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PHD THESIS SUMMARY

**THE IMAGE IN THE WORK OF SILVIU PURCĂRETE.
FROM THE ANALOGUE THEATER SHOW TO THE DIGITAL STAGE**

PhD

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CONTENT

PROLOGUE

INTRODUCTION

CHAPTER I. THEATER SHOW REPRODUCTION IN TV AND ONLINE MEDIA

1.1 VIRAL THEATER AND AUTOIMMUNE THEATER

1.2 THE BIRTH CERTIFICATE OF TELEVISION THEATRE

1.3 THE EFFECT OF ARMCHAIR THEATER ON PRODUCTION AND TELEVISION
THEATER CONSUMPTION

1.4 WORLD WIDE WEB - WWW. FROM THE BIRTH CERTIFICATE TO ONLINE
THEATER AND FILM PLATFORMS

1.5 THE RECIPES OF SURVIVAL IN PERFORMING ARTS. THE BIRTH OF A NEW
PRODUCT - THE HYBRID PRODUCT

1.5.1 THE SCIENCE-FANTASTIC FILM: THE PREDICTION OF SOME ADVANCED
RESEARCH OR CONSPIRACY THEORY?

1.5.2 THEATER BROADCASTED ON INTERNET: *THE SHOW MUST GO ONLINE*

1.5.3 THE ONLINE INTERACTIVE THEATER: *DREAM*

1.5.4 THE ONLINE OPERA ARCHIVE: *METROPOLITAN OPERA'S NIGHTLY*. ONLINE
LIVE OPERA

1.5.5 ONLINE CHOREGRAPHIC EXPERIMENTS: *SWAN LAKE BATH BALLET*

1.5.6 THE SWAN SONG OF A GREAT LEGEND: *DANCING AT DUST*

1.5.7 THE CLOSING OF THE GREAT BROADWAY. *TAKE ME TO THE WORLD:*
A SONDHEIM 90TH BIRTHDAY CELEBRATION OR CAN BE THE AMERICAN
THEATER INDUSTRY SAVED ONLINE?

1.5.8 FROM THE ROOMS WITH THOUSANDS OF SEATS ON YOUR MOBILE
PHONE SCREEN: *CIRQUECONNECT BY CIRQUE DU SOLEIL*

1.5.9 CHORUS OF STARS: ONE WORLD: *TOGETHER AT HOME*

- 1.5.10 THE DEVELOPMENT OF ONLINE STREAMING PLATFORMS DEDICATED TO THE PERFORMING ARTS DURING THE PANDEMIC
- 1.6 ONLINE, OFFLINE, HYBRID OR LIVE FESTIVAL. THE METAMORPHOSIS OF AN EVENT THAT NEVER SEEMS TO LEAVE THE STAGE
- 1.7 THE DIGITAL SCENE OF THE "RADU STANCA" NATIONAL THEATER

CHAPTER II. THE ART OF THE IMAGE IN SILVIU PURCĂRETE'S SHOWS

- 2. THE CINEMA LANGUAGE PROJECTED IN SHOWS FROM THE PERIOD 2007 - 2023 BY DIRECTOR SILVIU PURCĂRETE
 - 2.1 THE INVISIBLE DETAIL IN THE THEATER SHOW AND THE DETAIL SHOT IN CINEMA
 - 2.2 THE PORTRAIT IN THE THEATER AND THE CLOSE-UP IN FILM. ABOUT PHOTOGENY, TELEGENY AND „SCENOGENY”
 - 2.3 THE STAGE SPACE IN THE THEATER AND THE LONG SHOT IN CINEMA
 - 2.4 STAGING, THE MOVEMENT OF THE SET ELEMENTS AND THE CINEMA MOVEMENTS
 - 2.5 SHOOTING ANGLES AND POINT OF PERSPECTIVE FROM THE THEATRE HALL
 - 2.6 THE TRADITION ROLE AND THE DRAMATIC FUNCTION OF THE COLLECTIVE CHARACTER
 - 2.7 THE INFERNAL INVENTIONS OF THE MOVIE HEROES AND THE MACHINES OF SILVIU PURCARETE

