

THEATRICAL COLLOQUIA – LIMITS AND EXPANDING IN PERFORMING ARTS

Dance Theatre Performance, from Corporeal Art to Visual Art

Alba Simina STANCIU

Abstract: Conceived as a complex performance where all the arts meet and combine with each other, nonconformist performative formulas, the dance theatre phenomenon imposes an approach from two directions. In the first place it is linked with the corporeal revolution from the beginning of the XXth century, involving personalities like Isadora Duncan, Rudolf Laban, etc. It develops in the same time with the researches on contemporary ballet, marked by independence from music. On the other hand the choreographers extend the experiments towards visual arts, attracting the artist (painter or sculptor) not only as the “designer” of performance, but also as performer (Josef Nadj). There are also shocking combinations between *avangardes* (*happening, performance art, conceptual art*) and the director vision, with irreversible consequences for the art of performance of the XXI century.

Key words: Theatrical reform, performance art, corporeal codes, narrative coherence, musical dramaturgy, anti-gravity, aleatoric, ritual

On Cabotines

Doru AFTANASIU

Abstract: Why are we so upset because of cabotin actors? Perhaps there isn't any actor's art teacher that does not sometimes mention to the student, when his performance is heading for a not required comic role or a not required default stage situation, saying, almost invariably, the same reply : "Do not be a cabotine!". The cabotine almost never escapes the watchful eye of a theater critic, who, sometimes without seeing the good things, remembers him as "guilty" and ruthlessly punishes him, from a nimble, in the performance subsequent chronic. Even a good part of the audience turns out to be quite impatient with him, making him feel the hall's coldness, making him feel that all the hard work does not pay off. That sense of the scene partner, used during the show, serves the actor even in his relation with the public. Every theater practitioner knows this. There is no urgent need to be hilarious, loud laughter in the audience, to know that you are funny in a certain moment of the show. There's no need for applause after each spectacular sequence on the stage to know that you were really quite dramatic in the interpretation. You just feel that the public “is with you”.

Key words: cabotine, theatrical pedagogy, actor

From Utopia to Stage

Anca-Maria RUSU

Abstract: The beginning of the twentieth century witnessed the imposing in theatre movement of the personality of the director, giving to it complex, artistic, organizational, theoretical and pedagogical tasks. The theatre performance is unthinkable without his decisive contribution also in the establishing of theatre repertoire, actor training and in giving a specific style to a company he directs. Being an animator, spiritual and ideological leader, the director has the central role in the life of theatre and performance production – his role is essential – his concepts, creative thinking become a law. The first decades of the last century brought about few names of directors that shaped the lines of the modern art of theatre, from them developed the majority of directors who gave personality and a special place to theatre in the modern artistic movement. We present two personalities who created new means and forms of stage expression; their vision sometimes has been seen as utopian, today being viewed as reformers of the art of theatre and of theatre as an independent art: Vsevolod Meyerhold and Edward Gordon Craig.

Key-words: director, aesthetic program, body expressivity, biomechanics, over-puppet

The Limits of the Romanian Drama And How to Go Beyond Them

Laura BILIC

Abstract: During the Communist period the limits of Romanian drama were settled by The Party. After the Revolution that had taken place in December 1989, The Romanian drama underwent a whole process of changing. The Romanian playwrights had been used to censorship for decades, but starting with the 90s they begun to exert one of the rights that had been denied to them – the right to express themselves freely. We would deal with three famous playwrights – one who had been appreciated before the 90s and was still appreciated after the 90s, one who had been censored in the 80s and that managed to express himself freely in the 90s, and one modern author. The 90s were a period dominated by confusion with the playwrights and the drama promoters making efforts to adapt themselves to the new reality by using their newly – acquired right to express themselves freely. If “freedom” is a subjective matter and means the right to choose, then “the limits” must be settled by each and every artist.

