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ABSTRACT

The Future of the European Ballet between Theater and Dance - Evolution and Revolutions

Coordinator,  
Prof. univ. dr. Violeta- Simona ZONTE

Phd. Candidate,  
Linda Pe chir

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**The Future of the European Ballet between Theater and Dance - Evolution and Revolutions** has emerged as a necessity in my research of dance phenomenon and as a natural need to decipher and learn the perspectives of European ballet in a global context. At the same time and to the same extent, the work became essential as regards the Romanian ballet as a bridge and innovation, an important part of the world ballet. The "rupture", called to facilitate research as "revolutions," were often produced by outstanding personalities and not by collectives. From its beginnings, the show - in all its components - mirrors the state but also the ambitions, aspirations, resignations of a society, drawing with artistic means and some of the potential prospects of the respective societies. Historically speaking, transition societies, between two eras of artistic expression, between at least two formulas that are excluded, between nostalgia, regressions and innovations, under the laws of civic and artistic survival, produce amalgamate or eclectic performances. During such periods, new artistic formulas that are essential for the activity of the dance phenomenon, and which are not always assimilated and / or accepted by all layers of viewers. These formulas seem almost all experimental, elitist, niche, more because of the cultural preparation and the taste of the spectators, than the artistic expression itself.

These formulas evolve under the sign of artistic interdisciplinarity if we can express it because they take and use elements that are typical of other forms of art, especially theater, cinema, painting, sculpture, as well as new experiences in the area of video installations, music postmodern, etc.

Starting from these prerequisites, the work proposes a broad analysis of choreographic performances in the context of the 20th century, during which they experienced a creative synergy of the modern and contemporary era. The social and political substrates have removed the ineffable aura of ballet and have questioned the dancing gesture, giving the public an art that militates from now on for a deeper query of the self. Going on the thread of cultural, social, political, new artistic concepts are claimed from a vision that operates with a multidisciplinary, multidisciplinary language, always open to innovations.

Starting from this reality, a reconsideration of the history of dance together with a history of the theater is meant to reevaluate from a perspective of the problem of the gesture and the word, analyzing as well as infusing them, the actions of the performer at the mental and body level.

**The Future of the European Ballet between Theater and Dance - Evolution and Revolutions** is structured in four chapters.

**Chapter I, Evolution and Revolution in the Artistic World.** The genre of choreography and means of expression proposes a discussion on the theme of theatricality in classical ballets, how the dramatic and narrative nature of the theater is the basis of the libretto of ballet and the possibility of the pantomime of communicating states, not just actions. Ever since its inception, the word has been behind the ballet, enhanced by a specific technique, appropriated by professionals and pushed to virtuosity. The artistic evolution of painting at the beginning of the 20th century could not leave indifferent the promoters of choreographic art. Managers and independent companies have tended to diversify dance techniques, first by turning to traditions, and then looking beyond the stage of the stage to the spectator. Gradually, the art of dance became militant, moving from the aesthetic register to the ethical, political, social, not only to the elites and increasingly aware of the present.

From the parallel pursuit of the trajectories of dance and theater in the 20th century, aspects of the common evolution of the two arts appear in the context of the renewal of their specific language. The sense of closeness was at first from dance to theater. If before the ballet was based on a libretto that sustained a narrative, from now on the dance is integrated into a performative approach that places the human body in a different relation to the word.

The oldest known dances in ancient Greece are those dedicated to the Dionysos God. Dionysian dances come from Neolithic and their evolution illustrates the evolution of dance in antiquity.

