

THEATRICAL COLLOQUIA – PERFORMING ARTS AND CONTEMPORARY CHALLENGES

EVENT

LAUDATIO

Bogdan ULMU

"G. Enescu" University of Arts is privileged to receive the master teacher Alexa Visarion among its circle of professors. The honor to deliver this Laudatio is today ours. But also the fear of the tribute will be considered, in sections, a Déjà vu: name, depth and valuable achievements as well as the profusion of the realization made by the famous director are already known for some of the audience.

The speech of maestro Alexa Visarion at the ceremony where he was awarded the title of Doctor Honoris Causa of the University of Arts "George Enescu" Iași, Romania

Recorded by PhD Professor **Aurelian BĂLĂIȚĂ**

I'm afraid of the great joys, for they show us how much we waste in our own lives and how we can never know who we are. Borges said: "In one day in human's life you can find all the days of the time".

Meeting with Alexa Visarion

Recorded by PhD Professor **Aurelian BĂLĂIȚĂ**

Abstract: On March 14th, in the Theatre Studio Hall at "George Enescu" University of Arts Iasi, has been a meeting with the director and university professor Dr. Alexa Visarion.

In this meeting, the teacher Visarion Alexa aims to highlight some supporting points for what could mean the relationship, teacher - student, in the academic vocational environment. As a guest in front of the students, Alexa Visarion starts from the need to confess, to give testimony. This is because the **vocational**, artistic educational process is conducted, at least in some universities where he worked, on the support of the teacher's experience for the future experience of the young artist, which implies a teacher-student relationship based on honesty generosity and communication. The learning process is mutual and the exchange between teacher and student is the foundation of receipt.

Keywords: Alexa Visarion, theatre education.

STUDIES AND THEATRICAL RESEARCH

The dread of wrong: working on role playing main mistake

Doru AFTANASIU

Abstract: An acute problem which can be observed on many acting school students, as in many actors with little experience, is the fear of error, it being the main source of contraction on the stage. In the process of elaboration of a role, or when it comes to even a simple fragment of a text, often appears the insecurity and fear of own senses. There is a risk that this openness, this fear of mistake to persist even after graduation. Of course, the things are very much depending on the pedagogical tact, not excluded that the fear of a mistake to have being born of an exaggerated authority of the teacher. When the student is inoculated with the idea that its execution is, in one way or another, lower net requirements, he will inevitably get to lose confidence on its own forces. All this will happen even and if it is suggested that there is no room for mistake (here we refer to cases in which impromptu exams are held in the form of the show, acquiring the character preset from rehearsals much too strong, sometimes even up to forgetting a basic purpose of improvisation: the acquisition of scenic spontaneity.

But, needing even here a specific work unity, we will refer to fragments from the work of a single author, which, for reasons which will be explained below, we consider ideal for exercises of adaptability and scenic character of the compositing: William Shakespeare.

Keywords: the actor's art, theatrical pedagogy, William Shakespeare

In Search of an Ideal Actor

Anca Doina CIOBOTARU

Abstract By all that it does, by its power of expression – the puppet claims its *actor* status. The arguments are offered by laws governing drama, its scene is not to be a place of answers, but one where questions arise - questions about life. For example, Peter Brook, sharing his secrets about acting and theater with us, helps us to pay more attention to the play of the *puppet* actor and to its rigor. Thus, we discover the one that gives energy to the puppet – the puppet actor.

The puppet actor can become an *ideal actor* if, behind the puppet, the actor makes an exercise of utmost generosity – to withdraw into the shadow. He knows that the development of the animation technique should be doubled with the body exercises and creative skills; only this way the energy will have enough strength to walk the road to the spectator.

Getting closer to the puppet acquires, in this perspective, ritual shades; the two - the puppet and the puppet actor - will lend to one another a little bit of their identity, without this transfer, the energy of the show fades away, melts or simply is not born.

Key words: theatrical aesthetics, acting, animation theatre

Is Ibsen still contemporaneous with us?

Ioana PETCU

Abstract: Our article is born by a notice that turned into a real convulsion, namely that Ibsen's theatre, in Romania and, especially for the new generations, has arrived into a shadow zone. Enjoying a propagandistic interpretation before the 90s, his texts were translated, published, commented, the television adapted them for the T.V. screen, and the theatrical scene promoted them, too. Today, the phenomenon seems to be reversed. On the one hand, due to the lack of attention from the publishing houses, that have not re-released the texts and neither released new translations, but also from an aridity that defines the Ibsenian dramatic work, an aridity which is hardly exceeded even by the directors themselves, our present scene, with little exceptions, does not succeed to revive the name of the most famous Norwegian dramatist. Therefore we have considered as absolutely necessary to see if Ibsen is so obsolete as it seems to be treated now by our theatre and if we do not remain, in this respect, more deficient next to the European phenomenon which has not give up and, moreover, has found the latent energy from the Ibsenian texts, to speculate upon and to build up bridges across the times and geographical areas.