Key-words: freedom of expression, contemporary drama, critical reception

„Visibility” of Yoshi Oida’s Art

Tamara CONSTANTINES

Abstract: Peter Brook brought important contribution to the revival of the art of theatre by experimenting new original artistic forms as the proponent of the „living” theatre. He founds the *International Center for Theatre Creation* in Paris where he cultivates a different aesthetics of closeness between the public and actors. Trained in the traditional Noh Theatre, the actor Yoshi Oida left Japan for Paris. What made him do this was the meeting with Peter Brook, whose ideas about theater seemed to him new and challenging. In time, he became a major force of the *Center for Theatre Creation* and one of Brook’s favorites. He directed performances, played in movies, led workshops for actors all over the world, being influenced by the classical Japanese theater where a performance is built from outside, the actor learning the moves of the play as if these were a choreography. To diversify the actor’s „training” within exercises done at the Center, Brook combines verbal and physical exercises under the influence of oriental techniques having Yoshi Oida as his main „master”. He presented in his book – *The Invisible Actor*, what he experienced in practice for years in his country and all over the world. The work of a performer in Oida’s view is to animate the stage by his play, his ability to react on front of other actors and the public.

Key words: Yoshi Oida, Peter Brook, acting techniques, Japanese theatre, the art of theatre

Diego Fabbri – The Most Representative Author of the Theatre of Catholic Inspiration

Svetlana TÂRȚĂU

Abstract: The playwright Diego Fabbri has a particular contribution on the development of the Italian theater in the second half of the twentieth century. He treated the Catholic issues with demonstration methods, thereby creating a theatrical genre that has never existed before – the theater of Catholic inspiration. The drama "Processo a Jesu" represents an important moment in the evolution of Diego Fabbri's work following the procedural technique: tribunal, judges, and witnesses. The text is a relative formal category in the narrative conducting of facts and character conviction that symbolizes the negative valence, evil. Using certain expedients of narrative and epic theater, the author creates naturalist scenes through imitation. We notice how the author's Christian commitment is heading towards two different directions. The first reflects the problem of the organization of the Catholic Church, rather the conflict between the institutional historical aspect and meta-historical, supernatural aspect. The second direction develops the couple problems, highlighting its weaknesses and crises. The Gospel is the background of entire work, the characters drama being real, it is reflected and realized in everyday people's stories.

Key words: Diego Fabbri - drama, pirandellienne influences, Catholic inspiration.

Notes in Drama Translation

Ana-Magdalena PETRARU

Abstract: This paper is a detailed presentation of the translator's notes, of the different forms they may take and the various purposes they may serve in dramatic texts. These aspects shall be illustrated through the analyses of the notes in the translations of two Shakespearean plays. The former belongs to Juan Zaro (1999) and is made on an 18th century "Spanish" *Hamlet*. As we will prove, the notes mostly misinterpret Shakespeare's intentions and are in keeping with the French tradition of "les belles infidèles". The latter analysis is a contemporary French translation of *Troilus and Cressida* made by Jacqueline Henry (2000) who attempts to distinguish between notes as comments in learned editions and notes in general editions, which she calls "real" translation notes. My own detailed analysis of the functions of notes in drama shall be applied to Shakespeare's *The Tempest* so as to account for a Romanian approach to the matter.

Key words: drama translation, learned edition, endnote, belles infidèles, allusion in translation.

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Electra – From The Myth Of The Character To The Characters Of The Myth

Ada LUPU

Abstract: The mythical hero modifies his status, becoming a literary character, owing the writers' contribution, which reinterprets, contextualizes and adapts the fundamental themes, reported to the social, historical, political or religious context of their own contemporaneity.

The image of Electra appears changed in time, still framed in the same picture. Intertextuality allows the character to differ from a well-established route, maintaining however certain constant pillars through which one may establish links between the works of different authors that variously write on the same subject. As a consequence, the mythical protagonist is constantly reinvented, as it happens in the case of the supporting role of Electra from the Greek tragedy of Orestia, by Eschil, who becomes Lavinia Mannon, central part of the modern drama *Mourning becomes Electra*, by Eugen O'Neill. Although there are obvious resemblances between the two texts, in matter of form and substance, the modern époque brings a "filter" to the character, when it comes to the special emphasis of the psychological aspect of its structure. The individual becomes solely important, being capable of

acting on its own, free and responsible, obtaining a certain independence in the detriment of divine intervention which both saves and dons the character from its own freedom.

