

21ST CENTURY THEATER BETWEEN UTOPIA AND PRAGMATISM

Stage Combat – Informative Resources of the Dramatic Text

Bogdan LUPEICĂ

Abstract: Stage combat - informative text resources dramatic issues that arouse aggressive manifestations, especially the antisocial nature, have always existed and are very topical, daily media highlighting the presence of violence in our society in terms of its highly and impressive: murders, robberies, rapes, attacks hand armed attacks etc. That is why abuse is a social problem for which a solution is expected. In this context, in a world characterized by an increase in aggressiveness both in the interpersonal relationships and the level of international scientific study of the causes of violence and the means to reduce their prevalence gains importance majeure. This prompted us to take into account both the structuring stage battles and the composition teaching strategies.

Key words: violence, aggression, teaching strategies.

Young Theatre – a New Dimension of the Dramatic

Diana NECHIT

Abstract: Notions like education through theatre, theatre for the young public, the moralist role of theatre, theatre as social action are concepts the popularity of which has increased in the Romanian dramatic and performative areas, a little bit slower than their occidental and North-American models. The reality is way too stringent, aggressive and exigent to be ignored by the performative area, and the

public, especially the young one, has a strong need of identification with this reality in which they live. The public doesn't want anymore to pass by this reality, the public doesn't want anymore a refuted, cosmeticized reality, but a brutal, invasive one. The chosen theatrical forms respect the theatrical conventions formally, but not textually. This article wants to determine a radiography of the actual status of the theatre, discussing the first consistent attempts in the young theatre direction in Sibiu, on an age category considered problematic in the theory of reception of the artistic act, the 14+ years public.

Key words: young theatre, education theatre, social theatre, child, family, violence, Sibiu

Fascination of the Enormous. Utopian Constructions on the XXIst Century's Stage

Ioana PETCU

Abstract: If we question *utopia* in the theater, we will notice multiple semantic levels on which we have to discuss it: utopian spaces, utopian times, performative utopias which include idealistic messages. But certainly, the great theater visionaries aimed for shaping their ideal worlds, some of them resuming on projects and theories, others, increasingly more numerous, beneficiaries of advanced technologies, building for real their beautiful and disturbing dreams. We focused on those directors, stage mesmerizers themselves, who, together with gifted set designers, made possible for the public to see most incredible worlds (and ideas). In this context, we analyzed theater works of Fank Castorf and Tomaž Pandur. Although apparently different, in message and style of expressing, too, both of them belong to the courageous, provocative and oneiric artists' gallery. Beyond the fascination of gigantesque, easily noticed due to the spectacular visual mark, they "fight" for a miraculous theater and for a future that will never drain creativity from the human brain.

Key words: theatrical utopias, stage design, directing, light design.

Acting Recital through Doctoral Research

Anca-Maria RUSU

Abstract: A living body, therefore adaptable, theater has been experiencing both the virtual space and also the extension of boundaries of theatricality, always reconsidering its ways of expression, a rich field of investigation that has been explored in this research. Turning his attention to actor's performance in a recital, Adrian Buliga in his doctoral research that took several years of hard work clearly defined this area of research, namely, specific features of actor's art shaped by the use of multimedia theater techniques and working methods; without hesitating to bring back into discussion the notion of "acting recital". This has been the first research investigating this topic in a doctoral program.

Key words: recital, multimedia techniques, postmodern theatrical language, video images, Light-Art

From Corporeal Mime to Dance, Visual Art and Abstract Form

Alba Simina STANCIU

Abstract: The infinite combinations, diversity and performative tendencies of the 20th century - which have as main objective the ability of the performer's body - have as "starting points" a phenomenon developed in the French artistic environment. The corporeal mime and its "key" figures - Jacques Copeau, Étienne Decroux and Jacques Lecoq - emphasize the importance of physical training in the process of building the acting technique and the expresiveness of the body, which "puts the body in a form"¹. The continuators of these schools extend the corporeal mime technique towards dance, sculptural compositions, new approaches of theatrical image, but above all towards efficient formulas which concern the performer's training.

Key words: corporeal mime, performance, training, form, improvisation, contemporary dance.