Key words: classic versus modern, political theatre, feminism, polemic.

Symbol And Gesture In The Theatre Of Eugène Ionesco And Samuel Beckett

Tamara CONSTANTINESCU

Summary: The symbol appears as a manner of spontaneous communication of a complex and notionally inexpressible reality. The symbolic expression is the best enunciation of a relatively unknown thing, that could not be presented in a more lucid and eloquent way. In some plays, Eugène Ionesco mingles the symbols, simplifies them and reduces them. The antiheroines have gestures in which certain symbolic significations are geminated. In *The Lesson*, after the murder of the Student, the Maid Marie finds the redeeming solution to motivate the criminal gesture of the Professor, by the disposal of an armband with the Nazi swastika on his arm. Marie, from *Improvisation at Alma or the Sheppard's chameleon*, dissipate the "conclave" of the three pedants, chasing them away with the broom and giving thus to the dramatist Ionesco the possibility to expose his "conception on criticism and on theatre". Also, in the texts of Samuel Beckett, the antiheroines have geminated in their substance symbolic values and references to sanctity. *Oh, what wonderful days!* present life from birth to death, concentrated in a feminine figure buried in the sand hammock. Winnie is the visual symbol of birth as death. She transmits, though, through words rather than

through her gestural language, different messages illustrated by the handling of some daily used objects, that she pulls out from her bag of “hidden treasures”.

Key words : symbol, gesture, theatre of the absurd, Ionesco, Beckett

In search for creative individuality

Anca CIOFU

Abstract: We are living in an age when, craving for spectacular effects, the public has an increasing desire to see what an artist can do on the stage all by himself. In such circumstances, attributes like multilateral capacities, mastery of several talents and skills, “total actor” cannot be overlooked by anybody who is trained in becoming such an artist. I think that, in puppetry, the equivalent of that ideal actor, called by some „total actor”, is the recital show puppeteer. It would not be an easy task to try a thorough classification of this sort of histrionic art as newer and more specific ways of expression are constantly emerging. This art is hard to define. And yet, there is one particular trait of all puppeteers: the need **to stand out**, to be innovative. Soloist puppeteers use a variety of means to get to the heart of their audience and to impress them. The above lines reinforce the idea that the soloist puppeteer aims at being boundary free in his shows.

Keywords: recital show, puppeteer, total actor.

Correspondence between Text and Music in the Opera Don Giovanni by Mozart

Irina DABIJA

Abstract: The lyrical opera "Don Giovanni" by Mozart and libretto by Lorenzo Da Ponte is one of the most well-known and popular lyrical operas in the history of music. Mozart's genius is evident in the way it manages to shape the characters of opera through his music. One of the striking examples is Donna Elvira, a character peculiar to those times, to which Mozart manages to give a colourful and subtle coloratura, shading its explicitness conferred by the libretto. This is a clear example of how music enriches, nuances, empowers or sublimates the traits conferred by a written text.

Key words: opera, Don Giovanni, Mozart

Family Values in Crisis – Arthur Miller’s Perspective

Elena CIORTESCU

Abstract: In 1991, Miller wrote two plays which dealt with what appeared to be an issue related to the private sphere of the individual. However, not only that *The Ride down Mt. Morgan* as well as *The Last Yankee* turned out to be more than two plays based on private failure but they managed to survive time and stir emotion in the

audience even today, more than twenty years later, due to the powerful issues they stage. Family rupture is an issue today as much as in the 1990s; its deepest causes are to be found at the socio-economic level to the same extent as its consequences determine the structure of our society. The topic had haunted Miller for most of his career and formed the focus of some of his most famous plays: *All My Sons* (1947), *Death of a Salesman* (1949), *The Price* (1967), *The American Clock* (1980). Arthur Miller's work has proven timeless and this is also due to the topics he addressed in his 1991 plays – *The Ride down Mt. Morgan* and *The Last Yankee*.

Keywords: family, society, betrayal, depression

From the late Neorealism in the theatre of Giovanni Testori to the theatre based on the daily observations in the creation of Giuseppe Patroni Griffi

Svetlana TÂRȚĂU

Abstract: Giovanni Testori was one of the most important protagonists of the Italian stage in the second half of the twentieth century. An inconvenient author, isolated from the so-called literary society, he was deeply interested in the allegorical culture of Gaudenzio Ferrari la Tanzio da Varallo. Giovanni Testori was captivated by the reflection of themes such as lucidity and madness, piety and revolt, using an imaginative and experimental language.

