

**MINISTRY OF EDUCATION AND SCIENTIFIC RESEARCH
UNIVERSITY OF ARTS TÂRGU-MUREŞ**

IMPROVISATION AS GENESIS OF THE ART OF ACTING

Ph.D. Thesis (Extract)

Scientific coordinator:

University Professor PhD ZONTE Violeta-Simona

Ph.D. Candidate:

CĂPRARU Ecaterina

Târgu-Mureş

2015

TABLE OF CONTENTS

Argument	3
I. Stage improvisation in relation to the art of acting	
I.1. The role of stage improvisation in the art of theatre acting.....	7
I.1.1. The creative role of improvisation in the vision of K. S. Stanislavski, M. Cechov and V. Spolin.....	7
I.1.2. Meyerhold and the actors' biomechanics activity.....	34
I.1.3. Actors' training or the role of improvisation in fulfilling the Grotowskian theater	37
I.1.4. The role of improvisation in the living brookian theater. Theatrical forms	47
I.1.5. Brook and Grotowski	52
I.1.6. Contemporary aspects of improvisation. Andrei Șerban.....	55
I.1.7. Some notions of theatrical approach towards the acting tasks: R. Cohen, S. Badian.....	60
II. Dance – cultural archetype	
II.1. Sacred origin of theatrical act.....	64
II.2. The role of the dance; manifestation forms: ritual, game, socializing element, way of artistic expression.....	66
II.2.1. The expressionism in dance.....	80
II.3. Game of stage language; the absence of the text. Manifestation forms of the gestures. Pantomime	94
II.4. Defining the concept of dance theater (<i>Tanztheater</i>); delimitation of the term	101
II.4.1. Dance Theatre (<i>Tanztheater</i>), vintage phenomenon or current trend	101
II.4.2. Metamorphosis in dance theatre: causes, effects, influence.....	103
II.5. Dance and stage movement in the XX th and XXI st centuries – techniques, methods, schools	113
II.6. About dance and physicality in extra-artistic fields: dance therapy; the Alexander technique/therapy; the Feldenkrais method	125
II.7. Stage paths; role of dance in the world of stage fictions.....	131
I.8. The music of time.....	136
III. The importance of improvisation in the sphere of some personal character creations	
III.1. Means of representation – from the director's vision to the actors' means of expression.....	138
III.1.1. The joy of testing/research trips in the world of theatre. Dramatic text - a pretext for experimental directing: "Robert Guiskard"	139
III.1.2. Play in play, theater within theater: "Portrait of a Planet"	148

III.1.3. Revitalization of a myth, apocalyptic feeling: "The raft of the Medusa"	159
III.1.4. Stage improvisation - transition from concrete reality to imaginary reality: "The Bald Soprano"	165
III.1.5. The time of gesture, elements of language and body language in the show: "The House of Bernarda Alba"	170
Conclusions.....	180
Bibliography	184

Argument

An interdisciplinary incursion (improvisation, the art of acting in theater, dance, stage movement) in some of the most significant "methods" of embodiment of the theater characters will help us decipher the meanings and significance of the teachings of some great personalities of theater, the idea of the body being the foundation of any human creations in all areas. The idea of the subject of this thesis research began from the curiosity and the need to enrich the theoretical and practical spectrum in improvisation and in the art of a theatre actor. I considered this subject of research being actual and rich in resources for developing new concepts and theories aimed at the art of a theater actor, by emphasizing its main instrument, the actor's body is that. We have proposed a direct analysis in addressing the body in terms of actors, directors and theorists. This paper aims to present the role of improvisation and its modeling aspects in the education of an actor, based on a theoretical and practical research in the field of theater.

The interference of artistic and theoretical disciplines is a fact not only from nowadays, but it is a fundamental characteristic – in different ways – with a variable degree of specificity, but present anyway, because it is structurally human from all times. The modern age will only widen these ways, will multiply and nuance its ways, but never by canceling the integrity of the human specificity by stating that unmistakable unity in the universal order of the phenomena. Art refers to the spontaneous connection between the artist and his own subconscious – it has a power of in-going beyond reason.

The actor expresses the need for expression through improvisation. Through improvisation, true speech of text is born and credible execution of indications from the director. With improvisation, the actor must appeal to his artistic imagination to enrich the playing. The main feature of improvisation is to let the unexpected, the non-planned to happen. The actor, looking for his character, is searching for himself. He is testing his resources, is preparing for a metamorphosis. The final major purpose of improvisation is

perfecting the art of the actor. The use of space, the body language, the choice of words and voice modulation, the confrontation of ideas and passions, everything that we translate on stage is present in our lives. Theatre: words spoken soulfully; movement: the art of elegant move through feelings; everything for the spectator. Improvisation is the key of an actor's art and contains its own methodology of discovery and development of imagination and fantasy; It involves exercises: on a given theme (human ages, seasons, advertisements etc.); based on a word; on three words, with which the actor, with the help of imagination and fantasy, can build a true theatrical scenario and will necessarily contain an accident and a transformation of the object; in a given situation (wedding, funeral etc.); a given state, covering nuances of state. Following these improvisation exercises, the actor gets: integration into any imaginary space seen as a real one; correct behavior with objects, and artistic transfiguration of objects of props, objects become elements of a particular artistic language; freedom and joy of the game equal to the joy of living; the ability to "relive that experience" that states shades to color (improvisation is the foundation of genuine living experience); stage relationships (the science to listen and watch the partner, the science of pausing, the science of playing relating to the partner).

This paper aims, as the title of the thesis shows, the analysis of stage language from the angle of stage improvisation and of the art of actor. The art of acting cannot exist without improvisation; simultaneously without the art of acting, the improvisation cannot achieve artistic perfection. With this theme, I tried a summary and an analysis of the study of the art of improvisation and acting through time, also focusing on the importance of improvisation in the sphere of some characters I have played on stage. The thesis is the result of scientific research and artistic creation along my career.

This thesis is an attempt to analyze in a multidisciplinary manner, from the points of view of: scenic improvisation, art of acting, expressiveness and stage movement, dance, ballet, all of these for the argument of the theatricality of stage language. The thesis has three chapters that aim a step by step analysis of what title of the thesis shows. The first chapter, entitled "Stage improvisation in relation to the art of acting", offers an image of the poetics of theatre from their 'birth': the Stanislavski method, continuing with some pedagogical systems, those of Michael Cechov and Viola Spolin, ending with some contemporary conceptions, those of Jerzy Grotowski, Peter Brook and Andrei Șerban. Chapter two, called "Dance – a cultural archetype", starts by defining the role of dance, the dance-theater as a concept and ends with the use of dance and physicality in some extra-artistic applications. The last chapter "The importance of improvisation in the sphere of some personal character creations" includes

the analysis of the construction process of some characters from five shows in which I played or coordinated as artistic project, as an educator.

I. Stage improvisation in relation to the art of acting

I.1. The role of stage improvisation in the art of theatre acting

I.1.1. The creative role of improvisation in the vision of K. S. Stanislavski, M. Cechov and V. Spolin

Improvisation as a pedagogical method/pedagogical system was formulated by **Konstantin Sergheevici Stanislavski**, a theatrical reformer and representative of naturalism. In his famous treatise "The work of an actor with himself. Daily records of a student", Stanislavski postulates the many possibilities of theatrical convention, discovered thru the creative power of imagination, which underlies under the magic "if" – this concept is the engine that triggers the inner and outer actions.

Stanislavski granted primordial place to 'living' in the process of stage embodiment, since living gives the unmatched brilliance of a talented actor. Essential to the art of acting is "reliving", a concept stated by Stanislavski; reliving focuses on a centrifugal movement of interpretation, meaning that the interpretation does not arise until an interior maturation. Action is the essence of the Stanislavskian system, emotion being a result that depends on the veracity of interpretation. Not *interpretation*, but *living*; one should not *play* passions, but act under their influence, says Stanislavski. Stanislavski understood the importance of gesture, movement, some elements that require the actor a measure of lucidity, which causes an exit from the "living" purely subjective. Improvisation exercises, involve not only the discovery and development of a personal game, but also group integration and creating relationships with other partners.

His method of "psycho-technics" is based on inner knowing and filtering the character by the actor, based on thorough psychological research. At the end of complete assimilation, the actor is willing to interpret his life and feelings relating them to him personally. The actor lives the role on stage as there is no longer a personal life outside his state, a state which Stanislavski called "public solitude". The method is based on abolition of the distance between real life and the theatrical illusion; the Stanislavskian actor finds himself in a continuous metamorphosis, being steadily transformed by the character with every performance.

Michael A. Cechov gives priority to the liberation from prejudice, to openness to the artistic theatrical act, direction not necessarily following from conscious to subconscious, but

also the opposite: the character's individuality is not achieved only by deduction, but by induction, also. M. Cechov starts from the truth that a character must be, first of all, made seen in a physical way. Through improvisation exercises we achieve the extreme sensitivity of the body. The Cechov's technique guides to awareness of the unconscious impulses and revolutionizes the acting technique through the appeal to key elements such as atmosphere, spiritual gesture etc., however not excluding any other acting technique, already mastered. The backbone of the method of M. Cechov, called *psychological gesture*, consists in the corporality of the inner dynamics in an exterior gesture, necessary for discovering the character. The exercises suggested by Michael Cechov aim the balance between mind and body, thus increasing the actor's responsiveness to psychological impulses. The improvisation system of M. Cechov puts major emphasis on the actor's body, which must become a work of art in itself. Therefore, the actor must acquire the four essential qualities of playing: skill, form, beauty and unity.

