

## **Applicability Of Actor's Art Methods In Online And Reality – Three Sisters, A.P. Chekhov**

Andrei VIZITIU\*

**Abstract:** The Actor's Art techniques derived from the methods of the great pedagogues Stanislavsky, M. Chekhov, Viola Spolin were incorporated into the new pedagogical paradigm: digital theater training. The covid pandemic took the entire university environment by surprise, and the acting teachers faced a unique situation in the history of theater pedagogy.

In the current situation, exams from "Three Sisters" by Chekhov were practiced, both in digital format, through Zoom platform, but also physically, in the classroom. The metaphor of the text, the metaphor of personal creative freedom existed even in these online conditions. The article presents differences and similarities in teaching the Actor's Art technique in the two situations, the adaptation of classical teaching methods to the digital situation and the evolution of students. This research took place in 2021 at Pitesti University.

**Keywords:** 2021 pandemic, digitalization, new artistic forms,, online teaching, offline teaching

In a digitized era, the theater has remained (since the time of the Greek theater) the only living element that unfolds on a stage in front of an audience. Until this moment, all methods of the Actor's Art, whether we are talking about Stanislavski, Michael Chekhov or Viola Spolin, are designed to work with the student - the future actor, in the classroom, on stage. The student's work during the years of study is extremely important for his artistic development. The 1st year with its spectacular plays or the following years in which the students come into contact with the great playwrights represent major experiences in polishing up the skills of the future actor. The student learns that the actor reproduces life in all its depths. „The actor, no less than the soldier, must be subject to iron discipline.” says Konstantin Sergheevici Stanislavski<sup>1</sup>. This *iron* discipline can only be achieved with pedagogues,

---

\* Andrei Vizitiu, Lecturer PhD, National University of Science and Technology, București, Pitești University Center, Faculty of Theology, Letters, History and Arts

<sup>1</sup> K.S. Stanislavski, *The actor's work with himself*, vol. 1, trans. Raluca Rădulescu, Nemira, (2013) Bucharest, p.37

## THEATRICAL COLLOQUIA

---

through assiduous work, carried out day by day, following *a curriculum* structured according to the requirements of the actor's art.

The actor achieves the moments of theatrical truth on stage through a spiritual transformation, and this process is supported by tens of hours of rehearsals of the text, by shaping the body into the living element necessary for artistic perfection. The student must discover his own emotional universe, study hours being the necessary vector for this transformation. "Emotion helps the actor to achieve the main goal of stage art"<sup>2</sup>.

Whereas for the actor his *body* is the main tool through which he transposes the emotion triggering the truth on stage, this must be shaped in the collective and individual study lessons. The working hours happen in reality, in the classrooms, or in those of ballet, dance or stunts. Without this study the student (future actor) cannot go beyond the stage of dilettantism. There are far too many artisan actors, according to Stanislavski, who move on stage stiffly, who do not hear themselves, their voices are unworked, and who do not master the process of the Actor's Art methods.

"It is a known fact that the human body and psyche influence each other and are in a constant interaction. A body either underdeveloped or with hypermuscular development can easily disturb the activity of the mind, dull the feelings, or weaken the will. ...the actor, who must consider his body as an instrument for expressing creative ideas on stage, must aim to achieve a complete harmony between the psyche and the body."<sup>3</sup>

In the year 2020, due to an unfortunate global conjuncture, the Art of Actor classes moved to the online environment and thus all teaching methods and courses were transformed into digital ones. The paradigm of the pedagogue who was in a unique situation in the history of the theater had to be restructured according to the new remote/digital forms. The pandemic has completely changed theater and pedagogical perspectives. The most affected were the artists and students of theater, film, ballet.

---

<sup>2</sup> K. S. Stanislavski, *The actor's work with himself*, vol. 1, trans. Raluca Rădulescu, Nemira, 2013, Bucharest, p.57

<sup>3</sup> Michael Cehov, *To the Actor: On the Technique of Acting*, notebooks of the UNATC Library, 2014, UNATC PRESS, Bucharest,

## THEATRICAL COLLOQUIA

---

Acting 2.0 proved to be an exercise of maximum personal balance for the students, but also for the teacher in a unique pose. The teaching methods were the classic ones, adapted to the new requirements. Improvisation proved an important point in empowering the artistic energies on the other side of the screen. The student, not being prepared for such a situation, had to be motivated by the diversity of concrete elements restructured for online courses. This situation represented an almost impossible *pedagogical revolution* in the development of future actors. Adaptability was the intrinsic option of the digital creator, i.e. the teacher, situated in an off-balance didactic position.

