

# ABSTRACTS

## EVENT

Bogdan Ulmu

### **Laudatio Domini Andrei Șerban**

„George Enescu” University of Arts is privileged to receive among the teachers a master like Andrei Șerban. It is an honor for us to speak today, a laudatio: with-more so as his hero was consecrated in time as one of the most interesting artists and educators in the world.

**Keywords:** Andrei Șerban, omagiu, carieră artistică

Vasilica Bălăiță

### **Meeting with students at the Faculty of Theatre in Iași**

As guest of honor at theater school in Iasi, in Studio, Andrei Șerban has maintained a dialogue both as a director and teacher, sharing his professional audiences on stage and the department. Responsive, Iasi young audience asked questions of the most diverse schițându thus parallel portrait of the Romanian school and the U.S.

**Keywords:** dialogue, theatre, opera

## THEATRICAL POLEMICS

Tamara Constantinescu

### **Through the tragic heroine to the antiheroine**

Eugène Ionesco argues that in the category of absurd theatre authors Shakespeare, Cehov, but also Sofocle or Eschil could be included as well as other authors of the world, more or less important. The human beings that populate Beckett's world are representations of a decomposed humanity that got through a big catastrophe or of a humanity at wait. If the Antic tragedy got its subjects from the king's or world ruler's gestures, the absurd theatre conceives its "heroes" as human beings emptied of content, living in a hostile world, abandoned by the divinity. The tragic heroes represent general types of humanity, having spiritual dimensions out of the ordinary. In general, the fight between humans and gods is uneven, the humans being victims of a divine will. The heroines from the traditional theatre are strong characters. In balance or imbalance induced by devastating passions, they are carriers of some special qualities and social human values. The absurd theatre suggests antiheroines that lack a personality, tormented nevertheless by incertitude and pessimism, with clownery features that incite a bitter laughter, human beings that lack a well outlined identity, or anchored in real archetypes of dehumanization. In Eschil's or Sofocle's tragedies the source of tragic arises in the conflict between the human and his destiny, where as in the absurd theatre the human tries to bear out an absurd, nonsensical world.

**Keywords:** heroine, antiheroine, tragic, absurd, Ionesco, Beckett

Călin Ciobotari

**Lulu and Hedda, two faces of Eve**

In this essay, I tried to analyse, in a comparative way, two of the most important feminine characters of modern theatre history: Lulu, the main character in two plays written by Frank Wedekind (*Pandora`s Box* and *The Earth Spirit*) and Hedda, the main character in the Ibsen`s play *Hedda Gabler*.

The analysis was organized in connexion with few essentials relations between characters and the ideas of Beauty, Origine, Culture, Marriage, Love, Life, Freedom, Death. The conclusion of this essay: both Lulu and Hedda are two different faces of Eve, through Eve understanding, of course, the concept of femininity. The distances between the two feminine characters are huge and, paradoxical, in the same time, almost irrelevant.

**Key words:** Henrik Ibsen, Frank Wedekind, feminine characters, comparative essay.

Ioana Petcu

**On the Island of Alienation: Philoctetes**

Probably whichever the discussion on the solitude of the characters in the ancient tragedy – which is a topic that is actually rarely present in specialized studies – one of the first names we would utter, if not even the first, is Philoctetes’ – a legendary image that has represented an inspiration source for Sophocles, Aeschylus and Euripides. Wanting to point out some nuances less conspicuous in the drama or literature histories, this essay is meant to analyze the fascinating metamorphoses of this “alienated” figure, starting from the text, but sliding later on to the staging process and even in the area of the writing interferences.

**Keywords:** ancient tragedy, performance’s reformulations, interdisciplinary

Lucian Parfene

**A *White and Black* success story (An interview with assoc. dr. Ciprian Huțanu)**

Black and White show directed by Ciprian Huțanu emerges, this time in an exchange of words between a viewer and creator. Transparency sensitivity, intelligence and art mânăitorului puppeteer.

**Keywords:** animation theater, Bunraku, reception

Ligia Grozdan

**“I Am a Man of Movement, of the Experiences Expressed Through Gestures”**

Invited to the first edition of the Students’ Festival of Contemporary Theatre in Iasi, the master Nikolay Kazmin of the Music, Theatre and Fine Arts Academy in Chișinău lectures within a series of workshops on movement, acrobatics and scene fights to the students of the Department of Theatre at the „G. Enescu” University of Fine Arts, Iași. On this occasion, I asked him a few questions and I present you his answers below.

**Keywords:** theatre, theatre-dance, movement, training.

Liviu Lucaci

**Dramalog**

What is *Dramalog*, clever name that advance? A series of commandments, laws, raised requirements, as some challenges, as some baits designed to stir the imagination, to awaken the energies and creativity to excite those who now occupies social drama and theater in particular. And yet who can talk about the law when it comes to art? It's about some tools available to reach creators and observers of the phenomenon, instruments that they can feel, smell, diagnose some of the diseases of our time and of theater in general. I do not claim to solve the problem and do not want to give lessons. It would be ridiculous, since this theater. I speak from the position of practitioner, director, playwright, actor, man-about phenomenon closely.

**Keywords:** arts of the actor, director, theater laws

## **STAGE REVIEWS**

Anca-Doina Ciobotaru

### **Notes on a Festival**

A festival can be a good opportunity for debates and theatrical reflections. That is what happened at FITPT Iași (the 5th edition): the diverse and generous programme called for a discussion about SHOW PRODUCTION and its RECEPTION.

**Keywords:** Puppet Theater, Lempen- UK; Trittbrettl Theatre, Pressbaum, Austria; Poppentheatre Frans Hakkermars, Uithorn, Netherlands.

## **EDITORIAN ISSUES**

Ioana Petcu

### **Ștefan Oprea – Portraits For A Portrait**

Anca-Doina Ciobotaru

### **About The Art Of Romanian Puppeteers**