

Puppets – In Times Of Peace And War

Anca Doina CIOBOTARU

Abstract: Usually, social crises are associated to socio-political systems, regardless of their intensity. This premise might lead to the following question: what is it that can cause a connection between puppets and such a context? This question was raised by a series of researchers and it determined them to search, find out and interpret.

Even a mere scan through the history of animation theatre¹ leads to the observation that situations of crisis generate reactions/answers, in terms of performance, that can be subject to: the wish to convey a message (that has the power to influence), an artistic movement – structured as a form of answer, a current of thought – with or without political influences. Boundaries between these are purely theoretical, as the interferences are an indisputable reality. I shall only bring forth several examples, which I consider significant for the three dimensions of the proposed hypothesis that are to be analysed, as it is clear that an exhaustive list of examples would be an almost impossible task; the ephemerality of theatre makes its history hard to trace. Beyond dates, technical systems, puppeteers' titles and names, whose journeys stand under the sign of relativity, there is a constant: the puppeteers' presence changes perspectives. It is this aspect which I want to draw attention to, marking the possible development of a future, more ample research.

Keywords: Puppets theatre, war, puppeteer, attitude, trend

Interpretations of the Relationship Between Theatre and Crisis

Diana COZMA

Abstract: The paper aims to analyse the relationship between theatre and crisis from the viewpoint of the role played by the theatre in exploring and presenting extreme situations, namely crisis situations. The impact of crisis on theatre determines the apparition of different theatrical viewpoints which are not meant to offer concrete solutions to the crisis, but which may contribute to the identification of possible ways of solving it due to its capacity to reveal certain aspects of the crisis which manifests itself on different levels of reality. At the same time, this relationship is viewed from the perspective of Antonin Artaud, The Living Theatre, Jerzy Grotowski and Samuel Beckett. Moreover, the paper makes reference to the fact that, in the current pandemic, the theatre performance faces a specific crisis, that is the crisis of audience.

Keywords: crisis, epidemic, mask, individual, collectivity

The Game of Love and Chance or the Survival of *Marivaudage* during the Pandemic Crisis

Ana-Magdalena PETRARU

Abstract: In this article we propose an interpretation-review of the performance of an immortal work, through its classicism and eternal modern character, *The Game of Love and Chance* and we begin with the introduction of what has gone down in history as *marivaudage* and considerations on the author and his work (in translation). Staged in a pandemic context and adapted accordingly, sincere love, prejudices and barriers given by social class differences in the love travesty are preserved, and the philologist and the amateur spectator alike retain the wonderful love comedy with psychological insights.

Keywords: pandemic adaptation, *marivaudage*, drama translation, the servant-master couple.

Lyric Theatre – between #rezist and #exist

Stanca Maria BOGDAN

Abstract: In general, the arts and, in particular, the performing arts are proving to be both affected and sensitive, reactive to societal convulsions, regardless of their nature. Performance institutions are dependent not only on the audience they have created, but, above all, on the funding through which they can shape and convey their artistic message. Overall, crisis situations are associated with a negative context, expressing a stage marked by great difficulties (financial, economic, political) that impact all areas with a domino effect. In such situations, cultural institutions, particularly those in the performances arts and especially lyric theaters become one of the predilect victims to suffer from the rationalization of resources, being considered inessential, the perfect sacrificial pawn. But, at the pinnacle of a crisis, cultural performances, drawing from the creator-artist relation, commit to become a coagulating, driving, regenerating social factor, like a Phoenix rising from its ashes. A great such example is Ciprian Porumbescu's operetta, „*Crai Nou*”, which held great significance for the Romanian identity when it was first released to the public.

Keywords: arts, lyric theatre, crisis, identity, Ciprian Porumbescu.

The Crisis of Artistic Forms after 1945; Abstractionism and the Theatre of the Absurd versus Abstract Theatre Dilemma

Cristian RUSU

Abstract: The present study aims to revive the discussion on Martin Esslin's 1961 labeling of the post-war theater as “absurd” and proposes the consideration of a new paradigm: “abstract theater”. In the great existential and artistic crisis triggered by the end of the Second World War, post-war art oriented itself towards an abstract expression that would dominate the 5th and 6th decades of the 20th century. A panoramic study of the second wave of the avant-garde represented by abstract art could also include these dramatic texts in the great abstract movement of the period. This approach could reopen, in the

spirit of the analysis of that *Zeitgeist*, a fruitful discussion, integrating the art of theater in the great post-war abstractionist spirit.