The metaphor of the text, the metaphor of personal creative freedom existed even in these online conditions. The word-image replaced the stage space, which until those moments was cut off by the black cube of the lecture hall. The online space has become a new setting for the metaphorical freedom of expression of the student actor. His new existence made his discoveries of expression differ, but not very much, from the realities of the real frame space and thus give him new plastic opportunities in the free expression of the metaphors discovered through the inner evolution of the online space and of his own reality (his house, his room).

If until that moment each course started with a specific warm-up, through which the students relaxed their *bodies*, through exercises aimed at gathering the energy of the group, now these preparations have been radically transformed. The classroom was replaced by the student's own room, living room or kitchen. This space, being a comfortable one for the *digital student*, proved to be a barrier in the development process. The positive group energy that was developed in the classroom was now an individual one, most of the time quite low. "For several decades, games have been the theater pedagogue's secret weapon. They are used to integrate the new student into the collective, to relax him in the environment he has just entered..."<sup>4</sup>

The games are developed for the group and most of the time have the role of motivating it, being extremely difficult to adapt in the online environment. It is even more difficult for the student to make contact with the great playwrights, Chekhov, Shakespeare, Caragiale, in the online environment, being in the comfort of their own space. The reality, however, has transformed the theatrical pedagogical ecosystem. For some teachers this

---

<sup>4</sup>Liviu Lucaci, *Actor's Birth*, Unate Press, 2017, București, p.16

## THEATRICAL COLLOQUIA

---

new situation proved to be difficult, and for others a real challenge. The student adapted to the new reality being at the beginning of the journey and eager to work alongside his mentors, even if sometimes the personal motivation did not exist.

Chekhov's play, "*Three Sisters*" is the basis of the research of the theatrical pedagogical differences between the digital game, the one in the online environment, supported by the Zoom platform, and the game in the classroom, the real one. The research in 2021 had the following stages: the second-year students' contact with the text, the metaphor of inner expression and with the Chekhovian universe, the plasticity of Chekhovian realities that became a symbolic metaphor in the student's emotions and discoveries, setting the text pieces for the final exam, contact with the work environment - in the first phase the digital space (Zoom), and in the second part, the real one, with the space and decorative elements from the Pitesti University lecture hall. For the students these two realities and working methods proved distinct and in the end led to much richer inner discoveries, and the pedagogical goal was achieved. Each work process, the digital and the real, had as its finality an exam held in front of an audience of students, pupils and teachers. Even the exam on the Zoom digital platform was conducted *live*, with real and digital decor elements (birch background for each window the student was in), with music, watched by an audience of almost thirty people. The metaphorical existence of Chekhovian realities, of the experiences of the characters through each student's own discoveries in the new working framework proved to be true freedoms of expression. These can be the basis of a new artistic experience, that of online performances, carried out particularly in this new framework, through which the student or actor can nuance new metaphorical freedoms of expression.

### ***Three sisters, A.P. Cekhov in the online environment***

The initial working methods were the classical ones. The rigor of the class hours was maintained even though the team was in a virtual space. Each student received the recommendation to read Chekhov's text at home, in order to discover it together in class through collective reading. "Chekhov likes to say that in his plays people do nothing but drink tea and talk. [...]" The play

## THEATRICAL COLLOQUIA

---

Three Sisters begins and ends with the same lines, with the desire of the three sisters to go to Moscow."<sup>5</sup>

The Chekhovian Universe was taught in the following hours of the course. The collective reading in which each student received a role was carried out with the help of positive energy from the class. Free discussions followed about the roles desired by each student and the reasoning behind the decision. Afterwards, the rehearsal pieces were set. The syncopes occurred when one or more of the students had low energy due to the comfortable working environment of their own apartment. Originally the *black training suit* was replaced by home clothes. Later this aspect was changed by discovering together the necessity of the *rehearsal costume* even in the digital environment.