At first, like all forms of dance, they were devoted to mysticism, being sacred dances; later turned into dances besides liturgical ceremonies, finding their place in civil ceremonies, later to be incorporated into theatrical performance and even adapted for private entertainment. Dance knows no limits of manifestation; would become diverse and complex, requiring discipline to attain art or to give birth to pleasure. The situation of the actor and the author in the classical paradigm of interpretation presents distinctly (until the time of the director's appearance) the two performative entities, which were represented by the same word. The same word also meant the function, the social position and the specialization - comedian or tragedy, whether it was an actor, a dancer or a writer, because tragedy and comedy were two

fundamental ways of distinguishing the theatrical art of "entertainment" a different or even differentiated audience. In ancient Greece actors and dancers were both the performers and the characters of the play. The classical paradigm of communication consists in the harmonious blending of the word and body language, essential in the theatrical act, but also in communication with the public.

Another kind of rhetoric of the body continued to manifest in the Early Middle Ages (V-XI), in the Christian monasteries in France, where church liturgies sometimes took on a symbolic drama, including scenes where the pantomime and the dance combined to perform a ritual. Because of his dramatic message, but also because it was indispensable because Latin was inaccessible to the common man, the pantomime was superior to the dance that was associated with sin in Christian religion. Throughout the Middle Ages and until Renaissance (15th-15th centuries), dance continued to exist in the squares in front of the church (parvis), and the public did not cease to be attracted to them, despite the fact that multiple editions edicts who wanted to ban these actions, but the public wanted to witness mysteries, miracles, pranks and allegories. The basis of a body rhetoric originates in the Italian Renaissance, essential in this sense being the Italian model and the neo-Platonic conception of beauty: "It is rare for an evil soul to be sheltered in a beautiful body, that is why the outer beauty is the sign sure of inner goodness "(Baltasare Castiglione, *Il Cortegiano*).

Like the theater, the classic ballet has two roots, one of origin and one of adoption. Born on Italian soil, raised and cultivated at the court of the kings of France, classical dance became in the seventeenth century, the expression of the ultimate refinement in choreography. In the middle of the seventeenth century we can talk about the genesis of classical dance as a way of aesthetic creation and adaptation of the movement, but we are still in the age of proto-ballet classic performances.

The success of the dance performance in relation to the dramatic spectacle has been perpetuated to the present day and the confusion between the terms is still common and the most common is the one between the "classic" and "academic" notions. Depending on the dynamics of the movement and the destination of the show, the theorists and practitioners distinguished in the seventeenth century, two categories of dances, which correspond to the tragedy, comedy and pastoral of the dramatic theater. A basic feature of ballets, encountered at all stages of its development, is anthropomorphism.

The narrative in dance takes on social and political accents, thus expanding in the nineteenth century artistic manifestation. In fact, then, it was the time when breaches

appeared that would lead to the reconfiguration of the vision of dance and ballet as distinct notions in the cultural landscape. The stage remains the preserve of ballet and the dance continues to perpetuate in various aesthetic contexts. Space hierarchy and frontal vision are of paramount importance to the history of ballet. They impose a set of rules of choreography, while conditioning the spectator's gaze. Like pre-reading reading that creates a wait and entitles him to predict the organization of choreography in large part, the public is guided even before it has begun - the convention has remained valid until today, and is inherent in numerous performances ballet, theater or opera. Due to the changes in visual decoration and complicated intrigue, the stage technique and the machines will progress. Theater theatricality continues its influence during the backyard ballet at the beginning of the 17th century, by adopting the pantomime as the means of communicating the states of the soul.

Dance theatricality continues its influence during the backyard ballet at the beginning of the 17th century, by adopting the pantomime as the means of communicating the states of the soul. The appearance of ballets will be remarkable by a new technique specific to dancing but which remains tributary in the theatrical gesture communication. Collaboration of Moliere with the ballet masters at King Louis XIV's court resulted in comedy ballet. The result has led to the appearance of ballet, recits, singing, dancing, choirs, but also jokes and tricks like *Commedia dell'arte*. The stylized mask and heavy costume were theatrical expressions that the dancers did not want to give up.