Key words: Electra, Eschilo, Orestia, Eugen O'Neill, myth, intertextuality, psychology.

Towards a Visual Theatre: Adolphe Appia and the Theory of the “Living” Space

Alexandra-Ioana CANTEMIR •

Abstract: Adolphe Appia, Swiss director, set designer and theoretician, is one of the first theatrical creators who put an emphasis on the expressive force of stage image and the first theoretician of the aesthetic relation between the actor's body and the space of the stage. Through his rethinking of the rapports of the elements that participate in the stage directing process (be it the case of either a drama performance or an opera one), Appia turns out to be the advocate of a mainly visual type of show, in which the actor's body, subordinated to music and conquering the space around him through the opposition of his mobility to the stillness of the latter, carries out to the spectator the essential ideas of the dramatic show. Therefore, the director thinks of the actor's “living”, suggestive body as the main pillar of the show, which coordinates all the other elements of the staging. In order to help this body express ideas, and not signify them, Appia holds forth a drastic change in set designing, a rethinking of the space of the stage. Beginning with Appia, visuality and corporeality shall become basic principles of theatre, and the text a mere pretext for staging.

Key words: Appia, directing system, “living” space

The Trojan Women – Sandros. Debunking Or Rather Reiterating Tragic?

Alexandra BANDAC

Abstract: The concept of “tragic”, derived from the Greek *tragikos*, signifies the existence of a conflict which solves, after numerous obstacles, with the death or defeat of certain heroes, certain aims or social values.

One can invoke a contemporary tragic. A gross form of tragic, bitter and passionate, meant to be understood by the audience as a scenic metaphor: a tragic of the question, of the answer which we are afraid to find out. The conscience of our own defacement, of our almost fatidic failure... So, we do shift to Antiquity. The sense of error is primary for the autochthonous being. It is the case of the Hungarian

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dramatic writer Katalin Thuroczy, who presents her original view upon a well known text, *The Trojan Women* by Euripides. *Sandros*, a play with a real poetic force, translates into postmodern language the story of war and women.

Key words: *Sandros*, *The Trojan Women*, Katalin Thuroczy, Euripides, tragedy, tragic.

STAGE REVIEWS

Petrică, the Ageless Master

Florin FAIFER

Abstract: The text outlines a birthday portrait of actor Petru Ciubotaru, full member of „Vasile Alecsandri” National Theatre of Iași, whose successful career started five decades ago. As a gifted story-teller, the master should decide to write a book with his memories from the theatre.

Key words: Petru Ciubotaru, actor, birthday, theatrical career.

A Confession Performance

Anca CIOBOTARU

Abstract: The *Studio* Hall and the Research Center „The Art of Theatre – Research and Creation” hosted a confession performance and the project *The Dialogue between Generations*, and completed their mission by bringing among students of the School of Theatre of Iasi two winners of the fight with common sense – words, life and stage. **Fall** is not a performance about the fall but about search and ascension. Emanuel Emanuel Florentin is not an actor who has fallen but the one who has been seeking, rebuilding himself and has ascended, taking advantage of the title; we can call him a *high-flier*. Each sequence is introduced through a succession of keywords created to help you understand the roots of the dream: "energy, arms, legs, face, clown." Among them, appear the names of masters under whose shadow the actor seems to hide, in fact, a tribute is brought to them. The actor depicts his artistic pedigree by movements and words: a mountebank, Charlot, Decroux, Marceaux or the Mummenschantz company. Thus, Emanuel Florentin becomes a branch of a magical tree – of a non-verbal theater of life.