As in the real world, my guide as a pedagogue was the gallery of the great theorists of the Actor's Art. Viola Spolin<sup>6</sup> claims that for a healthy work environment the student must participate freely in the course activities and be activated by the coordinator. In order to combine the energy of the students into one to their maximum potential, given that we were not in the same room, we used *improvisational techniques* for the discovery of personal freedom. In addition, the pedagogue's consumption was much higher. He is the one who drives and gives energy to the students in front of the screen.

"True personal freedom and self-expression can flourish only in an atmosphere where relationships ensure equality between student and teacher and where the dependence of teacher on student and student on teacher has disappeared. The problems of the actor's art will teach them what to do."<sup>7</sup>

Through improvisation, you manage to give new life to objects, to invest them with new identity meanings. In the digital environment, the use of objects becomes a difficult obstacle to overcome. Pedagogical imagination fascinated students and empowered them to break the mold of the virtual. We identified the same type of identical objects in everyone's homes, which the students managed to transfer through a cinematic *optical illusion* from one window to another in the Zoom program, giving the impression that the characters are in the same room. For a creative identity, a white background

---

<sup>5</sup> A.P Chekhov, *Theatre*, Universe publishing house, Bucharest, 1970, p.16.

<sup>6</sup> Viola Spolin, American academic, creator of theater games and author of the *Improvisation for Theater* textbook

<sup>7</sup> Viola Spolin, *Improvisation for the theater*, trans. Mihaela Bețiu, UNATC Press, 2014, Bucharest, p.19

## THEATRICAL COLLOQUIA

---

with birch trees was used for students to get rid of the burden of their own spaces, which often catch your eye through aesthetic disorganization.

"...the setting is invested with subtle suggestive functions, and can only be created by artists. It symbolizes and suggests the atmosphere through the play of tones, colors, through their symbolism. The background represents the visual equivalence of the spiritual dominants of the play"<sup>8</sup>.

Currently for digital scenography the artist is replaced by AI<sup>9</sup>. These AI applications can generate scenery, backgrounds, music and even characters, including voice overs.

The hardest, if not impossible, thing in online acting is keeping a living, real relationship between characters. Students not being taught with this digital environment do not yet have the skill to relate to the truth. It is Stanislavski's system that has worked even in this way of practicing the Actor's Art. As the great director told us in his "The actor's work with himself", "through sincerity the truth is born".(page 57) Emotion was also speculated, being the first weapon that helps the actor to reach his The main goal. The metaphor of the text was successfully led to free discoveries for each of the student-actors in the new paradigm of online experiences.

For students there were major challenges. If in the real environment they worked with their partner, the text, the space, in the digital environment the *consciousness of distance*, the *void of the relationship* intervened, which had to be mastered. These artistic impediments turned out to be advantages in the end. Each of the students managed to overcome their fears developed by this new situation, to adapt and function in a natural way. The metaphorical freedom of the existence of the emotional, plastic, corporal, personal language of the student has replaced the new existence of the scenic space now in the virtual Internet. The audience did not feel the distance. The relationships worked like the real ones on the classroom stage. *Theatrical-cinematic* practice induced by the rigorous aspects of the new digital situation perfected the *actor's work with himself*. The rigor of the work was necessary and brought added value to the individual in a new situation.

Rehearsals in the online environment, however, take place with more frequent breaks and last much less. The screen, the singular space tires the

---

<sup>8</sup> Ștefania Cenean, *The evolution of scenography in the 19th-20th century*, UNATC PRESS, 2007, Bucharest, p.43

<sup>9</sup> Artificial intelligence

## THEATRICAL COLLOQUIA

---

team. Focus points become fragile after a certain time. The student's personal imprint was speculated to capture the public, although this was not the main purpose. Access to *close-up images* created a new kind of interpretation, totally different from the one on stage.

The magic **if** was support for the solutions of the scenes in the play "Three Sisters". "...this word is remarkable in that it is the basis of every work. If it's for artists the leverage that takes us from reality to the only world where creation can be realized."<sup>10</sup>

The finality was supported by a live exam that contained musical pieces that connected the online scenes, created an atmosphere against the background of the birch trees. A minimum of props and costume elements were also used to bring the characters to life. Each element conveyed the metaphor of reality for existing audiences in the new online theater. No one felt that the freedom of artistic expression, the new discoveries and experiences of the student, the metaphorical freedom of the artistic-pedagogical act was suppressed by the online spatiality of the exam.

