

PROGRAM & ABSTRACTS

**INTERNATIONAL
THEATRE 
CONFERENCE**

**When Theatre meets Devising
or Collective Creation**



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When Theatre Meets Devising or Collective Creation

Entering the world of performing arts in the British theatre scene of the 1960s, the practice of collaborative creation (later becoming devising or collective creation - as in the North American space) proposes to renounce the classical subordination within the theatrical system: the performance text is no longer a priori, being born from an idea, theme, etc. The director, as for example, in the Regietheater, is not the only coordinator of the performance. The actor gains equal power in the creative process of the performance, while the stage designer, the choreographer and the light designer become an integral part of the development of the theatrical product. Once ordered hierarchically, the artistic collaboration proposes active participation in equal proportions for all artists. The construction system of the performance often calls for improvisation and play, but especially for the analysis of the "other" (director, actor, playwright, stage designer, light designer, etc.) to shape the artistic material according to their own coordinates.

The theatre that uses devising or collective creation techniques proposes alternatives to classical theatre. Does it also offer a new aesthetics? What would be the demarcation lines on artistic laws for the aforementioned techniques? What is the position of the playwright in the theatre companies and groups that embrace the devising tools? Does collective creation require the actor to develop new methods of constructing the role? Does the character, be it dramatic or scenic, remain just a shadow of what he/she has meant throughout its history? What happens to the old hierarchies in the creative process? Are we really dealing with a democratic creative space, or does the "inferior" and the "superior" continue to exist, but wearing new clothes? Who is the specialist arranging the stage material? Are the produced ideas and themes addressed only to a category of audience? Are "social" and "political" suitable labels for the performances that use such creative practices? These are just a few possible research paths for the theatre and its encounters with devising or collective creation.

PROGRAM

Friday, 8th of December

8.30 – 8.50 Registration

8.50 – 9.05 Opening Speech - Rector **Sorin CRIȘAN**, Vice-Rector **BALÁSI András**,
Dean of Faculty of Arts in Romanian **Oana LEAHU**, Dean of Faculty of Arts in
Hungarian **KÓS Anna**

9.05 – 10.05 Chair **ALBERT Mária**

Daniela LEMNARU Theatre as a Collective Creation

SZÉKELY Éva Hilda Creative Collaboration - Working Process in Devised Theatre

Adriana BOANTĂ Creation Formulae and Contexts in the Area of Performing Arts

DÁLNOKY Réka Devised Theatre: A Dialogic Aesthetics

10.05 – 10.20 Discussions, coffee break

10.20 – 11.20 Chair **Anda CADARIU**

Richard PETTIFER A Hard Instrument of Soft Power

Adrian ICLENZAN Devising - A Way to Rediscover Dramatic Theatre

PATKÓ Éva Theatre without Theatre

ALBERT Mária The Difficult Part – New Forms of Spectatorship

11.20 – 11.40 Discussions, coffee break

11.40 – 12.40 Chair **Raluca BLAGA**

Raluca SAS-MARINESCU Dramaturge and Dramaturgy in Collective Creation –
Definitions and Examples

HATHÁZI András Squaring the Circle

BOROS Kinga From Collective Creation to the Creative Collective

Cosmin MATEI Devising, A Shifting Point

12.40 – 13.00 Discussions, coffee break

13.00 – 14.00 Chair **BOROS Kinga**

Tasos ANGELOPOULOS From Your Needs to Our Performance: Papalangki Theatre
Company

Laurențiu BLAGA OUT(GOING) - The Interior Laboratory and the Outcomes of a
Collective Creation Process

BAJKA-BARABÁS Réka Pufi Theatre

SIMÓ Yvette-Georgina Forms of Collective Creation and the Devised Method in
Theatre

14.00 – 14.20 Discussions, coffee break

16.00 – 17.00 Chair **Sabin SABADOŞ**

Silvia NEGRUŢIU Teaching Individual and Group Creativity in the School Environment

Sabin SABADOŞ The Centre and the Border or About 'Devised Effect'

Tiberius VASINIUC Anonymity and Utopia in Devised Theatre

COJIC (KOZSIK NOVÁK) Ildikó Hierarchy or Democracy in a Creative-Learning Process?

17.00 – 17.20 Discussions, coffee break

17.20 – 18.05 Chair **BALÁSI András**

Mircea Sorin RUSU Devising/Collective Creation. Guided Tour

MIHÁLY-GERESDI Zsófia Bell Jars

Raluca BLAGA Forced Entertainment's Tomorrow's Parties

18.05 – 18.25 Discussions, coffee break

19.00 Cocktail

Saturday, 9th of December

9.00 – 11.00 Chair **Traian PENCIUC**

ELEKES Márta-Adrienne Collective Creation or an Interpretation of Democracy in Twentieth-Century Music

Mirela MERCEAN-ŢÂRC, Adina Cristina ROMAN From Devising Theatre to the Dj-Ing & Vj-Ing Mix

Ioana BAALBAKI Contemporary Approaches of Die Zauberflöte by Wolfgang Amadeus Mozart

MAKKAI Gyöngyvér About the Paramusicological Aspects of the Devised Method

11.00 – 11.20 Discussions, coffee break

11.20 – 12.20 Chair **Traian PENCIUC**

Daniela PĂCURAR NEAMŢ The Theatricality of Vocal Chamber Music

BUTA Árpád Attila Is the Interpreter of a Musical Piece a Narrator or a Creator?

FELICIA Dalu On Musical Theatre

MOLNÁR Tünde Musical Graphics Born from the Mysterious Inspiration and Music-Pointillism of Colorful Music-Pictures of Organ Pieces by Ede Terényi

12.20 – 12.40 Discussions, coffee break

Theatre as a Collective Creation

We recognize and assume several millennia of practising the art of theatre. Both its long life and its clearly ascendant, but sometimes fragmented evolution have justified many controversies over the years. The substance of the theatre genesis and its autonomy, its modes of expression, the supremacy of the text over the performance (or rather, vice versa), the relationship with other arts – these aspects are often discussed. The variety and plurality of theatrical life at the beginning of this millennium is cultural evidence. Theatre is indeed a complex, difficult-to-define art, supporting the most diverse interpretations.

Nowadays, perhaps more than ever, we can reflect on this theme: is the theatre performance a collective creation? Or can we talk about a show that can be performed by a single actor, for example? Often, in such cases, the actor himself/herself replaces the presence of other factors of the theatre production - director, stage designer, and light designer - in a committed way, integrating these tasks in his/her performance.

It has been said that the theatre performance can be done without a director, without stage design or costumes, but we should stress the defining importance of the actor in the theatre production, as a link between the text and the performance, between the stage and the audience. It seems that the performance of the twenty-first century is undoubtedly a collective creation, with clear individual contributions, where imagination, creativity and originality relate and multiply with the number of participants, the result being the sum of all these elements.

