

## Art - Identity - Ideology

Sorin CRIȘAN

**Abstract:** The search for the specificity of the arts implies a reevaluation of the concept of identity and of the relations it draws with the ideology and morality of the time in which the work is represented, on the one hand, and with *becoming*, and, thus, with the being of creation, on the other hand. Our study takes into account the performing arts (but also the figurative ones), in order to retain those features of convergence or, on the contrary, of divergence, born from the need of the art (any art) to assert itself by difference from *the other*, and, paradoxically, together with *the other*.

**Keywords:** theater, performance, art, identity, ethics

## Embracing The Phantom Or The Imaginary Show

Gelu BADEA

**Abstract:** Hundreds or maybe thousands of ghosts haunt our theatre. When I say ours, I do not want to refer to the Romanian one, but neither to the territory proposed and researched by Monique Borie in her already famous book dedicated to spectres. All my shows, and here we talk about more than seventy performances, now appear like ghosts to me. They were played sometime and constitute, not only for me, but for thousands, or tens of thousands of spectators, memories, true glimpses of moments, sometimes beautiful, sometimes sad, relics that begin to fade into a mnemonic mechanism of decomposition of the sensations once arisen by the scenic action and the image proposed through the presence of the actor. Thus, the spirit places the theatre under the protective wing of the document-memory, remaking, for those who were not in the position of witnesses, the way of late understanding for the one who can only imagine. The Romanian theatre does not have too many moments, perhaps astral, that could elucidate us on a certain artistic approach or against another. Too often the document-memory is activated by chronicles that bear far too many subjective opinions or timid analyzes on the work of a profession that deserves more in this regard. A very important director of the end of the last century, a student of Professor Radu Penciulescu, defined his own phantasma through the imaginary shows he left us. Blessed is he. Aureliu Manea's writing allows us to imagine more than the chronicles of his shows played on Romanian stages could do. The document-memory of these documents concerns me and holds me in an embrace that I feel violently present.

**Keywords:** memory, document, Aureliu Manea, imaginary, theatre.

## Towards a Universal Language of Theatre

Diana COZMA

**Abstract:** The ways of approaching, treating and interpreting the theatre underwent major changes in the second half of the twentieth century. As Peter Brook's research contributes decisively to changing the perspective of understanding the nature and the meanings of theatre, the present paper aims to highlight and briefly analyze the most relevant stages of his research. His studies focused on identifying a *universal language of theatre* reveal key concepts and notions such as *the empty space, the visible and the invisible, the holy and the rough in the immediate, the diversity, the homogeneous group, the storyteller with many heads* in which still nowadays theatre scholars and practitioners are interested. At the same time, certain results of his research are exploited in his performances in which the emphasis is placed on the scenic presence of the actor, and which denote both a continuous experimentation of scenic forms and a personal way of speaking about *truth* in the theatre.

**Keywords:** image, truth, experiment, improvisation, diversity

## Towards an Aesthetic of „Straniety“ in Postmodern and Contemporary Dance

Alba Simina STANCIU

**Abstract:** The complicated physiognomy of dance in the XX-th and XXI-th century obviously exceeds the stable marks of „beauty“ as an aesthetic category, by extending the limits of imaginary and techniques of artistic productions beyond any restraints. Both form and artistic expressions become suitable for specific interpretations, through the instruments and postmodern categories. The argumentation frequently refer to three moments of avantgardes, swiftly mentioning the reform's beginnings on the European artistic environment as a starting point, and underlying the *Black Mountain College* phenomenon, and its consequences through the 80-ties and after. The fluctuations of artistic objectives are also "organized" having a starting point two texts with an essential theoretical value, *No Manifesto* (Yvonne Reiner) and *Yes Manifesto* (Mette Ingvarsen) which permit the systematization of the dance creators's "attitude", underline the philosophical ideas contained by image, which generate the postmodern „straniety“.

**Keywords:** postmodern dance, manifesto, ambiguity, interdisciplinary, contemporary choreography, "straniety", contradiction, beautiful, sublime, imaginary

## THE NEUTRALITY or the silence before the action

Camelia Corina CURUȚIU-ZOICAȘ

**Abstract:** The actor's imagination is formed and translated into images. The actor shows and embodies the dramatic character on stage with his body, voice and gestures. The actor's body goes through a semiotic transformation during the show, it becomes the main vehicle of expression, the main channel of transmitting information, an extremely important function in theatrical artistic creation. The actor's voice is in accordance to his body and psyche, and through its expressive qualities it becomes an essential component of theatrical language and stage communication. Our every day body is also a permanent transmitter of coded messages, voluntary or involuntary, of packets of information about the subject's previous experiences, memories, sensations, perceptions, knowledge, attitudes, conceptions, relationships, social constraints etc. The human voice also becomes a sign for the social relationships, for the personal identity, the mood or the motivation of the speaker. Due to the state of neutrality, the actor will discover how an image, real or fictional, can transform his psychophysics, he will discover the psychophysical existence of each character with its external and internal world. The actor must put aside his self-image, learn to allow the presence of the mask / role take control of him, to breathe, to speak and to live with his own voice, face, body and mind. When the face is covered and there is silence, the actor has to communicate through his body and movements, when the movement is simple and economical, the mask /the role begins to live.