Being in front of a webcam, the students were taught to respect cinematographic aspects: angles, close-ups, American shot. Every gesture was rigorously analyzed in order not to exceed the frame. The student also had a *film acting practice*, necessary for the digital situation. The benchmarks given by the webcam additionally disciplined the future actor. The Zoom platform is not one designed specifically for the needs of an acting class. *Windows* open randomly. Through a lot of research, we identified the opportunities offered by the platform and speculated on them to the maximum, thus transforming the application into a *theatrical-cinematic* one. We managed to discover the opening order of the *windows* in order to then give the feeling that the characters are face to face and thus bring the impact of the relationship to that required by the text of the play.

In conclusion, digital acting can exist, the relationship between characters can work through a coexistence between *theatrical and cinematic mechanisms* and the metaphorical freedom of the text or the realities of student expression are not canceled by the online setting. A new form of art can be born, digital theater in live format that challenges artists to new inner

---

<sup>10</sup>K.S. Stanislavski, *The actor's work with himself*, vol. 1, trans. Raluca Rădulescu, Nemira, 2013, Bucharest, p. 109

## THEATRICAL COLLOQUIA

---

discoveries of new psychotechnical and emotional mechanisms. This new form of cultural-artistic manifestation, digital theater also has its advantages in an era where the audience has become comfortable, and time is running out fast for each of us. Theatricality does not disappear even in this controversial environment. It is a new discovery that provokes the actor to a transcendental emotion. The distance is deceptive, the audience being much closer, merging with the artist through the computer screen. For all this, however, it is necessary to build or adapt an application specifically for the needs of our art. The metaphor is much more direct in this setting, but challenges the artist or student to new means of creative expression. The creativity of the one who experiences new realities in this space is much richer, requiring new approaches compared to those in the classical stage space.

### ***Three Sisters, A.P. Cekhov in the real environment***

Experiencing Chekhov's universe in *real life* is a must for any theater student. The encounter with the great intrinsic valences of Chekhov's characters provokes him to inner discoveries. In order to be able to work with concentration, with all their soul, students must detach themselves from personal problems once they enter the workroom. Great theorists of the Actor's Art, such as Lee Strasberg<sup>11</sup>, have written about relaxation and concentration. The American acting teacher metaphorically suggests the relaxation-focus relationship as the "two sides of a coin"<sup>12</sup> able to eliminate the actor's fear and tension.

The main challenge was meeting the *space*. Just after the online exam, the students were sure that the stage situations are already solved. But it wasn't like that. This new experience with space, text, objects turned out, as expected, to be different from the one online. The group returned to old habits: taking

---

<sup>11</sup> Lee Strasberg (1901-1982) - actor, director, teacher, considered the father of the American acting method. He brought great influences in theater but also in film.

<sup>12</sup> „, Strasberg called relaxation and concentration the “two sides of the acting coin.” The many demands made upon the actor throughout a performance call for the elimination of fear and tension, and Strasberg believed that actors must relax their bodies in order to concentrate and have control over their minds.” Lola Cohen „*The Method Acting Exercises Handbook*” Edited by Matthew D. Rudikoff, First published 2017 by Routledge 2 Park Square, Milton Park, Abingdon, Oxon OX14 4RN and by Routledge 711 Third Avenue, New York, p.4



## THEATRICAL COLLOQUIA

---

care of the workspace, body, vocal training and re-writing the text for new discoveries different from those in the virtual environment.

*The body* as the main weapon of the actor is brought into harmony through physical training. The joy of meeting again in the real environment also led to the recollection of the games from the first year of study, so necessary for the development of the theater student.

"...the game attracts. It is enough to respect its rules and play honestly, it will fascinate the viewers. This is what the great theater people of more than a century have understood, those who understood the power of play as a theatrical exercise and introduced it as a tool in the pedagogy of the actor's art."<sup>13</sup>

Games are so necessary to the theater student because they hold problems that need to be solved, just like in stage institutions. In addition, the student gets the freedom necessary to exist on the theater stage through the strict rules of the games. Orientation exercises, necessary after the time spent in a collective digital solitude, were recalled. For these, exercises from the manual of Viola Spolin, preferred by the students, were used, introduced as an initial working method. Example: Who is stronger - students are divided into two teams that will pull on an invisible rope. "the bodily action must arise from the handling of the rope. [...]"

