

## **Performing Arts And Limitation As A Motive**

Ion MIRCIOAGĂ

Abstract: Two categories of limitations are identified in the performing arts: physical, on the one hand, and those related to the intellectual and emotional predispositions of artists, on the other. Physical boundaries, in turn, are divided into material barriers - for example, the type of performing space and its dimensions - and the constraints generated by the anatomy and morphology of each artist. The experience had at the Vasile Alecsandri National Theater, in Iași, is evoked, while insisting on the importance of the actors' abilities to go through the different states of mind that accompany various ages of man. The discussion of limitations involves the discussion of the new. The contribution of new stage technologies to the evolution of theater is recorded. It is briefly described, in context, the experience facilitated by the show Planet of Lost Dreams, in order to advocate for the avoidance of the unwarranted use of means such as video projections, the Internet, etc. The challenges posed by the mix of 3D and 2D images are noted. The view is advanced that the total absence of limitations, as well as their formal treatment can block the development of the theater.

Key words: limitation, theatre, stage, forms

## **Limit: An Ambiguous Dimension Even In The Theatre**

Radu TEAMPĂU

Abstract: This paper intends to deal with the problem of transcending

the limit from the performing arts perspective. To achieve this goal, we proceed to an analysis of the concept of limit from both philosophical and theatrical perspectives. There is a wide range of possible definitions of limit as the concept in itself turns out to be ambiguous. To reflect upon different ways of surpassing the limit firstly requires the identification and investigation of the meanings of the concept of limit which is to be surpassed. Some examples of going beyond the limit in the theatre are briefly reviewed.

Key words: limit, beyond limit, theatre, existence, art

## **Hamlet's Theatre Lesson**

Antonella CORNICI

Abstract: Hamlet is the play that has ignited the most numerous polemics, and about the Prince of Denmark and his madness, may it be considered real or acted out, thousands of pages have been written. "Hamlet is the absolute character. No other author has ever managed to create something with such a spectacular status. He is an enigma, the only one that has never given anyone the chance to fully decipher it, not one from all the people that had ever come close to it."<sup>1</sup> Hamlet- the actor and the director, this is the perspective from which one will seek answers by following the text and certain unique directorial approaches. One analyzed the monologue from the second scene of the third act. In this "theatre lesson", one can find guidelines on acting, but also on directing, pieces of advice that are valid today. Hamlet is one of the characters with the most monologues, pages and pages of words that cover the same dilemma – To be or not to be. One proposes to follow the acting lesson, but also the play-within-the-play scene, as they are connected from the actors' and directors' perspectives. The monologue

presents strict guidelines for actors/directors, exemplifying them, and in the scene of the performance one can notice whether the “lesson” was truly efficient or not. One will follow this specific path in certain productions, considered as being unique.

Key words: Shakespeare, theatre, monologue, Hamlet

## **The Hybrid Theater of Robert Pinget**

Anca SIMILAR

Abstract: The theatre of Robert Pinget was acclaimed at the Avignon Festival till the 1980s, until it became in spite of itself a representative of the theatrical avant-garde greeted by numerous critics and academic texts. It appears, however, that Pinget’s theatre was the victim of a real misinterpretation. Adventurous life, where romance and destiny mingle, lay the foundations of pingétienne irony, this search for personal tone subjects to uncertainties and other contradictions Robert Pinget's affiliation with Max Jacob's is an attempt to approach the avant-garde, but to turn away from it in a subtle way in the last moment. This waltz-hesitation of Pinget will be the basis of a tendency to put this work in the “new novel” or the theatrical avant-garde. The literature of Pinget can be considered as a form of the art of the escape the expression of an incessantly renewed amazement through an acousmatic voice. It is through the theory of the double and the quest for secrecy that we can now reposition Pinget's theater in the perspective of a classical theater on the very margins of the avant-garde and a striking example of an ontological incomprehension between adaptation and the message left by the author.

Key words: Robert Pinget, Avignon, automatic writing, controlled contradiction, surveyed subconscious, acousmatic voice

## **Romanian National Opera of Cluj-Napoca – a Century of Existence beyond the Limits of the Times**

Stanca Maria BOGDAN

**Abstract:** On September 18, 2019, the Romanian National Opera of Cluj-Napoca celebrated its 100th anniversary and on May 25, 2020, it also celebrated a century from its inaugural performance. The birth of a cultural institution represents in itself the first overcoming of a limit: the limit of perpetuity. The concept of limit arose with the awareness of the finite essence of human nature in relation to its need for evolution and, concurrently, with the craving for freedom, exemplary being a desirable consequence of challenging the limit. In this context, humans discovered and endowed art concurrently with the purpose and gift of sublimating them, of guide them in their effort to explore, understand, affirm and overcome their condition. From the multitude of artistic expressions, opera appears to be, perhaps, the most complex genre. From this perspective, the Romanian National Opera of Cluj-Napoca not only has the virtue of being the first institution of this kind in the country, but also of fully observing its artistic status, of triumphantly overcoming all the challenges it, at a historical scale, through the mists of time. Now that the institution has celebrated its centennial, this is no longer a mere trial, but a confirmation. Through its accomplishments, the Cluj Opera has all arguments to be confident in its ability to persevere in going beyond the most recurrent of limits: the future.

