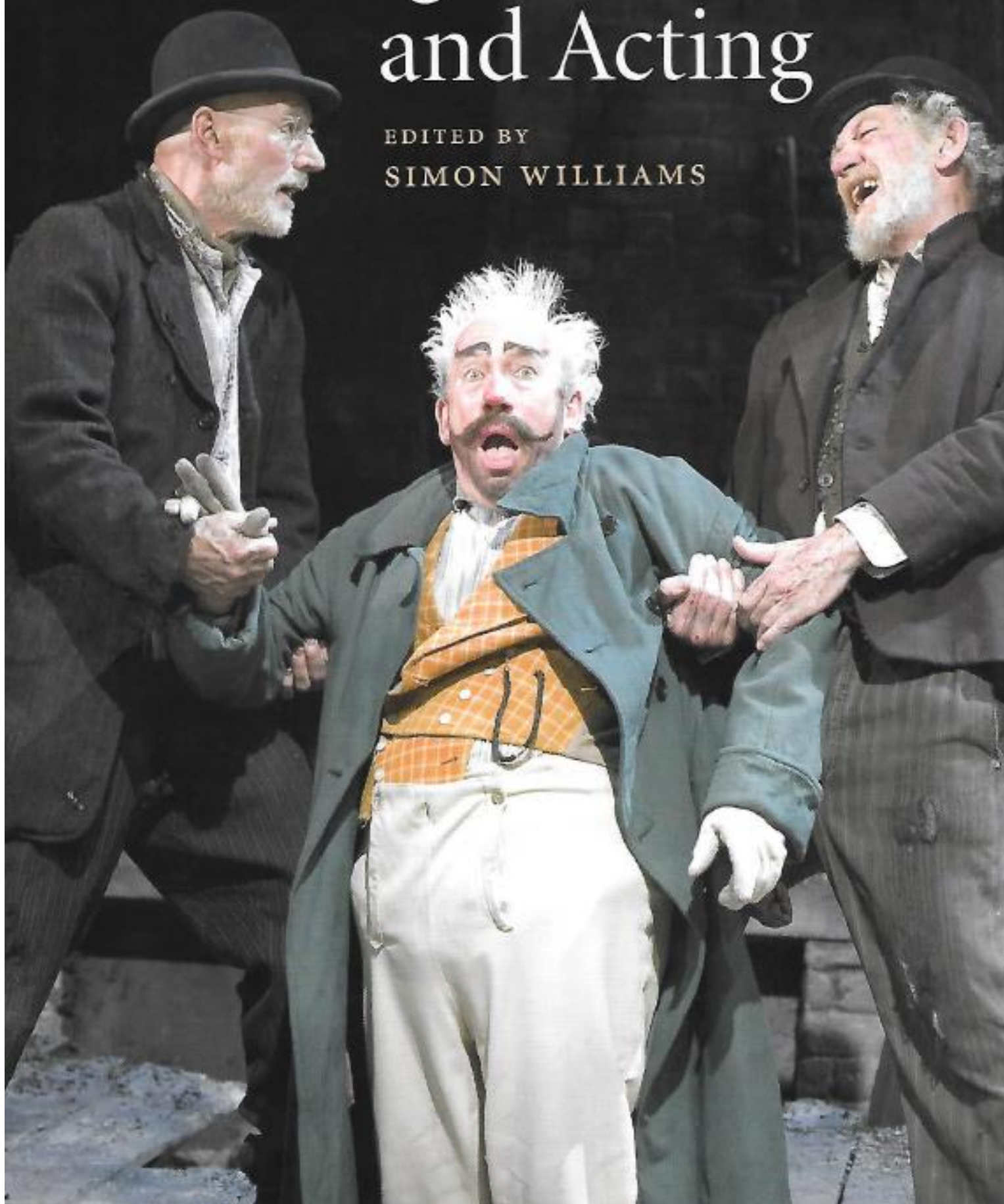


# The Cambridge Encyclopedia of Stage Actors and Acting

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maintained a consistent artistic profile. Directing, repertory, and the theatre's size and configuration support a philosophy that places actors at its centre.

Expressive of the belief that theatre should explore the possibilities of humanity, Činoherní klub's artists examine contingencies through the actors' potentials. They present, in Vostrý's words, 'man in play'. A central Činoherní klub concept, 'play' carries meanings related to action rather than stasis, and theatrical practice and activity outside conventional frames. It creates the space that enables possibilities. The company's approach gives priority to the actor's individuality and temperament. From that perspective, the actor adapts to the text's and character's demands, not adjusting the role to the self or undergoing transformation, but realizing the self in and through the role. Long-time artistic director Jan Císař notes that the Činoherní klub actor's authentic reality and the text's artificial reality measure and modify each other. A strong sense of the characters' inner reality is founded in the interplay between the actors – reflective of the tight coherence of the ensemble – rather than through internalization. Liveliness, vitality, and excellent timing mark the performances. The confines of the theatre, with a wide, shallow stage and audience of about two hundred, allow the actors' subtle, revealing physical actions to be read easily. This intimacy extends to a relationship with audiences in which the fourth wall is maintained but permeable; the actors' consciousness of their community is amiably accepted by audiences. The subtlety translates effectively on to the screen, where many Činoherní klub actors have become popular. Directors, some of whom have significant film careers, develop productions as co-creators with the actors. Strong stylization and conceptualization are avoided. The acting approach has been most effective in plays of psychological realism or the elaborate business of farcical comedies.

