

## ABSTRACTS

FRIDAY, the 28th of April 2017

1st session

### **A few words about the corporeality of Musical-Theatre**

Associated Professor PhD Felicia DALU  
University of Arts from Târgu Mureș

**Abstract:** A few words on this theme give us only a general idea on a future development of the Musical Theatre. Counting, for the time being, on the chapters in normal evolution of musical-show, we may discover the inside or the outside of a round performance. Those chapters are, no doubt, the ways to make one understanding the meaning of corporeality in Musical Theatre. There are few steps to be reached for a better way to realise the richness and the diversity, not to mention, the intensity of the feelings, emotions of human being. For understanding, there are few steps to be done: the structure of a song; a musical character quality; an emotional quality; an inside-out performance; the musical voice reveals character function; voice type can reveal a character's nature; gestural vocabulary etc.

**Key words:** Musical-Theatre, harmony, corporeality.

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## **Base elements of Tai Chi technique adapted to the psychophysical training program of the students-actors**

Lecturer PhD Ana Cristina LEȘE  
U.N.A.G.E, Iași

**Abstract:** Our study brings into focus a new method of psychophysical training of students-actors, a method that is simultaneously a meditation in motion, the practitioner seeking to be constantly aware of his body and the environment, leading the movement with the mind in a state of active relaxation and alert.

The forms of Tai Chi included in a specific work program for theatre are aimed at increasing the natural force, creating a higher state of relaxation and intuitive response to the outside world, developing the will and bringing the practitioner into a higher state of focus, discipline, balance and harmony with the Universe.

**Key words:** Tai Chi, actors, psychophysical training.

### **Instances of corporality**

Lecturer PhD Ligia COSOI  
U.N.A.G.E, Iași

**Abstract:** Searching for the lost expressiveness of the sacred, ritual theatre dives into the primary instances of theatrical language. The return of the theatre of the last decades to this lost theatricality, for which it frequently borrows means of expression from other arts, strives to bring the actor's corporal expressiveness to the foreground of performance. Among the pioneers of avant-garde theatre, there are Antonin Artaud, Gordon Craig and Vsevolod Meyerhold, who look at the human body in motion, in scenic pose (attitude), gesture, fundamental elements for the authentic performance. They try to re-establish image as founding element of theatre, and the actor as a form of supremacy of the image, instigating, provoking and conquering the audience through the sensoriality of the human body. The lost

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language of corporality is conjured through a return to primary forms, independent of the spoken word.

Among Antonin Artaud's renowned disciples, the most remarkable are the directors-teachers Jerzy Grotowski, Eugenio Barba and Peter Brook.

In a – successful – attempt to encourage audiences to trust in the magical-poetical virtues of theatrical image, the present gives more and more credit to the expressiveness of the human body.

**Key words:** theatre, corporal expressiveness, theatricality, corporality.

## Reality and realism in the contemporary theater

Professor PhD Ion Mircioagă  
U.N.A.G.E, Iași

**Abstract:** A typical feature of the man is his ability to assume a lot of different identities, beside that recorded in the civil status. Of course, we are talking about intentions and actions with no connection with the illegal activities. We are interested in a fundamental human need - that everyday reality to compel not the man. It is not only a need, but also a pleasure; thus, we may wonder: is it somehow the inclination to escape our world? We can find an answer if we examine how theater allows the people the access to an existence that incorporates daily life and the temptation to escape from it. The research can be successful if we understand that theater is not only the art of presenting performances – but a phenomenon which includes the usual life. Two complementary theories support the above phrase. The first relates to the fact that cohabitation requires theatrical conventions. The second starts from the idea that the mask influence the soul and the thoughts. The two theories generate many questions. Some of them refer to the concept of reality as a source of art. Others are related to the specific notion of realism in theater. At the first view, the answers are self-understood. The realistic artwork is depicting truthfully the reality. But the very word "reality" has become varying when it appeared quantum mechanics. Thus, the realistic theater should use daily reality in order to open new horizons toward a richer reality – the theatrical reality.

