

Shakespeare and Romanian Performance – a Doctoral Perspective

Anca-Maria RUSU

Abstract: There has been a constant interest in Shakespeare in the last twenty years among playwrights, critics, directors and actors. The revival of Shakespeare studies, the multitude of interpretations, theatre productions, research studies of doctoral type have been not just a reconsideration of texts, but also an attempt to modernise them. These findings and many other reflections on Shakespearean theatre and an amazing diversity, on which it had been founded, are the result of the doctoral research done by Antonella Cornici on the Shakespearean soliloquy and its diverse Romanian stage versions appeared in performances between 1990-2015.

Margareta Niculescu – A Portrait throughout a Century

Anca Doina CIOBOTARU

Abstract: In the last century, Romanian puppet theatre has not only received, but it has also given to the world – which I would personally correct. Perhaps: “it has given to the world innovative, poetic performances that have brought about a new aesthetic vibe.” If you skim through World Encyclopaedia of Puppetry Arts (first edition published in French, under the title Encyclopédie mondiale des arts de la marionette, and second edition published in English, under the aforementioned titled, available online at: <https://wepa.unima.org/en/>), you will find more information on Romanian puppet theatre than you might expect. A complicated history that has been reshaped subjectively – as is the case with every history. And, given that Margareta Niculescu left this world on the 19th of August, 2018, I’ve decided to turn back to the pages 493 and 494 (from the first edition), as if going in a pilgrimage. For quite some time, I’ve been thinking of getting closer to her, all prejudices, myths and subjectivity aside; perhaps Matei Brunul¹ has also helped; do shadows make way for themselves/do they follow us? In any domain, at any time, in any place. What matters is that you want to go back into the light, to free yourself, to be able to remember.

Determining Factors of the Modern Style of Puppetry

Raluca BUJOREANU-HUȚANU

Abstract: No matter the type of puppet or marionette, the area in which one form of puppet theatre or another was created, the characteristics of the puppet-style of representation have remained the same: the embodiment of a hero through an object that has more or less mobile elements; the nonverbal behaviour of the animated object, pantomime and unintelligible speech; the usage of music or speech for emphasizing the puppeteer's performance.

Ten Discontents of Romanian Theatre

Călin CIOBOTARI

Abstract: Any celebration is, or it should be, an opportunity to meditate on what is being celebrated. Otherwise, the celebration remains merely formal and inconsistent. What is the meaning of one hundred years of Romanian theatre? A sum of fulfillment and unfulfillment, of satisfactions and dissatisfactions, a whole set of faces which can describe a history in a pleasant way throughout time. In the next lines we are trying to place ourselves at today's end of history in a troubled present which must be questioned. What has become of us, those who are applauding the centenary of our theatre? What is missing and what are our dissatisfactions? We shall let other people make the bows while we assume the discomfort of the discourse on unfulfillment.

Theatrology, the New Cultural Management School in Romania

Ivona TĂTAR-VÎSTRAȘ

Abstract: We are witnessing a paradigm shift regarding the teatrologist's position in the Romanian theatre environment. While, until recently, teatrology meant cultural journalism, this definition is no longer sufficient or attractive for secondary school graduates. Romania's higher education offer has changed increasingly in the last years, in the attempt to keep up with the requirements of the labour market; the solution was provided by the area of cultural management. Every last faculty in this sector covers the new direction of study and research. This article seeks to investigate the existing educational offers, which should allow an understanding and a new complete image of the teatrologist in Romania; in our opinion, this image will have an increasing impact on the national theatre community, shaped, of course, by the new directions of study.

The First Steps to the Professionalization of Romanian Ballet

Cristina TODI

Abstract: The aim of this article is that of giving several details on the evolution of dance in Romania. The necessity of addressing this topic is given to the fact that there are many people who conceive sterile discourses in order to come forth with theories on the history of national dance. Frequently ignored or regarded as an easy genre that is strictly related to entertainment, dance is deeply rooted in our DNA, and minimizing the importance of the choreographic art deprives humanity of its existential roots.