The importance of improvisation is affirmed firmly also by **Viola Spolin**. In her famous treatise "Improvisation for theater", experimentation is argued as a vital need in games of improvisation, which means the total and organic merging with the environment. The games are, firstly, systems relying on improvisation on highest degree and don't have a predetermined end. In the improvisation games an important place relies on physicality and transformation. The merging is performed on three main levels: intellectual, physical and intuitive. For actors the "game" is essentially life. The most important condition for the acquisition of creative freedom is the auto-discovery and self-identification is of one's personality. Viola Spolin denies the creative valence of an authoritarian type of directing. The director should suggest to the actor just the way and the physiognomy of the character; following that the actor finds the most suitable means of expression. Viola Spolin emphasizes the importance of physicality and of transformation in improvisation games. There are games that release tension from the actor, which cleans him from subjective preconceptions, games like relationship games, character games, concentration games etc. Collective games have a fundamental role in understanding the scenic relationships. The general principles of the theatre games, passing through exercises, are, in the definition of Viola Spolin: point of concentration, meaning the focused energy, that "thing to do"; description and example; information on the way; review; observations. In conclusion, these improvisation exercises, these theater games are following the "Silk Road" from civil personality to the polyphony of

the actor's personality. When the student-actor will be able to play a role, "he will be the actor himself, playing the game of the character he has chosen to communicate"¹.

I.1.2. Meyerhold and the biomechanics activity of an actor

Vsevolod Meyerhold asserted the primacy of directing over text, of constructivism and of his concept of biomechanics over stage living; by biomechanical training, the actor turns his body into gear, but the way the body is focused on motion exceeds its tool function, making an equivalence between the body, as a mean of scenic action and the body as a product of the action in question. Key-concepts of *biomechanics* are: stability/balance, calm, accord, attention, tenacity, organization, control, precision and speed of sight. In biomechanics, every movement is composed of three moments: intention, balance, execution. The actor must put first the control over his body, keeping in mind not just a character but a reserve of technical materials.

I.1.3. Actors' training or the role of improvisation in fulfilling the Grotowskian theatre

Using in his improvisation exercises the term "voice imagination", **Jerzy Grotowski** claims that besides the conscious and healthy use of vocal apparatus, the actor must enrich his voice abilities by issuing unusual sounds, with a particular focus both on breath as on various breathing techniques. Grotowski will support the need of creation of a new theatrical language, where "un-awareness-ing" of the actor's body has a major role: the body must be kept clear and free from any form of external resistance, the loss of rational identity of the body being an essential condition.

Grotowski's pedagogical technique starts from the principle that each actor must surpass his own limits and obstacles; noting that when a mistake is corrected, you must always seek its origin, avoiding focusing on the fault itself. Grotowski claims that the actor must find a solution to eliminate obstacles. In this aspect, the grotowskian method establishes itself thru "via negativa" (negative way) by removing obstacles and individual obstructions. Physical and vocal exercises are geared towards a search of contact: perception of external stimuli and responding to them with the give and get process. To capture the inner motivation, Grotowski reorients improvisation exercises, controlling sound emission not from the inside, but from outside.

Grotowski also develops an interesting concept belonging to actor training, namely the continuous improvisation. In his plea "Towards a Poor Theatre", he conceives a show that can exist without makeup, costumes and décor, without light and sound effects etc. In his

¹ Viola Spolin, *Improvizație pentru teatru. Un manual de tehnici pedagogice și regizorale*, traducere Casiana Șuteu, în „Atelier UNATC”, nr. 2(4)/2002, București, p. 111

view, the actor has some essential conditions: a) to stimulate a process of self-revelation, which goes to the depths of the subconscious, then channeling the site to obtain the desired reaction; b) this process must be articulated, disciplined and converted into signs; c) removing from the creative process of resistance and obstacles, owed to his own body and psyche.

I.1.4. The role of improvisation in the living brookian theater. Theatrical forms

In **Peter Brook's** view, the major goal of improvisation is to capture the unseen part of a text, as well as offstage life of a character. At the same time, there may be need for improvisation on stage, in order to make the show to remain alive. The essential condition for an improvising group is maintaining a climate of mutual trust between actors. Peter Brook considers that in preparing the actor, improvisation and exercises play an important role, which aim to rescue him from the "dead theater". Improvisation helps the actor to come out of the vicious circle of common situations, developing the imagination and the ability to probe and discover what lies only in himself.

The true measure of improvisation in Brook's vision lies in the fugitive pleasure placed between life and game. The opponent par excellence of repeatability, Brook proposed in compensation the existence of a fluid, supple body. The ratio of rehearsal - show is seen from the perspective of the introduction of a third term, namely: improvisation. In Brook's vision, improvisation helps actors in overcoming fear. "Empty space" became an expression synonymous with truth in the theater, which Peter Brook continuously seeks; the empty space Brook desires opposes world's banality and recuperates its primordial purity.

I.1.5. Brook and Grotowski

Peter Brook opines that without a public there is no theater. For Grotowski the pair of eyes of the public is the "witness", in front of which the actors can commit even extreme or atrocious acts. While Grotowski was more and more interested in the inner world of the actor, his deepening in work until it essentially became man, a solitary man who interprets his final drama, for Brook theatre is meant to draw you out of loneliness, the public attendance besides the actors can be so intense that can break Both of them face paradoxes and puzzles, the actor having to be simultaneously a person and yet completely anonymous, the anonymous being inhuman and the human destroying the purity of anonymity.

I.1.6. Contemporary aspects of improvisation. Andrei Șerban

Analyzing the relationship between improvisation and play, **Andrei Șerban** reaffirms the importance of improvisation as a preparatory stage of playing elements. Developing, as his master Peter Brook did, the thesis of permanent improvisation, he considers as essential in

theater bringing the maximum of sincerity, thru which the actor can open himself to others with the transparency of his individuality. Each actor must adapt to the group through improvisation, so as to become a flexible exchange; through improvisation exercises, the actor must reach performance to be attentive both to themselves and to other members of the group. Improvisation is very important in regaining creativity and freedom in the professional routine removal, and the actor's self-knowledge. An important condition in achieving openness offered by improvisation is the group-work and untying work time. Through improvisation, one returns to his interiority and there is a temporary suspension of cognitive reasoning; so he reaches tranquility and inner peace. It is a silence that can be built on. The advantage of the freedom in the theater: one can expand, can slow down, can suspend or to speed up the pace.

Laws of art are based on the laws of nature. As we have seen throughout this chapter, all the forms of theater, of Stanislavski, Cechov, Spolin, Meyerhold, Grotowski, Brook, Șerban, regardless of the positions taken, often contradictory, they aim the artistic finality on with boosting the public.

I.1.7. Some notions of theatrical approach towards the acting tasks: R. Cohen, S. Badian

The american director Robert Cohen believes² that there are no specific rules in improvisation, and that it is a random combination of body, space, time, power and rhythm. In improvisation performance is not required, meaning the reach of certain standards, so the actor is free to express state, experience and perception. The contemporary American theater theorist and practitioner proposes four overarching concepts for optimum approach to theatrical tasks: the followed objective; tactics; the others; longing.

Suzana Badian is also of the opinion that improvisation prepares the actor to respond creatively to each role. Improvisation prepares actors to face new situations of infinite diversity and complexity; helps the actor to express themselves artistically original and compelling; to respond to unexpected requests spontaneous and dynamic, dictated both from the outside and from the inside.

² V. Robert Cohen, *Puterea interpretării scenice. Introducere în arta actorului*, ediție alcătuită și îngrijită de Anca Mănuțiu, traducere de Eugen Wohl și Anca Mănuțiu, Cluj-Napoca, Ed. Casa Cărții de Știință, 2007

II. Dance – cultural archetype

II.1. The sacred origin of theatrical act

The man of archaic societies reissued creatively exemplary models, primordial schemes and originating situations. Theatrical creation is a series of unique and unrepeatable processes. Sacred is par excellence the ultimate truth, the sacred space is highly significant³. Dance is linked to myths and mysteries.

Another great archetype for the actor is the shaman; there are substance similarities between the art of a shaman and the art of an actor. Shamanism is a technique for producing ecstasy. What unites shamanism to actor's art is the experience lived through their own senses. Not incidentally, Stanislavski himself postulated that the actor should not live their role only within, but also "to embody externally the experiences lived in interior." Like the shaman, the actor is called each time to be 'someone' or 'something' else.

II.2. The role of the dance; manifestation forms: ritual, game, socializing element, way of artistic expression

Dancing does not need a pencil or brush. A single tool is required, namely the human body. The body is the first and most simple and natural human instrument. Each movement is combined with dance. To move is to dance.

One of the fundamental rules of Stanislavski's method is that movement and action must be born from the depths of the soul; given that only thru the inner experience of the movement, the actor learns to understand and to feel it. The master-teacher also introduces a new concept: the infinite line of the movement. Stanislavski believes that art is born when there is created a continuous line, extending, of sound, voice, drawing or movement.

Antonin Artaud will talk about the cosmic trance of the actor, 'translated' by the metaphysical of gesture and by the unearthly sound of music. Getting the scenic trance depends on the actor's access to cosmic vibration, entering in resonance with the universal energy fluid that will lead to "magic theater". Artaud will sustain the impossibility of separation between psyche and physique of the actor, who will fulfill a total act on the stage, carried out with all his being.

With Adolphe Appia and the denial of scenic immobility, the theatrical modernity will have its say. Appia discovers the living and mobile body of the actor, as a fundamental element of movement in the scenic area, which should only be expression. The body of the actor will mean not only mobility but also plasticity.

³ Violeta Zonte, *Originea sacră a teatrului*, Iași, Editura „Opera Magna”, colecția Epidaur, 2004, p. 10

For Craig Gordon the imperative of the reconsideration of theatricality is gesture-connected. All things in nature are born of movement; actors must have the honor "to be priests of this supreme force – movement", as stipulated by Craig in his essay "Artists of future theatre", claiming primacy of the feminine principle of creation, understood as the foundation of performing arts, "pure expression of movement on stage" through which the female spirit (associated with the male spirit) seeks the secret of the mysterious and inexhaustible energies of the movement.