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**Key words:** Schermer, realism, histrion.

**From the stage directing copy paste to the smokink stage.  
A draft of kitsch's fenomenology in contemporary theater show**

Lecturer PhD Călin CIOBOTARI  
U.N.A.G.E. Iași

**Abstract:** Our study tries to answer questions such as: How is kitsch disguised in contemporary theater show? How it manifests in the art of acting and staging? How the kitsch looks like in audio and visual universe of the show? How it looks like the kitsch-actor, the kitsch-stage director and the kitsch-spectator in the world of XXI Century's theater? Kitsch can still be avoided or this fight is permanently lost?

**Key words:** kitsch, contemporary theater, art of acting, directing.

**Mihail Sebastian and signs of theatricality**

PhD candidate Tiberius VASINIUC  
University of Arts from Târgu-Mureș

**Abstract:** It is surprising to us nowadays to find that in the interwar years, with patience to decipher the hidden meaning of things, Sebastian noted the deep metamorphoses of theatre, referring, in this way, to a *post-dramatic* that showed signs of being born and which only missed the denomination. Taken all together, Sebastian's texts about theatre are a theatrical „handbook” meant to serve to a fair interpretation of the theatrical phenomenon. Influenced, no doubt, by the argument of „bankruptcy of pure genders” – which he promoted in a serial dedicated to the modern novel – Sebastian deplores the distancing of theatre from „its specific sense” and from correlating the stage emotion with a reasoned action and a logical development of facts. Sebastian searches for theatre signs – those of drama, theatricality, finally, of corporeality – even offstage, in the everyday events and

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gestures, wondering about what the bustle of the street hides, the hurried crowd of passerby, the show of fortuitous meetings of the city, the well-behaved gestures of some people, resolute and bold, lubricious or even obscene gestures of the others, trying to avoid the morality of the time. Sebastian kept himself away in all his articles to adopt a complacent attitude in relation to Romanian and foreign cultural life. On the contrary, by reading his numerous dramatic chronicles and, in fact, the entire journalistic work of the author of *Playing the holiday*, it reveals a spirit ready every moment to amend mediocrity, superfluous creation, platitudes, lack of content of ideas circulated with self-importance in newspapers and weekly publications of the time etc. So, Sebastian suggests that theatre should be understood in a different manner from what the stage accustomed us, without calling to the text, “without poetry and any beauty” as the author stated in an imaginary interview from 1929, but through an intense, direct contact with viewers lives and their aspirations.

**Key words:** Mihail Sebastian, post-dramatic, *Playing the holiday*.

### The harmony between speech and body expression

Lecturer PhD Irina Scutariu  
PhD Candidate Florin Caracala  
U.N.A.G.E. Iași

**Abstract:** The subject of our presentation is, nowadays, highly important since we assist in the contemporary theater to a real return to the roots of universal theater, in the middle of this artistic phenomenon that arises from the simple symbiosis of the speech and body’s attitude.

In the following article, we want to decipher the bond between word and gesture, between a line and the complemented body expression. These two elements help each other in the time of artistic creation. The performer, as is defined nowadays, can perform in a *one-man show*. Himself can create, for the audience, a complete performance full of emotions. The one-man show is an accessible way of art, as well for the performer, as well for the audience, and this type of theater is more and more desired by the audience and by the independent scene of theater in Romania. We want to discover together the stages of work at the “She is a good

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boy”, directed by Eugen Jebeleanu, performed by Florin Caracala. The study of the speech expression is realized by Univ. Lect. Dr. Irina Scutariu.