The interest of Giuseppe Griffi oscillates between theater and cinema. He finds in chronic themes to transpose unto the stage, turning them into explosive parables. The Neapolitan author and stage director uses in his works a tough language, being always much more interested in chronic and less in history. The reminiscences from Edwardian Theater can be recognized in his dramas, designed with the "ruzzante-parents" naturalness. They highlight the conflicting feelings, and the city of Naples is chosen as the symbol of evil in a modern society.

Keywords: Giovanni Testori, neorealism, metaphoric language, Giuseppe Patroni Griffi, specific Neapolitan.

Actor – the integrant element in theatre act. Scenic transcription: empathy, sensibility, imagination

Dana LEMNARU

Abstract: Theatre is a collective art, within which we must admit the primary role of the actor. The actor's live presence, the character, actually constitutes the specific element of theatre; this element has an indestructible vitality; the lack of actor annihilates the basic function of the art of theatre. The scenic transcription is one of the main characteristics of the creation process that an actor operates with – the empathy,

the sensibility and imagination become the necessary conditions of his scenic construction.

Key words: Actor, here-now-present, empathy, sensibility, imagination.

STAGE REVIEWS

Eugen Ionescu Or The Colossal Eye Which Shrewdly Looks Upon Us

Mihaela ARSENESCU WERNER

Abstract: Promoter of a new theatre genre, Ionescu, this terrible child, toadied or blasphemed, copied or violently contested, chose as his dangerous toy the profound and captivating human machinery; he dismantled it with cruelty, possessed by an aggressive curiosity, tore it apart lucidly and methodically, then he extorted the engine (that incandescent “why”), and afterwards, compassed with remorse, he reassembled the toy into a totally different shape, that was bearing a resemblance to nothing: the wheels, higgledy-piggledy remounted, backlashed, the direction strived to “nowhere”, everything seemed pointless; and then, the terrible child, already old and tired, had fun laughing and crying and glued a weird, backwards spelled label on the machine, making it hard for the critics to read it (silently, of course, because the old child was cruel and vindictive) and, after much hesitation, they deciphered: human condition.

Key words: Eugen Ionescu, theater of the absurd, situations, distancing effect, tragic-grotesque

The Psychological Gesture Training Scenic Expression Means Michael Chekhov Workshop Held By Ragnar Freidank

Alexandra BANDAC

Abstract: Method is often mentioned in theatre schools. Actually, the essence of dramatic institution is the method: of great theatre people, of guiding teachers, of specialists in speech technique, breathing or improvisation. The neophyte in the art of Thalia finds himself lost at a crossroad of manuals and handbooks managing theatre craft and usually is incapable of choosing a single path in his evolution. However, the dramatic courses impose a certain filter to all methods, usually focusing on a certain “solution” oriented to the discovery of the character to be played.

Key words: method, Michael Chekhov, Ragnar Freidank

UNDER THE SIGN OF PLAY

Anca Doina CIOBOTARU
Spectatorul de Serviciu

Abstract: “This year FITPT is playful, and even richer in events than any other previous editions. This is how a cultural event should be organized; it should be dynamic, evolving and surprising!” This message of the Artistic Manager of the festival – Oltița Cîntec, gives us the essence of the VI edition of the festival by means of which Iasi could breath at the beginning of October, invigorated, in a European rhythm.

Key words: International Theatre Festival for Youth

REVIEWS

On the Art of Romanian Puppeteers, by Anca Doina CIOBOTARU on Toma Hoge’s *On the Art of Romanian Puppeteers*, Sedcom Libris Publishing, Iasi, 2013

What have you done to us, Sir?, by Anca Doina CIOBOTARU, on Constantin Brehnescu’s *What have you done to us, Sir?*, Timpul Publishing House, Iasi, 2013

From Theatre To Pluridisciplinarity by Ioana PETCU, on , Gheorghe Ceausu’s *9 Disciplines Plus 3 Domains*, UNATC Press Publishing House, 2012

K.S. Stanislavski – A Conglomerate Of Ideas Starting From A “System” by Ioana PETCU on Mihaela Betiu’s *Caietele Bibliotecii UNATC – K.S. Stanislavski And Psychological Foundation Of Actor’s Art*, UNATC Press Publishing House, 2012

Bogdana Darie – How To Write About Man by Ioana PETCU on Bogdana Darie’s *Easy Sunday*, Estfalia Publishing House, 2012