

# Friday - February 27, 2015

## Plenary work (Studio)

associated professor PhD **Raluca Bujoreanu-Huțanu**,  
 U.A.G.E.

The **Study Suggesting human behavior- fundamental aesthetic principle in art animation theater** propose a brief reflection on motivation which should spur him on an author show the choice of language animation theater as a means of expression.

assistant professor PhD **Angelina Roșca**,  
 Academia de Muzica, Teatru și Arte plastice, Chișinău

### **The provocative strategy of the theater and the gesture of exceeding the limits**

When the theatre is campaigning for renewal, the provocation becomes a strategy and the provocative gesture – its tactics. This is quite visible by New Theatrical Realities encouraged by the Europe Theatre Prize, but also in some current local experiments. The author aims to study the exceeding of limits, which has very different manifestations in terms of artistic gestures (destruction of taboos, turmoiling of the city life, testing the limits of the body, getting into altered states of consciousness, transcending existential limits). It is to these gestures that we owe, first of all, the overcoming of the limits imposed by the communist regime, then the paradigm shift from dramatic to postdramatic theater. When the theater is concerned about human experience and manifestations of the human spirit, no one dares to set its limits. The same is not exactly true when the theatre is concerned with changing the means of expression and the game without rules/boundaries. The contemporary theatrical process demonstrates: the provocative extension of the limits increasingly attracts into the theatrical field the language of other arts, the surrounding reality and the digital one, politics, journalism, psychotherapy, advertising, social sphere etc. It is true that cinema and television, the whole range of arts have demolished the rigid definitions of what the theater was and have opened new horizons. It is true that the nonfictionality has saved the theater from falsehood. It is true that some non-actors of the community theater have rejected the sclerotic artistic training systems. But equally true is that when limits are pushed excessively, it becomes increasingly hard to find the theater component in this field filled with everything.

For now, the provocative gesture still serves the theater. But if the trend intensifies, the identity of the theater will be dissolved. Only the gesture will remain. It will live for itself, only operating with images and spaces. Then the research will not be one of the theater, but of the artistic gesture at the fine line art-life. It is a boundary of uncertainty, where the 9/11 attacks are seen by some as "the greatest work of art imaginable in the cosmos" (Karlheinz Stockhausen).

professor PhD **Anca Maria Rusu**,  
 U.A.G.E.

### **A Research - a Dictionary**

Our theatrical histories, together with the works of theatre historians, the monographs on Romanian theatre, as well as those on theatrical institutions, the memories and evocations of people whose names are closely related with the theatre, the actors', stage directors' and playwrights' profiles – a huge bibliography from which the main evolutionary lines, with all periods of rise and decay, of recurrence and maturity, of progress and

stagnation can be depicted, testify the importance and usefulness of the intense relationship between Romanian theatre and French dramaturgy (including the performing art).

Our work illustrates the motivation and difficulties we had to cope with in writing a dictionary of the French playwrights that were performed on the Romanian stage during the XIXth and XXth centuries, a work that is necessary mainly as an act of culture, as well as a proof of the large and intense contribution of the French dramatic literature to the evolution of the Romanian theatre, from the very beginning till the period of self-consciousness, total maturity and autonomy.

associated professor PhD **Anca Ciobotaru**,  
 U.A.G.E.

### **Research - problem or solution?**

Nowadays, the relation between research and higher education is axiomatic, it needs no proof and it governs the entire system. Assessments, ratings, accreditations, all include clear references to research of the entire academic community. The issues and debates are not generated by the need or meaning of research in vocational higher education and, namely, the theatre research – but by the view on this type of activity and the way it could be correlated with professor's teaching and creation that are specific for this field. There appear several challenges and, depending on their nature, these could have administrative or financial causes or maybe generated by the psychology of those involved, who, in fact, build and define the system. Therefore, the question has been raised: Is research a challenge or a solution to issues of modernity?

associated professor PhD **Daniela Hanțiu**,  
 Departamentul de Teatru, Univ. „Ovidius” Constanța

### **Theatre Anthropology, one of the most important instruments of the contemporary theatrical research**

Theatre Anthropology is one of the most complex instruments theater work in laboratories around the world and accepting the actor or the consciousness behind it, is behind all practical methods of histrionic art. Eugenio Barba defines it as "the study of pre-expressive scenic behavior underlying the different genres, styles, traditions and personal and collective roles in theater" or, such Stanislavski would say, organic nature study of all art people of all nationalities and of all ages. In a situation of organized representation, physical presence and mental projection of the actor is based on a basic architecture, built on the pillars of meta-physical principles different from those of everyday life. Understanding, the alignment and the corporal and mental discipline to reach that state of grace of energy awareness pre- and post motion are obtained using several techniques and continue to work with challenges himself. In oriental theater, the perfect way to accede to embody the grace occurs over a generation. We, however, do not have this luxury and here enters the scene of Theatre Anthropology. With its help, by custom improvisations, an actor can identify, take and then play through repeatability pre-movement energy which ensures scenic verisimilitude.