Keywords: the crisis of artistic language after 1945; abstract art; new iconoclasm; theatre of the absurd; abstract theatre.

Way Beyond Art

Liviu NEDELCU

Abstract: On the private and independent art scene, the male and female artist and curator addressing socio-political issues are recurring presences, explained by the art historian Beti Zerovc through the spreading of curating accompanied by a politicized discourse on how art and its institutions can contribute to building a better, more democratic, more egalitarian and freer world. In this article, I will focus on male and female artists who address sensitive issues in society either to make them visible or to offer possible alternatives, using performance as a means of artistic expression due to its immaterial character and specific immediacy it implies.

I propose a brief account of the history of performance in the field of visual arts, to review the role given to art in a close relationship with society, in a transversal and close relationship with the viewer, in a relationship with artistic institutions which is often critical. Finally, I will present a series of artistic projects carried out in the past ten years in Romania, to explore the dynamics of art - society - artist - spectator - institution and to identify the sensitive issues involved and the forms, values, lifestyles that art performance projects that I propose.

Keywords: performance, society, ephemerality, individual crisis, technological development.

Consumption of Art in Times of Crisis

Mariana GHIȚULESCU

Abstract: Since the outbreak of the coronavirus pandemic, the arts and culture sector has faced a paradoxical situation. While demand for cultural and creative content has intensified over the lockdown period and digital access has become more critical than ever, economic indicators predict that the cultural sector will be one of the most affected and probably one of those that will recover slowly. Beyond short-term initiatives, such as surveys or data collection, aimed at providing artists and intermediaries with financial and logistical support, both academics and practitioners need to engage in a common mindset on the future of art consumption, especially from a consumer perspective. This article addresses the main challenges facing the arts and culture economy in times of global health crisis, identifying the specifics of cultural goods and services. Specifically, the paper shows the extent to which traditional consumption patterns have been affected and what research is needed to develop sustainable solutions. We argue that consumers will be critical actors in the recovery process, and in this respect four research directions are suggested: the collection of data on consumer cultural practices; consumers and digital cultural experience; consumer involvement and fidelity in art and culture; consumer welfare.

Keywords: art consumption, times of crisis, consumers' behaviors, digital consumption

The War Mentality and The Brechtian Legacy

Alexandra FELSEGHI

Abstract: The present article aims to illustrate the way in which the two world wars and their socio-political effects have produced significant changes in the collective consciousness and in the means of perceiving and constructing the Brechtian aesthetics. Starting from the idea that the entire work of the German playwright can be interpreted as being under the influence of social crises, the stake of this article is to briefly present a few elements on which the cultural heritage, that we can encounter today in the area of the postdramatic theatre, was based on. Whether we are speaking about the new British, German, American or Romanian dramaturgy, or about documentary theatre artists, - who, along with their involvement in the stage process, also play an important social function -, this heritage has an essential part in the development of the spectators' critical thinking; it also represents the essence of the direct communication between stage and audience.

Keywords: Brecht, representation, epic theatre, operative author, war

Savage Staging

(Savage/Love Performance)

Staging Absence in The Pursuit of Physical and Tactile Extension of the Self. Reflections On the Social Crisis of Love Relationships

Raluca LUPAN

Abstract: The main subject of this research is the transition from a professional point of view to another artistic form and the subtle reorientation from acting to directing and choreography. The process of transition and implementation of different creating techniques has been analyzed and theorized using the `practice as research` method in the following study. Applied and practiced methods of creation have been dissected and subjected to a series of professional enquiries, also due to personal intimate and aesthetic unanswered questions.

Keywords: love, performance, self-schemata, aesthetic experience, embodied reflection

The Director's Theater, the Musical and Theatrical World of the Modern Era

Peter VENCZEL

Abstract: This thesis has the role to chronologically and succinctly analyze the reciprocal influences, collaborations and interrelations between these two arts that have existed through time, presenting also the influences of literature over music and directing doctrines.