Instanciations of Systemic Coercion in Theatre and Contemporary Dance

Emanuel-Alexandru VASILIU

Abstract: This article examines the generation of dramaturgical texts in two recent performances belonging to the genres of theatre and contemporary dance

(*Tipografic, majuscul* – 2011, Teatrul Odeon, directed by Gianina Cărbunariu and

Dedublarea – 2007, UNATC/CNDB, choreography by Mădălina Dan). The use of audio-visual technology in the play and of improvisation techniques in contemporary

dance are analysed with respect to the suggested aesthetic and philosophical categories, as well as the element of newness brought to their respective genres. The

particular aspects of the pieces under analysis are compared to similar traits found

elsewhere in Europe. Examples supporting the communication between performing

arts are provided from the field of cinema, with a final focus on production values

determining the particular form of theatricality.

Key words: documentary theatre, contact improvisation, dedramatisation, investigative theatre

Michael Smith, a Pioneer of the Off-Off Broadway Movement

Nic ULARU

Abstract: The following article is based on the unpublished memoirs Mr.

Smith graciously allowed me to use, and on the two interviews we had in December 2015 and January 2016.

Key words: Michael Smith, Off-Off Broadway, interview.

“Being an artist means, first of all, being free” An Interview with Professor Cristian Pepino, PhD

Tamara CONSTANTINESCU

Abstract: Director and Professor Cristian Pepino, PhD, shares with the magazine “Theatrical Colloquia” some of his thoughts on directing and set design, stories and their mystery, puppets and puppeteers, and great figures of the Romanian animation theatre.

Key words: Cristian Pepino, directing, animation theatre

Maitreyi & It Does Not Die as a New Stage Approach Interview with Director Adrian Roman, U.S.A

Cristina SCARLAT

Abstract: A theatre director born in Romania and living now in New York, Adrian Roman has studied Indian philosophy at Delhi University, India, in Master of Philosophy Program and he holds a Master of Fine Arts degree in Theatre Directing from Columbia University, School of the Arts, USA. He has taught at the Theatre and Television Faculty in Cluj-Napoca. In Romania, he has also staged plays by authors such as Yasmina Reza (*Art*), Chekhov (*The Wedding*), Mircea Eliade (*Maitreyi*), Shakespeare (*Richard II*) working with the National Theatre in Cluj, Teatrul de Nord in Satu Mare and Teatrul in Baia Mare. In New York and U.K., he

staged *The Lesson* by Eugen Ionescu (Riverside Theatre), *He/She* by Nanna Mwaluko (Nuyorican Poets Café), *The Redevelopment* by Vaclav Havel (Columbia University), *Hurt* by Saviana Stănescu (Manhattan Repertory Theatre), *Soundwaves: The passion of Noor Inayat Khan* by Joe Martin (New York Fringe Festival - Official Selection), and *My Stubborn Tongue* by Anna Fishbeyn (SOHO Theatre in London, UK).

Key words: Eliade, Maitreyi Devi, The Bengali Night, *It Does Not Die*, theatre, Adrian Roman, Baia Mare

Dürrenmatt and *The Visit Of The Absurd Der Besuch Der Alten Dame* and *En Attendant Godot* Interference and Connections

Alexandra BANDAC

Abstract: *The Visit*, perhaps the most famous text written by Friedrich Dürrenmatt, certainly the most played one, is, from my point of view, a theatrical barometer for the mid-XXth-century. Without aiming to quarter the author in a specific theatre tendency or drama school, I cannot help but remark certain similarities of this particular text and other plays written by Dürrenmatt's contemporaries, and if one may spot the apparent trite of this statement it is, nevertheless, an exciting research path. Inspired by Gogol's *The Government Inspector*, preoccupied to reflect the socio-political struggles of his time, faithful to dramatic tradition and yet a vanguardist when it came to the means of expressions, Dürrenmatt juggles with subtle nuances of comedy and tragedy in his works, especially in this particular text (written in 1956), where the combination between the two opposite concepts creates a certain sense of grotesque. From this perspective, the Swiss playwright is thought in mind with Samuel Beckett who, in a similar way, with just three years before (in 1953), presented the public his *En attendant Godot*, a performance based on a text which was about to blow up the entire theatre

perspective of the XXth century. One of Beckett's favorite ways of creating rhythm within the text is this continuous oscillation between laughter and tears, between comedy and tragedy, the grotesque being one of his recurrent themes. Starting from this point, I shall try to exploit the interference and connections between the texts of Dürrenmatt and Beckett, focusing on their mile-stone creations, which are *The Visit* and *Waiting For Godot*.
Key words: Friedrich Dürrenmatt, Samuel Beckett, *The Visit*, *Waiting For Godot*

