

MINISTERUL EDUCAȚIEI
UNIVERSITATEA DE ARTE DIN TÂRGU MUREȘ
FACULTATEA DE ARTE ÎN LIMBA ROMÂNĂ

TEZĂ DE ABILITARE

METODE ALE KINETICII TEATRALE. RELAȚIA DINTRE CORP ȘI ROSTIRE.

REZUMAT ÎN LIMBA ENGLEZĂ

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Abstract: *Methods of theatrical kinetics. The relationship between body and speech*

I proposed this topic for my habilitation thesis following a process of development both artistically and scientifically. In this paper, I intend to explore the alchemy of bodily movement and the sonic valences of speech in 20th-century theatrical dynamics. The study entitled: *Methods of theatrical kinetics. The relationship between body and speech* has three main directions, each of which has a distinct importance and considerable potential for the development and training of students at the University of Arts in Târgu-Mureș-Faculty of Arts in Romanian Language-Theatre Department. The present paper is composed of three chapters and 44 sub-chapters.

In the first chapter, I will try to highlight the importance of the connection between body and speech in relation to the following elements: *nonverbal communication and body expression, facial expression, grimace and mask, gesture, posture and body movements, eye contact, actor's voice, physical distance or stage space, integration of speech with body expression, creation of authentic characters and artistic innovation*. I will also provide an analytical review of professional achievements, which includes both artistic contributions to various theatre productions and involvement in pedagogical activities and scientific research.

This part of the paper will highlight not only the quality and diversity of my professional experience, but also the evolution and innovations brought to the field of theatre and performing arts through these activities. These contributions are the result of extensive research and experience in theatre and academic studies. I will also highlight working with various directors and actors to create performances that emphasized physical expressiveness and integrating it with speech to convey complex messages and emotions. Of particular importance to this approach are the experiments I have participated in using non-conventional forms of theatre such as movement theatre, experimental theatre, and improvisational theatre to investigate how the body can be used as a means of dramatic expression. To create performances that combine elements of kinetics with speech into a coherent artistic form, interdisciplinary collaboration with artists from different fields, including dance, theatre, music, and visual arts is essential.

The last sub-chapter is dedicated to the publication of scientific works in specialized journals, and I will present the results of my research at national and international conferences, thus contributing to the dissemination of the knowledge gained throughout my artistic and scientific career.

The second proposed direction aims at a detailed study of the concept of *method* in 20th - century theatre, combined with exploring specific themes that have captured my interest. In this subchapter I will try to highlight the evolution of the term *method*, underlining the semantic and contextual changes in which it has been used.

I will also examine how this concept has been defined and used by theorists and practitioners in various artistic and theatrical movements; investigate the contributions of different theatrical movements and schools of thought in defining and applying the concept of *method* in the creative process and stage performance; and seek to reveal how different understandings of *method* have influenced theatrical practice and artistic performances. Finally, I will analyze the impact of cultural, social, and political influences on the conception of *method* in twentieth-century theatre, how it has evolved, and offer new insights into the influence of method on contemporary theatre practice.

This analysis will provide a deeper understanding of how the method was understood, perpetuated, and applied throughout the 20th century.

The third, and perhaps most challenging, strand explores the impact of digital culture on the theatre movement and the adaptation of traditional methods in the technological age. This part of the paper will explore the boundaries between theatre, life, and performance in the context of technological influence, highlighting how digital technologies can enrich or transform theatrical practice. I will also explore the influence of body movement and dance on the utterance of the theatre word.

I will investigate how digital culture and the benefits of technology influence contemporary theatre practice and how actors interact with the stage space and the audience. Methodological adaptations and innovations in contemporary theatre to integrate technology into the creative process and stage productions will also be explored. In addition, I will explore how body movement techniques and dance can influence and enhance actors' ability to use their voices to convey emotions and messages more authentically and expressively. This proposed topic will examine the links between body movement and vocal expression in stage performance.

Finally, I will try to define the concept of audition in a theatrical and digital context. I will explore the audition process in contemporary theatre, focusing on how audition practices can be improved to promote diversity and inclusion in the theatre industry. I will investigate the strategies

and methods used in selecting and evaluating actors for various roles and productions, considering aspects of cultural, ethnic, and gender representation.

These three directions of research and artistic exploration will not only contribute to my professional development but will also serve as a foundation for future research in my teaching and mentoring of students at the University of Arts in Târgu-Mureș, at all levels of university education. Through these endeavors, I aim to encourage innovation, creativity, and adaptability in the field of theatre and performing arts, thus preparing future generations of professionals in this field in a comprehensive and sustainable way. I believe that the chosen theme is crucial in the context of the evolution of contemporary theatre art, which is increasingly turning its attention to integrating and exploring the complex relationship between body and speech. This relationship transcends the purely theatrical sphere and becomes a relevant interdisciplinary research area, involving psychological, sociological, and even neurological aspects.

In a society dominated by digital communication and visual media, the emphasis on speech and physical expression is becoming increasingly crucial to convey messages with authenticity and emotional impact. *As a living art form*, theatre is an ideal platform for exploring these issues, as it foregrounds the direct interaction between actor and audience, with all the nuances and subtleties that the actor's body and voice can express.

So, in an age where diversity and inclusion are social and cultural priorities, it is essential to understand how different bodies and voices can interact and communicate in varied and authentic ways. By exploring the relationship between body and speech in theatre, we can discover new and innovative ways of presenting and performing stories, thus providing an inclusive and representative space for all voices and bodies.

I believe that the proposed theme has the potential to make significant contributions to the development of contemporary theatre practice, providing not only a deeper understanding of the relationship between body and speech in the context of theatre kinetics but also practical tools and methods to explore and express this relationship in innovative and engaging ways. Investigating this topic as part of a habilitation thesis, I believe, can therefore bring considerable academic and artistic benefits.