### **Sincretism of the arts**

Art forms can be categorized into four major categories: performing arts, new media, visual arts, and literary art. All this is subdivided by the fact that the performing arts are: theater, dance, music and opera. The synthesis of the arts was the dream of many artists, both in ancient times and in modern times. Their plan was quite simple: if each art is individually motivated, it is capable of making a profound impression on us, then a combination of theatre, music, poetry, painting, dancing, is forced to grow and deepen this impression, strengthen it, and eventually lead us to the highest state of authentic artistic fulfillment. This undeniable "openness" in theory has proven to be quite complicated to put into practice. Due to its inner characteristics and formal specificity to each arts, this "arithmetic" could not be used as a simple "computation" in a general artistic synthesis. In many attempts of this kind, each art had to be adjusted in one way or another; had to give up its inalienable rights in order to obtain a certain form and sometimes to give up certain

characteristics that constituted its very structural fund. The great masters of ballet were frequently forced to make a whole series of compromises for the sake of the musical performances performed by ballerinas, especially since the structure of these musical works did not always meet the strict requirements of choreographic logic. Concerns at the level of studies on the genre called Performance have begun to be visible since the 1960s, and are then further deepened in the coming decades. They record a new way of considering activities and actions of the spectacle from the perspective of representation of the text - artistic practice. Performance was thought by theoreticians and practitioners as a globalizing concept in agreement with exploring the great scenarios of globalization in the area of economic, social, information and communication technology. Performance is activity and performance is a distinctive feature, theorized since the early decades of the last century, as an operational mode that has a correspondent in the world of performance - theatricality. To understand the theatrical concept of performance, humanistic and social research associates social rituals and social interactions with this artistic practice. The theory of "roles" revealed the connection of philosophy with the theater. The concept of performance was then applied to both political demonstrations and modern art happenings. The choreography has been enriched with different cultural influences, dance is borrowed from the new artistic forms, seeking to redefine not only in the relationship but also in confrontation with this diverse and prosperous cultural universe. This posture, open to absorption, responds to the aesthetic search for legitimation of the choreography, authentication of a corporal, which is more truthful than the unrealistic one that classical dance does. Here, as in the twentieth century, dance an art with visual valency, produced by imagination as opposed to theater, art that addresses the intellect, paradoxically poses the problem of the truth; dance wants to become as realistic as possible, without remaining impervious to realism. It is the choreographic style that gives choreographic work aesthetic identity with historical valences and which helps us to frame choreographic work in a cultural context.

It is known that the history of modern dance is a story of filiation and "dancing" families. Each member of a "family" develops a series of related features. Although each "family" altogether proposes other codes and other ways of interacting between the elements of the show, some essential elements are passed from generation to generation and deeply characterize a certain "family" of choreographers. Reporting to "family" and therefore to tradition / history is important, whether it is done following the path of predecessors or

completely canceling the codes, organizing a conceptual and aesthetic "revolution" over what was before.

The history of modern dance is a succession of permanent "revolutions". Reporting to "family" is also important due to the only coherent way of transmitting dance - orality, through which dancers and choreographers learn from each other and remain faithful to this process and process. Starting from the individual or collective subjectivity of contemporary dance methods, the notion of "style" allows choreography to designate the ensemble of the structures and meanings of each choreographer. In the dance-dance performance, the form of choreography appears differently due to the newly created relationships between the dancer and the dancing corporal because it gives more importance to the mental space and not to the actual stage. In order to understand some of the features of the theater-dance performance, we will point out what is different from the usual dance performance.

First, we will try to answer the question, which specific aspect of the choreographic performance is set in a theater show? Is it necessary or necessary to bring the dance closer to the shape and aesthetics of the theater show? The choreographer's approach to the perspective of the theatricality of discourse is a common one, since both dance and theater are related arts, which seem to use up to a point similar codes in performance.

**Chapter II, The perspectives of the ballet between theater and dance after Second World War**, reflects on the different contexts and influences due to the social, political, economic, philosophical factors, etc., which contributed to the renewal of the language and the diversification of the means of expression belonging to the two arts involved in transmitting a much deeper message. The chapter broadly presents the European cultural context and context in which dance has evolved throughout the twentieth century in the most important cultural centers that have continued or broke the tradition, such as France, Great Britain, Germany, Sweden and Flanders. The roots of modernity in the field of dance go up to the nineteenth century, where, through a chronophotography exhibition, it is revealed how a movement can be decomposed into an uninterrupted infinity of entities through a series of unknown body states and eventually unusual or fascinating.