Keywords: plurality, fantasy, creativity, necessity, performance

Daniela LEMNARU – Associate Professor at the University of Arts Târgu-Mureş; since 2012 - Head of the Theatre and Visual Arts Department; actress, director and last, but not least, a teacher who tries to discover with her students the hidden ways of Thalia, to penetrate the abstruse, while being convinced that we do not know everything, that something else must also be discovered, and the meeting with theatre and with the self is endless and occurs unexpectedly.

Creative Collaboration - Working Process in Devised Theatre

Devised performances permit informality, unrestricted, absolute freedom of experiencing the subsistence of improvisation equally for the director, actor and participant. In our (Transylvanian) theatrical world, the director usually dominates the whole process. His/her working methods based on improvisation, situations, ideas offer vast opportunities to express something through a collaborative process or a play. In the case of a devised performance or a devised working process the director is placed on an imaginary line in collaboration with his/her team or company. He/she can appear either as a director, text writer, stage designer, sound and lighting supervisor, or all of them at the same time. Can devised theatre and its specific working processes truly, totally weaken this kind of `leadership` or is it a subtle camouflage, trying to express something through a `collaborative process`? This study presents how devised theatre is practicable through a non-prescribed formula.

Keywords: theatre, devised, collective creation

SZÉKELY Éva Hilda is a lecturer at the University of Arts in Târgu-Mureş. Her research interests are English language and Translation Studies. She holds an MA in Theatre Studies and Cultural Management in Hungarian.

Creation Formulae and Contexts in the Area of Performing Arts

The challenges of the twentieth-century art of placing the concept at the centre of artistic discourse have made today's art become more diverse and difficult to define through a set of predefined aesthetic criteria. Today's contemporary performances are increasingly hybrid projects that approach and transcend the borders of theatre, visual arts, new media, and encourage a more personal interaction and emotional responses among viewers. At the same time, the mutations in the field of artistic reception, the multitude of means of expression that populate the space of the performing arts, will bring up many changes in the creation field, and will renegotiate notions such as „unique author” and „representation”. This field, which is currently undergoing a transition, demands an approach that studies intermedial and interdisciplinary phenomena in the theatre. The present study aims to investigate how contemporary theatrical and performance practices respond to the new social-cultural environment. In this context, the exploratory mission of our study is to re-evaluate and reconsider the elements of the creative process in different *contemporary art phenomena*.

Keywords: conceptual art, image, interaction, installation, work in progress, acculturation, contemporary art.

Adriana BOANTA, PhD is an Lecturer at the University of Arts Târgu-Mureş, Theatre Department. She holds degrees in Theatre Studies, a Master's degree in Industrial Design and a PhD in Arts (Drama). Her research fields are: contemporary theatre phenomena, theatrical media, new media art, and contemporary visual arts. The results of her research reflecting relationships between the performing arts and visual culture have been presented at national and international conferences and published as studies and articles on drama and visual culture in national journals.

Devised Theatre: A Dialogic Aesthetic

Russian scholar Mikhail Bakhtin, one of the most important theorists of discourse in the twentieth century, coined the term dialogism to describe the work of novelists such as Dostoevsky, who allow a multitude of consciousnesses to speak and act in their works, rather than subordinating characters and events to their own ideology. In dialogic works, the author can no longer monopolise the creation of meaning and, as a result, the world presented is fundamentally irreducible to unity. The following article applies Bakhtin's theory of dialogism to the medium of theatre, specifically to devised performances, drawing on a number of British and European examples in an attempt to illustrate the fundamental aesthetic difference between devised and so-called traditional, text-based theatre. It also delves into the role of the director, dramaturge or playwright in such contexts and examines how these traditional roles have to be re-examined in order to facilitate a successful production without necessarily harmonising the multiplicity of creative voices. Finally, the article considers the implications of devised theatre being the most democratic and as such, the most inclusive form of theatre. Devised performances can easily incorporate people from different artistic, linguistic, racial or social backgrounds, as well as the community, disabled people, or marginalised groups contributing to its truly dialogic aesthetics.

Keywords: dialogism, devised theatre, dramaturgy, collective authorship, inclusive theatre

DÁLNOKY Réka is a playwright and dramaturge who recently graduated from the University of Glasgow in Scotland. Her research interests include devised theatre, creative qualitative audience research, audience experience, site-specific theatre and curatorial dramaturgy. She is currently researching the intersection of education and devised theatre.

A Hard Instrument of Soft Power

In his book *Directing the Action* (1986), Charles Marowitz states "every director is in pursuit of power". It's a statement that crystallizes the objectives of the director within social relations and human hierarchies, which, as directors, we seek to influence. As a statement about directing, it is about the director's place in forming the politics of the theatre.

The statement may appear to be challenged by many contexts in which theatre direction appears today, from horizontal models such as Augusto Boal's 'joker', to increasingly hybrid forms in which theatre direction crosses into art activism or social practice. And yet, when applied to such contexts, Marowitz's statement appears to paradoxically re-assert itself: precisely the situations that appear the most horizontal are those in which the directors indulge their most megalomaniacal impulses. But is escape from this double bind a possibility? Or are we bound to continue reinforcing old hierarchies, even as we pursue visions of a theatre grounded in principles of power-sharing and rigorous examination of the structures of power?

I propose to discuss the position of the director from my own experiences, assaulted within the collaboration. Including the creation of a piece of environmental theatre, "Stuck" at the University of Greenwich, London, working with refugees in Bonn, Germany, to create the piece "Stay" for the 2017 Conference of Parties, Bonn, and a 2013 one-person performance in which the director takes to the stage to perform the work of the absent actors.

Keywords: director, hierarchy, leftist, Boal, activism

Richard PETTIFER is an Australian director, writer and actor based in Berlin. His work crosses environmental activism, a disappearing public sphere and new theatre pedagogies. He has been working with groups in India, Indonesia, Australia, Eastern Europe and the UK, writing criticism and in academia.

Devising - A Way to Rediscover Dramatic Theatre

The concepts regarding the purpose and craft of theatre that dominated the twentieth century are still used, in most theatre schools, as the foundation for this art, and still serve to a certain degree as models for some contemporary artists. Considering this, we can assert that the twenty-first-century theatre is still deeply rooted in the theatrical concepts of the twentieth century, and we may even say that it has become a tradition. Most of these concepts are constructed around the *play as the blueprint of the performance*.

A tradition, in the course of time, might suffer a certain degeneration. In these cases, the only thing that will be passed through to the next generation would be the form. In these instances, being disconnected from the essence of that tradition, the young artist could find himself/herself trapped in what he/she assumes to be the confines of the dramatic theatre.

Devising disclaims the traditional relationship that the artists have with the theatrical process, eliminating the play as the blueprint, and therefore forcing them to *rediscover theatre*.