Genesis and Other Biblical Events Depicted in Postmodern Drama. The Case of Tabori's Goldberg Variations on Romanian Stages

Ana-Magdalena PETRARU

Abstract: A complex person (novelist, playwright, screenwriter, translator), George Tabori, pen name of György Tábori, born in Budapest in 1914, was little acclaimed in North America where he spent twenty years of his life and left a mark on the German culture of the 20th century. Due to his cathartic black humour, he overcame the tragic experience of the Holocaust that took away from him almost all his family. Known in post-war drama especially by means of his anti-Hitler farce *Mein Kampf* (1987) which he authored, directed and acted in, Tabori even took the East-German public by surprise with his special, yet less familiar perspective on history.¹ *Mein Kampf* was the first play that had a Romanian staging, at Cluj; however, *Die Goldberg-Variationen* (1991), a real international success², became known to our public at the theatre Radu Stanca in Sibiu under the same title and as *Goldberg Show* at the National Theatre of Iasi (TNI). Our aim, in this paper, is to analyse the biblical events in the play from a postmodern perspective as homage to the author's contribution to the philological sub-field of Bible and literature, already consecrated by N. Frye's *Great Code* and more recent studies.

Sorana Țopa - A destiny under the wing of time

Carmen ANTOCHI

Abstract: During the first world war, the city of Iasi played the role of the 'wartime capital' of Romania. Besides the political-economic structures, The National Theatres of Bucharest and Craiova moved temporarily to Iasi, leading

to Iasi being a cultural capital as well, a reputation which it has kept even to this day. In the interwar period, Romania blossomed culturally unlike ever before, a true intellectual, cultural and artistic revival under the influence of the currents travelling through European stages. In spite of the laurels earned, the name of Sorana Topa is too little known. Formed by the Iasi theatre school, noticed and hired by the national theatre of Iasi by Marin Sadoveanu, promoted by the previous directors of Iasi theatre, she is offered the chance to study in Paris along with her stage colleagues Aurel and Maria Ghițescu.

New Paradigms in the Actor's Training – Awareness

Cosmin MATEI

Abstract: The present paper describes the process of going through a pilot research phase, intuitive and scientific, from the desire to know what do we express in our corporality when we feel, empathize or play with the imaginary, especially in vocational area of actor's training. This was done by working with the actor and Professor PhD András Hatházi, within a theatrical laboratory attended by the actor-students of the Hungarian Department, 2016-2019 promotion from the Babes-Bolyai University, Faculty of Theatre and Film, Cluj-Napoca. The objective of this research was given by the axiology emotion/feelings of emotion; heart/emotional system and brain/mind. Because the social, political, anthropological, and sentimental dimension of the human body has increased, so have the demands on the actors. As practitioners, we felt it necessary for the contemporary actor's training to benefit from recent scientific observations about the bio-psycho-neuro-physiological processes of the living body, that is why the research has also evolved towards developing exercises to add new information to potentiate acting skills, at an imaginary corporal level, as well as to achieve balanced parameters in terms of mental, emotional and physical health and integrity, especially post-acting.

About the Oath in Thalia and Melpomene's House

Laura TERENCE

Abstract: This article brings up to date the ceremony of assuming the teacher's oath, ceremony used to be done during the educational system along the middle of the 19th century, until the first half of the 20th century. We consider that it has been essential to transliterate two oaths (one of Mihai Eminescu, the other of Antonie Cirillo), each of them belonging to one of the two centuries, to

demonstrate the perpetuation of this ceremony during almost seven decades, its coerciveness to fulfil being not only a simple solemn demonstration, but something that emerges from responsibility and consciousness of eternal values.

The “Here and Now” Theatre

Petronela-Ramona IACOBUȚE

Abstract: Those who work in today’s theatre are extremely connected to reality. Everything is alive, in a constant change. Many artistic themes are carefully documented from reality, because documentary theatre is, in fact, a mirror of contemporary society. At the beginning of the 21st century, a new generation of theatre directors appeared in Romania, some of them very promising. They did not wait for celebrity and recognition to come get them, but instead they tried to find answers to the Romanian theatre of the future. And, it seems that a possible response was the building of the dramAcum movement. Among the founding artists of the dramAcum movement, the most active is Gianina Cărbunariu, director and playwright. The latest show directed by Gianina Carbuariu, Work in progress, a staging on the changing working conditions well documented from real cases, premiered in 2018.