Appia and Craig marked in theatre the first attempts at revealing the specifics of theater. Appia tends to eliminate from theater the arbitrary and the unaesthetic; for Craig, priority will have the gesture, moving the interest from sound to image. Modernity in contemporary theater will be converted by asserting the actor's body, conceived as the main source of energy in the act on stage.

Jerzy Grotowski sees in theater "a way of self-exploitation, self-study, a possibility of salvation [...]. The actor expands its self-knowledge, step by step, through the painful circumstances, constantly changing, of rehearsals and of the punctual moments of performances."⁴

Currently, the choreography (Greek "dance-writing") means the discovery and study of movements, particularly related to dance. The contemporary dance does not distinguish primordial between narrative staging, or associative and abstract ones. Often, Dance Theater has although a content that can be originally designed by the choreographer; so does the expression-dance or modern dance; it can also be based on literary or dramatic works so that it can generate new forms and names.

II.2.1. The expressionism in dancing

In Isadora Duncan's vision, dance is intended to express the noblest and deepest feelings of the human soul, coming from Apollo, Pan, Bacchus and Aphrodite. She radically transformed the art of dance. The root, the origin of her "Greek" dance is in the old Irish songs and dances, to which were added the dreams of the young American woman, and then the spiritual concept over life from What Whitman's lyrics. For her, dance is in communion with music and painting, nature intertwines with art. Isadora Duncan was actually the originator of symphonic expressionist modern dance; she developed a new feeling of body and movement, but also the first to transpose on stage, in steps of dance, the classical music concert.

⁴ Jerzy Grotowski, *Spre un teatru sărac*, traducere de George Banu și Mirella Nedelcu-Patureau, București, Ed. UNITEXT, 1998, p. 59

Rudolf von Laban – a theorist and precursor of contemporary dance

Rudolf von Laban is regarded as a 'spiritual father' of bodily movement. His method, built on the laws of anatomy, mathematics and crystallography, based on the finding that the entire human body has a certain evolutionary trend. Studies of body motion are applied in the fields of dance, theater, sports, and dance therapy, psychotherapy, physiotherapy and nonverbal communication. The purpose of Laban's body motion studies is both to experience and to observe the different aspects of a movement, to understand it and to give solutions.

Balanchine – for the sake of dance

George Balanchine used his classical ballet training in service of the free form, reaching thus new possibilities of expression. Dance is an art form of its own, which does not require any other subordination: visual sense dominates everything. But his opinion was different when it came to dancing on music, which was the foundation of his dance (music is the earth on which we dance).

Maurice Béjart: choreographic show – total theater

Béjart is considered an innovator of neoclassical ballet. Classical dance received, thanks to him, a new definition, because he took it in a revolutionary direction, without destroying its classical roots. Through the wise combination of movement, contrasting pieces of music and text, Béjart created new forms for ballet; his creations spoke in a poetic way, but at the same time in a worldly, profane way about our present world. Béjart opened the art of dance to various influences, often comprising the spirit and tendencies of his time, with an inborn intelligence and intuition.

The great rebellious of twentieth century's dance repudiate the axioms, the effigies, the certainties. In the post-dramatic theater the body transforms in an object, its observation becoming an object of theater aesthetics. The post-dramatic body is distinguished by its presence, it can disturb, and it may strike the viewer by its transmission. Dancing articulates energy, it represents an action; it is especially gesture; the gesture is about to make itself visible; the post-dramatic body is a body of the gesture.

Robert Wilson imposed a universe where image and body plastics are, in turn, own visual universes; text disappears or is reduced to a few secondary wastes. At Wilson, the body is reduced almost bi-dimensionally; his shows are true classic projections on the stage surface⁵. Robert Wilson strives to minimize everything that does not follow a predetermined

⁵ Mihaela Tonitza-Iordache, George Banu, *Arta Teatrului*, ediția a II-a revăzută și adăugită, traducerea textelor inedite Delia Voicu, București, Editura Nemira, 2004

order, unchanged in the service of the performance. He refuses to hide re-doing, assuming it as an exercise proper to the stage: the actors' playing obeys an artist's aesthetic program, placing it into artifice.

The body is a point of intersection, where the boundary between living and dead becomes the problem and the theme, so the body can be transformed into an object. In the construction of the action, the actor's body will be decomposed and then recomposed by successive and antagonistic movements.

II.3. Game of stage language; the absence of text. Manifestation forms of the gestures. Pantomime

Pantomime (Greek *pantomimos* means "imitating everything") is the show with its own specific, the game of the body consciously moved. Pantomime is the meaningfulness of a unique gesture, simple but that says a lot, is the art of the moment, the mime having the possibility and the task to express himself, to tell stories, without the help of costumes, scenery, props or lighting effects. Pantomime is action, unwilling for beauty, but for truth; especially in pantomime is necessary the release of fantasy and the joy of play, of spontaneity and creativity. Essential is the true interpretation of the interior.

II.4. Defining the concept of dance theater (*Tanztheater*); delimitation of the term

II.4.1. Dance Theatre (*Tanztheater*), vintage phenomenon or current trend

Dance theatre (*Tanztheater*) designates an artistic form of dance, that emerged in the second half of the twentieth century. In dance theatre, music generates the rhythm of volumes in space, and movement is decisive; symbols are infinitely more important than objectives details. Dance theater, sublime and complex combination of movement and word, dosed mysterious blend of theater and dance, fighting against gravity in a space free of matter and materiality. Body-word binomial model is where dance theatre invests and transforms his energies; an art of movement that cannot deny its origin from the Brechtian arsenal of critical presentations of people, situations and developments.

II.4.2. Metamorphosis in dance theatre: causes, effects, influences

The common point of dance theatre's choreographies is primarily a rejection of the usual ballet aesthetics. Dancing is not the only means of expression; it can be used also language/text, singing and pantomime. In the body language can be used all forms of dance and movement.

Eugenio Barba's "Theatrical anthropology" is a study about actors and for the actors, a pragmatic science based on certain trans-cultural principles (or rules), situations in which

artistic expression cannot be reached, besides an extra-ordinary way of moving, artificial and conventional. Given the fact that there is a substantial difference between the way the actor's body is used in everyday life and in cases of representation, E. Barba defines the first principle as being the major distinction between the daily technique and the extra-daily technique. From the dialectic of daily technique, extra-daily technique and virtuosity, follows the second principle, defined as "balance in action". Actor's scenic bios is based on an alteration of the balance. The third principle of "Theatrical Anthropology" is defined as "the dance of oppositions". This principle reveals the antagonistic relationship between extra-daily techniques and daily ones. It is the principle of opposition. The next principle declines itself as "incoherence, coherence and the virtue of omission". This basically sums up a paradox, given that the actor's art is revealed by applying a coherent incoherence. The equivalence principle is the last principle posited in his Barba's anthropology, whose wording is based on the fundamental truth of the theater: stage action must be real, and not necessarily realistic. In conclusion, the actor relives not an action, but creates what is alive in that action. For the actor, the energy is not a 'what', but a 'how', meaning that energy shows him how to move, how to sit still, how to turn their own physical presence in a stage presence, how to make the invisible visible, etc.

II.5. Dance and stage movement in the XXth and XXIst centuries – techniques, methods, schools

Pina Bausch – seeking individuality and community

Pina Bausch was the first that united dance to song, mime, acting, creating a new artistic genre. Through improvisation – do something small, interrupting something and what is it, do something menacing with a sweet object, make a gesture that expresses something about the helplessness – finding the material showing something yet unseen, which then incorporated into the show mounted. Repeating an action was another important form of speech, thus causing the spectator to a profound psychological manipulation. Pina Bausch is the modern artist that gave back theater the courage of dance to prefer the movement instead of words, and to dance the chance to communicate through words the silences of movement. Brechtian legacy is profound, but manifested through the body, through its memories and traumas, which require themselves confessed to the public, by movements from which erupt sometimes feeble whispers or fierce shouts.

Jacques Lecoq is the indisputable master of gestural theater. In his concept, in the center of acting is the game focused on the body. His methods are influenced by forms of representation of acrobatics or pantomime. Improvisation puts outside what is inside, and the

objective technique of the movement allows the opposite demarche. Method components⁶: movements technique; analyzing and imitating animals' elementary and natural movements; actors' breath; masks; game with the elements: fire, earth, water and air, and the reaction to those factors; singular word processing and dynamic research of its content, of the "body of words". Lecoq has stipulated a few general laws by analyzing movements: no action exists without reaction; movement is continuous, advancing without interruption; movement always comes from an imbalance, looking straight towards equilibrium; balance itself is moving; there is no movement without a fixed point; movement highlights the fixed point; fixed point is also moving.

Ariane Mnouchkine and Théâtre du Soleil troupe: prevails the actor and his imagination, the work on his body and gesture. The company's methods and techniques of physical theater are taken from Jacques Lecoq's school, incorporating elements of pantomime, acrobatics, improvisation and cabaret. Decisive for the spectacular practice is the dramaturgical involvement of the spectators in the stage action.

Gigi Căciuleanu's conception of dancing is a game between the inner and outer eyes. His method⁷ is an analysis of correspondences and principles which act in dance: energy - wind, space and body - volumes and "complexity of resultants of their possible interactions" - vectors. His creed: "I think, therefore I dance. Or, more precisely: I dance, therefore I think."⁸

Răzvan Mazilu has changed the face of contemporary dance: between dance and theater, he found the "magic formula" to bewitch the theatre hall through dance. For him, life is movement and contemporary dance is a major art. Răzvan Mazilu's musical projects to which he devoted himself became increasingly more of a commitment, announcing new line of exploration in the artistic career of the choreographer⁹.