This paper will describe the work process for the performance *RO3047*, a collective creation produced in 2016 by Studio 2.1 Târgu-Mureş. The next, and more important aspect of the paper, will draw the conclusions regarding the relationship between the theatrical means and work materials (theme, text, etc.). In this regard, the paper will approach the subject of the collective creation as a way to facilitate the *rediscovery of theatre*, even for the *traditional* dramatic theatre.

Keywords: rediscovery, tradition, confines, young artists, dramatic.

Adrian ICLENZAN holds a Bachelor's degree (2005-2008) and a Master's degree (2014-2016) in Theatre Directing from the University of Arts Târgu-Mureş. Between 2007 and 2017, he worked as a theatre director on 23 shows in both independent and state-subsidized theatres. He is currently a PhD candidate at the University of Theatre Art Târgu-Mureş. His proposed thesis is entitled *The New Wave of Art Theatre*.

Theatre without Theatre

A small part of theatre resides in the theatre institutions nowadays. Almost every space can be used to host shows, widening thus the theatrical languages of today's performances. The German-Swiss Rimini Protokoll produces projects outside institutionalized theatres, but uses the background of big theatres through co-productions and partnerships.

They presented this year, in Zürich, a project based on the worldwide intelligence services, using theatrical elements and offering participants a collective and individual experience with the support of Zürich Schauspielhaus, Schauspielhaus Düsseldorf, Münchner Kammerspiele and Staatsschauspiel Dresden. 'Top Secret International' was played in July in Zürich Kunsthhaus, the biggest museum of arts in the city. The two-hour-long project uses theatrical structures without any actors or set design. The spectator is the only participant in the show, and even if we cannot speak about a performance, the phases of participation are the same as the theatrical ones. Rimini Protokoll offers a theatrical experience using invisible tools such as: turning points, tension, participation, interaction, surprise elements, shock, manipulation, personal involvement, etc., all powerful methods, but invisible to the eye.

My presentation aims to examine the theatrical element within this a-theatrical project, and to help widen the concept of what can be called theatre today.

Keywords: Rimini Protokoll, museum, experiment, actuality, interaction

PATKÓ Éva is a theatre director and academic lecturer at the University of Arts Târgu-Mureş. Her directorial focus is, at the moment, contemporary poetic drama and the relation with the spectator. Her current research theme is the *otherness* in contemporary American drama. For three years now she has lead the Monthly Drama (HD) project, which aims to present fresh and new plays to a young and dynamic public. She also translates contemporary plays from different languages into Hungarian.

The Difficult Part – New Forms of Spectatorship

Devised theatre and other similar new forms have modified theatrical conventions and have challenged the spectator to adopt new attitudes and behaviour patterns. The paper intends to survey new forms of spectatorship by analysing relevant performances on the basis of theoretical concepts related to the audience, such as: participation, interactivity, co-creation, responsibility, emancipation and the ethics of theatrical creation. One of the key relationships explored will be the one between the spectator and the text of the performance. How and where are new performance texts created and what is the role of the spectator in giving life to them?

Keywords: devised, spectator, participation, performance text, responsibility

ALBERT Mária, PhD (lecturer, University of Arts, Târgu-Mureş, Romania) has been teaching contemporary theatre, comparative literature, Romanian theatre, film analysis and translation techniques and has translated texts for the theatre. She has a doctoral degree in theatre from the I.L. Caragiale National University, Bucureşti. She has contributed to theatre productions as a dramatic advisor. Publications include studies on contemporary theatre and dramatic writing and an English textbook for drama students (*English Act, 2006*). She participated in research projects with the themes: the history of Hungarian theatre in Romania, contemporary Hungarian theatre, otherness and applied theatre. She participated at several international drama-writing workshops and co-organized four editions of the International Playwriting Camp in Târgu-Mureş in cooperation with Lark Play Development Center, New York.

Dramaturge and Dramaturgy in Collective Creation – Definitions and Examples

The present paper aims to define the dramaturge's functions in the collective creation and devising context, starting from the distinction between dramaturge and dramaturgy, where the term of dramaturgy refers to the compositional formula applied to a text corroborated with an ensemble of images and sensations that compose a message, in relationship with the reception forms and the production of meaning in a specific environment, connected to a reality. The playwright must have analytical qualities in relation to the show on the one hand, and the surrounding world on the other hand. He/She has the skills that can be used in all aspects of the creation of the show precisely because of the ability to translate things into meaning. We will try to define the attention points that a dramaturge must have inside a creative team and to identify the best way to put him/her to work, giving also examples from personal experience and from the collective works nationwide.

Keywords: dramaturge, dramaturgy, collective work, ensemble, structure

Raluca SAS-MARINESCU, PhD, dramaturge, is a Lecturer at the Theatre and Television Faculty from Cluj-Napoca, teaching classes on playwriting, adaptation, drama writing. She has worked as a professional dramaturge since 2003, both in independent and state-subsidized theatres, with different directors, and is the author of over 15 performance texts. She is currently working with Waiting Rooms Project, an independent Hungarian company located in Cluj-Napoca.

Squaring the Circle

What is our knowledge of acting?

Or maybe we should not ask ourselves **what**, but **where** is our knowledge in relation to acting? Does it precede it or does it actually help us rediscover acting again and again?

If it precedes it, then knowledge shackles the acting. Because in this case, acting has to submit itself to this knowledge. We can do nothing more than what we know. In this case, our acting demonstrates our knowledge of it. And we do not move in any direction. But if it is the latter, then knowledge comes into existence **after** acting. And since knowledge always follows acting, it (the knowledge acquired so far) has to be ruled out before every practice, it has to be forgotten, otherwise we will face our own rigid limitations.

And then, the question is not whether it is possible to acquire knowledge of acting (since it is possible because one can produce knowledge about everything), but how we relate to this knowledge. How can we get rid of this knowledge becoming conviction? Moreover: how is it possible to know when one does not know anything?

Keywords: knowledge, acting, limitations, discover, conviction.

HATHÁZI András, professor, actor, director, writer, playwright. His research field is improvisation and the theory of acting. Currently a teacher (prof. dr. habil) at the Theatre and Television Faculty of the Babeş-Bolyai University (Hungarian Theatre Department). Between 2011-2017 he was a lecturer (workshop leader) at the Dyoniz International Festival organized by the Art Academy from Osijek (Croatia).

From Collective Creation to the Creative Collective

The definition of collective creation in theatre (by Pavis: “A performance (spectacle) not created by a single person (playwright or director) but developed by a team committed to the theatrical activity”) fits perfectly the type of work students engage in when attending the university acting classes. In preparing the acting exam, students function as director, scriptwriter, visual artist, etc. They are the equal, collective authors of the piece created, the presence of the professor being that of the facilitator’s. However, the authority belongs fully to the professor, as he is the one to modify or to validate the result. The ultimate goal of the process is the emancipation of the student in order to become an autonomous creator, free and equal: “Emancipation first means the endorsement of the presupposition: I am able, we are able to think and act without masters.” (Rancière) But what is the reality of the theatre world they enter when graduating? Does our theatrical system recognize the actor (or anyone else involved in the theatrical event, except the director) as author of the performance? Is he/she expected to work as a theatre-maker? Is the ensemble a creative collective? Are there any specific areas or aesthetics that demand the actor to be “more than an actor”?