Muscle relaxation that Stanislavski is spoken about, is artificial because it consciously installs only after or during a pre-conscious laborious work at the muscles level. The gestural archetype is the focus as Stanislavski calls and this concentration should be trained just like a muscle, until awareness of tension or muscle relaxation becomes intuitive, pre-expressive. In this way, the actor can attain so long sought by all the great masters of theater.

associated professor PhD **Ion M. Tomuș**,  
 Departamentul de Teatru, Universitatea „Lucian Blaga” Sibiu

### **Street Theatre and Its Specific Role in the Context of the Contemporary Performing Arts**

The international theatre festival, as a European cultural institution, is fostering and promoting, for several decades now, a very special kind of performance: street theatre. Starting from the problematics of defining street theatre's place in the contemporary cultural context, after postmodernism, when social values are more and more

difficult to identify and to contour, the present study intends to be an account of this particular phenomenon, catering for different acting areas, different categories of audience and different types of actors. I am also interested in analyzing street theatre within the context of university artistic education and its critique reference. One of the first (and most important) conclusions I will draw will be the fact street theatre works best in small and medium urban communities, where the audience's attention will not be diluted by any other events. Besides all that, I will also prove that street theatre is one of the most important urban regeneration engines, with a strong contribution to the community's economic development, refining and also defining the audience's taste for this particular types of performances.

associated professor PhD habil. **Alexandru BOUREANU**,  
 Departamentul de Teatru, Universitatea din Craiova

### **The theater character – a perpetual risk**

The present study puts forward a timeless topic, namely the construction of the theater character. Any act of stage creation, circumscribed to the ineffable and to taste, is always a mystery in the creative process of the performing arts. Objectively expressing this fact, we will not however be able to avoid subjectivism, so necessary to the stage construction of a theater role. Thus, the limits of its creation on stage will always be the great challenges that every actor has to face.

## **A. Theatrical Research - theorizing and applicability (Sala 50)**

lecturer PhD **Ioana Petcu**, U.A.G.E. – *moderator*

lecturer PhD **Vasilica Bălăiță**,  
 U.A.G.E.

### **The Pedagogy of the Employed Artist**

According to the demarcation did by Cristian Popescu in his volume dedicated to theater after 19901, the theatrical research is a vital aspect in terms of continuous theater clarification from the early 90s onwards. Theatrical research relates to experimental and is not always acquired from independent theater. Regular subsidization/ investment and a framework that protects the artists can help in general research through special programs or special structures.

Along with the rethinking of theater in "Culture Crisis", transforms it from an heroic act in a cog in the system; renowned directors and also the dramatic authors reshape their language, while the artist that is at the beginning of his carrier seeks motivation to push him towards expression.

We consider that precisely this point of expression search creates the theater research steps. Proof that after 17 years from the fall of communism, the institutions that form the actors create a program that certifies the skills and competencies of the graduates in various fields of theater, starting however with the certification of their individual experiences over the years known as the "Culture Crisis".

National Qualifications Authority, together with the Ministry of Education, Youth and Sports organize in an European Project a platform of the qualifications concerning the higher education, where once they describe the professional and transversal competences and detail the occupations of actor, lyric artist, theater prompter, they also describe the suggested new occupations, such as the theater teacher, Radio-TV show presenter, shows and cultural events organizer, high-educated props.

In the research activity of certain UAGE graduates we intend to track the zero moment when they have undertaken the position of cog in the system on the path of socio-cultural projects. We are particularly interested in the position of artistic engagement as well as the pedagogy that was created as a result of such actions.

To this end we took a sample of three UAGE graduates , first and second class after reinstatement of the Faculty of Theatre in Iasi (1994,1995): Radu Ghilaș, Cristina Chert, Anca Doina Ciobotaru. Our research is based on interviews.

The rationale of the present article is the personal work of artistic development through socio-cultural projects between 2003- 2015. Throughout this period I have applied the knowledge acquired during university studies and I obtained new ones. Until I've seen black on white that I have a good profession from the point of view of skills acquired in school, I lived with the impression that I exercise my profession in a parallel plan with the theater, impression reinforced by the lack of communication with other graduates like me, but derived also from the fact that the theater socially performed is an instrument which is strictly educational, with no aesthetic meanings, therefore not recognized as valuable in the theater world.

associated professor PhD habil. **Violeta Tipa**,  
 Cultural Heritage Institute of ASM, Chisinau

### **Animation Theatre: metamorphose premises**

Dynamic evolution of the technique and digital technologies has produced major metamorphosis in all spheres of life, including the arts. However, under the influence of new media, the theatre is also subject to changes in particular in respect of its language. The first theatrical language influence occurred after the occurrence of the film, the second-with the advent of digital technologies and techniques that have conditioned the aesthetics transformation and technology both in the audiovisual product structures, as well as in the psychology of perception theatrical act in a complex process of interference.

Currently interacting with multimedia technologies produce radical changes in both theatre and art in its operating mechanisms. German theorist Hans-Thies Lehmann refers specifically to the postdramatic Theatre environments, bounding a few forms of media in contemporary theatre, classifying them into the following forms: occasional use (simple media usage); environments as inspiration for theatre, for aesthetics or shape; the use of a constituent of certain forms of Theatre. Finally, drama and media art are to be found in the form of media installations... Such experiments in the field of language and format, focused on digital technologies, have resulted in the emergence of new forms of media such as theatre performances or visual theatre. Practice demonstrates that the animation theatre and audiovisual media find their implementation: the widening of the spatial and temporal boundaries of the action by using digital 3D background at shows. We propose to develop ways of using new media in the animation theatre. What are the repercussions and prospects of such interactions for the future of the theatre and, in particular, of the animation? Is it necessary to keep the identity of modern theatre, or to be prey to new technologies, concepts, aesthetic? It is time to appear another theatre (a high-tech theatre after Lehmann) into a new form of interference and complex symbioses for theatrical performance to become a mechanism as powerful as to present a convincing illusion of reality?

