

I. ABSTRACT

The habilitation thesis called *The Sibiu Theatrical Phenomenon in the Contemporary Performing Arts* reviews and analyzes the scientific and professional results I have obtained in the time interval since I received the PhD degree in Theatre, as well as the plan for the growth and development of my career. The thesis describes and documents the activity I have conducted, as a teacher and as a scientific researcher, in the field of Theatre and Performing Arts. Furthermore, this habilitation thesis relies on its interdisciplinary nature, because it applies disciplines such as the history of Romanian and world theatre, the history of performing arts, the theory of drama and literature, etc. This paper is based on the original result of my didactic and scientific research activities and its contents are:

1. Scientific and professional results, with the subsections:

1.1. Professional development. This section shows I have obtained the degree of Bachelor of Philology (“Lucian Blaga” University of Sibiu, Faculty of Letters, History and Journalism, specialization Romanian Language and Literature – English Language and Literature, 2002), the MA degree (“Babeş-Bolyai” University of Cluj-Napoca, Faculty of Letters, specialization “Philosophy of Culture and Performing Arts”, 2004), the PhD degree in Theatre (“Ion Luca Caragiale” National University of Theatre and Film Art, *magna cum laude*, 2008) and the certificate of graduation of the Postdoctoral School “The Application of Cultural Identities in Global Processes” (Romanian Academy, 2013).

1.2. The didactic activity, established on five levels: a) university degrees and positions in which I have been employed (I am currently a professor and head of the Department of Drama and Theatre Studies at the Faculty of Letters and Arts of Lucian Blaga University of Sibiu); b) disciplines taught in the higher education system; c) organization of artistic / scientific events and editing of publications linked with the university field (the newspaper *Aplauze*, daily publication of the Sibiu International Theatre Festival); d) national and international inter-university experience.

1.3. The scientific activity conducted at the following levels:

1.3.1. Participant in national and international scientific events. Here, in the recent years, I have been interested in the study and discussion of the specificity of the Sibiu theatrical phenomenon against the European and worldwide backdrop of the performing arts. An important share of the communications I have presented in national and international scientific activities started from the distinctiveness of the Sibiu International Theatre Festival and from the modalities in which the contemporary developments of the performing arts are

retrieved in this festival. In relation to this aspect, in most of the scientific events I have attended, I have shown how the Sibiu theatre school is strongly connected to the artistic dimension of the Sibiu International Theatre Festival, by the adaptation of the courses, seminars and practical activities. To this end, the main aspects I have analyzed are: the festival editorial strategy, the street performances, the “performance reading” section, the participation of theatre schools and academies and the conferences.

1.3.2. Published works. Until now I have published 3 volumes as single author (*Pitoresc și absurd în dramaturgia lui Eugène Ionesco/ Picturesque and Absurd in Eugène Ionesco's Dramaturgy*, Casa Cărții de Știință, Cluj-Napoca, 2011; *Pitoresc realist și absurd în dramaturgia și spectacologia lui Vasile Alecsandri, Ion Luca Caragiale și Eugène Ionesco / Realistic Picturesque and Absurd in Vasile Alecsandri's, Ion Luca Caragiale's and Eugène Ionesco's Plays and Dramaturgy*, Editura Universității „Lucian Blaga” din Sibiu, 2013; *O instituție culturală: festivalul internațional de teatru/ A Cultural Institution: The International Theatre Festival*, Editura Muzeului Național al Literaturii Române, 2013). Furthermore, starting with 2005, I have edited (as co-author and, then, as single author) *Antologia de texte pe tema Festivalului Internațional de Teatru de Sibiu/ Anthology of Texts on the Sibiu International Theatre Festival* (2005: *Semne / Signs*; 2006: *Împreună / Together*; 2007: *Next*; 2008: *Energii / Energies*; 2009: *InOvații/ InOvations*; 2010: *Întrebări / Questions*; 2011: *Comunități / Communities*; 2012: *Crize /Crisis*; 2013: *Dialog / Dialogue*; 2014: *Unitate în diversitate / Uniqueness in Diversity*; 2015: *Growing Smart / Smart Growing*). Apart from these volumes I have published as single author or which I have edited, I have written a series of scientific articles that have been published in the volumes of conferences in which I participated, or in indexed journals (*Transilvania, Concept, Cinematographic Art & Documentation, Caiete critice*).

The relevant scientific contributions in the field of performing arts are the object of a separate section of the habilitation thesis and they focus on the following aspects: first, I have considered the *equation Vasile Alecsandri, Ion Luca Caragiale, Eugène Ionesco*, as I have started to outline it in my doctoral thesis and then completed it in the two volumes on this topic, wherein I have identified a thread (the realistic and absurd picturesque) to which I have associated a specific mark (the naïve dimension of the characters and of the situations); second, I have focused on the *analysis of the cultural identities* of important European performing arts festivals: the Edinburgh Festival, the Avignon Festival, and the Sibiu International Theatre Festival, as shown in the postdoctoral study where I showed how these events started in apparently isolated urban communities, far from the “cultural capitals”, in

unfavorable historical contexts, and then gradually turned all these shortcomings in gains and quickly became essential points of references of the contemporary performing art); third, I have considered the *specificity and distinctiveness (uniqueness) of the Sibiu theatrical phenomenon*. My scientific contributions in this field of the performing arts is reflected in the participation to national and international conferences, since I am interested to establish, among other things, how the Sibiu International Theatre Festival acted as the factor that prompted the city's rebirth through culture; to this end, I am focusing on the most important sections of this event: the big performances, the street performances, the performance readings, plays performed in unconventional spaces, dance, circus, workshops, meetings with theatre schools and academies, etc. Moreover, as seen below, in this part of the habilitation thesis, I have shown (and explained) how, for example, the Sibiu theatre nucleus was, at Silviu Purcărete, the choice area wherefrom he selected the team for his film debut, *Undeva la Palilula*.

2. Plan for the growth and development of the professional, scientific, academic career. Research / teaching directions / practical applications and probable manners of action for their implementation. I have focused here on a) the teaching activity; b) the initiation of a research project on the international theatre festival for students, c) the organization, in June 2016, of the conference “The Theatre of the Absurd and the Absurd of History: from the Middle of the 20th Century to the Beginning of the Third Millennium”, in the annual meeting of the International Platform for the Presentation of the Doctorates of Excellence in the Field of Performing Arts and Cultural Management; d) the publication of a single author volume; e) the continued editing of the scientific publication *Jurnalul Artelor Spectacolului*; f) the continuation of the activity of editing *Antologie de texte pe tema Festivalului Internațional de Teatru de la Sibiu*; g) the coordination and the editing of a volume for the conferences organized in the Sibiu International Theatre Festival.

3. Bibliography