Keywords: acting school, authorship, authority, hierarchy, emancipation

BOROS Kinga (PhD) graduated from UBB Cluj-Napoca in 2004 with a degree in Theatre Studies. Since then, she has worked as a critic and as a production dramaturge. Currently, she is an Assistant Lecturer at UAT Târgu-Mureş and an editor of the theatre journal *Színház*. She is intrigued by forms of theatre that challenge both performers and spectators to engage in democratic coexistence.

Devising, a Shifting Point

Devising... maybe a result of a shifting paradigm of thought, of how we think about ourselves, the other and society. A process that has turned out as a counter-cultural practice towards the knowledge and practices derived from a mind-body dichotomy and has derived its aesthetics from different perceived analogies. What is actually at stake here is the most fundamental and scientifically debated dichotomy, the Heart – Brain binomial, a paradigm that potentiates the need for quality-life growth among our communities with the support of the latest scientific research on the human potential. This has suffered a major exclusion from Romania's theatrical milieu in the twenty-first century. This is an invitation to overcome the boundaries, in a time of extreme phenomena, between aesthetic, archived values and profane dimensions. Devising is an axiological reconsideration, recalibration and reconciliation of values. It brings cultural and social resilience to the dialogue between profane and high values, between people.

The present paper aims to transfer some of the scientific knowledge and the perspectives that are stated above in teaching terms valid in the academic space - a place where training should be, above all, critical, spiritual - in terms of emotional, scientific and political education.

Keywords: theatre, devised, perception, education, resilience.

Cosmin MATEI - MA student at Babeş-Bolyai University, Theatre and Television Faculty, Performing Arts and Film Department. He holds a Bachelor's Degree in Directing from the same university and a second Bachelor's Degree in Graphics from the National University of Arts in Bucharest. Director of the shows *Reacting Chernobyl* and *Occupy Yourself*.

From Your Needs to Our Performance: PAPALANGKI Theatre Company

According to devised theatre practitioner and scholar Chris Baldwin, the director's responsibilities are crucial in every devised theatre performance, since he mainly fulfils the role of the potential spectator of the show. For PAPALANGKI Theatre Company (Greece), the director is also the "asker" or the facilitator for questions to be posed. But, PAPALANGKI's methodology is based on a perception of the democratic function of the group: the questions result from actual needs (where, how, which audience, on which subject?), and all members of the group are gradually encouraged to ask them during the whole process (even during performances). The answers given each time are based on the members' experiences, previous research and improvisation, and they have defined the recognizable group's aesthetics. The result is not only an open-form performance, collectively created and integrating the audience's participation, but also a new "meeting" with theatre itself for audiences with little interest or access to traditional theatrical shows. Since 2011, PAPALANGKI Theatre Company has presented outdoors and classroom performances for young audiences on issues such as bullying, racism, homosexuality and intersexual relations, and it has collaborated with the most prominent theatrical groups in Athens and Thessaloniki.

Keywords: devised, theatre, young, audiences, questions

Tasos ANGELOPOULOS holds a PhD from the School of Drama, Aristotle University of Thessaloniki, Greece. His other studies include Theatre (BA), Sociology (MA), Law (BA) and Puppetry (Prof. Diploma). Theatre Director and Drama Teacher, he teaches the class: "Drama in Education" at the School of Drama and at the Faculty of Pre-School Education (Thessaloniki). His academic interests are: Sociology and History of Theatre and Applied Theatre.

OUT(GOING) - The Interior Laboratory and the Outcomes of a Collective Creation Process

Departures – or how to build a theatre show based on a general, but very personal theme for anyone: going towards somewhere else, leaving behind a place, a state, people, relationships, or even your own existence... The present paper aims to present the internal laboratory and the results of a collective creation process, the output of which was the theatrical material entitled OUT(GOING), part of a performance staged at the Traverse Theatre Edinburgh in May 2017.

Keywords: idea, improvisation, devised theatre, collective creation, (OUT) GOING

Laurențiu BLAGA studied Psychology at *Dimitrie Cantemir* University, Târgu-Mureș (Bachelor of Arts - 2002), *Theatre Studies* at University of Arts Târgu-Mureș (Bachelor of Arts - 2014) and *The Art of Stage-Directing in Contemporary Theatre* (Master Degree - 2010). Since 2012, he has been the artistic secretary of *The Liviu Rebreanu Company* of the Târgu-Mures National Theatre. He published the following poetry books: *Occurrence Heaven*, *Withdrawal* and *The Only Available God*. He was part of the following poetry anthologies: *Thursday 5 p.m.*; *The Last Generation, the First Wave*; *Three Decades of Poetry*. In 2012, he published the monographic volume entitled *Guga* (UATPress).

Pufi Theatre

The Pufi Theatre is a unique theatrical project in Transylvania. Pufi, the permanent character of the theatre, reaches out to her audience through mime shows, school projects and different programs involving TIE (Theatre in Education) processes.

Pufi Theatre is the fruit of a creative endeavour of the members of a family. Through collective creation they managed to develop a different kind of theatre. An actress, a musician, a teacher and a technician dreamed big and initiated their theatre in Tuşnad.

Our latest results show that Pufi entertained her little friends 333 times with performances and related workshops. From Prague to Lujzikalagor (Luizi-Călugăra), several institutions, classrooms, cultural centres, barns, coffee shops adopted our initiative.

Our shows take place after considering the audience's age and the specific pedagogical aims – we invite the audience to play different skill-developing games, to think together and talk about central problems of our lives while exploring various life situations. Our show for adults is a pantomime performance accompanied by live music, including conversations with guest therapists and psychologists as moderators. We elaborated workshops for teachers and people engaged in community development. Acting camp for children and youngsters, theatrical programs for children living in the Hungarian diaspora, playing with the children living in orphanages, street performances – we try to satisfy every need related to our projects.

Keywords: the art of silence/mime, Theatre in Education, healing game, social responsibility, cooperation

My name is **BAJKA-BARABÁS Réka**, but for playmates I am *Pufi*. I finished my studies at the University of Arts in Târgu-Mureş, Romania – as an actress. After graduation, I played in theatres and a puppet theatres for three seasons. On the 12th of October, 2015 – on my 30th birthday – I performed my first mime show with a related workshop. I am quite aware that at present there is a huge need and aspiration amongst people to create, work and play together.

Forms of Collective Creation and the Devised Method in Theatre

Theatre has been experimenting for decades with interesting methods of collective creation practices in different shapes and with different purposes. In the centre of the devised method, collectively, the scenario is not the director's, but it belongs to a group of performers who create something through collaborative work.

