

5TH EDITION

# Advanced Interdisciplinary Art Research



24 november 2023  
Online/Multifunctional Hall in Tudor Arghezi 3b



Event organised by the Doctoral School of UNATC, within a project financed by the Ministry of Education through FDI 2023 - FDI-2023-F-0711.

*Friday, 24th of November 2023*

**14:00-**

***Opening of the Conference***

**14:05**

Dr. Liviu LUCACI, Rector of UNATC

**14:05-**

***Inter and transdisciplinary studies of  
theatre and performing arts, film and  
media***

**14:20**

Dr. Alexandru STERIAN, Professor at UNATC  
& Head of the Doctoral School

#### **KEYNOTES PRESENTATIONS**

**14:20-**

***TransAct - beyond known acting methods.  
Findings from a Pilot Research Project***

**14:40**

Dr. Leon RUBIN, Professor at LASALLE  
Dr. Romina BOLDAŞU, Assistant Professor  
at UNATC

**14:40-**

***Enrichment of the Creative Process and  
Learning: Interdisciplinarity in Arts and  
Art Education***

**15:00**

Sanja KRSMANOVIĆ TASIĆ, IDEA President

#### **PAPER PRESENTATIONS**

**15:00-**

***Accessing Memory Through Meditation  
and Relaxation***

**15:15**

Ştefana SAMFIRA, Associate Professor at  
UNATC

**15:15-**

***The Duality of Student Actor Training***

**15:30**

Gabriel HRIŢCU, PhD Student at UNATC

**15:30-**

***Is the doctor an unwilling actor?***

**15:45**

Andrei ATABAY, PhD Student at UNATC

15:45-  
16:00

*Interdisciplinary Dialogue between Film and Therapy*

Mirona RADU, PhD Student at UNATC

16:00-  
16:15

*The importance of emotional hygiene in the actor's work with himself*

Vlad GALER, PhD Student at UNATC

16:15-  
16:30

*Distinctive Features of The National Cultural Ideology Expressed through Romanian Tragedies Inspired by Greek Mythology*

Mihai BERCARU, PhD Student at UNATC

16:30-  
16:45

*Collaborative playwriting - towards a theater of encounters*

Sabina BALAN, PhD Student at UNATC

16:45-  
17:00

*AI-Generated Images in AI-Produced Videos - The Future of AI in Media Post-Production*

Theodora PENCIU, PhD student at UNATC

17:00-  
17:15

*Movement directors – a new way of viewing the choreographer's work within contemporary theatre*

Teodora VELESCU, PhD Student at UNATC

17:15-  
17:30

*Introducing a New Concept in the Actor's Art: Rejection*

Claudia ENE, PhD candidate at UNATC

17:30-  
17:35

*Closing of the Conference*

***Inter and transdisciplinary studies of theatre and performing arts, film and media***

This abstract will address the arts based research and artistic based research topic.

To quote Patricia Leavy, "The arts can uniquely educate, inspire, illuminate, resist, heal, and persuade. It is for these reasons and many others (...) that innovative scholars across the disciplines have harnessed the power of the arts in their social research. As a result, in recent decades a new paradigm has emerged: arts-based research" (Leavy, 2015, Method Meets Art arts-based research practice).

The theatre and performing arts and film and media domains are linked through new technology influences, therefore, our PhD students are experiencing this fluid border and transfers from film to theatre in transdisciplinary forms. The artistic research and art based research is the core of our Doctoral School where the PhD students are tutored and guided by artistic personalities from theatre and film.

Dr. Alexandru STERIAN *is a Professor at UNATC "I.L. Caragiale". Since October 2022, he is the Head of the UNATC Doctoral School. In the last six years, he published four books and numerous academic articles. He's an active cinematographer with a career which spans almost 30 years.*

***TransAct - beyond known acting methods. Findings from a Pilot Research Project***

The investigation is about testing the concept of using relaxation (and possibly hypnosis) as a means of actor training. In most techniques of existing training, tension states are used to deliver the best preparation of actors. This project is exploring whether there is an alternative state of mind for the student actor to approach some of their work. This project is a collaboration between a team of collaborators and students from diverse academic backgrounds.