CHAPTER III. SILVIU PURCARETE. THE HERITAGE SHOWS

- 3.1 THE BIRTH OF SPACE AT SILVIU PURCĂRETE. THE ARCHITECT SHOW
- 3.2 THE MATERIAL AND IMMATERIAL ON THE THEATRE STAGE
- 3.3 THE OBJECT IS ACTING. THE ACTOR IS AN OBJECT
- 3.4 THE MOVIE BECOMING CHARACTER

CONCLUSIONS

Keywords: cinematic language, architect show, scenography, scenogeny, Silviu Purcărete, Dragoş Buhagiar, Vasile Şirli, Helmut Stürmer, Lia Manţoc, Constantin Chiriac, Ofelia Popii, "Radu Stanca" National Theater Sibiu, "Vasile Alecsandri" National Theater Iaşi, Tokyo Metropolitan Theatre, pandemic of coronavirus, online, digital stage, Sibiu International Theater Festival, film, theater-movie, television theater, live theater.

The research *Image in the work of Silviu Purcărete. From the analog theater performance to the digital stage*, it aims to decipher and formulate the visual language used by the Romanian theater and opera director in his creation and the way in which this language can influence and support the way of transforming a theater live performance into a digital theater performance, recorded with multiple cameras and edited for online broadcasting. The analysis that I allowed myself to do has as a documentary resource of fifteen shows made by Silviu Purcărete together with the composer Vasile Şirli and the scenographers Dragoş Buhagiar, Helmut Stürmer and Lia Manţoc filmed by me between 2009 and 2023 in several theaters in Romania and around the world. The subject of digital theater, developed especially during the coronavirus pandemic, also involved the creation and polishing of a television visual language dedicated to this type of creation - filmed theater and theater broadcasted live on the Internet. The definition of this language, which is definitely born from the cinematographic language, an extremely consistent contribution was made by the presence of Silviu Purcărete at the recording and video editing days dedicated to his productions.

The period of isolation and medical restrictions during the pandemic overlapped exactly with my research period (the first two years of my doctoral studies) and paradoxically provided me with an extraordinary opportunity, both theoretically and practically, for my research topic. In May 2020 we started the video productions for the online platform "Digital Stage" of the "Radu Stanca" National Theatre in Sibiu, which involved filming and digitizing 24 theater performances from the institution's portofolio. These performances were published online over the following 12 months for subscribers. Another significant moment in my research was the online organization of the 27th edition of the International Theatre Festival in Sibiu, the only festival of its kind to take place globally in 2020. In the following years, subsequent editions built upon the experience of the pilot edition, developed new festival sections, such as live-streamed and video recorded performances. By utilizing the infrastructure of the *Digital Stage* platform, the Sibiu International

Theatre Festival opened new horizons for exposure and development for both audiences and international projects.

The study I conducted examines the evolution of these digital tools and platforms in the international context of the emergence and growth of similar projects driven by major performing arts institutions in Europe and the United States. The negative impact, particularly on revenue in the performing arts industry, and the disruption of the connection between artists and the audience led to the invention and development of virtual spaces as a new meeting place and financial engine in the new conditions of social isolation. My research begins with a review of the birth of media that allowed for the recording and remote broadcast of theater, opera, or dance performances. The first infrastructure capable of bringing a theater production into the living room of a family was television, which, over the years, developed specialized departments dedicated to the new genre of art called "television theater." The second place, much more accessible and versatile in its use by both the audience and producers, was the Internet. When bandwidth allowed for the easy publication and distribution of large volumes, such as audio-video content, companies accessed the services of platforms like YouTube or Vimeo or created their own online channels. The model followed by almost all performing arts producers closely resembled the one of the film industry, represented by companies like Netflix.