There are several planning methods, but their specific formulation is very cumbersome, since every creative endeavour differs from the approach of the creative process. One of the common methods is the development and post-work of certain thoughts based on the focus on forms. The way in which the creative team chooses devices is largely based on the performing style. Inspired from everywhere and from anywhere, a collective performance can unfold in any form and subject. Although the possibility of personal interpretation in the overall play is given, the rehearsals and the performance are limited to a certain extent on the basis of the prior decision of the playwright.

The description of this creative work on the web is also present in several versions, as individual concepts are given in the creation of the work. The participants of a collective creation group (actors, drama writers, directors and set and lighting designers) are responsible for adding new ideas to the group, creating more diversity within the piece. Starting from the fact that every person is unique and there are not two individuals with the same experience, we can conclude that a "devised" community contains a number of different incentives that the audience has not seen and which is quite unexplored.

Common work also includes an effort to explore how to set common ideas and everyday things on the top of their heads, turning them into new perspectives, by this "challenging our ideas".

By exploring all the different manners, we can explore new opportunities and perspectives in the Theatre as a whole. But the real flavour can only be tasted when looking back at the end of what we have achieved from scratch and ultimately acknowledging and realizing that our own contribution has given us a brand new interpretation.

SIMÓ Yvette-Georgina - Currently I live in Târgu Mureş, and I am a homeschooler in 12th grade. I continue my studies from home, on an online learning platform. The world of the Theatre is/stays very close to my heart, so I regularly volunteer at the National Theatre of Târgu Mureş, and I am constantly interested in various activities related to the Theatre.

Teaching Individual and Group Creativity in the School Environment

This paper proposes strategies for teaching individual and group creativity in schools (using specific categories and lesson plans that promote creativity) and in extracurricular activities, through research projects (adopted as teaching-learning methods): study field trips, thematic pageants, acting games emphasizing process, etc. In both cases we promote democratic creative activities: the student becomes partner in the educational-creative process, although the lesson plan is created exclusively by the teacher; the student also becomes partner in the research process, since both the research project and product are both the teacher's and the student's collaborative creation.

The application of these class and research projects implies individual and group creativity in both pedagogical situations described above (curricular and extra-curricular), since their implementation requires an artistic approach. Pedagogical practice is, par excellence, the art of education.

Keywords: the art of education, individual creativity, group creativity, democratic creative process, research project

Silvia NEGRUȚIU earned a PhD in Education Science (2011) and a B.S. in Pedagogy (2006) from the Department of Psychology and Education Science at the Babeș-Bolyai University in Cluj-Napoca, Romania. She is currently a faculty member at the University of Arts in Târgu-Mureș, Romania, teaching courses in fundamental psycho-pedagogy, pedagogy, and specialized teaching practicum. Topics of interest in research: analysing the educational phenomenon from psychological, sociological, and psycho-sociological perspectives; streamlining the education process in schools.

The Centre and the Border, or About ‘Devised Effect’

Even though there is still no unanimously-accepted answer to the question of „What is theatre?“, we can easily see that the dramatic representation is the result of the collaboration of creators and the interference of artistic fields. In other words, it is a creation with several authors, a collective creation. Over time, the series of theatre creators have been hierarchized according to various factors related to era, styles, visibility, etc. It is enough to recall the ascension of theatre direction in the theatre - which was, sometimes, or may still be, prone to some dictatorial tendencies - in order to show how risky hierarchy can be. Due to the lively and unique character of the theatre performance, we consider that any attempt to hierarchize spheres of theatrical creation is at least risky - if not impossible. This is the reason why we propose a different approach, on the basis of an aesthetic point of view and an outlook in which the spheres of creation appear in a concentric arrangement. Thus, we consider theatre as the „effect“ of a creative idea, which radiates towards the performance and towards the spectator. Just as the energy of the rock thrown into the lake is distributed in the concentric circles at the water level to finally meet the shore, so the essence of the creative idea is transmitted and can be identified with the essence of the actor’s, the director’s, the set designer’s art, as in and through the dramatic representation it gets to be received by the audience. As a result, instead of looking at theatre from a perspective that simplifies analysis excessively, ranking the components of creation, we propose an approach that highlights their alternation with the centre.

Keywords: „devised effect“, spheres of theatrical creation, stage arts.

Sabin SABADOȘ is a Lecturer at the University of Arts in Târgu-Mureș. He graduated from “Babeș-Bolyai” University in Cluj-Napoca, the European Studies Department, he holds a Master’s Degree in Cultural Management from “Lucian Blaga” University in Sibiu and a PhD in Theatre from the University of Arts in Târgu-Mureș. His Doctoral Dissertation is entitled: *Theatre from Substantiality to Metaphysics. A Contribution to the Romanian Theatrical Aesthetics in the First Half of the Twentieth Century*. He attended training sessions at the Romanian Embassy in Rome and at The International Theatre Festival in Sibiu. Research areas: Philosophy, Aesthetics and Theatre History.

Anonymity and Utopia in Devised Theatre

Rooted in the 1960s, devised theatre is deeply connected with the explosion of the social and political movements of the era, movements that, on one hand, brought the hidden face of the Western society to the attention of the world, and on the other hand, reaffirmed the idea of utopian socialism, where decisions - at least ideologically - are taken in common. Based on the same idea, the scenic creations in which the director occupies the central place are increasingly challenged. The involvement of the theatre group in decision-making on the artistic project is clearly claimed in order to transform the aesthetic message into an ideological one. Stepping out of the stage and reaching the audience, devised theatre demands new steps in democratizing the artistic act, increasingly involving spectators in the eccentric movement of the scenic “event”. There are many facets of the role, but neither the director, nor the actor is given the freedom to fix the final “image” of the character. There is an endless succession of variants, to which all those present at rehearsals are invited to contribute. In an evolved phase of the creation, a “leader” emerges from the “mass” of the participants, but his role is that of an animator and not of a decision maker. As a result, the assumed goal of the devised theatre is to make theatre a mass art, anonymity being prefigured as an effective way of dissipating responsibility at the group level.

Keywords: theatre, ideology, devised theatre, ethics, aesthetics

Tiberius VASINIUC - Actor at the National Theatre of Tîrgu-Mureş. PhD candidate in Theatre and Performing Arts at the University of Arts Tîrgu-Mureş. Participation in international conferences organized in Iași, Timișoara, Cluj-Napoca and Tîrgu-Mureş. Studies published in *DramArt*, *Theatrical Colloquies* and *Symbolon*. Fields of interest: Romanian Theatre History, the Aesthetics of Performing Arts.

Hierarchy or Democracy in a Creative Learning Process?

In the art of puppetry, a captivating point of view is the relationship between the animated material and the animator on stage. The living body of the animator is a body full of energy, which does not always use its resources to move in the “human” dimension, but rather in the register of the grotesque, which animates the movements of the lifeless material. The specific and concentrated energy of the puppeteer is transmitted through the material bringing this to life through the movement resulting from the aforementioned interaction.