**Key words:** art, times, limit, opera, Cluj-Napoca

## Theater, Between Technology and Visual Arts

Răzvan DRAGOȘ

Abstract: Since Antiquity, there have been biunivocal links between theater, technology and visual arts, each of these branches being, if not decisively influenced by the others, at least stimulated. Technology was put at the service of theater either as a logistical part or in "main" roles, sometimes in competition with the actor, in other words with the man. In the first case we are dealing with elevators, cranes, light or sound devices and so on. In the second, with automatic machines, largely autonomous. Applied arts, costumes, scenery, stage props and everything related to scenography are largely synonymous with the performing arts. On the other hand, the technical artistic commands and requirements coming from the theater have always been a step forward for those directions. Technology and art have also influenced each other, if we take into account, for example, Leonardo da Vinci's utopian sketches, endowed rather with artistic qualities, but at the same time often functional as stage props. This article points out the idea written above through several representative case studies for the subject approached in a historically evolutionary perspective, relating them to the philosophical concepts or social phenomena behind them.

Key words: theater, technology, art, scenography, drawing

## **Standup Comedy as Humorous Detachment: Enlightenment Roots from Diderot and Sade**

Patricia NEDELEA

**Abstract:** This comparative and multidisciplinary article reveals an original perspective on Standup Comedy, proposing the Enlightenment philosophy as a possible roots for Standup Comedy. Subsequently, the Standup Comedian is presented as the most Rational and Detached type of actor. The comparative approach uses writings coming from the Enlightenment, from two very different, but equally iconic philosophers: Diderot, whose discourse focuses on acting (The Actor's Paradox) and Sade, whose text is directed at gender issues from what we call today a very "politically incorrect" angle (the novel Justine). My theoretical attempt is multidisciplinary, being situated at the intersection between performance studies, literary studies and rhetoric.

**Key words:** Standup Comedy, Denis Diderot, Sade, multidisciplinary attempt, Enlightenment philosophy

## **Queering Drama - Or Let the Classics Going Beyond Limits**

Patricia NEDELEA

**Abstract:** This article proposes, explains and describes an original method called Queering Drama, which is the result of this article's author one decade of research. Queering Drama is not just a theoretical work hypothesis, but also a practical performing method of going beyond limits by Queering the characters of any classic play (the Queering Drama method can be applied to modern plays as well, but the classic plays are the ones most staged, in greater need for new meanings and

refashioning). What happened if one character from a classic play would not be put on stage and played as the dramatist dictates, from a sex and gender perspective? What if, instead of a heterosexual woman (labeled by the dramatist as the wife of..., the daughter of...), the character were played as a bisexual male, or a lesbian female, or a plurisexual hermaphrodite? How would that change the relations between the characters? Would it make a difference? Would such staging change the meanings of the play? Queering Drama involves rethinking and discovering new ways of reading old iconic plays, more specifically through their (iconic, by now) characters, and implicitly uncovering new ways of putting them on stage. The possible performance results are infinite new meanings of old plays, original ways of looking at classic characters and unseen, maybe unimaginable ways of staging the classics. The multidisciplinary theoretical base of this daring aim at Drama and Stage, coming from Pirandello the dramatist, entangles the academic fields of Drama, Feminist Theory, Literary Theory and Epistemology.

Key words: Queer Theory, Classics<sup>1</sup>, Dramatis Personae, Pirandello, Shakespeare

## **The Arts Of The Performance – Beyond The Limits**

Laura BILIC

Abstract: Drama writings and theatre performances have always been, in my opinion, the mirror in which our society reflects itself. If in the decades before the 90s our society witnessed a total or quasi-total lack of freedom and a lack of voices to be heard in theatres, in the 90s we have all been witnesses to an absolute freedom that has been constantly managed chaotically. Immediately after The Revolution, the long lost

freedom has soon become confusing and has turned into a heavy tormenting issue. The new drama writing and theatre performance have needed more than 10 years to change into something new. The independent theatres and the new drama have arisen as a reaction to the crisis that our theatres underwent in the 90s. The new artist of the new millennium is often self-taught, he has to improve his organizational abilities, to think big when it comes to new projects, to see the bigger picture and not to remain stranded into his own piece of art.