II.6. About dance and physicality in extra-artistic fields: dance therapy; the Alexander technique/therapy; the Feldenkrais method

Dance therapy¹⁰ develops the self-knowledge and of one's body, opens new horizons of repertoire of movement and stimulates the own expressiveness through integration of subconscious, of corporal, emotional and cognitive human processes. The main instrument of

⁶ Jacques Lecoq, *Der poetische Körper – Eine Lehre vom Theaterschaffen*. In Zusammenarbeit mit Jean-Gabriel Carasso und Jean-Claude Lallias, aus dem Französischen von Katja Douvier. Alexander, Berlin, 2000

⁷ Gigi Căciuleanu, *VVV – Vientos, Volumes, Vectores*, Facultatea de Arte, Universitatea din Chile, Santiago de Chile, aprilie 2002

⁸ Egyed Ufó Zoltán, Gigi Căciuleanu, Eugenia Anca Rotescu, *Grafologie pentru Simfonia Fantastică*, Editura LiterNet pentru versiunea online, 2008, p. 52

⁹ disponibil pe <http://agenda.liternet.ro/articol/19252/Beatrice-Lapadat/West-Side-Story-si-Cabaret-de-Razvan-Mazilu-in-FNT-2014.html>, accesat la 05.05.2015

¹⁰ disponibil pe Deutsche Gesellschaft für Tanztherapie, accesat la 13.09.2014

dance therapy remains the movement studies of Rudolf von Laban. The main elements of therapy through dance method are the techniques of dance, imitation, improvisation and organization/training, these areas building themselves one on top of another, complementing themselves: by working in technical dance improvements are made in a certain repertoire of movement, which is necessary for improvisation; elements are then braided and help organizing and training.

The Alexander therapy/technique is one of awareness of the psycho-physical processes, of restoring the link with the corporal plan of self¹¹. Today it is applied not only to only as therapy, to cure some diseases, but also to enhance the mobility and endurance of the organisms of actors, dancers and athletes. Negative tensions, useless to the body must be released to have a balanced body. The technique is based on head-neck-trunk link: aligning them correctly, the muscles will work correctly. The Alexander therapy/technique of training and concomitant rehabilitation of respiration, of bones, muscles and it uses the body effectively, it coordinates body movements, forming a relaxed attitude, so necessary to the profession of an actor.

The Feldenkrais method is geared towards the principle of so-called organic teaching – somatic education of movement – according to its self-evaluation, appertaining to body therapies domain¹². It differs herself in two closely related techniques, but independently practicable: awareness through movement and functional integration. For the first technique we talk about a strictly verbal teaching technique focused on a group, while the second one focuses nonverbally and individually on the integration of body. Feldenkrais method has application in dance, theater, music, art.

II.7. Stage paths; role of dance in the world of stage fictions

The process of decomposition or re-composition of traditional theater forms in the post-dramatic theatre. László Bocsárdi

Director László Bocsárdi seeks a balance between visual and psychological truth and between the various means of expression, between different theater languages - theater in motion, spoken theater or visual theater¹³. The director staged in 2000 “The Blood Wedding” by Federico Garcia Lorca at the Sfântu Gheorghe Theater “Tamási Áron”. The show is meant to be a concept that seeks to integrate expressiveness of gypsy folk dance in theater phenomenon. The show proposes the universal feminine profile, but starting from the

¹¹ disponibil pe <http://www.alexander-verlag.com>, accesat la 13.09.2014

¹² disponibil pe <http://www.feldenkraisinternational.org/>, Feldenkrais Network, accesat la 20.09.2014

¹³ disponibil pe <http://www.gds.ro>, (Ediție din arhivă) Anul 17, nr. 5525, Interviu – Ion Jianu, accesat la 07.11.2014

nomadic world of the Gypsies. "Blood Wedding" director's vision separates the two dimensions, real and fantastic, which are overlapping the key moment of the show, the wedding.

In the show, gypsy music was chosen to sample as natural possible the specific coloring on a universal stage. The studying and training of corporal expressiveness, of passionate rhythm and of synchrony managed, through body language, to "humanize" an event of life. The show translates into a mosaic of scenes, of insights of the performers on some moments of seemingly insignificant moments: nuptial ritual, religious ceremony, the wedding party. The choreographic moment projects the wedding guests in the dance ring, like in a corrida arena, the battle between the bullfighter and the bull becoming the inner fighting of the two adulterers. Regardless if it is a study or a laboratory system performance, it is a show where Prose Theatre becomes movement theatre, dance-theatre, with gypsies, contact-improvisation and dancing with elements of folk music.

II.8. Music of Time

Tompa Gábor believes that "It's different when you listen to music for pleasure, than the moment when you seek to incorporate it into theater"¹⁴. Music is near perfection, precise, is an artistic language with a direct message. A song can be incentive or pretext to suggest some impromptu action. During improvisations, there will be created very different situations, so that players can get used to coordinate their improvisation in relation to this new element. The music will emphasize their own rhythm, or they will have to obey to it, or the two rhythms will coexist independently, in order to emphasize the represented idea. From the simple rhythm of the drum, to the complex orchestration, music prints on action its own atmosphere, to which the actors must be sensitive and responsive to the acting improvisation exercises.

¹⁴ Interviu de Mirela Sandu, disponibil pe <http://www.teatrul-azi.ro/interviuri/gabor-tompa-%E2%80%9EExista-o-criza-de-oameni-motivati-si-nu-numai-teatru%E2%80%9C-interviu-de-mirela-sa-0>, accesat la 02.02.2015

III. The importance of improvisation in the sphere of some personal character creations

III.1. Means of representation - from the director's vision to the actors' means of expression

In my opinion, in putting up a theatre show it would be ideal that the actors respond naturally to stimuli, with an appetite for playing and an ability to redefine the body, through gestures accuracy and acuity of observation. Based on improvisation, proposed resolutions transform permanently; this formula requires quick reactions, sudden changes in state and tone, relying on spontaneity and group cohesion.

In this chapter I made references to the role of improvisation in some of the personal creations on stage, in various plays:

1. The second from the People, in "Robert Guiskard" by Heinrich von Kleist. Directed by Titus Faschina and Sascha Bunge/Berlin, Germany. Premiere: May 29, 1993.
2. One of the Eight in "Porträt eines Planeten/Portrait of a Planet" by Friedrich Dürrenmatt. Directed by Ida Jarcsek-Gaza, Ildikó Jarcsek-Zamfirescu. Participation in International Festival de Théâtre étudiant, Nancy/France, 1995; Young Professionals International Theatre Festival - ed. II, Sibiu, 1995. Premiere: February 17, 1995.
3. Fellow III and choreography in "Das Floß der Medusa/Raft of the Medusa" by Marin Sorescu, world premiere in German language, translation Ildikó Jarcsek-Zamfirescu. Directed by Sütö-Udvari András. Participation at the "Marin Sorescu" Festival, ed. III, Craiova, 2000; Minority Theatres Festival, Cluj-Napoca, 2000; Romanian Drama Festival, ed. IX, Timișoara, 2000. Premiere: October 3, 1999.
4. Mrs. Smith and stage movement, in "Die Kahle Sängerin/The Bald Soprano" by Eugène Ionesco. Directed by Sütö-Udvari András. Premiere: June 4, 2005, the European Cultural Meeting Banat Upper Austria, Grein/Austria, Strudengau Foundation's Special Award. Premiere: November 3, 2006, inauguration of the theater studio "Studio Art", during the visit of an official delegation of the Land Baden-Württemberg/Germany. Premiere: 12 March 2007. Participation at the Colloquium of Minority Theatres from Romania, Gheorgheni, 2007.
5. Director of "House of Bernarda Alba" by Federico Garcia Lorca, class of 2006 graduation show, Performing Arts Department, Acting (Romanian language), on the stage of Theatre for Children and Youth "Merlin". Premiere: April 14, 2006. Participation in the Week of Short Theatre Plays Festival, November 2005, the XVth edition, Oradea.

During the analysis of these shows, I attempted to make an approach in examining the texts, the work and the performances looking through the eyes of nowadays.

III.1.1. The joy of testing/research trips in the world of theatre. Dramatic text – a pretext for experimental directing: "Robert Guiskard"

In March 1993, being in the first year of Theatre Department as a student, I participated in a workshop on improvisation and acting, when four students of the final year of the Humboldt University of Berlin arrived at the German State Theatre in Timisoara with their graduation project, entitled "Robert Guiskard – A Battle ". My character: The Second from the People.

The workshop training and employment work involved actors and students, focusing on finding creative resources from within each self. The approach was intended to develop creative process by integrating performers' vocal and physical abilities. During the creative process emphasis was placed on physical training and vocal training; a way of approaching the creative work is to investigate the motivations and what is unified behind the creative process and inspiration, accompanying the creative flow in a liberating way. This workshop was dominated, in general, by people who have shown willingness to invest much energy in this program, opened to new, without retreating. Here we benefited from the time and the patience to grow, to discover others and meet each other, processes which do not always occur in a theatrical production. The principle of a workshop is spontaneous labor: act and react. Improvisation sometimes puts in motion very intimate things, which, however, belong to the one who plays.

Throughout the two weeks workshop, the first requirement was: as long as possible to be all together; but it was also a professional challenge: we had to achieve the togetherness in breathing, thinking, feeling, acting together to be as true as possible the fighting and tired People of the Duke Robert Guiskard.