Professor Leon RUBIN joined LASALLE from East 15 Acting School, University of Essex, the internationally distinguished conservatoire in London, UK, where he was Director for 13 years. Leon directed Phuket Fantasea, a long-standing production that has been running for over 24 years in Phuket, Thailand. He has a passion for creating international partnerships, receiving honours for his teaching from Romania and Russia, and as Visiting Professor in Japan, Hong Kong, China, South Korea and other countries.

Dr. Romina BOLDAŞU is Assistant Professor at the Master's degree in Theatre Pedagogy and Vice Dean of the Theatre Faculty in UNATC. She is involved in interdisciplinary research projects, activities that promote the importance of theatre in education as well as the training and coaching of theatre instructors. She is also the author and co-author of several books in the field of arts education.

***Enrichment of the Creative Process and Learning: Interdisciplinarity in Arts and Art Education***

The presentation will focus on two aspects: presentation of the strong advocacy platform of the World Alliance for Art Education, where four world associations from different artistic fields, ISME/music, InSEA/Visual art, WDA/dance and IDEA/drama and theatre- have joined forces to work on the promotion of arts education worldwide. The other aspect will be presenting exceptional examples of interdisciplinary work in the field of drama/theatre education from different European countries. The presentation will also focus on the presenters work on the devising process, in which participants engage in the process of not only acting, movement and music, but also in creative writing, set and costume design.

Sanja KRSMANOVIĆ TASIĆ is theatre director, choreographer, actress, drama and dance pedagogue, producer. President of the International Association of Drama/Theatre and Education-IDEA and president of Centre for Drama in Education and Art-CEDEUM, Serbia. One of the founders and Artistic Director of Hleb Teatar. Artistic Director of the Children and Youth Theatre Festival Mater Terra.

### ***Accessing Memory Through Meditation and Relaxation***

"Memory is the root of every acting process" (K.S. Stanislavski). Any memory of a past experience can be used in a present action, say researchers in neuroscience. One of the actor's working methods is activating the flow of memories and what we call in theatre here and now. Memory has multiple mechanisms: sensory, verbal, procedural, emotional. To develop and improve these types of memory, actors use various techniques and strategies. Repetition is an effective method for consolidating verbal and procedural memory. Association and visualisation techniques can be used to increase sensory and emotional memory. Meditation and relaxation can help actors amplify their ability to remember experiences or moments relevant to assuming the situation in the text under study. Through practising meditation, actors can learn to calm their minds and access their emotional memory. Through relaxation techniques – deep breathing, guided imagery and mindfulness, an actor can learn to reduce muscle tension, regulate their heart rate, allowing the unknown from their own being to surface. "We know what we are, but know not what we may be." (Hamlet, W. Shakespeare).

*Ștefana SAMFIRA is a theatre and film actress. She graduated UNATC "I.L. Caragiale", Faculty of Theatre, Acting Department, class of 2001. In 2002, she graduated from Advanced Studies, specializing in Theatre Pedagogy and in 2009 she obtained the title of Doctor in Theatre Aesthetics, Magna Cum Laudae. She attended the DAIRS Project Manager and Entrepreneurship courses. Since 2002 she has been teaching at the Theatre Faculty, Acting department. She is associate professor dr. and the Head of International Academic Programs of UNATC "I.L. Caragiale".*

### ***The duality of student actor training***

.At the beginning of his or her educational process, the student actor enters the halls of the university relying only on his or her intrinsic presence, that inner power that radiates outward. Unaware, however, of the complexity of his inner nature, the student must train both his mental and physical capacities to eventually achieve a conscious unity of mind and body in the artistic act. Thus, what at first requires extraordinary control over the chaos of impulses and thoughts will eventually turn into what can be called unconscious control through the creative self. After a long and consistent training, the student actor will know how to consciously use all the creative abilities that make the difference between an ordinary individual and an extraordinary one, the latter being able to materialize the special ideas that every being has in the privacy of his thoughts.