PhD **Călin Ciobotari**

### **Notes of an ex PhD student**

In this research I intend to summarize and analyze the main problems I faced in the three years of my doctoral research project. Sure, it is a personal experience, but, in it's essence, I think it is general relevant for many theatre reasearchers in Romania.

The lack of up to date translations from european teatrological researches, the financial limits which stopes you from professional trips, the absence of official dialogue between researchers with similar concerns, the impossibility to focus only on your research, the constant feeling of an infertile loneliness – these are some of the most important problems I faced.

The ironic title of this communication, „Notes of an ex PhD student”, allude to „Notes of a madman”, the Gogol's famous play. Eventually, to start a long time research means, in Romania, a touch of madness. On the other hand, it is the most beautiful form of madness.

lecturer PhD **Alba Simina Stanciu**,  
Department of Theatre, University "Lucian Blaga", Sibiu

### **Critical directions in dance-theater and dance-performance**

Two performative genres which arouse the interest of the analysts in the last decades are both contemporary dance and dance-theatre. The theorists still prudently regard this phenomenon, on one hand due to its intricate structure and its difficulty degree (for both production and understanding), and on the other hand due to its relation of the components (stage directing, music, corporeality, visual arts, etc.) with the practical basis and with the elements concerning the „grammar” of dance. There are two main points of reference during the XXth century which irreversibly changed the mentality on dance, which are fundamental for understanding the development of the actual dance performance. The first is approached by a forefront performance analyst, Karl Eric Toepfer who offers one of the most important study about german expressionism (Austrucktanz). The second decisive moment is approached by characters as Sally Banes, Deborah Jowitz and Roger Copeland, who explain the actual phenomenon of contemporary dance (the multiplication of the genre in countless formula related to performance art, conceptual dance, body art, non-dance, etc) fixing as point of reference the controversial 60ties, Black Mountain College and Judston Dance Theatre.

lecturer PhD **Diana NECHIT**,  
Department of Theatre, University "Lucian Blaga", Sibiu

### **Cell-space in Koltesian monologues**

Starting from the Koltesian dramatic texts, monologues especially, this paper aims to establish the distinction between space and non-space, that derives, primarily, from the place and space opposition. Using the studies of Michael de Certeau, *L'invention du quotidien*, I have determined the differences between place and space, as a necessary preamble of this paper. There are more references that I will try to explain, corresponding to the parallelism between place seen as a set of elements coexisting in a certain order and space seen as the animation of the place elements by moving an adaptable point, transposed to the analyzed texts. A significant proportion of this work has been granted to the characters construction, that, in order to apply the distinction proposed by François Regnault, represent subjects rather than characters. The Koltesian characters are having speeches and build monologues in order to illustrate through language a constant identity that allows them to hide their restlessness, the inner uncertainty using intricate verbal architectures. In opposition to the heroes of the classic theatre, that with each and every form of speech, either reply or monologue, they advance towards their inner being, the speech or the “babble” of modern character, Koltesian especially, doesn't ever lead to the entire assimilation of their identity, or to finding an inner authenticity. The paper's scope is to spot the recurrent topographic indicators of the Koltesian monologues, drawing a scenery that starts at the enunciation place, represented on the stage and extends to the places labeled in discourse.

lecturer PhD **Irina Scutariu**,  
U.A.G.E.

### **Education and Self-education through Art. Why, How, Where, When?**

The reason for choosing such a title consisted in the intention of underlining the questions that lead us to self-knowledge. In November 2014 I had a professional experience that convinced me, once more, of the fact that games represent an instrument of constant education and self-education without ever stopping being ourselves. As

a trainer, I coordinated a workshop entitled *Theatrical Techniques in Education*. The participants were high school teachers from Bucharest and other cities of the country, Romanian or English teachers, who needed techniques for drawing their pupils' attention on learning. The article points out the interest teachers' of different fields of study show in a new field, as the one of improvisation, that, combined with their teaching techniques can change the pupils' way of thinking, that of students and, why not, that of the society. The meeting was dedicated to those who, indirectly or not, have something to do with the actor's art, in particular, with improvisation, and to those who put on stage different plays at the end of the academic year along with their pupils. The presence of psychologists from schools and high-schools was extremely interesting and welcomed. I know how today's pupils are, suffocated by academic curricula and emotionally affected. They can be the future students of our university or the ones making the society of tomorrow. The work-shops on this subject are more and more interesting for all teaching fields.

**PhD Fiodor Macovenco,**  
Cultural Heritage Institute of ASM, Chisinau

### **The individuality of the TV puppet theatre "Prikindel"**

This communication proposes a view over the evolution of the television theatre "Prikindel" at the Moldovan Television. Founded at 27th of January 1967, the theatre staged over 120 plays during three decencies, creating an imposing repertory destined to kids of all ages.

In the first period of activity, the plays were distinguishing very little from the ones of a usual theatre, the plays were transmitted live from the television's studio, keeping, more or less, the originality.

The second period of development in time and space is characterized by the fact that the art of this theatre becomes more dynamic, more cultured due to the possibility to record the soundtracks of the play on the tape recorder. This audio recording-staging excluded the accidental, unavoidable sounds of the TV studio microphones, also allowing an exact timing.