Each selected and analyzed example covers all genres of performing arts - theater, music, dance, contemporary circus, musicals, interactive hybrids. The world's great creators and producers have tried various survival formulas for their art. Choreographer Corey Baker exclusively filmed a choreographic video using a mobile phone during the pandemic lockdown, featuring dancers from all over the world recorded in the confines of their own bathrooms, set to a theme from Tchaikovsky's *Swan Lake*. The team from the legendary choreographer Pina Bausch, led by her son Salomon Bausch, chose Igor Stravinsky's *The Rite of Spring* score to create an electrifying dance filmed on a deserted beach in Senegal. The Metropolitan Opera in New York, an institution that already had a network of live broadcasts to cinemas worldwide - *The Met: Live in HD*, developed two online projects that garnered over 20 million viewers. The renowned Canadian contemporary circus company, Cirque du Soleil, after filing for bankruptcy in 2020 and subsequent business sale, launched an online platform called *Cirque Connect*. In addition to showcasing circus performances from their portfolio, it introduced two sections - *CirqueClass* (contemporary circus masterclasses and performing arts) and *Behind the Curtain* (making-of films

created during the development of shows). The music industry also accessed the online tools to generate both traffic and revenue by organizing extensive events involving numerous notable artists. *The One World: Together at Home* project was the first major online humanitarian concert organized by Global Citizen in New York and coordinated by Lady Gaga in support of the World Health Organization. The theater industry in the United Kingdom and the United States has created or developed online platforms hosting local or international shows available to audiences through subscription-based models: *BroadwayHD*, *Broadway on Demand*, *Marquee TV* (American projects), or *Digital Theatre*, *Digital Theatre+*, *National Theatre at Home* (British projects).

All the examples presented and analyzed lead to a single conclusion: there is a paradigm shift among producers and financiers of performing arts worldwide, which initially involves a fusion of theatrical and cinematic arts to create a new, digitally accessible product for isolated, immobilized, or geographically distant audiences who may not have access to a physical theater. It's not about replacing the emotion you can experience face-to-face, for example, with John Malkovich in a stage play like *The Infernal Comedy*, but rather about a necessary and lifesaving extension for the arts that may not survive in the long term due to the changes in the consumption habits of their target audience. And they certainly won't survive another trial like the period of isolation and social distancing experienced during 2020-2022.

In my research, I dedicated a subsection to the Sibiu International Theatre Festival because it is the theatrical entity that underwent the most significant transformations in an extremely short period of time. Starting with the decision to organize the 2020 edition online (it is the only festival of its kind in the world that was not suspended in the first year of the pandemic), and continuing its evolution with the new version of live performances sold online through subscriptions or tickets, which became a separate section in the next editions, FITS demonstrates how flexible and versatile the performing arts can be and how the intersection of multiple industries can give rise to new cultural products with unlimited access possibilities for audiences living thousands of kilometers away. The festival team's members underwent "mutations" that could not have been imagined two decades ago: the online transmission program, the advertising creation and broadcasting, the format and aesthetics of the broadcast of the shows are coordinated by a film director, the team that broadcasts live performances consists of specialists in the field - a director of photography, video operators, broadcast directors, connections with the online video publishing platform are created and coordinated by IT specialists, tickets and subscriptions are generated by companies

specialized in online entertainment product sales, there is a technical support hotline for ticket and subscription holders. It's probably the same technological leap as going from a broom and dustpan to a vacuum-cleaning robot. From my point of view, as someone who has been involved in all these transformations and developments from within the organization, the pleasant surprise is that many of the new models that have emerged were created here in Sibiu, with many of them being premieres, surpassing traditional festivals in Europe such as those in Edinburgh or Avignon.