**Keywords:** imaginary, image, evocation, body, voice, sign, theatrical language, communication, identity, paradox, duality, neutrality, neutral mask, expressiveness.

## The trilogy of `love` beyond beauty, truth and drama

Raluca LUPAN

**Abstract:** The initial starting point in directing and choreographic process in developing the `Love`trilogy: the core and heart of the idea behind creating a performative trilogy concerning the theme of love has been the reflecting studies of the performers involved in the creational process. These spectacular and performative sequences begin with `Savage/Love` - the first part of the trilogy designed in 2019. Starting from the desire in exploring the unfamiliar professional aspects of dance-theater and contemporary dance techniques, the personal experiences of the performers become the leading sources of inspiration in the directing and choreographic process. The middle part of the trilogy will be shaped as a performative show entitled `August Rush`. The last and third part will organically become a performative solo - `In/UnLoved bodies`.

**Key words:** drama trilogy, dance-theater, aesthetic experience, choreographic dramaturgy

## **In theatre there is no "I cannot", there is only self-limitation! - Alexander Hausvater Portrait**

Antonella CORNICI

**Abstract:** Risk stands at the beginning of creation – this is the first thing you learn by working with Hausvater, immediately followed by another one of his sayings: *In theatre there is no I cannot, there is only self-limitation!* Maybe exactly between these two „rules“ the world named Alexander Hausvater flourishes, and these „rules“ have enough strength and generosity to „contaminate“ ourselves, the ones who stand beside him. The art that is proposed by the director Alexander Hausvater is of maximum emotional intensity, very bold and his stagings highlight what is happening here and now, in us, in the society, no matter if we refer to either staging *The Decameron* or a contemporary script. His theatre performances are sharp, necessary, and especially, fulfill the meaning of theatre, in the way Hausvater sees it – to remove people out of their inertia and to transform them in “ a being that articulates” and that carries within itself the beauty and the decay of the whole world.

**Key words:** Hausvater, theatre, performance, director, actor

## **Female Presences in The Cultural Press of The 19th Century**

Oana-Nicoleta BARTOȘ-AGAVRILOAIE

**Abstract:** The nineteenth century was a time of beginnings for the cultural press, marked by the actions of personalities who actively participated in the development of this field, but often the involvement of women is less valued, compared to that of men. Therefore, we consider opportune a study focused on the cultural-journalistic activity of three remarkable ladies: Maria Rosetti, Sofia Nădejde, Cornelia Morțun, who had an important contribution, not only in terms of the topics they covered, but also through their point of view, reformulating the role of women in that era.

**Keywords:** cultural press, 19th century, Maria Rosetti, Sofia Nădejde, Cornelia Morțun

## **Prince Charming and the problem of morality from a pragmatic point of view. A reflection on the imaginary born of truth**

Mihaela BREBINARU (Gheorghe)

**Abstract:** Fairy tale characters have a special status for children, as they become the bearers of values and emotions with a major impact on the development of the young viewer in whose universe anything is possible. Children often place the action at a

subordinate level of their brain and the text loses its value to the character construction, which they remember at the expense of the actions the characters perform. Young audiences' conclusions about a character can boil down to two simple characterizations: GOOD or BAD, but their subconscious picks up complex information that can affect the core values and influence future decisions or actions. This assessment of the moral character that a fairy tale character has is only valid because the fairy tale is used for an educational purpose and is supposed to contribute to the development of cognitive and affective processes in the formation of fundamental character traits. The aim of the critical approach of this research is to identify the real values of a character through behavioral analysis in order to render it scenically.

**Keywords:** fairy tale, moral character, child development, behavioral perspective

## The Impact Of SARS Cov-2 Pandemic On Children's Behaviour In Society And Their Reintegration Through Drama Classes

Bianca HEDEŞ

**Abstract:** The aim of this article is to point out the acute need of artistic classes for children with ages between 5 and 12 years after one year and a half of online activities imposed by the SARS CoV-2 pandemic. The 2021 school year brought to the parents' attention the gaps their children have experienced in terms of sociability. The ease they used to have in communicating with the others has almost disappeared along with the joy of interaction. They got so used to the virtual world that they began to see it as routine and to believe that this is the way our lives should be looking like from now on. As a result, the inauguration of this new school year in comparison to other typical school years, except for the pandemic years, has been registered as the year with the highest number of requests for children's theatre classes. Teachers saw their students regressing and they also observed that it was very difficult for their students to assimilate any kind of new information, a reason why they came up with the idea of participating in such classes. The worst challenge for the students was to start coming back again physically to classes. Their enthusiasm disappeared alongside with their inability to concentrate and their difficulty in paying attention to the teaching process. The masks on their faces represented another disadvantage that they didn't have to comply with any longer while attending online classes. Anyhow, it was the first year as a freelance theatre teacher in which the demand increased in such a manner that neither I nor my guild colleagues could honor all the requests we received in terms of drama classes for children at this age. The benefits of such classes in the education and in the evolution of its participants have already been demonstrated by many theatre personalities and they are now being amplified with the increased interest coming from the children's parents who noticed serious disorders in their children's' behavior. In the next lines we are going to analyze the outcome results after questioning 60 children with ages between 5 and 12 years old.