At the third period, due to the development of TV technique and technologies, the plays became totally different from the traditional ones, having an approach with the animation films with puppets. We came to this results because the theatrical plays became scenarios with timing, the staging is previously made with the soundtrack phonogram (text, music, sounds) and also because of the possibility to film with more cameras from different angles. After that, the play is finally staged according to the scenario.

This production cannot be compared to a theatrical play with puppets, but more to an animation film. The film-show remains to be an intermediate product, rapidly created, between the theatrical puppet show and the animation film that isn't below the aesthetics of a puppet theatre.

assistant professor PhD **Bogdan Lupeică,**  
U.A.G.E.

### **Argumentation for a New Type of Training**

The art of stage combats can be defined as a science because the mechanism through which it is put into practice is subordinated to certain rules based on reason and on precise calculated measured movements and it can be analysed. It is an art, however, because its movements take into account in their structure the impact on the viewer, their integration into the performance aesthetics by merging all stage rules into the nature of the student applying them. To know, to understand the rules of stage combat equals with their translation onto stage under well-defined conditions specific to some life events related to embodying the ideal of the proposed character. Future actor must înțelege character of the psychological motivations of his involvement în dramatic action fight. A future actor must understand character's psychological traits and his motivations for engaging into dramatic combat. Therefore, the proposed training involves a double perspective, historical and technical, raising the actor-

in-training awareness of the fact that training in stage combat helps in regulating motor and physiological features, and develops concentration, attention and creativity.

PhD **Victor-Ioan MIHĂILESCU**,  
 U.A.G.E.

### **Challenges and Limitations in Pre-University Teaching of Theatrical Arts**

The phrase “theater research” often leads one to think of its highest form. True theatrical research is usually a PhD thesis, a case study, an article or some research material that usually provides results, conclusions, or at least new findings or innovations concerning one of the areas of pertaining to theater. However, one type of theatrical research is often overlooked, one which is less definitive, less idealized, but nonetheless valid – teaching theater. For what is teaching theater as a professor but an enduring and encompassing work of experimentation, adaptation, transformation and innovation, similar to the work of a researcher? This paper aims to address some of the specifics of pre-university teaching of theater. During its relative short history, this area of teaching theater attempted to draw boundaries for itself, boundaries tightly linked to vocational teaching, from which it actually stems from. What it currently lacks though is a common operational language, a unitary functional paradigm that would allow it to develop a descriptive performance language and operational transdisciplinary objectives. To this end, the foundations of this form of education must be constantly debated, not by means of certainties, but through the progress which develops from doubt. Still sheltered from the routine imposed by the shadow of institutions, and from the inertia of formal teaching, the difficulties of pre-university teaching are revealed to be both challenges and limitations at the same time, reason for which its analysis becomes more appealing.

PhD **Irina Dabija**

### **Critical perspectives in the approach of structures pertaining to the dramatic text**

The economy of the dramatic text differs a lot from that of the novel. While the latter offers multiple presentations and descriptions - detailed, even minute ones- the text of a play is subject to fixed rules that combine two different aspects that go hand in hand: the dialogue and stage directions, this being one of the specific dramatic structures that we would like to tackle. The importance of stage directions could go unnoticed, but actually their absence is frustrating to the reader as having supplementary information can be essential for the thorough understanding of the text. At times, this might be a deliberate omission as the playwright wants to leave room for the reader’s and director’s imagination.

lecturer PhD **Ioana PETCU**,  
 U.A.G.E.

### **Aesthetics of Performance, a training field for the young researcher**

Within the academic curriculum theoretical subjects, the Aesthetics of Performance has, in fact, concrete results even in stage practice. But the separation between theoretical or abstract appearance and the materialistic and immediate aspects has inappropriate effects related to the awareness and the future of the discipline itself in theater framework. Nowadays, when the stage had become an exposition of moving images, we want to go deeper, on one side, on the new meanings of concepts like “aesthetic” and “aestheticising”. On the other side, we are interested in the really useful tools the Aesthetics of Performance can offer in the creative process, in order for the students to be truly involved on what should be highly important in this new social-cultural context: the research. Our take is based on a crossover analysis of studies (quite few in number, from our point of view), also on the reality during the classes reading the questionnaires applied on students.

## **B. Performing arts – aesthetic principles and contextuality (sala 58)**

associate professor dr. **Tamara Constantinescu**, UAGE - moderator

professor PhD **Mihaela Werner**,  
 U.A.G.E.

### **Masquerading the stage life of the character – merely a temporary transfer or rather an alteration of the actor's personality?**

From a conceptual standpoint, any dramatic construction is a travesty; it involves the interpretation of a male role by a woman or a female part by a male. The adjectival and adverbial phrase "transvestite" assumes a disguise or how to disguise oneself in order to play an opposite sex role (rare variant "disguise", from the French travesti = action, resulting in disguise). Compared to disguise, comprising a mask and camouflage, that can be reduced dissembling, concealing, from the French deghize, travesty prioritizes false appearance or because physiognomy, or due to vocal expression or insisting on hiding personality and evading reality.

professor PhD **Aurelian Bălăiță**,  
 U.A.G.E.

### **With And Without Mask At Masca Theatre**

At Masca Theatre takes is underway the 25th theatrical season from its rich existence. 2015 is therefore a jubilee year when many artistic victories are celebrated. In early February I was privileged to be invited to the premiere of Parapanghelos, directed by Mihai Mălaimare. On this occasion, the former Jaques Lecoq theatre has got a new look and received a new name that of Café - Masca Theatre.