Waiting for...

Interview with Professor Ciprian Huțanu, PhD – the Director of Godot, Staged at George Enescu National University of Arts Iași

Alexandra BANDAC

Abstract: I have known Professor Huțanu since the first year of college and, although he wasn’t my professor, I have always admired the glimpse in the eyes of his students when they talked about rehearsing with him for exams or shows. Recently, when I found out that he was staging a show after a text by Samuel Beckett, I dared to approach him in order to “question” him about my favourite author, who is also the subject of my PhD research, as to say, a serious matter. This is how I came to discover a passionate man, director, teacher and actor, who mingles these three hypostases naturally, with diffidence. A generous man, who has permitted me to lift up (with shyness from me, of course) the frail curtain of the creation laboratory behind a difficult show, as to the nature of the animation theatre, implying technical rigors, and also to the aesthetic of the approach. I was permitted to attend rehearsals, to ask questions, to discuss, debate, to have doubts and, more importantly, to receive answers from the man behind the curtain, the one who thought and felt the Godot. Below there is a fragment of

an interview – part of my PhD study – and, maybe a subjective mirror of the rustle reflected between the spectator and the creator.

Hostelland. Boardgame Theatre and Social Dialogue

Alexandra-loana CANTEMIR

Abstract: Hostelland. Boardgame teatral is one of the most recent productions at Teatru Fix in Iași, a project that has been made in collaboration with Asociația Addarta. This paper will focus on the work methods used in the creative process and the performance form that has resulted – a form that is based on several rules that belong both to the principles of the boardgame that has been created, and to the way in which we interact with the audience. Director Alex Iurașcu's decision to structure the performance as a game generates a context in which audience participation is a factor that doesn't only determine the way in which the performance takes place, but the very possibility of it taking place. A risky endeavour, one might say, but one that, up to this moment, has proven functional every time. The spectators have to become actants, alike the performers, and they gradually go from their role as (active or passive) players to that of citizens who are involved in a debate on the new laws of a state – the fictive, independent state Hostelland, a community formed by the boardgame players.

Taming the Monster through Theatre. The Therapeutic Valences of Theatre for Young Audiences. The Case of Sibiu

Diana NECHIT

Abstract: The present article aims to demonstrate, starting from a textual and spectacular sample of four texts and performances on the stage of Sibiu, the extent and development that the theatre for young audiences has had in the Romanian theatrical field in recent years. Starting from some general features of this theatrical subgenre, we aim to highlight the close connection between the theme, the character's construction and a certain type of awareness, of therapy through theatre, operated through this artistic formula. At the same time, our attention focuses on two performances based on the texts of Elise Wilk (Paper Airplanes and Green Cat), an adaptation for the stage of Eleanor Estes' book, The Hundred Dresses, and a performance created by Yann Verburgh, The Rules of the Game.

Theatre for Young Audiences – 3 Texts
Mihai Ignat – Selma Dragoş – Andrei Ursu

Cristi AVRAM

Abstract: This article surprises some thoughts and ideas about the volume *Teatru pentru publicul tânăr – 3 texte* (Theatre for Young Audiences – 3 Texts), published by Editura Timpul, in October 2018. This book contains texts signed by three young playwrights, Mihai Ignat, Selma Dragoş and Andrei Ursu, who wrote plays for youths “of all ages”, as Oltița Cîntec warns us in the Preface. The plays are part of a residence program, a partnership between three institutions in Iași, and are extremely different as genre and yet contemporary. My review follows exactly these aspects and a personal interpretation of the messages, situations and characters.

Meeting with Joël Pommerat and with the Theatre for Young Audience

Ioana PETCU

Abstract: For a period of time he trained at Bouffe du Nord Theatre, under Peter Brook’s guidance. He worked at Odéon-Théâtre de l’Europe and at the National Theatre of Belgium. He has his own private company, named “Louis Brouillard”. The French Academy awarded him with a prize for his playwriting. Together with his works, those are the most important biographical highlights about the author Joël Pommerat, an undiscovered personality for the Romanian public.