**Keywords:** online school, drama classes, SARS CoV-2 pandemic, 2021 school year, pedagogical theatre

# The Significance Of Theatre Play In The Pediatric Oncology Ward

Ana VICOVAN

**Abstract:** When a child is forced to begin treatment for a life threatening condition, both the child and his or her entire family are affected. The shock of diagnosis, the effects and the costs of treatment, can have powerful consequences on a number of levels, both immediate and long-term. Most people see the hospital as an environment that has nothing to do with creativity, imagination, or artistic activities in general. However, research shows increasing evidence that art can help cancer patients by giving them a safe space to express their emotions, relax, detach from worry and regain control. Both child patients and their parents and careers can enjoy the beneficial effects of theatre play. The approach to this social group must take into account the individual characteristics of each patient and be adapted to the emotional state of the people involved. The coordinator of these games will also fulfil to some extent a therapeutic function, and will therefore benefit from knowledge gained within other disciplines, such as psychology, but also other art forms that can be integrated and adapted according to the patient's interests, in order to offer them a multifaceted and positive experience with therapeutic implications. In my experience working with children and adolescents in the onco-pediatric ward of the Oncology Institute in Bucharest, I have approached theatre games in pairs, puppet theatre, musical and rhythm exercises, with and without instruments. The data gathered from the observations made during these activities will contribute to the elaboration of a useful methodology for the actor coordinator of theatrical games in the hospital and to the drafting of a manual of theatrical games adapted to this unconventional environment.

**Keywords:** applied theatre in hospital, theatre games, artistic interdisciplinary, psychology.

# The Effects of the COVID-19 Pandemic on the Body Perception of the Actor in Theatre Performance

Marius-Alexandru TEODORESCU

**Abstract:** The COVID-19 pandemic has radically changed our perception of our own bodies and, implicitly, of the bodies of those around us. One's body becomes a potential source of disease and needs to be protected, permanently isolated from the others and hidden behind different kinds of personal protection equipment. The aim of this study is to review the impact of the COVID-19 pandemic on our interactions with others and to outline the ways in which theatre can fight changes in body perception and social interaction. Another person's body is perceived as a source of danger which needs to be pushed as far away as possible and must be put under intense scrutiny. In this context, theatre becomes an instrument that contributes to the healing of these ruptures, forcing

spectators to have a kind of kinesthetic empathy with the actor. Moreover, unlike other public spaces, theatre forces us to engage with those around us and with those on stage. Theatre forces us to watch and connect with the bodies on stage that act independently from our fears, outside of our own corporality. Through this and some other means, theatre can determine its spectators to reconsider and reconstruct their relationships with their own bodies and with the bodies of those around.

**Keywords:** body, theatre, pandemic, healing, empathy.

## Beautiful, Truth, Imaginary in the art of puppet theater - THE INSECT CIRCUS by String Theater

Anca CIOFU

**Abstract:** One of the shows invited to attend the 14<sup>th</sup> Edition of the Iași International Theater Festival for Young Audiences (FITPTI), outstanding performance with classic short string puppetry, was performed at the Small Hall of the Luceafărul Theater by String Theater from Great Britain. The London Company relies on the charm of the long strings animating techniques for puppets, maneuvered (manipulated) from a height. The Company started the activity in London, 2011, the founders are Soledad Zarate and Stan Middleton, descendants of several generations of artists specializing in the management and promotion of this type of theater, with Elizabethan roots and fresh puppet infusions. *The Insect Circus* is a gem show, a demonstration of mastery in the art of puppet handling. A performance that overturns prejudices related to this type of theater, but also a sample of good practice, an example of how *the tenderness and clumsiness* of these irresistible actors on strings can be enhanced.

**Keywords:** *The Insect Circus*, String Theater, the Art of Puppet Theater, Imaginary

## Focus on Eastern European Stage Directors

Ioana PETCU

**Abstract:** Palgrave Macmillan Publishing House contributions on Global/International Theatre and Performance topics continued in 2021 by a new title *20 Ground-Breaking Directors of Eastern Europe* edited by Kalina Stefanova and Marvin Carlson. The book is an important sign taken into consideration by its authors, especially since the theatre, in the last year and a half, has been one of the areas most affected by pandemic situation. Setting the spotlight on the twenty Eastern European stage directors represents a significant gesture in the very diverse landscape, always selfreflective in terms of status in the new context and in which the boundaries between the arts dissipate. The value of such complex studies grows both because they are momentary photographs, as well as settlement in recent history with directions that foresee the future crossed by a thrill of insecurity.

**Keywords:** stage directors, Eastern Europe, theatre critics, inovative style, explosive creativity