In the 1970s, as it emerged, what was to be called "the explosion of the new French dance," France would lead for several years to the offensive of contemporary choreography creation, while benefiting from lessons from the German choreographic tradition, but also from the new manifestations of of contemporary American dance. Imitating only the American aesthetics, the French choreographers remained very attached to their own artistic

inclinations, in particular by inevitably turning to an exterior, literary, pictorial, cinematic reference, producing many decorative performances. Cunningham's influence, for example, encouraged the change of procedures in the choreographic composition, or in any form of experimentation, causing a new aesthetic to current conventions. Available models have been exploited only in terms of their external characteristics, without a real interrogation of the processes that led to them, or French choreographers, being extraordinarily inventive and active. There is no doubt that the incarnation of a "model" was placed in a sort of ban with the choreographic memory and other resources from which the French dance of the 1980s would develop a large part of its poetics in a surprising way. There is, therefore, in France, a kind of "inter-dance" or "sub-dance" that has little or no access to large or spectacular projects, and who seem to be responsible for both the instruments the core choreographic approach, but also benefit from critical thinking. The world of French dance is a fertile ground for reflection and artistic practice, a land constantly challenged, from the inside and outside, by the contradiction of an unsolved history.

The position of Great Britain on the world map, after World War II, in terms of social and cultural economic change has changed in the relationship with America and Europe. The position of Britain has also changed in terms of the racial aspect of the population. At the same time, Postmodern Theory reflects international change, among other things, in terms of the status of art, the relationship between "high art" and popular culture, as well as the approach to representing "other" voices that reflect either the prospect feminist issues, disability issues, racial minority issues. But dance has assumed these tensions, more than any form of art because of its unique way of developing this century. Therefore, this moment of dance will address all these tensions as forms of resistance that offer the status quo, such as those that support and have IT support, views of state institutions as well as dance audiences, the nature of the environment itself in terms of body representations, the relation of the dance environment to the other arts. The dance will explore the discovery of national identity in terms of political relations with America and Europe, or the multicultural population and the representation of its "other voices". Ethnic minority groups are approaching mass culture to become a majority in the hope of gaining a cultural and not racial consciousness that has the ability to recognize the difference without fetishising it and the freedom to represent without being representative .

Physical theater has enjoyed the greatest popularity among critics, publicists and commentators in the UK, America and Australia. It was a term that many young theater

companies were prepared to use as part of the rhetoric to which they aspired and which they would encapsulate in their parks and which would be fashionable, "modern" and interspersed for a potential audience. Beyond what he describes, the term reveals and outlines productive theatrical practices in any way, so practitioners, promoters or publicists have chosen to propagate this term - or variations of it - by saying something significant about our times of life. The analysis of contemporary forms of physical theater can be done in several directions that could be capital to understand the changing nature of modern European theater and its forms, but also of theatrical practice.

Literary Drama and Drama Theater, acting and performer, characters and person performing, theater and performance, theatrical psychology, presence and representation. Phenomenology seems to provide a way of understanding the feelings and processes of theater and dance in terms of recognizing its limitation to a semiotic prophecy. The starting point is the live bodies of the performers, how to perform a series of actions, or these sequences of motion are considered to be experimented beyond the intellect, beyond using a set of interpretation tools. Phenomenology causes us to reduce any aesthetic representation to the "message" it transmits. Structurally, the political situation of German dance in the twentieth century was characterized by two phenomena: on the one hand the lay or mass movement, and on the other hand there was an emancipation of the dance characterized by the desire to rise at the level equality with major arts; plastic arts, music, literature.