**Key words:** one-man show, theater, word, speech.

## Second session

### **The Body as symbol in the theatre of the absurd**

Professor PhD Anca Maria RUSU  
U.N.A.G.E., Iași

**Abstract:** Psychology and anthropology have shown that the human body is more than just a physiological given; it is essentially social. The body represents society through its size, its shape, and its colour. Our body is that of our culture, our group, our social class. Society uses it to convey its desires, ideals, phantasies, contradictions, the collective unconscious, its myths. The biological becomes a metaphor for the immediate, historical and socio-political reality. Therefore, the body stands at a crossroads of symbols. Hence, it can be read. In the first five decades of the 20<sup>th</sup> century, there was an important shift in playwrights’ perception of the human body, caused by achievements in directing and the changing concepts on acting, theatricality, especially under the influence of the mime and the cinema. Secondly, since 1920, the Surrealists (Picasso, Max Ernst, Masson, Miro, Dali) started to paint wounded, disabled bodies, that foreshadow the bodies in the theatre of the absurd, seemingly also inspired by the skeletal, unfinished bodies painted by Giacometti, or Hans Bellmer. Likewise, the Expressionists focus on the human body, both in the visual arts (where there are plenty disabled, sick bodies), and in the theatre, where it is the medium for manifesting, the material image of the soul. Expression of social degradation, metonymical image, area of alienation in space and time, burden that must be borne, never-ending punishment for the crime of being, the body speaks in the theatre of the absurd, it asks often brutal questions about the human being and it gives rise to paradoxically metaphysical angsts.

**Key words:** theatre of the absurd, symbol, human body.

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## Developing the artistic theatrical choreographic language

PhD Candidate Cristina TODI  
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**Abstract:** Throughout this study, I would like to offer some general reference in the attempt of decoding the choreographic patterns within stage performance that eventually transmit the intimate message of the dance: its substance, its essence, its density. As the Romanian cultural paradigm is a modern one, in the new tendencies of valorisation the choreography there are significant manifestations of deviations and agglutinations towards new expressions and stage forms, therefore the syncretism of the arts delineates the postmodernist era.

Thus, I believe that the use of this type of research resides utterly in the disclosing the relationship between message/ gesture, that the performer on stage carries out.

**Key words:** choreographic language, syncretism, postmodernist era.

## Real and translucent body of greek ancient mythology. Presence of the absence's contemporary stage reinterpretations

Lecturer PhD Ioana PETCU  
U.N.A.G.E., Iași

**Abstract:** Tragic ancient world, of destiny and of pathos, of suffrence and of purifying, is not only the word's or spirit's universe, but also the body's one. Philoctet's leg rotten wound, Pentheus torn body in Agave's hands or Hipolytus bleeding in the arms of his father are just some minors exemples of an entire anathomy left to be seen. Touch, pain, view are reflections of reality and living. Bu mythology and it's representing in ancient tragic poems contains different ways to show the presence of the absence. An intimate, inner, ghostly, translucent body of appearance is shaping in this disharmonic landscape of the tragedy. *Eidolon*, the phantom or the spectre in ancient greek tragedy, is together princes Glauce burning

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body about whom the Announcer is talking and the that place where Oedipus disappears without any human remains and Polydorus shade by the sea. Contemporary theatre use that ancient tragic corporeal theme expanding its referentiality. Analysing performances like controversial *Orpheus and Euridice* (directed by Romeo Castellucci) or *Medea* (directed by Dario d'Ambrosio) proves the possibility in which the presence of the absence get a new semantics in the ethics and aesthetics of the 21<sup>st</sup> century stage directing.

**Key words:** mythology, phenomenology, Medea, Orpheus and Euridice, Dario d'Ambrosio, Romeo Castellucci.

### Forming, reforming and/or deforming in contemporary theatre

Associated Professor PhD Alexandru PETRESCU  
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**Abstract:** Both as witnesses and participants in a theatre phenomenon that is more and more dynamically heading towards the transgression of limits of artistic expression/expressivity, it is nearly impossible to attempt structuring/categorizing the intentions of self-definition of the “current” through which the young generation tries to proclaim its own “standard”. If the *theatrical metaphor* used to rely on fixing the basis of the abstract in the concrete, nowadays we can, increasingly often, observe the reforming of this relation in the opposite direction: turning the concrete into abstraction, which, in turn, determines a (quasi)individual relativity of comprehending the artistic message. Although they might be considered examples of experimental theatre, the absence, or scarcity, of (repetitive) recognizable criteria actually leads to a type of theatricality which is quasi- or even non-experimental. Therefore, the freedom taken upon by the self-proclaimed/entitled “researcher” represents an individual reality in which one can only assume their own attitude towards the immediate, forcing the limits of the intentional manipulation of audiences in the direction of an *immediate associative response*. The expression intentionality of meanings is like an enormous puzzle, out of which everyone is to create their own whole, their own picture.

