

## Entertainment and the Nostalgia of Values

*Alexa VISARION*

**Abstract:** Whether we talk of Stanislavski's theatre of living, or Meyerhold's biomechanics (through which the eccentric actor can respond to the most unexpected emotional or physical requests), or Brecht's theatre of alienation of representation, or psychological theatre, which pays attention to the character's conduct, inspired by some of the discoveries of American behaviourists, in all these instances there is a certain common essential point, which, of course, is directly reached through nothing other than the false or truthful image of the contemporary man on the living stage. I believe that great achievements in acting are beyond the split between emotion and idea, or the illusory antagonism of conscious and unconscious, intelligence and sensitivity.

## On Seduction in Theatre Performance or the (Im)Possibility of a Demythisation

*Alin-Daniel PIROȘCĂ*

**Abstract:** Seduction doesn't really refer to love. In fact, it isn't at all directly related to love, but as the word's etymology suggests, it is an intellectual act that means "to lead on a different path", "to corrupt". Starting from this point and considering it in regard to the theatre performance and audience, our main purpose in this paper is to identify the elements involved in the process of seduction that takes place in the performance space, but also the role of each one of these elements. We will make a series of approaches on a theoretical level, involving some exercises in semiotics, in an attempt to reformulate the relation between the performance and the audience. This paper asserts that the performance is acting the part of the seducer and the audience is the one being seduced, but also that there is a secret involved in this relation, enlarging the aesthetical notions related to the theatre performance, through the relevant functions of desire and intimacy.

## Anti-theatre and Mythic Horizon

*Radu TEAMPĂU*

**Abstract:** The present paper starts, in its analysis, with the attempt to identify possible connections between the mythical universe and Eugène Ionesco's play *The Chairs*. Noticing that the definition given to Ionesco's theatre as a theatre of the absurd is outdated and that alternative concepts, such as parabolic drama, are already being proposed, we examine Ionesco's theatricality from the perspective of the anti-theatre. Also, due to the fact that theatre is defined, by the representatives of political theatre, as ritual, we make a few considerations upon Ionesco's anti-theatre viewed as anti-ritual. Afterwards, evaluating the different definitions of the myth and concluding that its definition is still a work in progress, we seek to extract arguments in order to look into Ionesco's play from the point of view of the myth. Thus, we remark that a certain myth, underpinning the play, cannot be identified, but we have the possibility to identify and to argue that this play has a mythical horizon. At the same time, we take into consideration our personal experience with the performance of *The Chairs* that we put on stage, an experience that,

also, constitutes a point of reference in our approach. Consequently, we suggest that references to a mythical horizon must be involved in the scenic interpretation of Eugène Ionesco's *The Chairs*.

### **Myth and Music - Enhancers of Balance. Between Tradition and Modernity**

*Luminița MILEA*

**Abstract:** Along with literature, music, through the suggestiveness of the means of expression, manages to render in different compositional forms and genres the specific atmosphere and traits of the mythical universe. The Romanian musical creation has been dynamically asserted in an original manner over time, through the diversification of artistic means and a permanent adaptation of musical language to the aesthetic requirements of each compositional period. Skillfully wielding the processes of modern musical language, composers George Enescu, Aurel Stroe and Cornel Țăranu have given the contemporary public artistic masterpieces which impress by the personal manner of transposing into modernity the transcendent message of the myths of Oedipus and Orestes. The richness of the compositional means employed by the three composers creates bridges between antiquity and modernity, between the imaginary and the real universe.

### **Time's Tricephalous Image in Macbeth by William Shakespeare**

*Lia Codrina CONȚIU*

**Abstract:** Influenced by the Humanist movement, Shakespeare is preoccupied with time, illustrating it in his lyrics and dramaturgy. If in comedies time has a regenerative character, in the Shakespearean tragedies "the clock" ticks continuously, it is the soundtrack that fulfills the destiny of the character. And *Macbeth* is perhaps the best example in this respect. *Macbeth* is hypnotized and haunted by time. Hypnotized by the imagination of a possible future and haunted by a past full of blood and crimes. The hero lives between imagination and memory, and the main catalyst of the play is the tragic interaction between *Macbeth* and time, with all the psychological and physical tensions that derive from there. The main impact of time on Shakespeare's tragic heroes is achieved by the actual actions of time that exposes and amplifies tragic defects of heroes (in *Macbeth's* case - ambition). As in the Renaissance, myths, images and signs were used in poetics and literature to indicate a teaching, amoral, Shakespeare includes in his work symbols taken from the iconography and mythography available at that time, such as time's tricephalous image around which *Macbeth* is "shaped".

## Stage Direction in Romania. The Postdramatic Perspective

*Gelu BADEA*

**Abstract:** The last fifty years of theatre have put us closer to one of the most spectacular facts of this art: every generation of theatre makers managed – we do not know if programmatically – to build its own repertoire based on its own reality. In other words, every new wave of stage directors claimed that the dramatic authors define a new formula for the stage text and the reverse. This new reality also acted on a revisiting of the classical text or of the modern text deemed classical.