Both phenomena have acted as premises for aesthetic conceptualization or as factors that reflect the socio - cultural situation. At the same time, they functioned as continuity, connected with the periods before and after World War II.

The participation of the secular world in the dance world was initially conceived as innovative, sometimes anti-bourgeois, sometimes democratic, and was spread in the first half of the century, before it became aware of the socialist transformation in the eastern part of separate Germany. Tilted to the principle of capitalist efficiency, the West Side of Germany did not integrate the secular movement. The second line of development was that aimed at making the dance find its own autonomy, a process that is still ongoing. Aesthetically, both Tanztheater and Ausdruckstanz have been formulated beyond of classical dance. Ausdruckstanz (German Expressionist Dance) usually refused to accept or simply avoided political implications in dance and art in general, while Tanztheater (the dance theater) lost most of its political impact when the situation in Germany has changed dramatically with Wende, the trial the unification that began in the late 1980s. In the late 1990s, there was a general intellectual fatigue that did not even spare the dance. Women have

come to the forefront of the second generation of Tanztheater crossing another way to gain aesthetic value. While their personal commitment to their environment was no less intense than that of their male colleagues, they did not focus on social and political circumstances and their effects on people. More concerned with the artistic expression of their own emotional experiences, women, and study material, produced realistic representations of pain gendered cohabitation, in a society marked by rules and obsessions. The conditions and irritations of gender relations were brought on stage. Dance in Germany today defines corporality traditionally through classical ballet choreographies as well as in compositions influenced by the strategies developed by Tanztheater. The struggle for recognition of new performance styles and new means of interpretation on the dance scene has come to an end. Now, anyone can do as he or she likes, they cite others' methods, create imaging puzzles, solve dance techniques, fundamental concepts both choreographic and dramatic, style the means of expression of dance theater, ending with the creation of a new professional vocabulary.

**Chapter III, School and Tradition at the Beginning of the 21st Century, Personalities, Development, Perspectives in Romanian Dance**, makes an analysis of the European Ballet and Dance Context in which Romanian Dance knows the true flowering, marked by personalities dedicated to the native dance and creative environment. I tried to point out the crucial moments of contemporary Romanian dance, providing verifiable data on the activity, role and impact of the creation of first-rate personalities of Romanian ballet in a national and international context. In some cases, Romanian personalities have worked abroad beyond the boundaries of the country, gradually rewriting - thanks to artistic language - artistic boundaries with geographic ones, and constituting a tradition at least in the communication between different artistic spaces that were not all and are at the same level of evolution.

**Lizica Codreanu - Romanian performer in the Parisian atmosphere from the beginning of the 20th century.** Tristan Tzara wanted Lizica to participate in the Avant-garde Cultural Days in order to capitalize on her independent artistic character but with certain avant-garde motifs that make Lizica Codreanu a dancer who has easily adopted the free dance she wishes to experience in her original life surrounded of an environment conducive to new trends. In all of Parisian cultural fervor, Lizica's artistic personality joins the great Romanian artists like Constantin Brancusi in order to achieve a remarkable cultural unification outside Romania. The Romanian culture and tradition, the artistic avant-garde, the original artistic personality, are just some of the features that Lizica Codreanu has in Paris, and which becomes one of the

independent performers of the Parisian cultural salons who promoted the most free forms of movement born at that time.

**Directions of evolution in Romanian Dance.** Whether we remember the interwar period or the communist period when the modern forms were not agreed, although to some extent they were tolerated on theaters or museums, in this context the direction of Romanian dance development did not take inexpressive or monotone shapes. During this period, the dean of the kind of free movement, with some expressionistic echoes, surpassed by the finesse of many nuances, was Miriam R. ducanu. Along with her, along with Raluca Ianegic, Adina Cezar and Sergiu Anghel, one can speak of a dance of a particular structure, even if each of them later shaped their own creative field.

