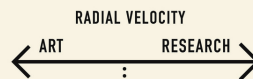


3RD EDITION

Advanced Interdisciplinary Art Research



07 December 2021

online



Event organized by the Doctoral School of UNATC, within a project financed by the Ministry of Education through FDI 2021

Tuesday, 7th of December 2021,

Zoom

11:25 *Opening discourse*

**11:30-
12:10** *Videography and editing as methods
towards somatic invitations in
artistic research*

Dr. Christina KAPADOCHA, Lecturer at
East 15 Acting School, University of
Essex, U.K.

**12:10-
12:50** *Theatre Playground. Playfulness
possibilities for connections on the stage*

Dr. Ramiro SILVEIRA, Head of BA World
Performance at East 15 Acting School,
University of Essex, U.K.

**12:50-
13:30** *The dramatic structure after COVID-
19*

Dr. Felipe CERVERA, Lecturer at
LASALLE, Singapore

**13:30-
14:10** *The emancipatory style*

Sokol KERAJ, Lecturer at Politécnico
Grancolombiano, Bogotá, Colombia

Tuesday, 7th of December 2021,

Zoom

**14:30-
14:50** *A way to a more immersive
performance through motion capture
and OSC*

Vlad BENESCU, PhD Student at
UNATC, Bucharest, Romania

**14:50-
15:10** *The Storytelling Brain. The role of
narration in the creative process*

Claudia ENE, PhD Student at UNATC,
Bucharest, Romania

**15:10-
15:30** *Non-actors exploring acting through
Dostoyevsky's text*

Andrei ATABAY, PhD Student at
UNATC, Bucharest, Romania

**15:30-
15:50** *Collaboration, Empathy and Purpose
in Hospital Applied Theatre*

Ana Maria Victoria VICOVAN, PhD
Student at UNATC, Bucharest,
Romania

**15:50-
16:10** *Theatre workshop for the integration
of refugee children. Pilot project*

Adelina DOBREA, PhD Student at
UNATC, Bucharest, Romania

**16:10-
16:30** *Theatre - Mother - Child - The
Trinomial Who Fights for A Better
Society*

Roxana FILIP, PhD Student at UNATC,
Bucharest, Romania

**16:30-
16:50** *The role of theatrical games on
Romanian children from diaspora*

Ioana LIXĂNDROAIA, PhD Student at
UNATC, Bucharest, Romania

Videography and editing as methods towards somatic invitations in artistic research

This video-based presentation draws from two shorts films as outcomes of the artistic research project From haptic deprivation to haptic possibilities: researching the embodiment of caring and creative touch while practicing physical distancing. Both films capture the same performance and they aim at inviting the engagement of each viewer's somatic attention. The methods however of videography and editing in each film version are used in response to two different yet interconnected contexts. Using the videos as ground we will discuss challenges and opportunities in the documentation and dissemination of artistic research as well as its distinct connection to each viewer-witness.

Dr. Christina Kapadocha is a Lecturer in Theatre and Movement at East 15 Acting School (London). She is an awarded theatre and somatic practitioner-researcher and founder of Somatic Acting Process®. Her artistic research and publications introduce new discussions on the somatic in theatre and performance studies. Contact e-mail: ckapad@essex.ac.uk

Theatre Playground

Playfulness possibilities for connections on the stage

The Theatre Playground technique proposes a creative environment filled up with stimuli for triggering connections and creativity. It was first inspired by practices drawn from Meyerhold (Biomechanics), Vakhtangov (Fantastic Realism), Grotowski (Actions), Eugenio Barba (Extra Daily State), Anne Bogart (Viewpoints), Phillippe Gaulier (Le Jeu), Jose Luis Raymond (Actor en el Espacio), among others. It is literally a playground where embodied forms and physical routines, under a set of very specific rules, give the 'ground' for the participants to 'play' upon. The idea is the establishment of a set of stimuli intended to trigger relationships and psychophysical realisations, using inputs from physical routines, sound and light atmospheres, performers' backgrounds, specific situations, and text. A set of rules works as a main line holding together the moments of process, offering a 'safety net' that allows the participants to dive deep in the 'here and now', without losing focus. During the Playgrounds, the performers are invited to actively try two different roles: 'players' and 'facilitators'. The understanding of the playfulness as the bridge for connecting physical and psychological states of being, opens endless possibilities for applying the Theatre Playground technique not only as a tool for acting training, but also as an instrument for devising and staging plays.