Starting from statements made by director Józef Szanajna, who believed that “nowadays, one must write performances, not plays”, Ileana Berlogea remarked that

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the dominant position is held by visual language, which is complex and versatile, and that performances that can be “plastic, dramatic, intellectual, and sensorial at the same time, [...] are not tied to a certain current and do not admit having common grounds, even though they do, in fact, exist, and they can be recognized.”

**Key words:** Józef Szanjna, visual language, theatrical metaphor.

### The Firebird`s spirit

Assistant Professor Dumitriana CONDURACHE  
U.N.A.G.E. Iași

**Abstract:** Within an older than a thousand years convention, which aims mainly this, to dematerialise – the shadow theater – director Irina Niculescu imagines and constructs several layers of “reality”, varying for each of them the means of representation. The show *The Firebird*<sup>4</sup>, based on Igor Stravinsky`s music, meant for youngsters, but as charming for the adults, too, brings in front of the public a kind of “magic lantern” through which there would meet and communicate bidimensional puppets, with or without wayang, human shadows, back projected shadows, but also a spectacular and touching invention of the set designer, John Lewandowski, *The Fire Bird`s Spirit*. The visual effect is a white bird-flame, which would lengthen or twist on the music`s vibrations – and the secret of its making belongs to the artists.

**Key words:** *The Firebird*, Irina Niculescu, John Lewandowski.

### The experimental workshop - the incentive to internal seekings

Assistant Professor Iuliana MORARU  
U.N.A.G.E. Iași

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<sup>4</sup> *The Firebird*, based on Igor Stravinsky`s music, a Tony Bulandra Theater performance, first night: March, the 3<sup>rd</sup>, 2017; director: Irina Niculescu, set-designer: John Lewandowski; Cast: Ana-Crăciun Lambriu, Ana-Maria Cucută, Monalisa Toncu, Sebastian Bălășoiu.

**Abstract:** Hoping that we shall manage to grasp the essence of defining the creative space we shall dare state our opinions about the experimental workshop (or about how such a workshop should be carried out).

Here, in the experimental workshop that we configure, generations and generations of young people - in our case the actors - students - meet and discover the raw material that is to be modeled.

The mission of these workshops is to cultivate the ability to sense the truth of life, to see reality as it is, released from any patterns, inside the actors - students. I want the actors to see, to hear, to understand, *to be endowed with* all their senses, to discover their own world and self using the right that anyone has to express their views on age and on their fellow beings.

Knowledge of life in all its range of offers is an imperative for all the artists, but especially for the director / instructor and actor. Life experience means a lot to the students because the young must pass through different tests and stages of self knowledge in order to learn. The student must be always encouraged to try, to seek and find. But also the professional actor needs a reconditioning, a refreshment... (There is need of) A school in which both the newcomer and the actor allow themselves to err, to seek without the paralyzing obsession of consequences. Until, trying and trying they are released from fear and begin to discover! In our working with the students we intend to appeal to new techniques, to methods which stimulate the development of emotional intelligence. We also believe that the characters to be studied in experimental Workshops should be regarded as living beings, with their psychological dominants, and not as a paper figment. And we understand the theater in itself as a living phenomenon, in constant change, but keeping our focus on Man with all his/her features. The actor is both subject and object, instrument and instrumentalist. He/She certainly needs to discover his/her own colours that he/she can and should depict with. The tool-actor is usually practised on voice and movement. But little is considered in terms of his/her psychic structure. In the workshop, the performers get rid of their habits and tics. We subscribe the director Sanda Manu's desire who confessed in an interview she gave to Andrew Băleanu: "I want to do the most unpromotional and the most ant work in the world, anonymous but necessary: the actors' psychic reconditioning". The joy of findings during a study of improvisation can be more intense than the joy of a show success. Maybe because it is truer.