Keywords: Composer, director, theatre, stage, stage designer, dance, ballet, music, instrument, literature, writer, dramaturgist, instrumentation, costume

The Cultural Press in Times of War

Oana-Nicoleta BARTOȘ-AGAVRILLOAIE

Abstract: Most of the times, societal crises lead to cultural recessions. Yet, there are times when they generate positive results, due to the reminding of the role of culture in society. The Romanian Independence War was an important historical event; at the same time, it unblocked the informational flux, increasing people's interest in art, especially since, in times of trouble, culture and art have the ability to become a refuge for those who cannot stand the pressures of said times. The world of theatre did not remain indifferent; actors and playwrights got involved. They shared the vibration of the era, they were solidary with those fighting on the war fronts, so that the dream of the nation – independence – could become reality.

Keywords: Romanian Independence War, 19th century, culture, cultural press

About Marasmus, "As If" Paroxysm And Other Crises

Victor GIURESCU

Abstract: In one of his words of wit, Albert Einstein said that "Incompetence is the real crisis." The relativity of the word "incompetence" leads us to believe that the interdependence of Einsteinian thought, expressed so simply and concretely, refers to art as well. The crisis is not perceived by man as a phase of transition. For him it means a major change. Usually the crises last for several years and are based on the manipulation of the market that allows the initiator, the conspirator, to dispose at will of the consequences of the plot. Romanian society began to enter into all sorts of collapses: economic, political, educational, cultural. Education, which has a defining role for the individual and for the society, with economic, cultural and social implications, was beginning to fail. There is a great need for a re-dramatization of theatricality in theatre.

Keywords: marasmus, crisis, talent, theatricalization, genius.

Performing Arts and Society's Major Crisis

Bogdan Petre VLADU

Abstract: Moments of major crisis in a society subdued by economic and identity interests. Shutting down the performing arts with the intention of subjugating the community by eliminating forms of psychological resilience in moments of crisis? Is the medical crisis an engine of economic capture at the expense of maintaining the mental health of the population? Does political correctness have the power to change perceptions of immediate reality? Can we look back to the immediate past in an attempt to untie the Gordian knot that suffocates theatre in this period of inquisitorial valence in an attempt to save the aesthetic approach?

Keywords: Ontogenesis, Triad, Performing, Consciousness, Pandemics.

Designing Actor Training Process In The E-Learning Environment

Iulia URSA

Abstract: The present study presents the investigations and the research carried out in order to build a developed and professional role-model in e-learning system of study activities specific to the praxis of the actor's craft in vocational high schools that are engaged in the drama classroom. Our hypothesis has been engaged in demonstrating that a solid based research that follows scientific procedures can and could generate impressive results. Using these researched based results the drama teacher can implement the right procedures in the classroom and by doing so he can impact the positive outcomes concerning the student-subjects abilities and professional skills. The methodology combines two types of scientific investigation means: analytical research method and the experiential research method. The following research reveals the organizational systems of the practical activities in e-learning system. For a better measurement of the results of the implemented experiential research a series of documents have been subjected to an objective analysis: structured and semi-structured interviews with the student-subjects. In the final section of the study we endeavor to state the following conclusion: in order for the developed construct of learning to have an impact on its involved parties, the drama teacher has to find creative and organized approaches, to use all the logistic and technological present means and to explore all known archived sources in actor training methods that are available to him.

Keywords: methodologies, actor's self-training, e-learning

Improvisation as a Pedagogy of Organicity in a Work of Textbook Value by Victor Mihăilescu

Mihaela BEȚIU

Abstract: The work *Improvisation, the Pedagogy of Organicity* is a major, original contribution to the research specific to the field of theatre and performing arts in general, and the art of acting in particular, and the reader interested in the latest editorial entries, ideas, methodologies, especially if he is a specialist, will literally go through it while taking notes. The reviewed work, following a doctoral dissertation awarded Summa cum Laude, is based on a thorough documentation, the research sources, professionally cited in the paper, cover the essential bibliography and the latest works in the field of Theatre Theory and Aesthetics, Actor's Art and Theatrical Improvisation and the vast fields from which the actor's art constantly borrows support and analysis tools – Psychology, Pedagogy, Neurosciences. The material is structured in three main parts, the twinning of which results in the author's original thesis – a compendium of ideas on improvisation and specific methodologies that becomes, through the exceptional quality of documentation and the original contribution of the author's own research, a landmark for actors and theatre pedagogues, theorists and practitioners in the field.

Keywords: acting, improvisation, theatrical theory, psychology, pedagogy, theatrical pedagogy, neuroscience, theatrical practitioners, Spolin System, Johnstone System, Boal System, Zinder System, Viewpoints System, Romanian teaching methodologies.