Key words: theatre, non-verbal, pantomime, Charlot, communication

ORPHEUS - A Modern Spectacology Exercise

Abstract: Through *Orpheus and Eurydice*, a piece in three acts, Cristoph Willibald Gluck, assisted by librettist Rainieri de' Calzabigi, achieves a true tour de force of the desperate hopeless love. The main character, Orpheus, consecrated by the Greek mythology as one of the most skilful rhapsodists of the world, experiences dramatically intense moments hard to describe in words. The succession of arias, choral passages and dances comes with a tragic shiver which imposes interpreting and staging restrictions. These issues have challenged the imagination of an interdisciplinary team that brought together teachers from faculties of theatre, music and visual arts. The impact of this spectacology exercise was expressed in *three ways*.

Key words: mythology, opera performance, spectacological exercise

Man Hallows the Ground

Victor Mihăilescu

Abstract: *The Saint of St. George* is the fourth show of an ambitious theatrical project addressed to the Romanian country towns. The project is started by Romanian director Ana Mărgineanu in collaboration with playwright Ștefan Peca and it is called *Romania, Only Good Parts*. Without possessing any outstanding depth, the text on which the show from Sfântu Gheorghe is based, has enough wit to extract from the stream of possibilities a universally human situation, both defined and exponential. Lasting for quite a while, the entire representation is built upon an unexpected interactivity. The show's premise is simple, the actors are on the stage, sitting on chairs, props in plain sight and the deployment modular, each scene takes place in a space bordered by chairs which both the actors and the audience are observing passively. Rhythm-wise the tempo of the first part is quite sluggish, however, the second part, being more dramatically tense, recovers ground and conveys a satisfying temporal perception.

Key words: interactivity, project, dramaturgy, show, community

Obvious Talent. Artistic Performance

Irina SCUTARIU

Abstract: When something is obvious and numerous conjunctural elements help point this out, then it is your duty to show what you can do. For an actor, this obvious thing is called talent. The conjunctural elements refer to a script – monodrama – that represents the actor, which provides him the possibility to present himself in various artistic hypostases that point out his talent. This year, respecting once again the tradition, at the 9th edition of "Gala Star" - the International Festival of Dramatic Recital, there have been presented variations on the same theme: *one man show* and *one woman show* conceived in

different manners. As a matter of fact, this type of theatre provides numerous possibilities of expression and construction. The dramatic recital can result from poetry recital, moments of pantomime, one or more dramatic characters interpreted by only one actor, with the responsibility of proposing an interesting subject to the audience.

Key words: interactivity, project, Mihaela Michailov, Katia Pascariu, community

REVIEWS

The Theatre Outwith Theatre – Anca Doina Ciobotaru

Ioana PETCU

Abstract: Anca Doina Ciobotaru, by the book released under her signature, *Teatrul dincolo de scenă (The Theatre Beyond The Stage)* at Editura Artes (Artes Publishing House) (Iași, 2013), not only testifies to us the possibility of this art to reborn in totally different spaces, but also reveals a world known by just a few of us.

Key words: alternative theatre, drama therapy, puppet theatre.

To See, to Write – or the Distance Between Spectator and Writer. Vasilica Oncioaia Bălăiță

Ioana PETCU

Abstract: Vasilica Oncioaia Bălăiță published at the academical Artes Publishinghouse from Iași her book - *Jurnal de spectator (Spectator's Diary)* - in 2013. In the next pages, we will present the charming and unexpected author's way of writing.

Key words: interview, theatrical diary, the act of reception

George Banu or Seeking as Vocation

Vasilica BĂLĂIȚĂ

Abstract: Presentation of George Banu' latest published book: *Personal Paris - Urban Autobiography* Cluj, Nemira Publishing House, 2013. The volume consists of a series of photographs of Parisian routes with a mnemonic value for the teatrologist, George Banu. Follower of arts heterogeneity, he complements them with memories and personal thoughts. More than a diary, *Personal Paris* contains information about the history of the theater, the city, of some scholars from Romania. In this article we

would like to make a portrait of the author starting from the photo where Mihaela Marin presents the teatrologist in his office.

Key words : *article, George Banu, Personal Paris*