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**Key words:** experimental workshop, creative space, emotional intelligence, Sanda Manu.

## Means Of Expression In Samuel Beckett's Theatre

PhD. Candidate Alexandra BANDAC

U.N.A.G.E. Iași

**Abstract:** Samuel Beckett remains in the history of literature as a form innovator in the XXth century, whether referring to his prose, as well as his dramaturgy. The new textual approach he proposes, framed to the movement of the absurd, generates a fresh perspective in understanding the artistic act, instigating the reader to create a dialogue, when analyzing his fiction (a great example supporting this idea is the text *Worstward Ho*, from 1986), and renewing the relationship between performer and character, as well as spectator-creation, in the case of theatre.

We undertake a foray into Beckett's dramatical writings, trying to summarize the transformation of character in his plays, from the clarity of profile in *Waiting For Godot*, to the metaphorical sketchiness found in his maturity short plays, such as *Not I*, *Ohio Impromptu*, or his later television and radio scripts. Apart from the theoretical approach of these essentialized characters almost purged into the lack of physical presence of the actor (in *Not I*, the performer stands in total darkness, the only visible element being his mouth reciting an apparent aberrant soliloquy; in *Eh Joe* the camera's objective focuses on the eyes of Joe, which are augmented until they fill up the screen), we consider it of utmost importance to debate the effect of Beckett's new type of theatre upon the actor's means of expression. Not only the directors who have staged Beckett's plays have noticed the necessity of finding a new form of reporting to the artistic material, also Beckett himself, directing his own scripts, insisted upon filtering every obsolete element in playing his characters, suggesting the actors should adopt an almost mathematical simplicity, in which silence, breath and gesture are fixed, deviating from the author's suggestion meaning an alteration to the whole message of the play.

This rough approach to the artistic act becomes a challenge for the actor, because the characters he has to play aren't, in some cases, coherent entities, being

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only dissociated elements of humane behavior or presence, which the servant of Thalia has to understand and coagulate into a comprehensive performance. All in one, a new type of acting prefigures, in which the psychological-realist argument, as well as Stanislavsky's method of probing the character, become useless tools.

**Key words:** Samuel Beckett, *Not I*, *Ohio Impromptu*.

## SATURDAY, the 29 of April, 2017

### The Object – sign

Associated Professor PhD Anca Doina CIOBOTARU  
U.N.A.G.E. Iași

**Abstract:** The idea of syncretism in the performing arts functions well beyond the performing space (the place where visual arts, projections, sound and light design come together), generating ideas about and arguments on several concepts, as image and imaginary, signs, symbols and significations. In this regard, we agree with Baudelaire's thinking on "creative imagination" as the modern artist's main quality. We shall begin from the premise that the theatrical sign has a double function: *indicator* and *metaphor*; it indicates, it expresses and it replaces. The symbolical dimension of the marionette/ animated object can represent the key for understanding the power to communicate of this type of sign, which is increasingly present in performances. In the theatre, communication implies visualization, visualization – images, the images – signs, the signs – meanings, the meanings are generated by the imaginary. It is a circle of searching and inferring, a game of coding and decoding. The simultaneous presence of more types of language elements in the same performing discourse is the starting point of the specificity of the object – sign, of the aesthetic principles that reign the performance in which the former will have the statute of an *actor*.

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**Key words:** sign-object, imaginary, signification, theatrical communication, simultaneous presence.

## Metamorphoses

Associated professor PhD Raluca BUJOREANU-HUȚANU  
U.N.A.G.E. Iași

**Abstract:** In this study, *Metamorphoses*, we shall present a practical way of creating visual metaphors on stage using puppetry principles. The stage (re-)creations that will be done in the theatre workshop with the same name will be concrete examples of the object metamorphosis techniques used by the artist to convey both the character's emotions, and its corporality.