The performance was built as a cabaret after Vasile Alecsandri's comic jingles following the director's announced intention to best and comfortably combine the emotion, acid response and humor. The show benefited from a numerous conception and training team, made of experienced specialists in different areas of expression of performing arts. A special care was given to the visual scenic elements. The intimate atmosphere is provided, from the outset, by the organization of the theater as a cabaret, wherein each spectator finds its place at a table, where he/she can enjoy a drink like in a cafe. Masks and costumes that have embodied Alecsandri's characters evolve on a stage bounded on the floor with light strips, smoke curtains and it contrasts with the background where we can watch projections designed for each recital. Few people know that actors in Parapanghelos are on their way to become artists, as all are 2nd year students at Hyperion Faculty, disciples of Mihai Mălaimare - the class teacher. They seek to exhaust the range of possibilities they were gifted or which they have acquired, for Masca (Mask) Theatre offered them the opportunity to practice specialized art and affirmation in a production included in the theatrical season performances. They sing and dance on original music (signed by Gabriel Basarabescu), recite famous texts adapted to our times, wield the puppets, combine different elements of the animation theater, they even juggle. We could say that the director has found allies in search of a complete theater. With histrionics, they manage to embody different characters using or not masks, exploiting expressive costumes made by the stage designer Anca Albani together with several students from the National University of Arts in Bucharest. For the exhibited quality and performance the performers (interpreters) are treated both by those in theater as well as by the public, as true professionals of the stage. The show emanates an air of freshness, fueled by enthusiasm, and demonstrates that Alecsandri's characters, with or without a mask, are still alive, living among us.

On this occasion, Masca Theatre received from "George Enescu" University of Arts in Iasi, Diploma of Excellence for outstanding contribution to the development and affirmation of Romanian culture. Master Mihai Mălaimare, actor, director and teacher, was awarded with the Diploma of Excellence for outstanding achievements in promoting the theatrical values and for involvement in training young artists. Both distinctions were presented in opening of the show - Parapanghelos premiere, on February 6th, 2015.

lecturer PhD **Ligia Delia Grozdan**,  
U.A.G.E.

### **Dance and Animation Theatre**

The modern type of animation, funny and disturbing through the bodily puppet, of marionette and animated object, competes with corporeality of the live actor. His band animators are hardly ranked: we do not know if they belong to "guild" of ballerina, marionettes' handlers, puppeteers, mimes or simply they have skills and talents required by each of these art forms. If objects from small, insignificant, to large, intrusive, can at any moment to metamorphose into something else, strange and unusual, people who are partners of those objects (or their handling of shadow) must float also, even to give the impression that, the next moment, they will enter a state of flight. It fascinates the body expression, which by rich images that bombard our perception, stand in for the absence of the word. Relatedness between marionette, puppet and animation object grant them a physicality that rivals, by presence and the added significance, of living corporeality itself the actor-dancer-wielder.

From the actual situation of the method and how to work with students-future actors we will move towards a desired state. We use the "deposit" of ideas on dance for theatre, belonging to the great creators of theatrical schools, we extract reflections that urges rethinking of curricula to take into account the specificities and difficulties of preparing the handlers of puppets and marionettes. Bodily expressiveness modeling of future artists in animation art is a necessity; syllabus that I thought for students from the specialization of the Art of Puppet and Marionettes Wielder Actor aims to individualize the training of future handles/wielders through special Dance exercises, adapted to the difficulties concrete of their profession.

associated professor PhD **Octavian Jighirgiu**,  
U.A.G.E.

### **A Spectacologic Exercise on a Dadaist Text**

When a word becomes abstract, does it also become semantically poorer, in essence? This question was the starting point of the artistic project "La Deuxième Aventure (céleste) de Monsieur Antipyrine", an opera composed by the prolific and inspired musician Ionică Pop, after a libretto by Ion Pachia Tatomirescu. The libretto was based on Tristan Tzara's homonymous piece of work, hence the abstraction that we mentioned in the beginning. The proposal, which came from "Gh. Dima" Music Academy of Cluj-Napoca, more precisely from Prof. Francisc Fuchs, made me look deep inside myself searching for some directing resources completely different from what I've used before. This Dada opera which was talking to me about everything and nothing, and which revealed its protest wrapped in lyricism, the parable hidden behind a paradox, this apology of nonsense would cause me much insomnia. The creative crisis ended when I realized that the theatre language and the general language do not resume to the spoken word. At that moment, I understood that Tzara's theatre should turn into a pretext and that my mission was to make my own ideological way through the substance of Ionică Pop's opera. Thus, on the 17th of April 2013, we had the opportunity to open with this absolute premiere, the Xth edition of "Cluj Modern" Festival on the stage of the National Opera of Cluj-Napoca.

assistant professor PhD **Iuliana Moraru**,  
 U.A.G.E.

### **The Result of the experimental workshop – The Show of poetry „Capriciu”**

On the basis of assumptions developed in the three parts of our work, with the title The result of experimental Workshop - the show of poetry caprice, I've set up with each chapter a tool assist that can serve any young artist road in the elucidation of the game to the art, procedure on the borderline between intuition and analysis.

In the first part, I tried a proposal for the definition of creativity, as well as drawing marks act necessary in the evaluation of creation.

