

## What Is Contemporary, After All, in the Contemporary Theatre Performance?

Călin CIOBOTARI

**Abstract:** This study intends to check how much Romanian performances of the last two decades owe to tradition and what is, nonetheless, contemporary in the 'contemporary performance'. The study takes into consideration the shows produced in the public theatres, the ones which provide the overwhelming majority of the Romanian theatrical production.

## From Dramatic Text to Visual Dramaturgy

Cristina RĂDULESCU

**Abstract:** As a system of signs or of signifying practices aimed at engaging with another system of signs and of signifying practices, the one belonging to the stage, the performance text found its postdramatic equivalent in visual dramaturgy. The critical attention is directed at the image or at the perceived relationship between body, space, sound, light and objects. The mission of visual dramaturgy is represented by the association between *the viewer* and *what is being viewed*, the semiotics of the visual, post-narratology, the phenomenology of the body or of the gaze, serving a single aim: organising the action in order to have it performed.

## Pelléas and Mélisande – Maurice Maeterlinck and the Opera Performance. 2018 Retrospective

Cristi AVRAM

**Abstract:** The road from the theatre text towards the opera performance is an attempt to essentialize words which unravel in order to ease the communication between the characters and the playwrights' message. This endeavor is very difficult, as the play which stands at the root of the libretto already operates with an essentialization. Anyhow, the libretto cannot have the length of a play, but appends a musical dimension to the production. These things apply to *Pelléas And Mélisande* by Claude Debussy, built on the same text written by Maurice Maeterlinck. This article, although oriented towards an operatic retrospective of the year 2018

of the great musical stages of the world, also follows this libretto's journey on these stages. Furthermore, 2018 marks the centenary of Claude Dubussy's death.

## **The Metamorphosis of Performing Arts**

Cristina TODI

**Abstract:** This article examines the relationship between performing arts, the multidisciplinary aspect of them, thereafter seeking to address a few similarities and differences in approaching a live performance. The confluence between ballet, theatre and opera is obvious and a brief overview of the main interlaced stages in the development of performing arts will also prove that they have always been related and dependant on one another. Every performing art crosses its boundaries and not only does it explore issues or topics specific to the other arts, but it also uses their tools. Thus, this article integrates a few contemporary tendencies of intersection in performing arts, mainly the pervasive presence of ballet and theatre. Subsequently, in considering live performance, the impact on the audience is also assessed, as well as the harmony of perception created between the performer and the public.

Further on, the paradigm development in performing arts is determined due to the augmenting of the new technological tools being used. The aim of using these tools is to create special effects that emphasize the quality of the performance. In addition to a comprehensive influence, this article explains how contemporary social and political changes, scientific and technological progress have determined more changes in the performing arts than they had in the previous centuries.

## **The Importance of the Rhythm Discipline in the Education Process of Acting Students**

Oleg MARDARI

**Abstract:** The present paper aims to present the role of rhythm and its modelling aspects in the education of acting students, based on practical and theoretical research in the field of theatre and pedagogy. After analyzing the actual situation of performances in which the balance between text and movement has been overthrown, the birth of an essential factor in the formation of the actor is triggered: they must acquire a body of theoretical and especially practical knowledge regarding the rhythmic language that plays an important role in building a character.

# **Artistic Creativity and Creative Imagination - Original Components in the Contemporary Performing Arts. Interferences and New Approaches**

Camelia Corina CURUȚIU-ZOICAȘ

**Abstract:** The contemporary human is in an eternal transformation, in an unending metamorphosis, he or she projects his/her life and his/her own image in countless fictitious games, plays roles in imagined situations. He/she, though using false conscious representations, will obtain the right results because he/she operates with his/her creations or fictions as if they were real realities. This is social creativity. If all these are real-life defence elements, fireworks that help the individual to anticipate certain situations, to figure the effects of certain volitional impulses, to communicate and to act freely within the scenic arts, the artistic creativity involves a paradoxical relationship between creative freedom and rigorous laws. Artistic creativity is part of the artist/actor's ability to produce ideas, new and original solutions, appropriate to the given problems and circumstances, being a first step in the innovation process. Thus, both creative imagination and artistic creativity become original components in the creation process and implicitly in the contemporary performing arts.