**Key words:** metaphor, animated object, theatre workshop.

## General Stages of the Development and Final Plastic Transposition of a Scenography Project

Assitant Professor Cosmin Iașeșen  
U.N.A.G.E. Iași

**Abstract:** As one may often notice, the success of a show does not depend solely on the actors' good performance and on the proper handling of the puppet, of the marionette or of the animation components or constituents. Whether one writes an article on or browses through the sketch book or sketch catalogue or the photograph file documenting the evolution of a creation from its script to the theatre-of-animation show, one easily discovers the work or effort, the liberties or constraints, the conditions or vicissitudes which a play performed before an audience at some point relies on. The practical and actual execution of the scenography, puppets, marionettes and stage props used in a show often causes various problems.

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Nowadays, in the technological progress era, the fight between tradition and innovation continues with certain paradoxes, antinomies or compromises.

As far as the strategies employed for the development of a scenography project are concerned, one needs to thoroughly master the plastic expression language, to have good understanding of the styles and to have good command of the expressive transposition techniques, from the mere idea to the final staged product. Idea synthesis and structuring with a view to project conceptualization, by means of the plastic metamorphosis of particular elements specific to inner or outer reality, are often subjected to the practice of experiment, which is considered to be an important stage of the solid development of young talents. Script analysis, documentation, sketches, conceptualization, synthesis of symbolic-plastic elements, design or mock-up, actual transposition (possibly true to scale), execution of puppets and of puppet handling systems, stylized component assembly, chromatic agreement and stage lighting design are a series of important general stages of the substantiated elaboration of the final stage transposition.

Turning the director's ideas into visual solutions adapted to the specific requirements of performing arts requires good communication with the scenography department, when it comes to the institutional training of the future artists in the field. Practicing this profession involves both the observance of a vocational training strategy – by the trainer (the teacher), and a minimum theoretical-applicative knowledge background in the field of visual education – by the student or the trainee, not to mention the interest, talent, passion and tenacity, which are compulsory qualities for those who decide to join the profession.

Acquiring the specialized language, getting familiar with good taste and with the practical elaboration, synthesis, structuring, conceptualization or metamorphosing skills and abilities are important values cultivated in academies of the arts. In fact, these important strategies give meaning to artistic competitiveness, from the theoretical point of view and from the perspective of the concerned technical-plastic design.

**Key words:** scenography, plastic, transposition, synthesis, structuring, conceptualization.

## Dance theatre – gestural harmony and metaphor

PhD Tamara CONSTANTINESCU  
U.N.A.G.E. Iași

**Abstract:** In his search for the essence of life on stage, Jerzy Grotowski, who is considered to be one of the precursors of this type of performance, discovered a perfect combination between movement and word. Pina Bausch, who was a complete creator herself, both a choreographer and a director, would also create a unique and original stage language, in performances that resemble genuine “antic tragedies transposed in movements of the contemporary soul.” For Eugenio Barba, the performance is a “communicating living organism”, and the actor mustn’t concentrate just on revealing the psychology of a character, but also on creating “their own dramaturgy”, using physical and vocal actions, which leads to a “theatre that dances.”

**Key words:** Jerzy Grotowski, Pina Bausch, Eugenio Barba.

## The Rod Puppet - From Gesture to Physicality

Lecturer PhD Anca Mihaela CIOFU  
U.N.A.G.E. Iași

**Abstract:** Twenty-first century theatre has lately proved open to all forms of expression: dance, animation, video projections a.s.o. The human presence on stage is felt as such or becomes a prolongation of the animated object in a multitude of expressions: mask, puppet, marionette. In a contemporary context where **gesture** was rightly defined as *the essence of dramatic language* (Antonin Artaud) for its being not only extremely pliable on different types of theatrical manifestations but also by its exploring stage limits and potentialities there arises the issue of the way in which the above is transposed into the specific puppet theatre language to \_\_\_\_\_

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physically animate rod puppets, for instance. In puppetry **physicality** is approached as physical manifestation in the process of creating the impression of *being alive*.