III.1.2. Play in play, theater within theater: "Portrait of a Planet"

It was a project of the third year of the University, a play in 17 scenes. Here I made an analysis of the work at different scenes from the play, in which I played various characters. The improvisational exercises for body and feelings we always began from the neutral mode, according to the Rellstab method¹⁵. Among some scenes, for example, the first scene, the birth of the Earth, was a choreographic scene, built with the Stage Movement teacher Liana Iancu, with electronic music. The scene had no words, just sounds. An original

¹⁵ Felix Rellstab, *Handbuch Theaterspielen*, Band 2 Wege zur Rolle, Wädenswil Zürich, Stutz Druck, 1996, Reihe schau-spiel Band 8

method, the rhythm/dance method was used for shaping through dance the rhythm feeling of the characters. The process of building up the show included new forms of artistic work, such as emotional communication techniques or contemporary dance after the Laban method. For the war scene, the improvisation exercises used were based on the use of progressive sounds that eventually had each a different importance. This exercise is especially helpful to understand the dynamics of progression of a movement. The initial neutral status made available the body, which discovers the space that surrounds it, and the body is open and willing to receive. Because he now knows the balance, the actor expresses much better imbalances or conflicts of the characters; breathing is free; movements reveal themselves in a strong manner; things are at first felt...

The Drug scene was, in exchange, entirely an exercise of diction: text said very stressed and articulated, text sung in crescendo, hard, slow, soft, tense, whispered quickly, screaming and yelling, laughing, neutral, nervous laughter, lewd, aggressive, crazy, quiet, in ultra-slow motion; speaking in chorus, in canon; suddenly speaking different texts; sentence condition changes. In laughing, the voice is clipped, like a cascade from high to middle with strong vocal or airless final; word articulation can be bitten, grasping, loud to unclear; kind of speech is word after word, often explosive, final on air. In sadness, relaxed voice is soft, low, mournful, expiry slightly inward, sometimes sighing, sometimes with head voice, and whimpering, and nasal; soft joint is without power, precision, especially howl, cry, sigh; way of speech is soft and relaxed, partly with long arching sounds, often falling towards the end of the sentence.

Another exercises worked during the rehearsals were those relating to coordination and body awareness. In the opinion of Andrei Șerban, the actor has an impetuous need to feel his body, as reply to certain dynamics. Awareness exercises are essential for the actor's training.

Multiple dynamics of nature, animals, gestures and materials served for expressive purposes, to play better the human nature. These experiences, ranging from silence and immobility to extreme movement, through countless intermediate dynamics, helps the actor: they remain engraved in the body upon waking in interpretation. Nature is our first language, and the body remembers it.

III.1.3. Revitalization of a myth, apocalyptic feeling: "The raft of the Medusa"

The method of the Laboratory Theatre is based *via negativa* technique, of *the holy actor*, following the ethics of a Poor Theatre, which changed forever the way in which the actor performs the theatrical act, *hic et nunc*. The specific training involves the healing of the

rift between body and soul, by removing psycho-physiological obstructions which restrain the contact with primary impulses, through communication and discovering the creative sources to enrich the daily existence.

In this play, my character was The Third Fellow, but I also prepared and cured the stage movement. In staging the play, the director worked with the actors some of the Andrei Șerban's exercises: Personal archeology of the actors, Peter Brook's circle... The final improvisation was the improvisation about the journey that led the players in this space.

For the stage movement, I proposed to exteriorize creatively the sensations and images gathered in my mind. Dance and stage movement can ritualize the game. The method used was based on the *Viewpoints*, which uses post-modern dance techniques, adapted for the actors, giving them a vocabulary for thinking and creating movement and gesture. Attention is placed on the lower body, an entire vocabulary working with legs, breathing techniques and concentration means. Scenic balance and imbalance, set in motion by moving actors, was a milestone in shaping the Fellows group. Being gradually accorded to time, space and the other was at stake in this game. Stage's balance requires extreme concentration.

Entering into a character means to feel what it made it born, retrieve the personal background of the character, seeking to see what of it resonates with you. If the character and the person do not merge to make a whole, the game is canceled. We don't play ourselves, but we play *with* ourselves.

III.1.4. Stage improvisation – transition from concrete reality to imaginary reality: "The Bald Soprano"

In the cast of the performance of "The Bald Soprano" the character I played was Mrs. Smith. The show was built as a parallel between what Ionesco called "puppet theater" and the well-known theory of Gordon Craig on "the super-marionette actor". The mechanism of the playing of the actors had the dynamic of a puppet show.

For the *mise en scène* improvisation exercises were necessary for getting to know the partners, for setting the situations (where they come from?, in what purpose?, where are they?, who?, where?, why?), for the changes of rhythm (walking from slow to fast, from casual to tense and vice versa), for the games, for breaks, for the relations (what do I say?, what is important?, what is the structure of the relationship?, how does the relationship develops), for the characters (how they are? what are they?, what will it be?). The director used in the improvisations needed for the construction of the characters some Viola Spolin's exercises, those "theater games", that are simple operational structure, transforming the complicated conventions and theatrical techniques in games.

III.1.5. The time of gesture, elements of language and body language in the show: "The House of Bernarda Alba"

'To dream is better than living' was the starting point in directing this play. Starting from a concrete question related to the space in which we form/express ourselves, but also from some questions that became obsessive for me (what can I say with directing or with stage movement? How can I be credible through movement? What can dance and movement communicate?), I tried to discover the secrets of the text (only disclosure, not some arbitrary solution), to propose tracks of interpretation, search the void parts and not at any price imposing a concrete result. The body as subject and the overall paralyzing distrust in my means were the ingredients of the beginning. I tried experimenting with different means of expression, for the harmony of the whole, for the science of a symphonic building of a story line, to combine expressionistic violence with a slightly melodramatic melancholy. The stage, the characters – everything is seen differently every time, nothing is doomed to banality; a rich palette of music, dance and songs – fused into an artistic show. That's the formula in which I have read Lorca's text: movement-theater, word replaced by gesture, lines of text substituted by physicality and emotional charge, a mix of realistic and folk elements.

I started from the idea that the study of gestures¹⁶ should be based on the analysis of social structures and relations, also on those cultural conceptions which govern and maintain those relationships and which give identity to the actors. I focused on a small number of gestures; the primordial speech was gesture. The body can send messages even without any movement. Through "gestures" we mean the overall body posture. Physiognomy betrays the character: going head up means authority, dignity and detachment (Bernarda, sometimes Adela); crouching shows humility (Martirio, Amelia, Angustias); gravity and impassibility are evidence of self-control, usually associated with law and superiority (Adela); eye leaning remains a gesture of modesty and obedience (Magdalena). A common feature of all the characters was the permanent inner lurking, the communication between characters being masked by not look straight in the eye. The eyes are a source of strength and knowledge, also instruments of domination.

Due to its experimental character, improvisation is not a method itself, but the search for methods or solutions in resolving situations which handcuff the artistic personality. Improvisation is experienced through exercises and theater games with ascending difficulty grades, from simple to complex, culminating with the gradual assumption of drama

¹⁶ Jan Bremmer (ed.); Fritz Graf; Jean-Claude Schmitt; Herman Roodenburg (ed.), *O istorie culturală a gesturilor: din Antichitate și până în zilele noastre*, traducere de dr. Tatiana Avacum, București, Ed. Polimark, 2000

techniques for constructing future roles. For the construction of the beginning of the show, I went through some physicalization exercises from the Viola Spolin method: emotion or feeling physicalization by using objects; being physically immobilized in the face of external danger, the inability to move. The blind exercise is part of the sensitivity sharpening exercises, with energy focused on using all the objects and on communication with the public. Other physicalization exercises were used for some scenes: Emotion and body attitude, powerful moves, concentration on the silence between the actors, agility exercises; for character development we studied some nervous habits or tics.

The concept of the show revolves around love, around gestures, actions and everyday frustrations. “The House of Bernarda Alba” is rather a show about waiting, about the mechanism that reproduces itself to infinity, running on empty, rhythmic, without meaning and development, relying on the spirit rather than on the letter of the text. It was that type of show during which (and in its existence that continues in me) I managed – I believe – to really get into dialogue with creation, which led to solving the situations created by the universe of the show.

Conclusions

The interference between artistic and theoretical disciplines is not a fact of today or yesterday, instead it is a fundamental characteristic – in different ways – with a variable degree of specificity, but anyway present, because it is structurally specific to human personality of all times. The modern age only widens these ways, multiplying and nuancing the paths, but never by canceling the specificity through which the human integrity states itself as unmistakable unity in the universal order of phenomena.

Art is in the first place liberation, rupture and disinterest on practical interests, animation of the universe. The great themes of life and thought come alive in art. Art is an amalgam of feeling, form, copy of reality, manifestation of essence; and it is always communicating. Felix Rellstab said in “Handbuch Theaterspielen. Grundlagen (1994)”; „Theatre people (Theatermenschen) are players. Theatre people play their own life, play for that life, play with things and words. They say: I play therefore I am.” Brecht asked distancing, for showing the approaches; Stanislavski had as a central interest the inner living, that the actor lives the same as the character, to live the character in a believable situation; Grotowski wanted total identification. The action involves an interior impulse and a desire of action. The inner is actually the actor's language; trying is spontaneous action.

The actor cannot capitalize his own art than by three reunited elements: voice, facial mimic and body expression. The body of the actor is the raw material that he uses to

externalize the most subtle soul sensations. The base of theater is communication. Therefore, the theater can be defined as a semiotic phenomenon, theatrical communication being carried out thru signs: the signs conveyed to the public by actors, the signs sent by the director, playwright, stage-designer etc. In this context, the actor can be considered a macro-system, in which integrate a sum of linguistic and paralinguistic signs (movements, gestures, facial expressions, words, sounds, posture etc.).