(Re)Visiting American Pragmatism in Tracy Letts's *August Osage County*, Its American Screening and Romanian Staging

Ana-Magdalena PETRARU

Abstract: *August Osage County* by Tracy Letts, contemporary playwright, one time Pulitzer prize and five times Tony-prize winning author can be interpreted pragmatically from the perspective of family relations and the generation gap. Consequently, after an overview of the author's work which is less familiar to most and the assessment of his place in contemporary American drama, we aim at applying precepts such as pragmatic maxim and consequences or contingency of starting points to the text that has been both staged and screened. However, we will not insist on the differences between drama and film as we find them irrelevant to our purposes. Certainly, we will not ignore the rapport between philosophical and critical-literary pragmatism with applications to drama on which our methods draw.
Key words: (auto)fiction, pragmatism, family relations, play/film, contemporary American drama.

The Paris of Matei Vişniec

Cristina SCARLAT

Abstract: The Paris of Matei Vişniec is one of nostalgia, of the daily street show, of the joy to live in a horizon where past and present, story and history go together, in a harmonious, lively, coloured manner. The documentary made by the Romanian Television (TVR) Iaşi, in 2015, represents another touching page, signed by another great Romanian who settled down in Paris. Cioran, Ionesco, Eliade, Tzara, Brâncuşi breathed there and looked there for their calm, their freedom, their fulfilment. They stood out in a quite significant way and fulfilled themselves, becoming voices who made themselves heard beyond France's borders. And Romania's as well! They signed pages of glorious artistic revelations, which seemed as natural as possible, parts of the universal cultural life, turning thus into undeniable trademarks and symbols. Matei Vişniec, together with George Banu, come to join this list of *illustrious ones*, in a natural, but also abundant, full and bright way. To the applauses after the shows we add the applauses of thoughts and those of words. Just like the TVR documentary does.

Key words: Paris, Matei Vişniec, show, daily

Festival Journal

Anca Doina CIOBOTARU

Abstract: By definition, the festival is a place for meetings, where all the participants demonstrate their achievements, which can determine the transformation

of this type of manifestation into an “intensive school”. However, there are few who can have the chance of going through the entire program. The organisers’ struggle with administrative and financial problems is increasingly harsher as the desired dimensions and standards rise.

Key words: animation theatre, festival, performance, Galați.

A Distinguished “Clown”. Mihai Curagău *Annotations on the Old Clown Wanted play staged at the Satiricus Theatre*

Dumitriana CONDURACHE

Abstract: The tragic comedy with a tragic end *Old Clown Wanted*, staged by Sandu Grecu, reveals the playwright Matei Vișniec’s tragic playwright qualities. Relying on a solid stage work, a greatly talented actor is able to convey the emotion of the whole show to the audience. Mihai Curagău is an actor whose talent and stage mastery make him one of the best performers of Peppino, the “clown”, in a play which has become a classic in contemporary Romanian and world dramaturgy.

Key words: clown, *Old Clown Wanted*, Mihai Curagău, Matei Vișniec, Sandu Grecu, tragedy

Book Review

Odette BLUMENFELD

Mihaela Mîrțu, *L’Acteur dans les rets de la fiction*, Alexandru Ioan Cuza University Publishing House, 2014

Invitation to Reading

Anca Doina CIOBOTARU

Abstract: The STARS' GALA festival in Buzău, currently at its 13th edition, has a well defined identity; I will only note that it is a festival that invites to reading.

This year as well, the section Conferences/Book Launches has been a strong point.

The program has announced the launching of three books: *Călătorii pe firul Thaliei*

(*Travellers on Thalia's Trace*), by Tamara Constantinescu, presented by Anca Doina

Ciobotaru; *Muzici și muze (Musics and Muses)*, by Maria Zărnescu, followed by a

debate on the theme "Musical – extravagance and theatricality", moderated by Carmen Stanciu, *Toca1 se povestește (Self-Narrating Toca)*, edited and presented by

Florica Ichim and *His Majesty, Teofil Vîlcu* edited and presented by Ștefan Oprea.

The foyer of the George Ciprian Theatre is hosting a stand filled with books and magazines on and "with" ... theatre; biographies, studies, interviews, reviews,

plays – the books stand neatly lined up, waiting for their right reader. I give in to the

temptation and take the risk of noting on the volumes that have officially been launched.

Key words: theatre, musical, directing, festival, conferences