Key words: Romanian independent theatre, contemporary playwriting, cultural project, theatre review

## **The Theater And The Pandemic: The Theater In A Zoom Or Facebook Window**

Ramona-Petronela IACOBUȚE

Abstract: The year 2020 is a difficult one for all of us: employees, employers, economic or cultural operators, event organizers, parents and children, artists and spectators. Nothing is as we knew it. The classroom, the performance hall, the office, all moved to our living room, and new technologies have shown us once again that we can no longer live without them in the 21st century, that they can save us in situations that at first sight have no solution. The emotion, the closeness, the direct contact from the rehearsals and from the performance hall have become a rarity for those who work in the artistic area, with the mass spread of a virus that does not take into account anyone's needs. The artists were forced to bring on stage a mask that they would never have wanted there, the surgical one, and the theater to exceed new limits. Online rehearsals, in the heart of your own library, online premieres, live

streaming and pay-per-view have all taken over a living art, an art that needs the here and now of the real, the physicality of real life. Screens are the new filters through which we sift our emotions. Distance art, technology mediated art, pseudo-appropriation are part of the new reality of those who create and consume art. Surgical masks and visors become indispensable components when working on stage costumes and this can reduce emotion. But this is a challenge for artists like no other, their limits are tested, their creativity tried and their ability to adapt extremely demanded.

Key words: theater, pandemic, limits, online, live-streaming, pay-per-view, Public

## **A Brief Analysis of the Functionality and Dramaturgy of the Soundtrack in Film and Theater (Part I.)**

Peter VENCZEL

Abstract: In this article I would like to point out the importance of the functionality of the soundtrack in film and theatre. First of all, I can mention that the chosen thematic has an almost nonexistent bibliography due to the decreased number of theoretical works in this domain, and the few existent studies handle the same thematic from different angles, causing a lack of balance in the processing of musical and technical context. In most cases the cultural audience doesn't watch a movie or a theatrical play for its music, but is yet 50% influenced by it, noticing it only when the background music changes into an objectively or subjectively disturbing one. On the other hand, if a movie has an impeccable soundtrack, the audience won't be bothered by it. These informations lead to the conclusion that the soundtrack has a big

influence on our subconscious, dominantly on the auditive and less on the visual one.

Key words: soundtrack, sound design, music, film, theatre.

## **Isabelle – The Last Princess of Maurice Maeterlinck**

Cristi AVRAM

‘To the day-to-day life one must add something else in order to understand it.’

Abstract: Maurice Maeterlinck, the author of some of the plays associated with the symbolist aesthetic, in which the character is often an unseen presence associated to destiny or death, writes in the first part of his career a collection of dramas in which the heroines seem to appear each time under different guises. At the end of his career, Maeterlinck returns to the mysterious universe proposed in his first text – The Princess Maleine, finishing the circle of love dramas, the dramas of the profound self discovery. The princess Isabelle comes and claims the unfulfillment of her sisters from the previous texts, which she afterwards saves. The obsession of the water, a lethal substance for most of Maeterlinck’s heroines, becomes for Isabelle the unconscious need for purification. Being the last text published during this author’s life, it contains within its structure fragments from almost all his previous work, and thus there is a certain continuity and unity between the obscurity of this author’s beginnings and the light of revelation which precedes the great travel to the unknown.

Key words: the obsession for water, the imaginary princess,

interferences, angels, swan song

## **Theatre As A Form Of Activism**

Carmen HĂISAN

Abstract: Arts can provide an alternative to violence and the opportunity to give a voice to the oppressed. Music, arts and theatre can become acts of defiance, a form of resistance, or a simple bridge of reconciliation. Creativity in arts give the community the opportunity to exceed certain boundaries and urges the individuals to see the potential in them and in the whole world. We will analyze, therefore, the relations between theatre and war, trying to analyze contemporary examples of global conflict zones: theatrical protests against war, performances by refugees and the impact of these in education. Using theatre as a form of awareness of human rights, we are not educating only the audience – we also lead to public awareness, empathy and people-to-people relationships. The vision of a theatre that connects thoughts, feelings and actions represents a powerful symbol of a democratic society. Theatre, as the most public of art forms, embracing the other arts under its hat, can become a form of remodeling a society, using our imagination.

Key words: activism, resistance, puppet theatre, society, political Theatre

## **Boundless Texts**

Ioana PETCU

Review of *Myths Reinterpreted in Contemporary Francophone Dramaturgy Anthology*, volume edited, coordinated and translated by Diana Nechit and Andrei C. Șerban, Lucian Blaga University of Sibiu Publishing House, 2020

Abstract: With a selection of both themes and delicate topics of the present, the *Myths Reinterpreted in Contemporary Francophone Dramaturgy Anthology* brings together established voices and young spirits around texts focused on young audiences. Jean-Pierre Dopagne, Axel Cornil, Marine Bachelot Nguyen, Veronica Mabardi, Gustave Akakpo, Jean- François Guibault and Andreanne Joubert are the authors present between the covers of this mosaic, but harmonious volume. The great figures of the Greek tragedy are seen again by the dwarves on the shoulders of the giants, much like the present with which they come to overlap.

Key words: myths, limits of interpretation, francophone drama, young audiences