One of the main findings of my research: the actor and his body are one and the same character and only by interlocking thoughts will gain success in building a complete and complex character. Even the experiments proposed as a way of shaping of moods and emotions met with divergent views on how to approach the body and how to exploit the physical and psyche: according to Meyerhold by exploring the animal and instinctive reactions, opposed to Stanislavski's thinking of recalling sensations in the present time and even of childhood experiences. I analyzed the collaboration between the actor and his body through the study of collateral items such as body expressivity, pantomime or dance-theatre. Nonverbal communication holds power and is achieved through gestures, positions, attitudes, facial expressions, plasticity etc. I decided to recall the theories of personalities like Brecht, Appia, Artaud, Lecoq, Căciuleanu and others, who were directly interested in the concept of non-verbal language, which does not impose limits to the actor and give him freedom of expression. The body cannot lie, as does the voice or words, sometimes he can even betray you.

Theoreticians, practitioners like Stanislavski, Meyerhold, Brook, Brecht, Appia, Artaud, Craig, Lecoq, Barba, Grotowski, Spolin, Cechov, developed and tested methods and ways in which the actor can develop and improve the physical and mental quality and reinvented the idea of theater and the idea of the body in theater. I analyzed the similarities and differences found in their concepts and found that one of the main directions in analysis was the idea of the body as a generator of emotions. Therefore, every method and technique is actually a reproduction of something that already existed; from each one we must select and adapt to current requirements.

From examining the history of the concept of improvisation we can notice that it was recovered from ancient times, from primitive rituals, it has developed over time and grew during the period of Commedia dell'Arte. I studied some functions of how improvisation is found in the creative process: discovery through/during/by improvisation, playing, reaction and the connection with the public. I noticed that this is the basis of the actor's creative process by the diversity of the ways of exploring of interior and physical body, of the

resources of the human conscious and subconscious. The actor has played over time his feelings, emotions, thoughts and inner impulses passing through various stages of manifestation and transformation. Each of them have put at serve their whole being either through autobiographical orientation to the truths and memories technique of Stanislavski or by designing the body as an instrument and machine as proposed by Meyerhold or by using masks and loss of the interior in becoming a super-marionette as asked by Craig; or by Appia's dropping out the stage verisimilitude and leading the body to a living and open form; or by removing physical and psychic remnants – Grotowski; or by gaining body expressiveness and acceptance of a duality of verbal language in union with the body language – Barba or by highlighting the gestures that became *gestus* in the Brechtian theater.

Analyzing these techniques/methods and the ideas about the different ways in which theater can be transposed, I identified the way new methods of theater will always remain faithful to the old forms. More and more there are born theatre techniques that use the principle of improvisation, therefore requiring the actor to grow in terms of personal contact with some inner states or feelings, unknown or undiscovered before. The actor must translate scenic and plastic by the means of the body, of movement, action, voice and text the visions, the images and his inner experiences. He must be able not only to develop an internal model, but to translate it into physical expression, constantly experiencing the relationship that is formed between body, voice and his psyche. In other words, I believe that contemporary actor needs a solid foundation of knowledge – theoretical and practical – in improvisation, stage movement and voice expressiveness. It resulted an interdisciplinary foray (improvisation, theatre actor's art, dance, stage movement) in some of the most significant "methods" of embodiment of theatre characters.

From the experience gained on stage, but also from the years of mentoring young actor-students, I found one more thing, which I consider important: the joy of play and a child curiosity are prerequisites for being an actor, the foundation for the future construction. The word in German for acting is "Schauspiel" translated "Playing to be seen" or "see the game" or "seen game"; I believe it is the most honest and true name given to acting...

To rehearse means to confront with the theatre-play, the director, the partner or with hostile devices (slopes, slope exits, opening hatches etc.), to fight noises or a brutal stage-lighting or other technical problems. It means venturing on new lands, to ask yourself why and how; to ask questions about themselves and the world; to melt in a group activity and to defend your freedom; to share, to give, to exhaust yourself. To introspect, to collect ideas and materials; to progress, to pass the stage of maturity and regain childhood. As subtly noted by

the Romanian theatrical writer Ion Toboșaru: "The purpose of improvisation in training the actors during rehearsals and the purpose of the exercises is always the same: to get rid of the Dead Theatre... to always put the actor in front of his inhibitions... What an exercise must show, by reducing the field of analysis, is where the lie appears. If the actor is able to find and recognize this moment, he is apt to open himself to a much deeper creative impulse"¹⁷.

BIBLIOGRAPHY

1. Alexander, Frederick Matthias, *Der Gebrauch des Selbst*, München, Kösel Verlag, Erstaufgabe, 1988
2. Andronescu, Monica; Gavrilă, Cristiana (coord.), *Academia Itinerantă Andrei Șerban: Cartea Atelierelor*, colecția Yorick, București, Ed. Nemira Publishing House, 2013
3. Appia, Adolphe, *Opera de artă vie*, traducere de Elena Drăgușin Popescu, seria Magister, București, Ed. UNITEXT, 2000
4. Aristotel, *Poetica*, traducere de Ștefan Bezdechi, București, Ed. Academiei, 1965
5. Artaud, Antonin, *Teatrul și dublul său*, traducere de Voichița Sasu și Diana Tihu-Suciu, postfață și selecția textelor de Ion Vartic, ediție îngrijită de Marian Papahagi, Cluj-Napoca, Ed. Echinoc, 1997
6. Badian, Suzana, *Expresie și improvizație scenică*, Institutul de Artă Teatrală și Cinematografică „I. L. Caragiale”, Facultatea de Teatru, Cinematografie și T.V., București, 1977
7. Barba, Eugenio, *O canoe de hârtie. Tratat de antropologie teatrală*, traducere de Liliana Alexandrescu, București, Ed. UNITEXT, 2003
8. Barba, Eugenio, *Teatru: Singurătate, meșteșug, revoltă*, îngrijitor de ed.: Alina Mazilu; trad.: Doina Condrea Derer, ed. a 2-a, București, Ed. Nemira Publishing House, 2013
9. Barrault, Jean-Louis, *Sunt om de teatru*, București, Ed. Meridiane, 1956
10. Banu, George, *Actorul pe calea fără de urmă*, București, Editura Fundației Culturale Române, 1995
11. Banu, George, *Peter Brook. Spre teatrul formelor simple*, traducere de Delia Voicu, București, Ed. UNITEXT-POLIROM, 2005
12. Banu, George, *Spatele omului. Pictură și teatru*, traducere din limba franceză de Ileana Littera, București, Editura Nemira, 2008
13. Banu, George, *Iubire și ne iubire de teatru*, traducere de Ileana Littera, Iași, Editura Polirom, 2013

¹⁷ Ion Toboșaru, *Principii generale de estetică*, Cluj-Napoca, Ed. Dacia, 1978, p. 103

14. Baty, Gaston; Chavance, Rene, *Viața artei teatrale*, traducere de Sanda Rîpeanu, București, Ed. Meridiane, 1969
15. Beck, Julian, *La vie du théâtre*, Paris, Ed. Gallimard, 1978
16. Benoist, Luc, *Semne, simboluri și mituri*, traducere de Smaranda Badiliță, ediția I, București, Ed. Humanitas, 1995
17. Bielostocki, Ioan, *O istorie a teoriilor despre artă*, București, Ed. Meridiane, 1977
18. Boal, Augusto, *Jocuri pentru actori și non-actori. Teatrul oprimaților în practică*, trad. rom. Eugenia Anca Rotescu, București, Fundația Concept, 2005
19. Borie, Monique, *Antonin Artaud. Teatrul și întoarcerea la origini*, traducere de Ileana Littera, Iași, Ed. UNITEXT-POLIROM, 2004
20. Bourdieu, Pierre, *Regulile artei. Geneza și structura câmpului literar*, traducere de Bogdan Ghiu și Toader Saulea, prefață de Mircea Martin, București, Ed. Univers, 1998
21. Brecht, Bertolt, „Vergnügungstheater oder Lehrtheater“, in Bertolt Brecht, *Gesammelte Werke*, Frankfurt am Main, Suhrkamp-Verlag, 1967
22. Brecht, Bertolt, *Scrieri despre teatru*, texte alese și traduse de Corina Jiva, traducerea versurilor-în colaborare cu Nicolae Dragoș, prefață de Romul Munteanu, București, Ed. Univers, 1977
23. Bremmer, Jan (ed.); Graf, Fritz; Schmitt, Jean-Claude; Roodenburg, Herman (ed.), *O istorie culturală a gesturilor: din Antichitate și până în zilele noastre*, traducere de dr. Tatiana Avacum, București, Ed. Polimark, 2000
24. Brook, Peter, *Spațiul gol*, traducere de Marian Popescu, București, Ed. UNITEXT, 1997
25. Brook, Peter, *Împreună cu Grotowski: teatrul e doar o formă*, volum editat de George Banu și Grzegorz Ziólkowski, prefață de George Banu, traducere din limba engleză de: Anca Mănuțiu, Eugen Wohl și Andreea Iacob, București, Ed. Cheiron, Fundația Culturală „Camil Petrescu”, Revista Teatrul Azi (supliment), 2009
26. Cechov, Michail A., *Către actori. Despre tehnica artei dramatice*, traducere de Ludmila Cernașov și G. Angheluță, ATF (uz intern), București, 1952
27. Chubbuck, Ivana, *Puterea actorului*, București, Ed. Quality Books, 2007
28. Cohen, Robert, *Puterea interpretării scenice. Introducere în arta actorului*, ediție alcătuită și îngrijită de Anca Mănuțiu, traducere de Eugen Wohl și Anca Mănuțiu, Cluj-Napoca, Ed. Casa Cărții de Știință, 2007
29. Cojar, Ion, *O poetică a artei actorului. Analiza procesului scenic*, cuvânt înainte de Radu Beligan, ediție îngrijită de Marian Popescu, București, Ed. UNITEXT, 1996