Dr. Ramiro Silveira is a theatre director, senior lecturer, and head of the BA Word Performance at East15 – University of Essex in UK. He has trained with Eugenio Barba, Philippe Gaulier and Genadi Bogdanov and since 2001 has been using his Theatre Playground technique to direct plays and run acting and directing workshops all over the world. Contact e-mail: ramiro.silveira@essex.ac.uk

The dramatic structure after COVID-19

How has the pandemic conditioned drama? Will the experience of the COVID-19 Pandemic have an impact on how we conceive the structure of the dramatic work? How might terms like foretelling, suspense, immersion, realism, epic, and duration be rethought after years of an emergency such as the one we are currently experiencing? In this presentation, I will refer to the ways in which the pandemic has been narrativized by government agencies and theatre, dance, and performance artists around the world. The presentation will draw from Lauren Berlant's definition of "the situation" as a social genre to reflect on the possibilities of new dramatic structures emerging both on the live and the digital stages. My interest, however, is less on identifying these structures as ways of territorialising the pandemic experience, but instead on thinking ahead about the way the dramatic work will continue to structure its narratives and stories once the pandemic is no longer the story to be told.

Dr. Felipe Cervera (*Mexico City, 1984*) is a writer, theatre and performance maker, and academic. His research interests are collaborative artistic and academic practices, performance and politics, and the intersections of performance, science, and technology. He has published about these topics in *Global Performance Studies*, *Theatre, Dance & Performance Training*, and in *Text & Performance Quarterly*, *Theatre Research International* and *Performance Research*. He is a Lecturer in Theatre at LASALLE College of the Arts, and serves as Editor of *Global Performance Studies* and Associate Editor of *Performance Research*. More at www.felipecervera.me

The emancipatory style

The understanding of style beyond the artist's personality and culture (Ackerman 1968) recognizes in style an emancipatory capacity for dismembering and regrouping individual works of art under new criteria. The expression of the emancipatory in cinema requires a new orchestration of sensual life informed by textures, rhythms and affects of the ordinary (Rancière 2009). The emancipatory style seeks to maximize the inscription of equality through dissensus to the older forms of significance which affects the viewer's passivity, curiosity and imagination.

Sokol Keraj (*Albania, 1976*) is a director and magister in film aesthetics from UNATC I.L. Caragiale, Romania, doctoral studies in Media Studies at the University of Bayreuth, Germany. He is a film professor at the Politécnico Granacolombiano, Bogotá, Colombia. He is an active filmmaker who has written, directed, (co-)produced and photographed various awarded short films. Contact e-mail: skeraj@poligran.edu.co

A way to a more immersive performance through motion capture and OSC

We are getting more and more familiar with virtual worlds and realities. From social media to being forced to use a QR code for accessing the menu of a restaurant. This change that is happening now pushes the artists to rethink the way they are doing projects and to create new conventions. Because social media and QR codes requests a participatory involvement, the art pieces should start to have this kind of quality, as well. The new generation of spectators is less familiarized with the classical conventions where they would have to stay passive and silent. There are many applications and platforms that can be used for creating more engaging and immersive projects. The one that I am focusing on is Unreal Engine, which is an open-source game. Another topic that I will discuss is the OSC protocol.

Vlad Benescu is an independent artist from Bucharest that studied acting at UNATC. He also has been working as a dancer since 2012 and as circus performer since 2016. He started his PhD in 2018 at UNATC and CINETic where he is researching on art and technology. His thesis is based on a research of how the new technologies can be used in the development of the contemporary show. The main focus is on motion capture, that can be used for upgrading the interactivity of the show and even on medical applications. E-mail: vlad.benescu@unatc.ro

The Storytelling Brain. The role of narration in the creative process

The 21st century is marked by interdisciplinary research. Creativity is now not only a concept used by artists, but also object of study for natural sciences. Psychology and neuroscience are becoming increasingly interested in phenomena such as mind, consciousness, soul, proposing hypotheses and models for a better understanding of the human nature.

As for the art of acting, we are witnessing the actualization of methods we were so used to. We are dealing with new perspectives regarding the role of autobiographical memory, of the “magic if”, of the scene coordinates - of all those means that, correctly put, trigger the true creative process. Narration proves to be a way in which the brain structures itself and actualizes the subjective experience of the individual. Looking at it from the perspective of science, we will have a much more comprehensive view of its role in the creative process.

Claudia Ene is a PhD student at the National University of Theatre and Film „I. L. Caragiale” in Bucharest, where she graduated Acting (2015-2018). She holds a Master’s Degree in Acting (2020) and one in Theatre Studies – Cultural management and marketing (2020). She is an independent actress and coordinator of acting workshops for children in Bucharest. E-mail: claudia.ene@unatc.ro

Non-actors exploring acting through Dostoevsky text

This paper presentation focuses on a workshop developed for non-actors, based on *The Idiot* by Feodor Dostoevsky and the focus was especially on the play's conflicts. The activity took place during November, when I held four meetings with students from the Faculty of Foreign Languages and Literatures of UNIBUC and students from the Theatrology Department of UNATC. Because I worked with non-actors, the workshop consisted of two phases. In the first phase the students discovered and experimented through specific drama games what acting means. Then we read the play and analyzed the character's psychology and the character's relationships to understand the situation. It's a work in progress and the purpose of the project is a reading show which will be presented in front of an audience.