Observing and studying the magic happening in the transformation of the material that becomes able to communicate moods and feelings, the external eyes of the teacher or director are necessary. In a learning process, in our case, in the study of the art of puppetry, having the students as equal partners who gain power in the creative process of the performance is part of the teaching method. Because teaching is built on a kind of hierarchical system, there is a real question: what happens to the old hierarchies in the creative process? Are we really dealing with a democratic creative space or do the “inferior” and the “superior” continue to exist, but wearing new clothes? The paper wants to talk about these essential questions in the art of puppetry in terms of theory, but also in practice, and would also like to capture the presence of device theatre techniques and the classical methods in the experiments of students specialized in marionette puppets from the Faculty of Arts in Hungarian Language of the University of Arts Târgu-Mureș, presenting and analysing the sequence of puppetry performances in question.

Keywords: Art of puppetry, ballads, Arany János, shadow-theatre, teaching methods, bards of Wales

COJIC (KOZSIK NOVÁK) Ildikó is a puppeteer and puppet-theatre historian who began working in the field of puppetry at the Ariel Theatre for Youth and Children in 1990, where she was a company member for over a decade. She is also a co-founder of Tamacisza Theatre from Târgu-Mureș. She got her BA in Theatre Studies at the University of Arts Târgu-Mureș, where she finalized her doctoral studies, as well. At present, she is an Associate Professor at the University of Arts from Târgu-Mureș, teaching Puppetry Arts, History of Puppetry Arts, Speech techniques in Puppet Theatre, and Visual Education at UBB Cluj, (Târgu Secuiesc, Odorheiu Secuiesc, Târgu-Mureș Extensions) since 2012. Since 2015 she has been an external member of the Hungarian Scientific Academy. Her research field is History of Puppetry Arts and Puppetry Arts. She frequently translates puppetry literature from Romanian to Hungarian.

Devising/Collective Creation. Guided Tour

Devised theatre or collective creation? It might or might not be the same thing. There are similitudes, as there are differences. There is work to be done, as in any other context when building a show or a performance, only here there is always this oscillation between the need to work in a (somewhat) democratic manner and the need for guidance from the outside eye. Hence, frustration, attempts, emotional displays, artist's blocks, nervousness and, in the end, creativity and courage. Last but not least, this creativity comes from interactions, be it among humans or with other arts.

Take painting, for instance. We often speak about how „dramatic” a painting is or how „picturesque” a stage setting or even an image constructed as part of a performance turns out to be. And, when trying to analyse this state of facts, we find ourselves, in our turn, in need of guidance or at least in need of a starting point. In this particular case, when talking about devising, the starting point may be Will Gompertz' book „Think Like An Artist” and his considerations on how artists are. And this is because, although he is mostly referring to painting, his whole demonstration could very well apply to theatre, too.

I might also add that it is only natural that these theories are verified by applying them to two shows: *București - Instalație Umană/Bucharest - Human Installation* (produced in Bucharest) and *Az ördög próbája/Devil's Casting* (produced in Târgu Mureș) (with a little bit of Gob Squad as a necessary pinch of salt). It should be an entertaining journey, as devising (or collective creation) always is.

Keywords: devising, Gompertz, collective, guidance, artists

Mircea Sorin RUSU is a theatre critic and translator based in Târgu-Mureș, who mainly publishes theatre reviews and interviews on the website www.liternet.ro, or at **Observator cultural** and **Teatrul azi**. He is also a contributor to theatre essay collections and a translator of theatre essays and plays from English and German. In 2015, he edited the 1st volume of the **MSD Anthology**, in e-book format, which includes plays written as part of the Playwriting MA Program of the University of Arts Târgu-Mureș. Mircea Sorin Rusu is a founding member of AICT.ro and a member of UNITER.

Bell Jars

In the first half of 2017, I participated in a projection and object-animation-based puppet show, titled *Üvegúrák/Die Glasglöcke* as a costume, puppet and set designer. The performance was shown at the Fitz! Zentrum für Figurentheater in Stuttgart within a contemporary theatre festival NEWZ 17: *Alles muss sich ändern* and then at the Trafó in Budapest. The director of the performance was Helga Lázár, the playwright was Sára Gábor, with whom I had a chance to work together before. The base material was supplied by Sylvia Plath's novel, *The Bell Jar*. The autobiographical literary work, which tells about Esther's life, spiritual crises, suicide attempt and healing (?), is full of questions about anxiety, fears, and search for identity.

Due to the two venues, we had to think in a spatial framework where the performance could be shown and operated wherever the basic theatrical technical background (pulleys and reflectors) is given. At the same time, the change of location has brought up problems to be solved and necessarily went along with creative compromises. The encounter and merging of the artistic concept and practical feasibility is unavoidable at this point, but one can inspire the other, and a space structure can be found, which meets both standards - the dramatic and practical function. The semi-improvised performance was born in theatrical and form-minded thinking: as the visuals, the toolbox used, the space, as well the final written text of the performance was not written or drawn on paper at the very beginning, and even because of the improvised, playful parts, it is always a bit different, differently told. It is always born that very moment.

My aim is to examine and analyse the visual aspects of the performance as a series of common thoughts and creative actions, and what artistic and practical issues were raised while we were working together.

Keywords: theatre design, set design, creative compromise, improvisation, performance design

MIHÁLY-GERESDI Zsófia is a doctoral student at the Hungarian University of Fine Arts in Budapest. After she obtained a BA degree (Kaposvár University), she acquired an MA in Scenography Art (Hungarian University of Fine Arts). Now she is conducting her research about contemporary theatrical space within the Visuality of Contemporary Performing Arts Program, under the guidance of professor Judit Csanádi.

Forced Entertainment's Tomorrow's Parties

The present lecture uses as a starting point Forced Entertainment's performance Tomorrow Parties and aims to reveal part of the theatrical mechanisms applied by the world's most famous company that uses devising theatre as a creative method. Stand-up comedy techniques or improvisations similar to those used by Pat Metheny in jazz are just two comparisons one can build when analysing this Forced Entertainment production. As language is the main tool used in this performance, our lecture aims to reveal how the British company constructs language in order to fictionalize, devise and bring its audience to a common denominator. As stated in the company's name, one encounters a different version of entertainment, governed by the second principle of classical mechanics: if a force acts upon a body, then the body will accelerate in the same direction with the force that acts upon it. In this particular case, we are dealing with a sample of entertainment that can be perceived as plastic – one that, because of its nature, is designed to produce changes upon the viewer.

Keywords: Forced Entertainment, Tomorrow's Parties, stand-up comedy, jazz, plastic body

Raluca BLAGA read Theatre Studies at the University of Arts Târgu-Mureş and Mathematics – Informatics at Petru Maior University Târgu-Mureş between 2002 and 2007. Between 2006 and 2008, she was a part of Theatre 74's team – an independent, alternative theatre. In 2012 she defended her doctoral thesis entitled *Adaptations of the Tragic in Contemporary Dramaturgy*, and joined the teaching staff of the University of Arts, Târgu-Mureş. Her current research interests concern the relationship between performance and audience, regarded through the lenses of neuroscience.