30. Covătaru, Valeria, *Cuvinte despre cuvânt (vorbirea scenică)*, Târgu-Mureș, Casa de Editură Mureș, 1996
31. Craig, Edward Gordon, *De l'Art de Théâtre*, Paris, Éditions O. Lieutier, 1942
32. Cristea, Mircea, *Teatrul experimental contemporan*, București, Ed. Didactică și Pedagogică, 1966
33. Crișan, Sorin, *Teatru, viață și vis. Doctrină regizorală. Secolul XX*, Cluj-Napoca, Editura Eikon, 2004
34. Demian, Nicoleta Cristina, *Concepte tehnice în studiul dansului clasic*, Vol. I, Cluj Napoca, Ed. MediaMusica, 2010
35. Diderot, Denis, *Paradox despre actor. Dialoguri despre Fiul natural*, traducere din limba franceză: Dana Ionescu, cuvânt înainte de George Banu, prefață de Robert Abirached, postfață de David Esrig, București, Editura Nemira, 2010
36. Donnellan, Declan, *Actorul și ținta*, versiune în limba română: Saviana Stănescu și Ioana Ieronim, asistenți documentare: Andrei-Luca Popescu și Filip Condeescu, București, Editura Unitext, 2006
37. Duncan, Isadora, *Viața mea*, în românește de Geo Dumitrescu și Ben Corlaci, Sibiu, Ed. Inedit C.M. și Editex, 1993
38. Dürrenmatt, Friedrich, *Theaterprobleme, Theater-Schriften und Reden*, Zürich, Verlag der Arche, 1966
39. Eckermann, Johann Peter, *Convorbiri cu Goethe*, trad. Lazăr Iliescu, București, E.P.L.U., 1965
40. Egyed Ufó Zoltán, Gigi Căciuleanu, Eugenia Anca Rotescu, *Grafologie pentru Simfonia Fantastică*, Editura LiterNet pentru versiunea .pdf Acrobat Reader, 2008
41. Eliade, Mircea, *Șamanismul și tehnicile arhaice ale extazului*, traducere de Brândușa Prelipceanu și Cezar Baltag, București, Ed. Humanitas, 1977
42. Eliade, Mircea, *Mitul eternei reînțoarceri*, traducere de Maria și Cezar Ivănescu, București, Ed. Univers Enciclopedic, 1999
43. Eliade, Mircea, *Sacrul și profanul*, traducere din franceză de Brândușa Prelipceanu, ediția a II-a, București, Editura Humanitas, 2000
44. Esslin, Martin, *The Theatre of the Absurd*, Cap. VI. Tradiția absurdului, New York, Garden City, 1969
45. Fischer-Lichte, Erika, *Ästhetik des Performativen*, Frankfurt am Main, Suhrkamp Verlag, 2004

46. Frent, Doina, *Istoria dansului (Curs)*, Târgu-Mureș, Editura Universității de Artă Teatrală, 2003
47. Friedmann, Elly D., *Laban, Alexander, Feldenkrais – Pioniere bewusster Wahrnehmung durch Bewegungserfahrung – Drei Essays*, Paderborn, Junfermann, 1993
48. Gassner, John, *Formă și idee în teatrul modern*, traducere de Andrei Băleanu, București, Ed. Meridiane, 1972
49. Genschow, Karen, *Federico García Lorca. Leben, Werk, Wirkung* (= Suhrkamp BasisBiographie, 51). Berlin, Suhrkamp, 2011
50. Goldoni, Carlo, *Memorii*, în românește de Victoria Ursu, București, Ed. E.P.L.U., 1967
51. Gorcearov, N., *Lecțiile de regie ale lui Stanislavski*, traducere de Petre Comarnescu și Ion Vasile Costin, București, Ed. E.S.P.L.A., 1952
52. Grotowski, Jerzy, *Spre un teatru sărac*, traducere de George Banu și Mirella Nedelcu-Patureau, București, Ed. UNITEXT, 1998
53. Harre, Dietrich, ș.a., *Teoria antrenamentului*, trad. P. Seceleanu și U. Ionescu, București, Ed. Stadion, 1973
54. Ionesco, Eugène, *Teatru*, vol. I, traducere de Elena Vianu, București, Ed. Minerva, 1970
55. Iorga, Alexandru, *Dicționar de dans*, colecția Arte, Cluj-Napoca, Ed. Dacia, 2001
56. Johnstone, Keith, *Improvisation und Theater*, Berlin, Alexander Verlag, 2004
57. Jousse, Marcel, *L'Antropologie du geste*, Paris, Ed. Gallimard, 1974
58. Kleist, Heinrich von, *Werke und Briefe in vier Bänden*, Hrsg. von Siegfried Streller in Zusammenarbeit mit Peter Goldammer und Wolfgang Barthel, Anita Golz, Rudolf Loch, Band 4, *Werke und Briefe*, Berlin und Weimar, Aufbau-Verlag, 2. Auflage, 1984
59. Kogler, Horst; Kieser, Klaus, *Wörterbuch des Tanzes*, Unter Mitarbeit von Beate Besserer, Stuttgart, Philipp Reclam jun., 2009
60. Laban, Rudolf von, *Die Kunst der Bewegung*, Wilhelmshaven, Florian Noetzel Verlag, 1988
61. Lecoq, Jacques, *Der poetische Körper – Eine Lehre vom Theaterschaffen*. In Zusammenarbeit mit Jean-Gabriel Carasso und Jean-Claude Lallias, aus dem Französischen von Katja Douvier. Berlin, Alexander, 2000
62. Lecoq, Jacques, *Corpul poetic: o pedagogie a creației teatrale*, în colaborare cu Jean-Gabriel Carasso și Jean-Claude Lallias, traducere de Raluca Vida, Oradea, Ed. ArtSpect, Colecția „Prezențe și Metode”, 2009

63. Lehman, Hans-Thies, *Teatrul postdramatic*, traducere din limba germană de Victor Scoradeț, București, Ed. UNITEXT, 2009
64. Lévi-Strauss, Claude, *Antropologie structurală*, București, Ed. Politică, 1978
65. Lorca, Federico Garcia, *Poeme*, trad. Gabriela Banu, Aureliu Goci, București, Ed. Mondero, 2004
66. Marceau, Marcel, Ihering, Herbert, *Die Weltkunst der Pantomime*. Erstaufgabe 1956, München, dtv, 1989
67. Marowitz, Charles, *The other Chekhov. A biography of Michael Chekhov, the legendary actor, director & theorist*, Applause Theatre & Cinema Books, 2004
68. Mănușiu, Mihai, *Redescoperirea actorului*, București, Ed. Meridiane, 1985
69. Mănușiu, Mihai, *Despre mască și iluzie*, București, Editura Humanitas, 2007
70. Menta, Ed, *Andrei Șerban. Lumea magică din spatele cortinei*, în românește de Svetlana Mihăilescu, București, Editura UNITEXT, 1999
71. Meyerhold, V. E., *Istoria și tehnica teatrului*, traducere de Edward Braun, Londra, Ed. Methuen, 1969
72. Meyerhold, V. E., *Despre teatru*, traducere, postfață și note de Sorina Bălănescu, București, Editura Fundația Culturală „Camil Petrescu”, Revista „Teatrul azi” (supliment), 2011
73. Miller, Alice, *Revolta trupului*, traducere din limba germană Despina Naghi, București, Ed. Nemira & Co, biblioteca de psihologie, 2006
74. Müller, Werner, *Pantomime*, 3. Auflage, München, Verlag J. Pfeiffer, 1988
75. Perrucci, Andrea, *Despre arta reprezentației dinainte gândite și despre improvizație*, traducere de Olga Mărculescu, București, Ed. Meridiane, 1982
76. Picon-Vallin, Béatrice, *Ariane Mnouchkine*, introducere, selecție și prezentare, traducere din limba franceză de Andreea Dumitru, București, Fundația Culturală „Camil Petrescu”, 2010
77. Picon-Vallin, Béatrice, *Vsevolod Meyerhold*, traducere de Codruța Popov, Timișoara, Teatrul Național „Mihai Eminescu”, 2012
78. Pita Cárdenes, Antonio, *Gelu Barbu, ritmul sentimentelor*, trad. din lb. spaniolă de Ioan I. Gostian, prefață de Nicolae Manolescu și Lothar Siemens Hernández, București, Ed. Cartea Românească, 2004
79. Popa, Victor Ion, *Scrieri despre teatru*, București, Ed. Meridiane, 1976
80. Rellstab, Felix, *Handbuch Theaterspielen*, Band 1 Grundlagen – Neues zur Theorie und Praxis, Wädenswil Zürich, Stutz Druck, 1994, Reihe schau-spiel Band 7