I have pondered what weighted dealing with inspiration, in all that is related to the actor's art, but also preparing laborious, who, together, actor balances work with itself and creates a favorable climate performance. Human Being comes in the world as a individuality, with some special characteristics that define distinct personality just to each other .In this unique way to be there is no germ than originality.

After the previous sub-sections we have tried to define processes using each of the following are performed a show, we will exemplify with a work in the Workshop, as it was aimed at the show caprice, based on a collage of poetry Marin Sorescu. We begin by motivate us with this show. In general, the poem on which we saw them they were static, arid , lifeless, the turmoil weather conditions in which we live in, sometimes even boring. It was a "fancy" one of us, a daring to show that it can and otherwise reciting poetry: with much dancing, with cinematography made from our bodies actors, with seats, with dolls-puppets and objects with the circus that is crippled. This improvisation with plastic objects and arranging for students in the various groups that interacts with the one like reciting poetry (and main) an interpreter of poetry do nothing but meaning to amplify the poetry and certainly not to it diminish. Scenic movement has been linked forever with poem's theme and spectacle, blackening creating tension and dramatic conflict , without which it cannot be born a show of theater. We haven't done a choreography itself, which does not relate to theme of the collage and to delight any viewer without transmitting the emotion's lyrics Marin Sorescu. We talk in the first person plural as in the workshop of creation that we have coordinated we've formed with the group of students a team that worked during the entire preparation of the show, unseparated, opinions and solutions in equal measure. For us this way of working is very important. For this reason, it means that we used most often have been improvisation and backlash, in a total freedom from the beginning (in the first stage - the period of searches) and then kept under control (period archeological findings and filtration of revelations).

The most important aspect being watched in this show have been the rhythm and at the same time rigor with which the participants have been able to execute each movement.

But, beyond that, what I've been watching with this Workshop has been development of creativity (imagination), the addition one or the other, and all, for the construction of a show issued of templates. Performance, of course, is not coming from the government. It takes courage and persistence, as well as by that persuasiveness which has a gift to motivate a gesture, an initiative.

lecturer PhD **Anca-Mihaela Ciofu**,  
 U.A.G.E.

### **The Creation Labs of Puppeteering – the Soloist Puppeteers**

One of the most important issues we are confronted with nowadays (teachers and undergraduates alike) is the perspective the future puppeteers have in practising their job after finishing their three-year studies or (for some) after two more years of Master's Degree. Unfortunately this perspective does not look very encouraging. Arts, in general, as most other jobs here are tightly linked to finding a proper full-time job that would provide a stable income. The state puppet theatres founded before 1989 are no longer capable of absorbing the increasing

number of graduates the more so as the payment the latter are offered is usually very low and the differences between drama actors and puppeteers still persist in that sense.

Few solutions have been offered so far among which counts the founding of private theatres that would employ private actors, the so-called total actors, the soloist actors (but it appears to be a not very sustainable solution since they do not last long and the professional level they offer is often not very high). However, this phenomenon is less remarkable here compared to other European countries in which cabaret puppet shows have flourished lately as well as the private companies, soloist and one-man (woman) shows whose number has constantly increased. We are entitled to think that when it comes to the puppet theatre the ideal actor that is often called the “total” actor actually refers to the soloist puppeteer. We have made a series of attempts at descending into the labs of a number of soloist puppeteers not necessarily contemporary but with a remarkable contribution to the development of the present puppet theatre to discover the particularities of their creative style. Serghey Obratsov for instance simplifies the traditional puppeteering forms to the essential, Yves Joly innovates the puppeteering language, Philippe Genty goes from the poetical expressivity of the string puppet to what he calls “the matter’s own life”, Alain Lecucq reveals his interest for a very particular theatrical form, the paper theatre, Carles Cañellas continues the tradition of street puppeteers while Neville Tranter proposes a new formula in the puppet-puppeteer, manipulator-manipulated relationship.

assistant professor PhD **Dumitriana Condurache**,  
 U.A.G.E.

### **The theatrical text as an anthropological document. Theatre directing workshop held by David Esrig**

For four days, between the 17th and 20th of December 2012, director David Esrig, professor and headmaster of Athanor Theatre and Film Academy, was present for the third time at “George Enescu” Arts’ University, conducting a Director’s Art Workshop. The theme chosen was “The theatrical text as an anthropological document”. In pursuit of his directing and pedagogical thinking, that is of existential theatre, David Esrig opted for and, starting from plays submitted by student-directors, pointed to the primary function of the theatrical text as a document revealing the human being and, nevertheless, the untainted core of life, therefore and existential proof. The director doesn’t see the anthropological approach as a science, he considers the theatrical text to be a gate opening towards “knots” of knowledge: those condensed, essential points that, if questioned adequately, bring to light true and arousing answers which, in their own way, make one transcend to another level of thought.

The novelty is, primarily, a practical one, of approaching a play (or script) as what it is, not as a written matter. A method of being true to the text, as it is, with proven results regarding the depth of the analysis, the understanding and the scenic “translation” of the script.

The revelation comes from the method – the methodical journey of the demonstration, and, finally, obtaining the method’s instrumentation. Nonetheless, this is just a first step. Moreover, essential is the practical faith in the effectiveness of theatre upon human conscience, in the active and true role, sustained by powerful and real means of expression, of this art among fundamental and necessary human activities.