Collective Creation or an Interpretation of Democracy in Twentieth-Century Music

If in the 1960s the practice of collective creation appeared in British theatre, it can be said that music in the twentieth century was overwhelmed by such related procedures. It should not only be examined whether time-shifts are shown or this kind of manifestations concur in the two arts, but also in how many ways and proportions his principle is expressed in the musical literature of the century. Of course, this should be supported by specific musical works, by pointing out the composers who promulgate or apply the principle. In the field of theatre and music, besides the parallels discovered in this subject, the phenomenon called 'instrumental theatre' can be regarded as a direct hit, a kind of synthesis genre as well.

Keywords: collective creation, democracy in music, parallels, instrumental theatre, synthesis genre

ELEKES Márta-Adrienne was born in 1969 in Târgu Mureş, Romania. She studied at the Musicology and Musical Interpretation Department (Piano section) of the Bucharest Music Academy. She defended her PhD dissertation in 2001 at the National University of Music Bucharest. Since 1995, she has been employed at the Târgu-Mureş Music High School, where she teaches Piano Studies, Music History and Music Theory. Since 1999 she has collaborated as a music secretary with the Târgu-Mureş State Philharmonic Orchestra. Since 2004, she has been teaching Music History, Music Stylistics, Contemporary Music, Music analysis and Forms, Piano and Musical Education Systems, and is the Head of the Hungarian Music Pedagogy Department at the University of Arts, Târgu-Mureş.

From Devising Theatre to the DJ-ing & VJ-ing Mix

The paper attempts to elucidate some of the aspects of the evolution of the devising in present dramatic performances, proposing as study cases several spectacular assemblages which contain, on one hand, elements of the visual, musical and multi-art media and, on the other hand, insertions of some correlative dramatic stories played by actors. The interference and the correspondences among the possible forms of devising in the musical and theatrical performing arts will be valued comparatively, as well.

Keywords: devising, spectacular assemblages, DJ-ing, VJ-ing, devising in music

Mirela MERCEAN-ȚÂRC, PhD., Associate Professor, University of Oradea, Faculty of Arts, Department of Music.

Adina Cristina ROMAN has graduated from the Faculty of Theatre and Television, Department of Theatre Studies, Cluj-Napoca. She is a founding member and initiator of the project *Teatrul Imposibil (The Impossible Theatre)* from Cluj-Napoca, of the collection with the same name and of the *ManInFest* magazine. She is also a founding member of the *Artimo Association* and of the *TenSions Humanitary Cultural Foundation* from Cluj-Napoca. She has worked as a dramatist and producer of several performances, among which we mention: *Venus sunt eu (Venus Is I)*, a production of the Impossible Theatre, Adina Cristina Roman, dramatist and producer, *Aristița Albăcan*, director. *Who am I*, Adina Cristina Roman, producer, *Aristița Albăcan*, director, in association with the Faculty of Theatre and Television from Cluj-Napoca and Artimo Association. *DaDa Translt*, Adina Cristina Roman, dramatist and co-producer, *Aristița Albăcan*, director, The Cluj-Napoca National Theatre and Artimo. *Evangelhia după Toma (The Gospel According to Thomas)*, by Radu Macrinici, Adina Cristina Roman, dramatist and producer, Vadas László, director, an event performance, in co-production with the Impossible Theatre and The "Banffy Palace" Arts Museum from Cluj-Napoca. *Bijou*, a devised-theatre project, Adina Cristina Roman, dramatist, Răzvan Mureșan coordinator, Artimo Association, Cluj-Napoca.

Contemporary Approaches to *Die Zauberflöte* by Wolfgang Amadeus Mozart

One of the best-known and most-performed operas in international music literature, *Die Zauberflöte* by Wolfgang Amadeus Mozart generates, nowadays, new ways of stage directing and set design, which, through the modernity of artistic ideas facilitate the decryption of the artistic message by the audience and challenges, specialized critics to analyse. Stage director Tiberius Simu created a new image of the classical title by searching new meanings in the symbols of the original work. The show called *50 Shades of Zauberflöte* tackles today's socio-political life, mafia and terrorism. Which is then new story of the *Zauberflöte*? How modern are the stage-directing techniques employed in this show? Is the audience involved in any way in the performance? These are some of the questions to be answered in the following study.

Keywords: *Zauberflöte*, stage directing, modernism, terrorism

Ioana BAALBAKI, PhD, is an Associate professor at the University of Arts Târgu-Mureş and Head of Artistic Department at Gheorghe Dima Academy of Music Cluj-Napoca. Her research focuses mainly on the theory of music and treatises on music, but also on the music of the Middle Ages and old Arabic music. She was a visiting scholar at the Music University in Vienna – Austria and at the Music Faculty in Lisbon – Portugal, and has benefitted from an Erasmus scholarship at the Music University in Graz – Austria. She is a founding member of Notes & Ties Cultural Association (2011) and Cultura Viva Sighişoara Association (2016), both associations focusing on promoting classical music and young musicians in Romania and abroad. In recent years, she was a member of the organizing committee of *Gheorghe Dima International Music Competition* for wind instruments (4 editions), *Academia Sighişoara* summer school and festival (4 editions), *Acces și Mobilitate: Garanția Dezvoltării* promoting project (2 editions). Ioana Baalbaki studied Violin and Musicology at Gheorghe Dima Academy of Music, where she obtained her Bachelor's, Master's and PhD degrees.

About the Para-musicological Aspects of the Devised Method

If the text of the artistic creation will be no longer *a priori*, because – like the silkworms emitted from the cocoon – the performance will unfold only from a single theme or idea, - through the artistic collaboration of the playwright, actor, director, stage and light designer, - then should the authors be judged by the wealth of their ideas, not by the volume of their works, placed in real or virtual libraries? The writer of these lines is engaged in researching, mainly through the composer's eyeglasses, the traceable outcomes of the devised method in music, and seeks answers to the questions: What does the musical text written by the composer show exactly? How does the author perceive the receiver (music-listener) and the performer- up to the „right of interfering” even? This presentation will be about flexibly-interpretable sign-systems and the interpretation of the Baroque music, about Ede Terényi's piano sheets, essays, about György Kurtág's creed related to the act of composing, about his writings, about a reporter's failed plan with Gábor Presser, about everything that - pronounced or unexpressed - echoes the new role-building techniques of the collective artwork.