We will now try to draw pertinent conclusions taking into account both technical and metaphorical aspects, consciousness and suggestiveness as approached by practitioners and/or theorists of stage gesture and movement taken to the highest level. They lead to what Octavian Saiu calls "an example of contemporary visuality in which objects are fundamental metaphors of their creators, and animation, the solution to stage control, claiming him in a most categorical way [...] becomes a symbolic self-portrait subtly introduced into the most concrete stage reality"<sup>5</sup>.

**Key words:** gesture, physicality, puppetry, rod puppet.

### **Image, sound, emotion – symbol and metaphor in contemporary animation theater**

PhD candidate Biatrice COZMOLICI  
U.N.A.G.E. Iași

**Abstract:** The visual, the auditive and even the olfactory preponderance is an increasingly conspicuous feature in the contemporary animation theater performance (comparing with the periods prior to the nineteenth century). This comes as a consequence of society's constant need of change, in an era of information globalization and the increasing interference of various theatrical formulas. In this context, this research aims to analyze in depth how the stage elements can form images, symbols and metaphors in contemporary animation, found more and more often between experiment and classical, traditional forms, by analyzing concepts in the field of semiotics, philosophy and anthropology.

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<sup>5</sup> Octavian Saiu, abstract from lecture on *Stage Directions, Physicality and Animation in Twenty-First Century Drama* included in the 12th edition of *ImPuls* International Festival of Contemporary Animation Theatre.



The first part discusses the symbolic system as the ground of thinking. This theory is supported by multiple studies, among them: Henri Bergson's perspective and his theory on the stream of consciousness and Gaston Bachelard law on the dynamic organization of perceptions. Knowing these facts, this paper seeks to understand how the image (set of images) is created, used and understood on stage or in the viewer's mind, in contrast with the word.

The second paragraph begins from Gordon Craig's opinion that theater is a complete art made up of symbols, it combines music, dance and movement; an art in which gesture supports word and the actor is not personified, he does not reproduce words, but he suggests. This idea, of evoked reality, is supported by the Japanese theorist Okakura as well, whom, referring to the work of art, makes the following statement: „To not prove, but to suggest, there's the secret of infinity”. This study does not refer to the improvement of the artist in terms of its physical possibilities – metamorphosis, like animated objects, because that will never be developed by the dramatic actor, but to the second issue suggested by Gordon Craig, on the progression of art, that highlights the gesture and its symbolist quality, thus (in our case), the object's. In the Dramatic Theater, the word "object" usually refers to everything that involves props and rarely to sets or costumes. The character, in the Dramatic Theater, is the actor himself. Thus, the objects acquire value as a sign only in relation to the stage action (except the cases when such signs are iconic or symbolic). In the Animation Theater, as it's well known, the object is the main mean of communication: puppets, sets, costumes and even the props are (or can be) animated, thus becoming a character. Just as through metamorphosis a costume can become a set, a set props, props then again a character and so on – successively, depending on the message that is intended to be disseminated, any object in the scene may have other functionalities / overtones to the original ones. Of course, there are exceptions in The Dramatic Theater as well, but in The Animation Theater this is a general issue. From this general truth, in order to be able to understand the process by which an object becomes a theatrical sign, the attention turns to the theoretical concepts of General Semiotics – universal science of signs, by analyzing theories of both pioneers of Semiotics – Saussure and Pierce and testing their applicability within Contemporary Animation Theater.

Finally, for a better comprehension in regards to the mechanism of the sign in the Animation Theater, this work proposes a Case Study, performing an analysis of *Bruno Schulz --historia występniej wyobraźni (Bruno Schulz – the story of a wicked imagination)*. The study aims to check the hypotheses regarding the

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dominance of visual, the value of the object as a sign and stylistic emerging countries of Contemporary Animation Theater.

**Key words:** image, sound, emotion, symbol, metaphor, contemporary animation theater, theatrical sign, signifier, signified, stage object, meaning of the sign, symbolization, nonverbal communication.