Andrei Atabay is a PhD student at the National University of Theatre and Film "I.L.Caragiale" in Bucharest, where he graduated Acting (2014 - 2017). He holds a Master's Degree in Theatre Pedagogy (2017 - 2019). He collaborated for many shows as actor and dancer with the National Theatre of Bucharest I.L. Caragiale, Stela Popescu Theatre, Elisabeta Theatre and Bucharest National Opera House. He is a freelancer actor and coordinator of acting workshops for children and adults in Romania. E-mail: andrei.atabay@student.unatc.ro

Collaboration, Empathy and Purpose in Hospital Applied Theatre

The idea of achieving excellence through interaction with others in order to discover meaning and create harmony is the core concept of Applied Theatre. In a hospital setting, Applied Theatre is a shared experience between the artist and child, which satisfies some key needs for the child-patient. By analysing these needs and observing the effects of Applied Theatre in the context of a hospital, Persephone Sextou coins the term TCH for Theatre for Children in Hospital. Therefore, she states that "each performance in a hospital ward is a journey of emotional validation through understanding behaviours of illness".

The artist who practices TCH uses empathy as a primary resource for understanding and connecting with the patient by adapting to each individual. Not unlike an actor's approach to a role, the artist who works within a hospital must achieve a level of artistic freedom and spontaneity which will guide them towards creating meaning and achieving their purpose.

Ana Vicovan graduated with a degree in Acting from UNATC, followed by an MA in Performing Arts and an MA in Theatre Pedagogy, completed in 2019. Presently, she is a PhD candidate in the UNATC Theatre department, working as a teacher's assistant and researching the effects of theatre games in improving the quality of life of children diagnosed with oncological conditions. E-mail: ana.vicovan@unatc.ro

Theatre workshop for the integration of refugee children. Pilot project

This paper presents the partial results of my research on developing a work methodology for the integration of refugee children, based on a pilot project carried out in partnership with the International Organization for Migration (IOM). The results gathered helped me to establish which could be the most suitable approach to achieve the goal in terms of work step and professionals involved. I came to discover that an interdisciplinary team is needed for it covers better the needs of the group. My team consisted of an art therapy specialist, a theater pedagogue, an expert in social theater (who has been active in Palestine for 8 years) and an intercultural intermediary. The activity took place during November, when we held four theatrical workshops with a group of 15 children aged between 7 and 13 years.

Adelina Dobrea is an actress, with a master degree in Theatre Pedagogy and currently a PhD student at UNATC. Her scientific research is on applied theater for the integration of refugees, children and adolescents. I developed specific skills in this field and gained experience in applying theater workshops for children and adolescents. E-mail: ada.dobrea@unatc.ro

Theatre - Mother - Child - The Trinomial Who Fights for A Better Society

This paper presentation focuses on the role of theatre in facilitating the emotional and social learning process for children and their mothers. The contemporary social context is affecting the children's capacity of being empathic. We now live in a society that promotes, by all media, bullying, mediocrity, being shallow and superficial. The bond between the child and their mothers is a special one, as the latter function as sculptors. Supporting the mother in her education role for the younger generation is crucial for the community. She bears the responsibility of creating the optimal environment for her child to develop in, while society bears the responsibility of ensuring the mother has the favorable context in which to perform. Theatre-related activities, in this regard, are perceived as effective ways to contribute to recovery, from an emotional and social point of view, as well as instruments aiding education in all of its forms.

Roxana Filip graduated with a degree in Acting from UNATC in Bucharest and an MA in The Art of the Music-Hall from the University in Constanța. She is currently a PhD student at UNATC. Her research paper highlights Roxana's 10-year experience working with children of all ages, showcasing the benefits of educating through theater, as well as improvement of the relationship between mother and offspring using exercises from the Art of the Actor curriculum. E-mail: roxana.filip@unatc.ro

The role of theatrical games on Romanian children from diaspora

This paper presents the project "UNATC Caravan for Diaspora". My first goal is to identify and structure the concrete possibilities of using the methods provided by the art of theatre and film to support young people abroad by maintaining the connection with the culture of origin and finding optimal ways to integrate into the culture of the host country.

The project aims to find appropriate ways to promote the elements of Romanian culture and civilization; developing the feeling of belonging to the Romanian culture; encouraging reading/shows/communication in Romanian; preserving traditions and customs among Romanian communities outside Romanian borders and strengthening Romanian people connections from everywhere in the world.

The activities I propose are: organizing workshops with specific acting games for children and teenager's living abroad, presenting theatre shows and educational short films.

Ioana Lixăndroaia is a PhD student at the National University of Theatre and Film "I.L. Caragiale" in Bucharest, where she graduated Acting (2014 - 2017). She holds a Master's Degree in Theatre Pedagogy (2017 - 2019). She collaborated with Stela Popescu Theatre and Coquette Theatre and she is an employee of the Department of Romanians from Abroad. She is an independent actor and coordinator of acting workshops for children. E-mail: ioana.lixandroaia@unatc.ro