PhD **Mihaela Gârlea**,  
 U.A.G.E.

### **Limitless challenges in the puppeteer's vocal practice**

In animation theatre, the voice is the one that gives life to the inanimate object. Every breath, onomatopoeia, sneeze, give to the animated object a special expression and a strong lifelike appearance. The young puppeteer, in his first encounter with the art of animation, will try to discover, firstly, the movements' diversity of the way different body parts move. Those, coordinated within a certain succession, will generate different situations, moods, shades of the animated object. What about the voice? How can the puppeteer give life to the animated

object by using his voice? The study "Limitless challenges in the vocal practice of the puppeteer" shows different vocal poses which are found in the theater of animation, examples of examinations – Shows sustained at the Faculty of Theatre, The Specialization - The Art of handling marionettes and dolls - and some recommendations of works and exercises which should not miss from the vocal practice of the puppeteer: musical works belonging to different genres, from classical music to the religious music, folklore, jazz, pop, exercises as scenic laughter, the dirge, the shout, the yell or daily vocal training exercises. The knowledge of the vocal possibilities should be a fundamental concern both for the puppeteer student and also for the teacher of singing. The vocal timbre, the vocal range, the availability to the sudden changes of moods, the flexibility, the accurate intonation, the rhythmical precision, the shift from the spoken voice to the sung voice, the ability of observation and imitations of the various nature sounds etc. are some of the points of interest for the exploitation and utilization of the vocal potential of the puppeteers actors.

new assistant professor PhD **Laura Bilic**,  
U.A.G.E.

### **Turning Drama into McDonalds...?**

New drama boomed in Romania at the dawn of the new millenium. Numerous actors and people coming outside "the stage" started writing drama. An essential role in the development of the new Romanian drama was held by the group dramAcum, a project that had at its core the desire of offering the floor to anybody who believed had something to tell and who was in search of a new scenic language. The path opened by dramAcum is continued and further developed by the social activism manifested by the group tangaProject (2005), an independent workshop that has been trying to explore new types of theatrality and drama and to introduce the concept of community drama to the audience. Thus, the actual performance loses its specificity and mingles with visual elements, dancing, music, theatrotology and the social factor, becoming a project. In our modern society the artists do not try to search for something permanent, but to achieve some work in progress.

In order to exemplify all these, we have chosen Vera Ion, a director-playwright, whose texts capture all the topics that are obsessive to our epoch: the alienated rhythm of our daily lives, the temptation that our consumerist society traps us into, the aggressiveness used by mass-media in order to get hold of our thoughts and desires etc. Actual playwrights yearn to address larger and larger masses, therefore, they fall under the spell of exclusivity, creating a side-effect that is specific to actual drama. The more actual performances promote giving up the perks of our modern life that is smoothly turning us into slaves the more numerous and various are the technological means that are employed in the making of an actual performance.

PhD **Beatrice Volbea**,  
U.A.G.E.

Essence and expressivity. Body limitations from visuality to movement technique

The present topic is unquestionably not a random choice. It is the result of a genuine need to explore the drama formula based on the specific body language that does not arise from psychological analysis, but from the human body expressivity and an appropriate understanding of the language of stage physicality.

Both playing on stage and dancing require total control and usage of the body. In order to achieve this and to have the necessary impact on the audience the actor and the dancer have to train constantly and to stay connected to their thinking and imagination. No doubt an artist can reach the essence accidentally if this is the way he has assumed; dancing that has its specific characteristics as compared to other arts can undoubtedly answer many of the questions that arise from the stage movement essentials issue.

I have approached the present topic of body usage as drama students are taught to treat their body as an instrument that can be perfected to answer the requirements and the standards of stage movement. I will refer to both the actor's and the dancer's movement technique as opposed to his native body expressivity in a given

context. Starting from his inner self and the ephemeral illusion of total control that both influence and determine every movement in a specific area, the artist's point of view becomes challenging in relation to the perception of reality. His identity, the memory of his body and his very presence in a particular circumstance determine movement limitations that become both message and ground to body visuality. The meaningless body in search of a new content brings together the two arts that are the result of reality intermingling with poetry and generates a genuine identity, the theatre-dance.

I will focus more on the particular type of language of the theatre-dance as it relates to both physical and mental challenges. Beyond meaning and visuality there is the training technique that is exhausting and highly repetitive at times. At present the drama and dance performances that result from a large series of artistic and esthetic tendencies aim at designing a new perspective on the human body with all its political, social and emotional levels.

assistant professor PhD **Adrian Buliga**,  
U.A.G.E.

### **The Actor and the Video Projection**

Like the dramatic exposition, the visual exposition translates the essence of the image narrative language and visual components helping to establish the dramaturgical development. The presence of the video projections in the contemporary theater is not just the result of the advanced technology, but also the change in attitude of the public on its use in the scenic area. The most successful way to use video projection is not to replace the realistic setting, but to be a medium in itself. The projected scenery is, hypothetically, lifeless. In this case, the actor has the advantage of the living, of the dynamic factor, gaining the full attention. The challenge for the "material" actor is the scenic space relationship with an immaterial, virtual entity. The test is not relationship itself, but the creation of emotion, truth, especially since the relationship is not real; the credibility and excitement can be considered the true test of the relationship with the actor and the virtual character from the video projectors. A possible settlement of the difference in "size" between the actor and video projection is the director's conceptualization path to the subjective perspective of the character. In this case, the video projection becomes a decoding medium for the audience regarding the intimate representation of the character relating to another character, a situation, a location. The relationship between the actor and the projected virtual entity is unidirectional, the actor giving theatricality to the video projection. His only chance to become something other than a filmed fact is the direct, live association, with an real, flash and bones, living actor in the scenic plan.

assistant professor PhD **Cosmin Iașen**,  
U.A.G.E.