This exercise shows that... "almost all the problems the actor is working on can only be solved by interacting with another actor"<sup>14</sup>

Spatial knowledge exercises followed, through which the students became familiar again, after the break occurred. The rigidity of the personal mechanisms was surprising, the trainings contributing to the return of the initial form of the 1st year, the 1st semester.

When everyone reached the optimal form we returned to Chekhov's text and sat down at the work table. The students were surprised by the new findings. . The freedom of metaphors in the online space have now become different means of existence in the classroom, that is, the actual stage space. The need for movement led us to the arrangement of the space. Two armchairs, black cubes that replaced the table or that I turned into pieces of furniture by overlapping or joining several, a bedside table and two panels as a backdrop,

---

<sup>13</sup> Liviu Lucaci, *Actor's Birth*, Unate Press, 2017, București, p. 20

<sup>14</sup> Viola Spolin, *Improvisation for the theater*, trans. Mihaela Bețiu, UNATC Press, 2014, Bucharest, pag 72.

## THEATRICAL COLLOQUIA

---

plus a Chekhovian white chair. "the setting must be a pure ornamental fiction, meant to complete the illusion, establishing analogies between color and lines, on the one hand, and the dramatic text, on the other. Most often, a background and a few curtains will be enough to give the impression of an infinite multiplicity of time and place. Then the theater will be what it should be: a pretext for dreaming."<sup>15</sup> The props consisted of a book necessary for the character Andrei, tea cups (ex: Natașa was bringing tea to her husband Andrei), a series of clothes for the fire scene. All these props were introduced into the scene through the students' own discoveries as necessities of movement and existence. The metaphors of the Chekhovian text, the subtleties of its realities, have been enriched with the help of the elements described above. The meeting with the new space was not comfortable for them. They discovered new scenic valences against the rigid ones of digital existence. Hours of rehearsal motivated the actors to exist alive on stage.

"We must replace what we do mechanically with a conscious, logical and consistent control at every moment of physical action. Over time, through frequent repetition, this process will form a habit on its own."<sup>16</sup>

Stanislavski requires the actor's total involvement through the acquired mechanisms, in order to succeed in the transformation towards *stage truth*. The students realized that with the movement and the new space, the text acquires new values and the work becomes slightly different from the one online. Personal blockages were imminent. Personal, scenic freedom had to be regained. When the actions are logical you can easily arrive at the *truth*. Moreover, the great Russian pedagogue claims that once you have reached the truth you can reach "*faith*" and even "*authentic living*".

Action without objects is recommended initially, which helps students acquire the "*physical nature of action*"<sup>17</sup>. Students were urged not to forget the magic *if* in the stage construction stages and especially to become their own critic. In art, the acquisition of personal criticism is essential, it gives balance

---

<sup>15</sup> Pierre Quillard, *L'Anarchie Par la littérature*, Ed. du Fourreau, Collection Noire, 1993, pg.5

<sup>16</sup> K. S. Stanislavski, *The actor's work with himself*, vol. 1, trans. Raluca Rădulescu, Nemira, 2018, Bucharest, p. 314

<sup>17</sup> K. S. Stanislavski, *The actor's work with himself*, vol. 1, trans. Raluca Rădulescu, Nemira, 2018, Bucharest, p.319

## THEATRICAL COLLOQUIA

---

and the right path to authentic living. This criticism develops after mastering working methods, watching many plays and films. In this sense I urged the students to do a lot of documentation. Contextual metaphorical freedom is acquired through serious, authentic cultural means, mastered by each individual engaged in the artistic act. First of all, we were interested in the period in which the action of the text takes place. Russian art films, Chekhovian plays by great directors were also watched. Personal research has achieved its goals.

"...we artists, speaking of imaginary life and actions, have the right to refer to them as physical, real, authentic acts."<sup>18</sup>

"The more often and more intensely you look into your image, the sooner it awakens in you those feelings, emotions, and voluntary impulses which are so necessary to embody the character."<sup>19</sup>

The exam had an audience, made up of teachers, pupils and students. The purpose of their presence was to accustom the future actor to the audience.

### Conclusions

The developments of the students in the two situations presented above were obvious. Both stages, the real one and the digital one, brought *added value* to the theatrical development of those involved. The pandemic has opened a door to the *unknown* in all fields, the arts being the most affected.