Keywords: devised method, composer, receiver, Baroque music, playfulness

MAKKAI Gyöngyvér (Târgu-Mureș, 1959, March 13) Her memories from early schooldays tie her to the Arts Lyceum from Târgu Mureș. She returned here with her Musicology Diploma obtained from the Gheorghe Dima Music Academy in Cluj and with the educational experience gained at grade schools from Bihardiószeg and Budapest, where she taught after finishing her university studies. She taught: Solfeggio, Harmony, Piano, Chamber music and Music History. Since 2007 she has been teaching at the University of Arts, Târgu-Mureș. In 2010 she received her PhD degree. The title of the book based on her PhD thesis is: *The Dramaturgical Role of Music*. Her string trio entitled *Grotesque* was performed in 1997 in Oradea. The State Philharmonic organized for her a personal recital in her hometown for the first time in 2004.

Theatrical Aspects of Vocal Chamber Music

In a wider sense, a first form of devising in the music world was drama per musica in the seventeenth century, but also the early *cantata*. Another genre, born in the nineteenth century, in the alloy of music with poetry, is the lied. Its roots are found in the improvisational approach of certain themes, attested in the salons of the Romantic artists. This is how the famous miniature cycle *Die Schöne Müllerin* by Franz Schubert, and others, has appeared.

In the twenty-first century, the genre changes its content or timbral composition, and among the forms of expression that the interpreter can use, one can also perceive the theatrical ones. The nonverbal physical expression, the gesture, the posture, the costume, the stage movement and, eventually, the scenography details enrich the interpretation of intrinsic musical dramaturgy. An analysis of the possible theatrical 'counterpoints' deepens my own interpretative vision on the work *Elegy for a Wine Barrel* composed by Violeta Dinescu.

Keywords: music, chamber, soprano, theatrical, interpretation

Soprano **Daniela PĂCURAR NEAMȚ** has graduated from the Gh. Dima Academy of Music from Cluj-Napoca, holding a BA, MA, and PhD from this Academy. She attended the summer courses of the Bach Academy in Stuttgart, and then, in Vienna, the courses taught by Aghim Hushi and Irene Sylvia. She has won numerous national and international singing competitions, and she has an important soloist activity in Romania and abroad, which includes the operatic and vocal-symphonic genres. Her pedagogical activity has been enriched with a great number of distinctions and awards won by her students. She has also presented several theoretical papers in symposia.

Is the Interpreter of a Musical Piece a Narrator or a Creator?

With a line of similarities, both functions – narrator and creator – are simultaneously present in the performer's activity. The narrator is the person who gives the work, received by the author, to the students. With a profound analogy, he plays the role of a broadcasting radio. He does nothing more than perfectly return what the author wrote.

Why is the entertainer a creator? Anyone can understand that the performer wants to take over the author's status. But when we look deep into the role of the performer, the situation becomes much more subtle. Our first important statement is that the artist is the same human being as the creator and the recipient. Performing Franz Schubert, Robert Schumann and Bella Bartók lieds, working together with the pianist and indirectly with the poet and composer, I actually came into contact with the practice of collective creation. Last but not least, I will provide insights into the collective creation processes of the Variete Express operetta company from Târgu-Mureş.

Keywords: Performer, Narrator, Artist, Chamber orchestra, Operetta

BUTA Árpád Attila was born in Târgu Mureş in 1984. He began his musical studies taking piano lessons at the Art High school in Târgu Mureş, and he studied Bel-canto. He graduated from the Gheorghe Dima Music Academy in Cluj. He is currently working as a teacher at the University of Theatre Arts in his hometown, and at the same time he has completed the Doctoral School of Theatre Sciences. He is a member of the Chamber Orchestra of Târgu-Mureş. The Hungarian audience of the Hungarian Opera in Cluj-Napoca discovered him singing Aeneas in Henry Purcell's *Dido and Aeneas*, as well as in G.F. Händel's *Giulio Cesare in Egypt*, in the role of Achilles. He has performed operetta and musical programs several times at cultural events.

On Musical Theatre

Musical Theatre encompasses performances that have a rich palette and are generally appreciated by audiences.

Briefly, a Musical has to put together the work of a creator on the field of ideas with the very commonplace frame of a show-production.

Musical Theatre has undergone - as all theatre has - times of glory, renewal, new beginnings or decay, yet, being always alive and full of action, it has had a great influence on the THEATRE all around the world.

On the other hand, the musical show has always owed a great debt to contemporary artists - and here I'm referring to a great line of creators. And to bring the matter to the subject of our conference, my presentation is built upon the opinion that the creator of the optimal show should be, at the same time, a director, a choreographer, a performer, a good musician, light-designer... Take Robert Wilson, for instance!

Keywords: theatre, musical, libretto, show, performance

Felicia DALU is the author of dramatic texts and comedy adaptations focusing on local authors. She has also conceived and composed librettos of musical theatre productions and musical and dance performances in collaboration with prominent musicians and composers, famous actors and designers.

She holds a BA in Theatre Directing (2002) and a PhD in Performing Arts from the Theatre University in Bucharest, with the thesis: *Contemporary Musical Theatre* (2006). She was an Artistic Director of the Municipal Theatre in Deva and taught courses in theatre and dance studios, as a visiting professor in Germany and in other countries. She is currently a member of the teaching staff at the University of Arts Târgu-Mureş. Her main research interests are Musical Theatre and Choreography.

Musical Graphics Born from the Mysterious Inspiration and Music-Pointillism of Colourful Music-Pictures of Organ Pieces in Ede Terényi's Work

Life and death, or death and life?

This question is answered in special ways in *Requiem - Symphony for Organ and Orchestra*, where, in the first lines, music notes graphic picture comes like a moving video-clip.

How long does this picture last in time?

In other ways than the common one in the instrumental orchestra, the music composer invites each person for individual creation, including the organ-player and the maestro, too. This personal inspiration being involved in the group playing with the moment of feeling works out the fluctuation of the music.

There is no planned musical note, we cannot know how it will be: the soloist, the maestro, the orchestra work and create together.

Keywords: improvisation, musical-creation, musical-chart, pointillism, music.

MOLNÁR Tünde got her diploma at the Music Academy „Ciprian Porumbescu” in Bucharest, as a student of Lidia Sumnevici. She comes from a famous organ-building family, and she established her art as a student of Hans Eckhart Schlandt. During her academic studies she developed her education in Prague, at Milan Slechta's and in Weimar at Johannes Ernst Köhler's master courses. In more than 25 years, she played the best-known organs in Romania, but also abroad in cities like: Budapest, Berlin, Weimar, Gera, Altenburg, Bruxelles, Enghien, Biel, Bern, Amsterdam, Prague, Bratislava, Luxemburg, Vienna, Rzeszow, Tunisia and others. Besides her artist career, her PhD degree researching work is about the Romanian organ building, organ-playing art and the presentation of these arts. She has taught for 11 years at the „Partium” Christian University from Oradea, and now she is a Senior Lecturer at the University of Arts, Târgu-Mureş and the organ-artist of the State Philharmonic from Târgu-Mureş. For her artistic career, she was awarded the Bartók Béla Memorial Award and the Diploma for Excellence in 2013.

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Lecturer Anda CADARIU, Phd
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