*Gabriel HRIȚCU is an actor and theatre pedagogue, and is currently a PhD student at UNATC „I. L. Caragiale" developing his research with the title Directions of study and experiment in the training of the contemporary actor.*

### ***Is the doctor the unwilling actor?***

.At first glance, the doctor has nothing in common with the actor, but just as the actor is the servant of the city, so the doctor is at the service of the citizens. Both play a role in front of the public and hold up a mirror to the world in order to understand their condition and overcome it. The actor, through the creative act, raises questions in the spectator's mind, putting him in conflict with himself or with the surrounding world, and further the evolutionary process is up to the spectator. The doctor, on the other hand, has to manage the conflict that arises in the patient's mind following a diagnosis and supports the patient in the evolutionary process by being at his side. The predominant element in the doctor-patient relationship is cynicism, and the key element in the actor-spectator relationship is empathy. However, is empathy necessary in the doctor-patient relationship?

*Andrei ATABAY is an actor and currently a PhD student in Theatre and Performing Arts at UNATC I. L. Caragiale, Bucharest. His research project is called Conflict - engine of creation in the performing arts and he is doing his pedagogical study as a university assistant in the acting class.*

### ***Interdisciplinary Dialogue between Film and Therapy***

.This presentation highlights cinematherapy, exploring the interdisciplinary aspects of using film in a therapeutic context. Cinematic elements, such as aesthetics, narrative, and symbols, become influential tools in the well-being and healing processes of participants. The interdisciplinary approach integrates perspectives from psychology, visual arts, and film theory, emphasizing the potential of film as a therapeutic instrument and expressive medium.

*Mirona RADU holds degrees in film and media studies and is currently pursuing a Ph.D. on the research topic of film as art and therapeutic instrument, exploring intersections between narrativity, aesthetics, and cinematherapy.*

### ***The importance of emotional hygiene in the actor's work with himself***

Although the importance and relevance of emotional intelligence has been confirmed by almost the entire global academic community, the subject still hovers under the shadow of scepticism. Because of this, open discussions about 'how the student actor feels' can seem stilted or non-academic. By researching *Means of Unlocking Creativity in the Student-Actor Training Process*, it is hoped to raise awareness of the significance and necessity of the harmonious development of emotional intelligence. At the same time, the student-actor has a professional duty to form his or her own instruments to use in the process of stage creation. How can the student actor use one of his most powerful weapons, emotion, to his advantage without first knowing, taming and training it?

*Vlad GALER is an actor, doctoral student of U.N.A.T.C. and considers being a theatre pedagogue a full-time professional and personal task. He works through theatrical techniques constantly with people of various ages, from different backgrounds and tries to learn from everyone.*

### ***Distinctive Features of The National Cultural Ideology Expressed through Romanian Tragedies Inspired by Greek Mythology***

.In Romanian historiography we can observe that cultural ideology was formed around legends of historical personalities that represent the image par excellence of national ideals and values. In the twentieth century, alongside the valorization of national heroes in domestic dramaturgy, Romanian drama began to explore its own myths with a notable inclination towards the reinterpretation of ancient myths. The case of these works requires a new delimitation, as the choice to dramatize an episode from Greek mythology may possess different reasons, from presenting, through comparisons and symbols, a perspective on the current cultural and political climate of the country, to expressing its inherent philosophical system through dramatic representation. It is clear that these works assume an ideological character, whether we are referring to political, social or even cultural ideology.

*Mihai BERCARU is a PhD student at the National University of Theatrical Arts and Cinematography „I.L. Caragiale” Bucharest, where he graduated Acting (BA degree) in 2021, followed by a MA degree in Theatre Pedagogy in 2023. He also graduated University of Bucharest with a MA degree in History of Philosophy (2020-2022) and a BA degree from the Faculty of History (2017-2020).*



### ***Collaborative playwriting - towards a theater of encounters***

During my academic studies, I enjoyed developing in a collaborative context, having peers and professors who helped me view the performing arts as a team sport. After graduation, however, many of these creative groups dissolved and the professional path became a solitary one. I noticed a tendency to consider the playwright as a folder of pre-written texts, always at hand, ready to be shared. This vision is still dominant in the Romanian state theatre. In opposition to this perspective, I wish to investigate the collective theatre and the collaborative playwriting method built in its dynamics. This method depends on the encounter between artists of different specializations, who all benefit from this interdisciplinarity. To what extent is the collaborative method more effective in unlocking creativity and more productive in the creative process than the traditional one? What is the future of auctoriality? Does the collaborative process complement the traditional method or will it gradually replace it?