The actors have adapted, with numerous online theater performances being organized, live from the stage of the theaters, but with an online audience. The shows were a resounding success, especially among the audience from abroad who could thus participate in the performances of the Romanian actors. The teaching environment was also taken by surprise, having to adapt classic pedagogical formulas to digital ones. Experience has proven that there are also certain parameters of online education that can enhance the acting work of young students. If we compare the experience of the pandemic, the digital one, with the ancient Greek theater knowing that it

---

<sup>18</sup> K. S. Stanislvski, *The actor's work with himself*, vol. 1, trans. Raluca Rădulescu, Nemira, 2018, Bucharest, p.336

<sup>19</sup> Michael Cehov, *To the Actor: On the Technique of Acting*, notebooks of the UNATC Library, 2014, UNATC PRESS, Bucharest

## THEATRICAL COLLOQUIA

---

did not work non-stop, but once a year, during the festival dedicated to the god Dionysus, we find that the preparation of the event was essential for the results to be spectacular. The mask represented, in the Greek theater, the conventional expression of the character, with an exaggerated face to be perceived as close as possible to the audience, visible in the entire theater. And the online training made sense. The meticulously organized cinematographic proceedings contributed to the online action for both the students and the audience present at the live final exam. These effects removed the monotony of an online exam. Personally, I used my previous experience in television, but also in the new media environment, managing applications like Zoom much more creatively, discovering and making the most of their potential. The exam with scenes from the play "*Three Sisters*" by Chekhov was not the only online experience. The first online exam was one filmed individually by each student, as creatively as possible, with a monologue from "*The Green Cat*", the play by Ellisa Wilk<sup>20</sup>. It was followed by a live exam with moments from the script of the movie *The Notebook*<sup>21</sup>, so that in the end we could do the "Chekhov" exam. I think that the pedagogical environment of the Actor's Art must remain in the concrete space of the classroom, but the levers of the online theater must not be neglected either. In order for it to work as creatively as possible, to attract the student, I think it is necessary to implement a *digital application* adapted to the needs of the Actor's Art. In this application, the new mechanisms of *artificial intelligence* can also be introduced to support creativity. The digital environment can give rise to new expressions of the development of the Actor's Art, not discovered until now, which are on the border between film and theater acting.

*Artificial intelligence* can be used for the virtual scenographic environment, but also for the audible one. Characters can have the chance to transpose themselves into new stage situations much more easily. The two experiences on which the research is based brought added value to the young students, but also to me as an Actor's Art teacher.

---

<sup>20</sup> Elise Wilk, playwright. He was born on July 29, 1981 in Brasov. He graduated from the Faculty of Journalism at Babeş-Bolyai University Cluj-Napoca, has a master's degree in literature and communication (Transilvania University Braşov) and a master's degree in dramatic writing (Târgu-Mureş University of Arts).

<sup>21</sup> The Notebook, film made in 2004, directed by Nick Cassavetes

# THEATRICAL COLLOQUIA

---

## **Bibliography:**

- Brook, Peter, *The empty space*, translated by Marian Popescu, UNITEXT Publishing House, Bucharest, 1997
- Cehov, Michael, *To the Actor: On the Technique of Acting*, notebooks of the UNATC Library, , UNATC PRESS, Bucharest, 2014
- Chekhov, A.P , *Theatre*, Universe publishing house, Bucharest, 1970
- Cenean, Ștefania, *The evolution of scenography in the 19th-20th century*, UNATC PRESS , Bucharest, 2007
- Cojar, Ion, *A poetics of the actor's art*, Paideia Publishing House in collaboration with Unitext, 3rd edition , Bucharest, 1997
- Quillard, Pierre, *L`Anarchie Par la literature*, Ed.du Fourreau, Collection Noire, 1993
- Lucaci, Liviu, *Actor's Birth*, Unatc Press, Bucharest, 2017
- Spolin, Viola, *Improvisation for the theater*, trans. Mihaela Bețiu, UNATC Press, Bucharest, 2014
- Stanislavski, K. S., *The actor's work with himself*, vol. 1, trans. Raluca Rădulescu, Bucharest, Nemira, Bucharest, 2018
- Stanislavski, K. S., *The actor's work with himself*, vol. 2, trans. Raluca Rădulescu, Bucharest, Nemira, Bucharest, 2021