**Gigi Caciuleanu - choreographer, first dancer and contemporary dance teacher.** Choreographically speaking, Gigi Caciuleanu can not conceive the gesture of gesture, the movement without any significance, be it poetic, metaphorical, let us say, but also psychological, that is, theatrical or even philosophical. For Gigi Caciuleanu if poetry, unlike prose, is something that can not be summed up, dance is something that can only be expressed by dancing. It is like superior mathematics: it can not be expressed by words. There is hidden, encrypted metaphor, multiple meanings. Dance is for Gigi Caciuleanu Poetry in the sense of concentrating in a space and in a very small time - of a quantity of energy and meaning with countless and unpredictable compartments. Somehow, that poetry is also theatrical, as Shakespeare is a theatrical poet and philosopher at the same time.

Romanian Dance after the changes that took place in Romania after December 1989 After the Ministry of Culture created the "Orion" and "Contemp" companies in 1990, "Odeon Theater's artistic expression center" was a kind of dissent to the "Orion Company" after which divisions and detachments continued, all of Orion coming from the initiators of the Marginalii group. All previous artists continued to create, but alongside them, the new wave began to stand firmly, before and after the establishment in 2005 of the National Center of Dancing Bucharest.

**Chapter Four attempts to outline and identify the dance of dance with the theater and to evaluate the spectacular results of practice and cultural events.** Evidence in this sense is incontestable and has a double evolution: inside the dance art, but also in the gradual elevation of the spectator to the level the art of dance has already reached. In the twentieth century, the art of dance known as "the art of movement in space" - wins and

will have an unprecedented development over past eras due to the fact that the choreographic process of creation has exploded in a multitude of experiments fed by the evolution and revolution of times, and will be defined, simultaneously, by: opposition, protest, breakage, by contesting the narrative.

The permanent launch of new "codes" for deciphering the multitude of languages based on paradigms, forms, poetics, or "philosophy" of art create contradictions with a creative role. The inability to find a common code gives rise to the difficulty of perceiving the specificity / specificity that is multiplied by the impassable character of the human movement in action. Thus, starting from this "unknown", Pina Bausch conceived his performances, generating the phrase: "By my work I realized that I do not care how people move, but I care what makes them move." However, dance should be viewed as a whole without attempting to place modern ballet and dance or to minimize the role of one style in favor of the other. However, the moments of turning, going through the evolution of dance, breaking, those that resulted in innovative directions or ideas, must be emphasized. Even though most innovations have taken place in the sphere of contemporary dance, some of the most recent attempts to see a reconfiguration of the relationship between classical and modern, a resizing of the fundamental values of dance.

The avant-garde movement of the 1920s facilitated the unraveling of the performing arts. Edward Gordon Craig Adolphe Appia Vsevolod Meyerhold Isadora Duncan Vasil Nijinsky Kurt Joos Mary Wigmann Lizica Codreanu Iris Barbura Bertolt Brecht Tadeusz Kantor Peter Brook Martha Graham Merce Cunningham Jerzy Grotowsky Pina Bausch Susanne Linke , Robert Wilson, Sasha Waltz, Dominique Bagouet, Mats Ek, Carolyn Carlson - are just some of the innovators and promoters of concepts of spectacular "registers" other than traditional or conventionally accepted, requiring new interpreters to reinvent expression, and viewers another way to look at them and relate to the show.

The use of body in both ballet and theater - Dance is "primordial concern", these forms use the body not as a form of expression among others but as the origin of all other means of expression as a dynamic principle of the traditional relations between body and language , a ratio that is won in classic ballet with movement detachments through a system of signs with conventional rules and rules of conventional composition. In theater-dance, this derived form is a much deeper operation, which first signifies the signs transmitted by corporality and uses the body not as a form of expression among others but which is not the only form that substitutes for expression.