81. Rellstab, Felix, *Handbuch Theaterspielen*, Band 2 Wege zur Rolle, Wädenswil Zürich, Stutz Druck, 1996, Reihe schau-spiel Band 8
82. Saiu, Octavian, *În căutarea spațiului pierdut*, București, Ed. Nemira & Co, 2008
83. Schmidt, Jochen; Weigelt, Gert, *Tanztheater in Deutschland*, Frankfurt am Main, Propyläen-Verlag, 1992
84. Schmidt, Jochen, *Tanzen gegen die Angst. Pina Bausch. Biografie*, München, Econ und List, 1998
85. Schulze-Reuber, Rika, *Das Tanztheater Pina Bausch: Spiegel der Gesellschaft*, Frankfurt am Main, R. G. Fischer Verlag, 2005
86. Silvestru, Valentin, *Personajul în teatru*, București, Ed. Meridiane, 1966
87. Sorescu, Marin, *Setea muntelui de sare*, București, Ed. Cartea Românească, 1975
88. Soubeyran, Jean, *Die wortlose Sprache* (die Neuauflage zusätzlich: *Lehrbuch der Pantomime*) Friedrich, Velber bei Hannover, 1963, und Orell Füssli, Zürich/Schwäbisch Hall, 1984
89. Spolin, Viola, *Improvizație pentru teatru. Manual de tehnici pedagogice și regizorale*, traducere Mihaela Balan-Bețiu, București, Ed. U.N.A.T.C. Press, 2008
90. Stanislavski, K. S., *Munca actorului cu sine însuși în procesul creator de trăire scenică*, traducere de Lucia Demetrius și Sonia Filip, București, E.S.P.L.A., 1955
91. Stern, Carola, *Isadora Duncan & Serghei Esenin*, traducere de Herta Spuhn, Pitești, Ed. Paralela 45, 2003
92. Stoianovici, Luminița, *Libertate și constrângere în arta actorului*, Iași, Ed. Opera Magna, 2004
93. Strehler, Giorgio, *Un théâtre pour la vie. Reflexion, entretiens, notes de travail*, Paris, Ed. Fayard, 1980
94. Sütő U. András, *Dialectica poeticilor teatrale în sfera creației scenice*, Iași, Ed. Princeps Edit, Colecția Masca, 2007
95. Șerban, Andrei, „Viața sunetului, însemnări dedicate lui Peter Brook”, în Tonitza-Iordache, Michaela; Banu, George (coord.), *Arta Teatrului*, ediția a II-a revăzută și adăugită, traducerea textelor inedite Delia Voicu, București, Editura Nemira, 2004
96. Șerban, Andrei, *O biografie*, postfață de Basarab Nicolescu, Iași, Ed. Polirom, 2006
97. Toboșaru, Ion, *Principii generale de estetică*, Cluj-Napoca, Ed. Dacia, 1978
98. Tonitza-Iordache, Michaela; Banu, George, *Arta teatrului*, București, Ed. Enciclopedică Română, 1975

99. Tonitza-Iordache, Michaela; Banu, George, *Arta Teatrului*, ediția a II-a revăzută și adăugită, traducerea textelor inedite Delia Voicu, București, Editura Nemira, 2004
100. Toporkov, Vasili O., *Stanislavski in Rehearsal-1949*, New York, Theatre Art Books, traducerea a fost făcută de colectivul de redacție al Ed. Arlus-Cartea Rusă, București, 1951
101. Zonte, Violeta, *Originea sacră a teatrului*, Iași, Editura „Opera Magna”, colecția Epidaur, 2004
102. Zrínyi, Ildikó Ungvári, *Bevezetés a színházantropológiába (Introducere în antropologia teatrală)*, Tg-Mureș, Editura Universității de Arte, 2006
103. xxx, *Cercuri în apă: un atelier cu Andrei Șerban*, povestit de Tania Radu, București, Ed. Ecumest, 2005
104. xxx, *Theaterlexikon*, Berlin, Henschelverlag, 1978.

Periodice:

1. Revista de artele spectacolului *Scena.ro*, nr. 15 octombrie/noiembrie 2011
2. Revista *VIP*, Anul XX, nr. 47 (989), 21-27 noiembrie 2011
3. Revista studenților Facultății de teatru, *Theatron*, UNATC, vol. III, 2003
4. Șerban, Andrei, „În România, nivelul de Alzheimer în cultură este în creștere”, interviu realizat de Cristina Modreanu în *Scena.ro*, an 2011, nr. 15
5. Wolcz, Nikolaus, „Actorul: instrumentist și instrument – Trebuie să mergi la teatru, ca să te formezi ca om”, interviu realizat de Alina Mazilu, în *Teatrul azi*, an 2008, nr. 11, 12
6. *Teatrul azi*, nr. 6-7-8, 2005
7. *Teatrul azi*, nr. 9-10, 1990
8. *Atelier, Caiet de studii, cercetări, experimente*, nr. 2(4)/2002
9. Hăulică, Dan, „Dimensiuni ale umanismului. Corpul – Défense et illustration”, în *Secolul 20*: 11-12, 1973
10. Preda, Tea, „Dacă dansatorii ar putea să zboare...”, în *Secolul 20*: 11-12 (154-155), 1973
11. Spolin, Viola, „Improvizație pentru teatru”, în *Atelier, Caiet de studii, cercetări, experimente*, traducere de Casiana Șuteu, nr. 2(4)/2002, U.N.A.T.C. „I. L. Caragiale”, București.

Resurse internet:

- Cotidianul.ro, publicat 24 martie 2014, <http://www.cotidianul.ro/regizorul-victor-ioan-frunza-pentru-mine-teatrul-este-un-taram-al-iluziei-si-nu-al-inselarii-234594/>, la 02.02.2015
- http://www.adevarul.ro/cultura/literar_si_artistic/Marile_cautari_ale_regizorilor_de_tea_tru_0_196780761.html, 26 ianuarie 2010, Autor: Dan Boicea, Alina Busuioc, la 04.04.2014
- <http://www.ballet-bible.com>, la 13.09.2014
- <http://yorick.ro/eugenio-barba-nordul-fiintei-tale-trebuie-sa-nu-si-modifice-coordonatele/>, *Yorick*, Revistă săptămânală de teatru, Numărul 56, 20-26 decembrie 2010, interviu postat de Monica Andronescu în 07 iunie 2010, la 15.01.2015
- <http://www.laban-eurolab.org>, EUROLAB - Europäischer Verband für Laban/Bartenieff Bewegungsstudien, la 31.01.2015
- <http://www.pina-bausch.de>, [Pina Bausch](#) - Offizielle Seite, la 13.09.2014
- <http://www.sueddeutsche.de/kultur/406/476913/text/>, „Mit geschlossenen Augen“, *Süddeutsche Zeitung*, 30. Juni 2009, la 13.09.2014
- <http://nytimes.com/2009/07/01/arts/dance/01bausch.html?>, „Pina Bausch, German Choreographer, Dies at 68“, *The New York Times*, 30. Juni 2009, la 13.09.2014
- <http://www.3sat.de/mediathek/mediathek.php?obj=13567>, „Interviews zu Pina Bausch“, Juli 2009, la 13.09.2014
- <http://www.wdr.de/tv/aks/sendungsbeitraege/2009/kw27/0630/Pina.Bausch.jsp>, [Audios und Videos zu Pina Bausch](#), la 13.09.2014
- <http://www.arte.tv/de/2729932.html>, [Pina Bausch](#), 1. Juli 2009, la 13.09.2014
- <http://www.npr.org/templates/story/story.php?storyId=4172000>, [Video von Café Müller](#) aus Almodóvars Filmanfang „*Sprich mit ihr*“, la 13.09.2014
- <http://bogdanulmu.eu/un-doctorat-pe-teatru-dans/>, la 04.04.2014
- <http://www.welt.de/kultur/article1389530/Der-letzte-Schritt-des-tanzenden-Verfuehrers.html>, la 13.09.2014
- „Ekstatiker, Popkünstler, Klassiker. Zum Tod des Choreografen Maurice Béjart. John Neumeier nimmt Abschied von einem Freund“, <http://www.zeit.de/2007/49/Nachruf-Bejart/komplettansicht>, 29.11.2007, la 31.01.2015
- <http://www.feldenkraisinternational.org/>, [Feldenkrais Network](#), la 20.09.2014

- <http://www.youtube.com/watch?v=y1nA4HCa6zl>, „Interview mit Grotowski” in *TVP Polonia über das Prinzip des armen Theaters*; traducere și adaptare proprie, la 20.09.2014
- <http://www.tagesspiegel.de/kultur/art772,2222480>, „Die Angst ist das Stärkste“, Interview Peter Brook mit Andreas Schäfer, 26. Mai 2006; traducere și adaptare proprie, la 13.09.2014
- <http://artactmagazine.ro/fenomenologia-gestuala-a-timpului-dance-movement-theater,-ziua-1.html>, la 04.04.2014
- http://www.gert-pinkernell.de/romanistikstudium/lorca_trilogie.htm, Gert Pinkernell „Überlegungen zu F. García Lorcás Stücken *Bodas de sangre*, *Yerma* und *La Casa de Bernarda Alba*”, la 13.09.2014
- <http://www.gds.ro>, (Ediție din arhivă) Anul 17, nr. 5525, Interviu - Ion Jianu, la 07.11.2014
- <http://www.teatrul-azi.ro/interviuri/gabor-tompa-%E2%80%9Eexista-o-criza-de-oameni-motivati-si-nu-numai-teatru%E2%80%9C-interviu-de-mirela-sa-0>, Interviu de Mirela Sandu, la 02.02.2015
- Helga Finter, „A posztmodern színház kamera-látása (Perspectiva teatrului postmodern prin ochiul camerei)”, 2010, <http://www.literatura.hu/szinhaz/posztmodern.htm>, la 07.11.2014
- Christian Spuck, „Die Erneuerin des Tanztheaters ist tot“, 1. Juli 2009, http://www.berlinonline.de/berliner-zeitung/kultur/detail_dpa_21676936.php, la 23.01.2015
- [Deutsche Gesellschaft für Tanztherapie](http://www.deutsche-gesellschaft-fuer-tanztherapie.de), la 13.09.2014
- <http://agenda.liternet.ro/articol/19252/Beatrice-Lapadat/West-Side-Story-si-Cabaret-de-Razvan-Mazilu-in-FNT-2014.html>, la 05.05.2015
- <http://yorick.ro/razvan-mazilu-teatrul-romanesc-este-atat-de-grav-si-de-profund-incat-risca-sa-devina-un-mausoleu/>: postat de Dana Ionescu, 24.03.2015, la 25.03.2015.