DENNIS BECK

R. Císař *et al.*, *Činoherní klub: 1965–2005* (Prague, 2006)

E. Šormová (ed.), *Česká divadla: encyklopedie divadelních souborů* (Prague, 2000)

J. Vostrý, *Činoherní klub: 1965–1972. Dramaturgie v praxi* (Prague, 1996)

**Cintra, Luís Miguel** (b. Madrid, 29 April 1949). Portuguese actor and director. Cintra graduated from the University of Lisbon in romance philology (1970) and trained as an actor at the Bristol Old Vic Theatre School (1970–2). When he was twenty, still in the context of a university theatre group, he directed *Amphitryon*, based on a play by the eighteenth-century Portuguese playwright António José da Silva. It was enthusiastically received by critics and audience alike for its fresh approach to a play originally performed by puppets. This certified his creative capacity and committed him to a theatrical career. Together with JORGE SILVA MELO he founded Teatro da Cornucópia in 1973, where he has directed interesting productions of classics (Vicente, Shakespeare, and Chekhov) and contemporary authors (Bond, Müller, Genet, Lorca, and Brecht among others). He has received many important awards and has also directed opera, toured abroad with some of his productions (Venice Biennale, Avignon, Autumn Festival in Paris, Europalia in Brussels), and participated in L'École des Maîtres (the 1991 programme was dedicated to him). Internationally known for acting in many of Manoel de Oliveira's films, Cintra is a major figure, not only for his acting and directing, but also for his ethical and aesthetic devotion to theatre, insisting that it requires a demanding humanistic commitment, one he is always ready to defend.

MARIA HELENA SERÔDIO

M. H. Serôdio, *Questionar apaixonadamente: o teatro na vida de Luís Miguel Cintra* (Lisbon, 2001)

**Circolando.** Circolando was founded in Oporto in 1999 by the Portuguese actor and director André Braga, together with Cláudia Figueiredo. Circolando adopts an interdisciplinary approach to theatre, including new circus, puppets, physical theatre, and clowning, as well

as music, dance, and visual arts. Although juggling has been one of André Braga's passions, he has felt more attracted to a kind of performance which emphasizes contemplation and beauty. This is the primary reason why the 'nouveau cirque' movement came to be a major factor in his work, helping him to realize a dreamlike atmosphere and allowing the staging of 'poetic manifestos'.

Whether inspired by nature's images, like an orange tree that cannot hold its fruit in *Giroflé* (2002), evoking labour in mines in *Cavaterra* (2004), or creating a trilogy around the 'poetics of the house' in *Quarto interior* (Interior Room) (2008), *Casa-abrigo* (Shelter House) (2008), and *Mansarda* (Attic) (2009), Circolando's work combines strong visual images, music, and choreography, while performers show a wide display of skills, being able to act, play music (on curious instruments), and dance as well.

MARIA HELENA SERÓDIO

**Clairon, Hippolyte** (b. Condé-sur-l'Escaut, Hainaut, 25 January 1723; d. Paris, 29 January 1803).

French actress. Considered the finest tragedienne of her age, Clairon played all the major roles of the genre. She debuted at the age of thirteen at the Comédie Italienne in Paris and then worked in the provinces and Rouen until her adult Paris debut in 1743 as Phèdre at the COMÉDIE-FRANÇAISE, a performance that critics praised for her sensational combination of talent and intelligence as well as her undoubted physical and vocal beauty. This mix of appearance, ability, and technique quickly made her a celebrity in Paris and a star of the Comédie-Française. Clairon reportedly became the mistress of the critic Marmontel, who persuaded her to refine her original style to a simpler, more nuanced, and less declamatory presentation. With her colleague LEKAIN, Clairon simultaneously adopted a more authentically historic style of costuming. She gained a reputation for success in classical tragedies and new works and was publicly admired by both DAVID GARRICK and DENIS DIDEROT. Her reputation for research and grounding herself in studied technique earned her the admiration of Diderot, who praised her in his 'Paradox of Acting', and of Voltaire, who wrote numerous tragedies for her. In 1755, Voltaire wrote *L'orphelin de la Chine* (The Chinese Orphan) for the actress, and for the performance she adopted 'Chinese' dress with no hoops and bare arms, which in turn created a public scandal. During her time with the Comédie-Française, Clairon's rivalry with MARIE DUMESNIL, an actress known for her more intuitive and instinctive style of acting, led to powerful audience clagues and encouraged an awareness of the two different approaches to the art of acting that would continue to dominate both stages and theories for the next hundred years.

In 1765, Clairon retired from the stage and left Paris at a relatively youthful age; she opened a school for young actors and appeared solely in private theatricals in the provincial cities. She published her memoirs in 1789, including sections on her methods. The French Revolution left her destitute, but her reputation continued to thrive thanks to the writings of Diderot, Garrick, and other theatre professionals of the period praising her talents.

GRETCHEN SMITH

H. Clairon, *Memoirs of Hippolyte Clairon the Celebrated French Actress* (London, 1800)

V. Scott, *Women on the Stage in Early Modern France: 1540-1750* (Cambridge, 2010)

**Clever, Edith** (b. Wuppertal, 13 December 1940). German actress. A leading actress of German theatre and cinema in the second half of the twentieth century, Clever was a member of the Berlin SCHAUBÜHNE ensemble from 1971 to 1989. She performed leading roles in Peter Stein's major productions of classics (Varvara in *Summer Folk* (1974), Clytemnestra in the *Oresteia* (1980), Olga in *Three Sisters* (1984)), as well as leading Stein productions of plays by Botho Strauss and productions by other Schaubühne directors, such as Klaus-Michael Grüber, most famously in his *Bacchae* (1973). Having trained at Munich's Otto Falckenberg