*Sabina BALAN is a graduate in Screenwriting (BA - Film) and Dramatic Writing (MA - Theatre), currently a PhD student at the Doctoral School of UNATC, Bucharest, Sabina Balan is interested in the collaborative dimension of playwriting, as well as in the interdisciplinary intersections of theatrical art. In her artistic work, she gives a great importance to the collective creative process.*

### ***AI-Generated Images in AI-Produced Videos - The Future of AI in Media Post-Production***

.In the ever-evolving realm of filmmaking, artificial intelligence (AI) is emerging as a transformative force, revolutionizing the process of visual storytelling and artistic expression. AI-generated images, still considered technological curiosities, are now gaining prominence as a powerful tool for filmmakers, opening up a world of possibilities for them, enabling them to create scenes that would be impossible to capture with traditional techniques. Surreal dreamscapes, otherworldly environments, and abstract visual metaphors are now within reach, allowing filmmakers to push the boundaries of imagination and create truly immersive experiences for their viewers. AI is not replacing the human creativity but can serve as a collaborative partner, assisting filmmakers in generating ideas, experimenting with new techniques, and pushing the boundaries of creativity. The future of filmmaking is undoubtedly intertwined with AI, and the artistic value of AI-generated images will play a pivotal role in shaping this exciting new era of visual storytelling.

*Theodora PENCIU is experienced Video/Film Editor with a demonstrated and extensive background in the broadcast media industry. Proficient in Film Production, Video, Music Videos, Feature Films, and Short Films.*

***Movement directors – a new way of viewing the choreographer's work within contemporary theatre***

As contemporary theatre takes on new forms, the stage methods, languages and processes that the actor must master become increasingly complex. At the same time, the creative team of a contemporary theatre performance is restructuring itself so that the spectator's experience becomes complete. Following these trends, I extrapolate two central ideas: the actor's training and preparation must be adapted to contemporary demands and requirements; the roles that the members of the creative team have (the so-called hierarchy that has functioned up to this point) must be rethought and adapted to rebalance and streamline the work process. I will speak strictly from the choreographer's perspective and I will look at the choreographer's creative process in the structure of the contemporary theatre performance, analysing the needs, tendencies and possible solutions that I will discover both on a practical level (by working as a choreographer in theatre performances or working with students of the theatre faculty, acting section) and on a theoretical level (by studying and understanding the existing literature).

*Teodora VELESCU is a choreographer and dancer based in Bucharest. She specialized in classical dance at the "Floria Capsali" Choreography High School and obtained her bachelor's degree in choreography and master's degree in dance pedagogy at the National University of Theatre and Film Arts.*

***Introducing a New Concept in the Actor's Art: Rejection***

.Humanity implies detachment from nature, hence its rejection. We understand rejection as humanization, as an act of knowing and recognizing the world, of construction and reconstruction. The Greeks viewed knowledge as a delimiting of man from nature, as taking the raw instinct to a higher concept, that of intellect. Contrary to preconceptions, the actor still has much to learn from philosophy – in the end, they may even find answers to big questions regarding creative nature, working with an object, or the meaning of playing. This presentation aims to take (yet) another step on this path by introducing a new concept – that of rejection in a philosophical sense, as an act of self-knowledge and knowledge of the world, indispensable for the actor's art.

*Claudia ENE is an actress and a PhD candidate at U.N.A.T.C. Over time, she has conducted acting classes for personal development for children of various ages and backgrounds. The themes she addresses in her current research fall within the realms of philosophy, metaphysics, and psychology.*