## The Musical – Total Art with Total Actors

*Tamara CONSTANTINESCU*

**Abstract:** A performance is a common adventure, the result of the “confrontation” of several creators who meet, each of them bringing the perspective of their own domain, in order to decipher a play that is meant to be represented on stage. The musical satisfies the contemporary audience’s need for novelty and dynamism, as its main characteristic is the bringing together of arts: theatre – through acting, literature – through the libretto, music – through scores and vocal interpretation, dance, and painting – through scenography. The 13th edition of Gala Vedetelor – VedeTEatru, 2016, the Festival organized by George Ciprian Theatre in Buzău, had MUSIC as its main celebrity. The audiences could attend some of the best performances of dance theatre, concert-theatre, or musicals, such as: ArtOrchestra, directed by Horia Suru, Zic Zac, performed by its young creators Andrea Gavrilu and Ștefan Lupu, or West Side Story, created by the choreographer-director Răzvan Mazilu.

## Artistic Forms of Speech in a One-Person Show

*Irina SCUTARIU*

**Abstract:** This one-man show type of performance is a theatrical project in which the actor Alexandru Dobinciuc, a final year master’s student at the George Enescu University of Arts, Department of Theatre was involved. We aim to describe both the specific evolution of a character in a one-person show, and the strategies and technical means used in this type of show, such as scenography, costumes, music and video projections. The latter element is what makes this show exciting; from a purely technical standpoint, the show has the benefit of being easy to relocate. Nowadays, actors need these means of practicing artistic skills: any actor should include in his repertoire this type of show to be able to demonstrate his artistic talents. We use the metaphor of Dialogue of the arts in contemporary theatre to support faculties in the field of arts and young actors who are no longer eligible for indefinite employment contracts, even if they play in an institution-based cultural environment. (The highly debated issue of vacancies in theatres is not part of our discussion.) It is worth mentioning that the actor with whom I have worked on this project is one of the few graduates who were hired by a theatre institution. He is employed by the Mihai Eminescu Theatre in Botoșani.

## Euripides – Dramatic Concept, Innovation and Style

*Ionuț DULGHERIU*

**Abstract:** We can say that the Euripidian Greek tragedy situated at the outset man to extreme limits, on the border where the divine begins. Any tragedy signifies and stimulates the energy of the hero to surpass himself through an incredible act of courage, to give a new measure of his greatness in the face of obstacles, to the unknown he meets in the world and in the society of his time. The tragedy shows us that in the very fact of human existence there is a challenge, or a paradox, it tells us that sometimes the aspirations of man come into conflict with the forces of the unexplained and destructive, which is beyond and yet very close to us. The poet and philosopher Euripides turns out to be a great humanist, he loves and sympathizes with the people, suggesting that by birth we are all equal.

## Aspects of the Comic in the Performances for Children

*Clara GHIUVELICHIAN*

**Abstract:** In this paper, I wanted to prove that humor, comic and appealing characters, like animals, or music, have to enchant the child, and that everything that is created for him must be on the highest possible artistic level. These are the attributes of a good performance for children.

## Dance Theatre in Notes

*Alice-Maria SAFTA*

**Abstract:** The fusing of arts enriches a spectacular setting for all human feelings to thrive and express themselves. The theatre in the arts and the art in the theatre, a sublime melding of purity and mystery, speaks striking truths for those with ears to hear them. "The floors" of theatres today enjoy classical dramatic pieces, as well as the staging of experiments, which in my opinion are a real necessity for the entire development of the creative human spirit. The need for free speech and expression gives us motivation to explore the meaning of the term "classical". The latest trends in the art of modern dance are represented by a return to expression and theatricality, the narrative genre, as well as the historical account of the development of the plot, the restoration interventions in spoken word, chanting and singing; the concepts of art are undergoing a full recovery.

## Answers with strings

*Anca Doina CIOBOTARU*

**Abstract:** Carles Cannelas is a puppeteer who has a fine knowledge of the craft, an artist trained in the spirit of the creativity specific to visual arts, and of passion for shape and mechanism. His experience helps him dynamize his sculpture, control his emotions, and manage crises – onstage accidents. His gaze carefully supervises the state of the marionette, his fingers stroll through the strings with firm, yet delicate moves. He loves the character that was born out of his forty-year long experience that could be summed up by these numbers: tours on three continents, in seventeen countries, invitations to participate in two hundred and fifty-one festivals. His journey in the world of theatre has given him a mythical aura; in a way, there is an air of legend surrounding him.

## "Bach never lacked violinists, so Peter never lacks puppeteers" – interview with the Bread and Puppet Theater

*Interview by Ioana PETCU*

**Abstract:** The American Bread and Puppet Theater, funded and coordinated by Peter Schumann, answered the International Theater Festival for the Young Public's invitation at its 10th edition. This event was a Prologue, according to the organizers, and took place on the 30th of September. I arrived at theater during their rehearsal for the show presented - "basic byebye cantastoria extravaganza". It was a great opportunity for me to see the actors patiently adapting their voices to the new stage condition. During a break I talked with three of them – this is how I met young artists Esteli Kitchen, Joe Therrien and Josh Krugman, relaxed, full of energy, and easily immersing themselves into our dialogue, in which I carefully inserted some anarchic ideas and a dash of humor.

## Lepage and the New "Myth" of Technology

Călin CIOBOTARI

**Abstract:** Focusing on the famous Lepage's Hamlet, seen in the National Theatre Festival, Bucharest, 2017, I try to discuss a few things about what appears to be a new "mythology" in making theatre: the myth of technology.