### **Synonymies between the means of expression specific to visual arts vs. the ones applied in scenography.**

Encoding the message means increasing the interest in the artwork of the author (painter, sculptor, contemporary graphic designer or scene producer). The importance of the visual value of a scenography concept, for instance, may indirectly boost the quality of the dramatic performance, the interpretive level and the public's general perception both in theatrical and cinematographic act. The emotional and synergetic transfer are operational similitudes within the communication platform of the shared visual language, discovered at a certain time, place and generation through a particular style.

associate professor PhD **Tamara Constantinescu,**  
 U.A.G.E.

### **How the Bald Soprano could comb herself?**

„A work is valuable in so far as it is unique.” – underlined Eugène Ionesco in his talks with Claude Bonnefoy. In turn, any performance should be unique, marked by originality. To do this, creators undertake the risk of carrying out a rigorous theatre research. Their limitation just to text deciphering is not enough. In Ionesco’s case, performance producers have a great amount of analyses, confessions, or textual interpretations, dozens of playwright’s diary pages that cover almost entirely his work and life. Confessions on the way he built his plays are important for someone who wants to understand Ionesco’s theatre but these should not be confused with patterns of the absurd that could be transformed into anti-plays by anyone making use of them. Far from offering recipes, these are just mere notes showing the irresistible pleasure of the playwright for theory making. His diaries cannot be ignored but for a detailed theoretical research these are not enough. Originality requires the analysis of other productions of the same dramatic texts. We will provide brief examples taking into account that one of the most well-known works of Ionesco – *The Bald Soprano* – in which two couples, the Smiths and the Martins, engage into a dialogue uttering meaningless words but leaving the impression of a perfect communication between them. Lack of information regarding the biography or features of characters gives way to multiple interpretations of these. It also happens in performances created by directors, such as Valeriu Moisescu, Alexandru Dabija, Tompa Gábor, Victor Ioan Frunză, Moshe Yassur, Crista Bîlcu or Alexandru Robert Naghy. As a playwright, Ionesco tests all topics and techniques of the Theatre of the Absurd: challenging traditional theater conventions, language crisis, the insinuation of the absurd in everyday life, blurring tragicism through comic absurdities, character’s identity loss becoming a puppet.

assistant professor PhD **Ioana Bujoreanu,**  
 U.A.G.E.

### **Brief history of Romanian legislation in theater**

In order to adequately understand the Romanian political and cultural climate I felt it was important to chronologically order the key elements and the long term effects of the legislation that guides the activity in Romanian theaters. This research aims to exceed referring just to the course of events, instead it aims to analyze its elements (i.e the repertoire), in order to capture eventually the way the cultural politics- as a reflection of the general politics- influence how the institution of the theatre is organized, the quality of the shows, the repertoires, even how the actors and actresses are influenced by these.

Regardless of the way the matter was approached and of the legal requirements, or any other normative order, a radical change was never achieved. There was never a significant change in the in the organizational system or in the way the theatre was administered, but only slight attenuations and small rectifications. One could call these as changes of form, rather than of its basic components

associated professor PhD **Alexandru-Radu Petrescu,**  
 U.A.G.E.

### **Identity and attitude in the musical theatre**

Through the last 25 years’ perspective, the musical theatre show – released from the conditionings of a conservatorism tributary immobilism – has „consumed” the revitalization’s arguments in and by experimenting. In fact necessary, the experiment comes up with and, sometimes, successfully accredits a new flux of dramatic infusions, contaminating the theatrical-musical given (the score) with more or less „improvisatory” virtuositities.

The directorial imaginary noticeably distances itself from the writer and his opera, making way for a functional type of egocentrism with the purpose of shocking, of disrupting, of reversing, in other words, of escaping the pattern and, implicitly, of escaping obscurity. The call into question or the reconsideration of the theatrical-musical performance accomplishment value criteria requests a more in depth approach, especially of the „science of music”, precisely in order to serve music and to reestablish its primordiality which distinguished it from the dramatic theatre.

PhD **Croitoru Liliana,**  
 U.A.G.E.

### **Body workout of mathematics and freedom actor rigor improvisation**

One of the principles of biomechanics is to define the body as a machine and working at a machinist. Machinist must know and mastering a machine, so you can maneuver properly in the game space. But this mechanical body crossing a path beyond the mechanical movement to generate a priori necessary emotion actor-spectator. Mathematically speaking, the Resonance Law on Public-Actor follows from axiom: EMOTION – Sentiment-Attitude-Situations-Relations between characters.

To convey the wealth of feelings generated by the role, the actor must have the ability to morph into different shapes, such as a clay he should change depending on what you want to do with it. Mobility, flexibility and elasticity are important motric qualities with specific character that requires motric intelligence. It is manifested by immediate receptivity, ability to understand the tasks, ease in learning and their accumulating. A high quality of human is capability of learning. The human body have the own rules, that well mastered and oriented, will offered a liberty of movement. Rigorous physical training allow knowledge of his body possibilities, leading eventually to unconditional creative freedom.