## **The Processualism of the Creative Approach in an Artistic Context**

Adrian STRÂMTU

**Abstract:** The following article attempts a discussion concerning the issue of creativity in the context of artistic approaches, by taking into consideration the central concepts: creative personality, creative process, and creative product/ creative performance. Our analysis is based on two questions that concern the extent to which we can speak of flexibility and creativity in contemporary artistic activities. Our conclusion is that creative artistic activities are not disorderly/ unorganised, they are realised according to artistic rules and principles that relate to the forms of expression that can be used in creative artistic approaches. Furthermore, in the context of the cultural hybridization phenomenon, the merging of the traditional with the postmodern allows the manifestation of cultural and artistic diversity, as well as the revaluation, redefinition and update of the traditional forms of expression and of cultural forms in a creative manner, by means of a creative exploitation of their spectacular artistic potential.

## **Independent Theatre as a Manifestation of Identity. Study Case: Minorities' Theatre**

Petronela-Ramona IACOBUȚE

**Abstract:** Theatre as an institution and form of contemporary art encourages freedom and creativity, attracts free spirits and visions and it should be a physical and spiritual space in which you can find and express your identity at the same time. If in the state system decisions on the budget are taken at a political level and those on the repertoire have to take into account

a whole organizational scheme and a large audience, in the independent space, tolerance, acceptance of differences, encouragement of minorities of any kind to express themselves through art, as long as there are talent and ideas that can be transposed in a scenic way, the debate of the taboo subjects for the society should be a priority. Even if financially the independent artists are working on truly desirable projects and with funding that sometimes comes from the state, the constraints that are reflected on the final product are not as large as in the state system, there is no repertoire to be respected. Of course, the productions in the independent environment have to attract audiences, but performances and experiments are getting faster to the public. In Romania, political theatre, community theatre, the theatre that militates for important causes needs courageous artists, artists who use their imagination, their creativity, their critical voice for causes that few believe in. The intimacy that independent spaces can offer to the artists and to the public to create a bond and to reveal their existential fears, aesthetical and ethical principles to which they adhere, makes these spaces a fertile ground for original artistic projects such as Giuvlipen.

## **Barnardine or Death as an Option**

Romanița IONESCU

**Abstract:** The aim of this article is to research the meaning of the presence in the play *Measure for Measure* by William Shakespeare of a character which apparently doesn't fulfill any dramatic function. Although the drunkard Barnardine seems to be brought into the scene in order to make possible the salvation of Claudio, the brother of the main feminine character, through the dramatic mechanism of replacing one man sentenced to death with another, Shakespeare surprisingly quits this solution. Barnardine is spared because he has strongly drunk all night long and, as a consequence, he doesn't feel prepared to die. In this manner, this minor character approaches, during only one page of text, some fundamental themes of Shakespearean writing: preparation for death, and sleep and inebriation as paradoxal states of the conscience. Barnardine floats in three dimensions: inebriation, dream, and reality. This state of chiaroscuro of the conscience reveals the negative of the being, it opens the gate to the realm of the shadow. In this state, Barnardine chooses not to die and the Duke, the demiurge of the play, spares his life. Barnardine exists in a dimension where the laws of the real loosen their rigidity and death can be an option, not a necessity.

## **Soul and Emotion in the Elements of the Show**

Iuliana NISTOR MUȘETESCU

**Abstract:** In the present material, I intend to bring light to somehow marginal elements that form the process of preparing a theatre show. These elements are not present in the show but they critically support it. I have also thought of recalling the importance of each detail which is related to theatre as an institution, starting with the entry into the building, the lobby in which the spectators are welcome and ending with the seconds at the end of the show and the first

applauses. I didn't intent to insist in the sphere of the analysis of the scenic arts by themselves (actor performance, music, dance, scenography and so on), but I wanted to present a redefinition of the attitude towards these marginal elements that support the show. Exactly in the same manner in which the secondary characters increase the value of action and, also, in the theatre there are a lot of people that work hard but, from time to time, their efforts are forgotten. In order for theatre to be a therapy for the souls, it is necessary that every cell that forms the artistic performance contain the premises of the healing.

## Looking for the Secret

Anca Doina CIOBOTARU

Alice FLORENTIN

**Abstract:** The academic polemics I've been having with Alice Florentin, my Doctoral student, regarding the ideal method for training acting/choreography students, necessary for them to approach dance theatre, brought us (once more) to the shadows of the demons that surrounded Teibele (and us too, perhaps), the contrasts of Salome's world, the fascination of The Tropical Tree, the turmoil of the Love Stories, the unrest and fears haunting The Cherry Orchard and... the inventory of emotions could go on (beyond them, any approach would be useless). We wondered: "What is the secret? How does Alexander Hausvater succeed in determining the actors he works with to search/discover *the giant within*, to renounce their crippling fears and the numbness of the everyday? What are the steps the actors take to find themselves?" We knew some things about the (probably defining) periods of physical and vocal training, but we wanted to find out... *the truth*. Caught in the cage of the rigours of academic research, we dared and tried.