

**Disinhibition of the public through happening-
performance (I.)**

**Steps to overcome the prejudicial condition of canonical
art-reception: immobilism in traditional spectatorship,
evicted from his part to be played in the poietic of the
art-work and convicted to a “dead angle”- aesthetic-
perspective**

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Abstract: *The paper tackles the impact of the stage performance upon the public, the algorithm through which the theatrical event entered in the captivity of mass-manipulation and the development of the dramatic concepts, aiming to decode the implied power-relationship between scene and audience, thanks to the evolution of philosophical thinking from genuine skepticism to modern rationalism, from judgment of taste to critical judgment and social activism. Further, there was studied in psychological key the consequences of the dual division of the show-space, the sociological markers in theater architecture and the pattern of Wagnerian scenic space, allowing insights in the history of mentalities and in the pattern of art-reception.*

Keywords: *skepticism, Aristotle, catharsis, Chorus, protagonist, René Descartes, dubito, Eugène Ionescu, Augusto Boal, oppression.*

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