If dance can be defined as the "human body in motion and rest", acting can be said to use the word spoken as a means of expression, although the body of the performer, although important, does not have the same emphasis as the dance. The move to the appearance of the body in the postdramatic theater characterizes the value that dance receives not in the sense of meaning but in stimulating energy, not because it is an illustration but because it articulates energy and action. In fact, the mutation is made of a realistic dance of dance and its technique sometimes alien to sense to a pronounced dramatic tension that potentiates body tension itself. The body in the theater will be exploited either as a message in itself, or as a foreign element, either historically or ritually, seeking to express often the limit of the epidermis' supportability to collapse and deformation.

In the **Conclusions**, I resumed some theoretical elements that seemed to me to be substantial during the research of the dance-theater phenomenon, especially in terms of gesture attention, not only as artistic movement, through performance but also by message. Awareness of the human condition, history, traditions, everyday life and corporality, determines the reconsideration of the performing arts, in general, of theater and dance. There is always a careful and balanced assessment of possible trends in the evolution of the two arts, separately and / or in complex forms, and which develops in close connection with historical and social conditions.

They have exposed through the cultural history of the arc dance through time, arcs of ideas and philosophical, theatrical, art and music contexts, which dance has perceived at the level of the envelopes and contents, the transmissions that have taken place indeed, between all the effervescent artistic areas throughout the 20th century. The European Ballet also advocated for inclusion in reality, either by updating a classical ritual enriched with modern scenographic or theatrical elements, and accepting, alongside classical ballets, modern dance shows. Thus, in the repertoire of a ballerinas, for instance, modern choreographers, often neoclassical, mounted by contemporary choreographers who have been invited to work with the professionals of a rigid and complicated technique, but who can pull them out of canons, help them to free themselves from rigidity, exploring new possibilities of their own corporality.

At the level of the independent dance environment, the real evolutions and revolutions took place. But institutional openness is also a step in embracing, approaching and recognizing the multiple languages that a ballet professional can assimilate, not just an artist in his own perfection. The cultural, social, philosophical, political contexts exploited by independent dance have made progress possible. Thus, the European choreographic spectacle was

installed in the present by two major, parallel speeches. A perceptive narrative speech has always been the feature of European contemporary dance as it was maintained by Kurt Joss, Pina Bausch, Gigi Caciuleanu, Sergiu Anghel, while the non-narrative thread was specific to American culture, well determined especially by Merce Cunningham , exported to Europe, where it was picked up and exploited by choreographers, including Miriam R. Ducanu, Adina Cezar, Raluca Inegic. Choreography has not been an isolated phenomenon, narrative or non-narrative dance has emerged in a space where 20th century philosophy was concerned with sociological, psychological, neurophysiological research.

The theatrical context in which European ballet and contemporary dance evolved was a strong resonance due to the fact that it interacted with the gestural context in which it performs its current activity through the contribution of the theater in search of new gestures and its role in the choreographic performance. The preoccupation for corporality and its gestural designations has been a permanent feature in the art of the 21st century and has enabled the creation of total artistic acts, and the plastic elements of the show are constructed and structured around the relationships between reality and illusion, the junctions between bodily means, the effects musical and acoustic effects of performers' voices. The theatrical context represented, for contemporary dance, a form of fulfillment of the performance that spurred the choreographic manifestations that helped to gain sustenance, contributing to their multiple and ideal fulfillment, by developing a poetic physics or developing the interest for the spoken text, accompanied by visual images depicted through the body that are intended to represent and react.

Classical dance, through its four centuries of tradition and experience, has provided a training system and dance technique in which we can clearly identify creative periods, styles or outstanding personalities. The evolution of contemporary dance, especially in its forms of theater-dance and / or theater-dance, prevents us from clearly tracing periods, forms, structures, but rather pointing - as impartially - individual contributions. From time to time I have gone to separate titles; from genres, to forms proposed by unmistakable artists, if not motion generators, at least creators of cutting-edge works.

And today, Dance Theater is a kind of performance performed by professional dancers who combine dance, speech, song and conventional theater and use costumes, decorations, props. But it is harder to see Laban's idealistic ambition to change humanity, existence, and restore the primordial harmony by unifying all possible forms of art.

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