Another remarkable development, born during the coronavirus pandemic, is the emergence of theater-film productions, a new approach to dramatic texts or theater productions that use cinematic filters to convert a stage play into a feature movie shot in real scenographic spaces, both indoors and outdoors. The first theater-film production by the "Radu Stanca" National Theatre in Sibiu was Neil Labute's *Autobahn*, directed by the theater directors Andreea and Andrei Grosu. The project's concept brought a triple premiere to the world of theater. Firstly, the movie was created before the stage production. Secondly, the text allowed for the segmentation of scenes, resulting in a mini-series of seven medium-length films that premiered during the online edition of the Sibiu International Theatre Festival in 2020. Another innovative aspect of the project was the collaboration with musician Mihai Dobre, who composed the soundtrack elements during filming and after viewing the edited sequences, adjusting the intensity, rhythm, and length of musical fragments and sound effects. The final project culminated on the stage of the theater in Sibiu, where a hybrid production unfolded, with a blend of the film sequences projected on a large screen within the set and scenes with dialogue or silent acting performed by the same actors. Throughout the two years of the pandemic, the "Radu Stanca" National Theatre in Sibiu produced six theater-film productions, which, in addition to being published on the "Scena Digitală" platform, were publicly screened in cinemas in Sibiu as part of a project called *Theatre at the Cinema*.

Another characteristic of the Sibiu theater project is the extensive development of events and cultural products that draw their energy and nourishment from the international dimension and the visibility of the theater festival, which has reached its 30th edition. A theater festival with 10 days filled with events could be a satisfying product on its own for most event organizers. The Sibiu project, in collaboration with the "Radu Stanca" National Theatre and the Drama and Theatre Studies Department at the Faculty of Letters and Arts of "Lucian Blaga" University in Sibiu, has given birth to extremely valuable platforms and dialogue formats that open up unique academic

opportunities. Within FITS, there is the *Sibiu Theatre Market*, which has become an international cultural network connecting festivals and artists, independent companies, and state institutions in the performing arts field. The *Volunteer Program*, initiated in 2005, offers a strong training component in the fields of performing arts and cultural management for approximately 500 volunteers grouped according to their personal and professional preferences, who participate annually in the organization and execution of FITS. Another project for honoring and archiving cultural personalities participating in the Sibiu International Theatre Festival is the *Celebrities Alley*, which has been celebrating excellence in the performing arts since 2013. This alley, located in Sibiu's Citadel Park, has honored exceptional figures, including Eugenio Barba, George Banu, Kanzaburo Nakamura XVIII, Silviu Purcărete, Ohad Naharin, Peter Brook, Neil LaBute, Isabelle Huppert, Mikhail Baryshnikov, Pippo Delbono, Stan Lai, Milo Rau, Peter Stein, Robert Wilson, Thomas Ostermeier, Tim Robbins, Israel Galvan, Akram Khan. The Therme Group, in collaboration with FITS structures, has created a project called *Therme Forum - Theatre and Architecture* at the last five editions of the festival. It serves as a space for discussion and project presentation that can develop both communities and the performing arts industry. Special conferences, book launches, staged readings, radio theater productions, anthologies of contemporary theater, the International Doctoral Presentation Platform, and the International Schools of Theatre Festival are other products and events born in the same place and from the same extraordinary raw material represented by theater, for over 2500 years.

Chapter two of my work delves into the intricacies of the stage creations of director Silviu Purcărete, with the first encounter being at the "Vasile Alecsandri" National Theatre in Iași during the production of Luigi Pirandello's *The Giants of the Mountains* in 2009. Collaborating with Silviu Purcărete on a short film that completed the unfinished text of the Italian playwright marked the opening of a universe and a recalibration of my career. It was the kind of encounter that can give birth to a new language serving the art of theater. The influence and presence of cinematic language in the Romanian director's theatrical work are the subjects of an analysis in the second part of my work. The power to create a cinematic universe on a theater stage, the ability to filmically frame one or more details from the entirety of a scenographic space, the skill to capture portraits and project close-ups, the art of organizing mise-en-scène with the precision of a cinematic shot, creating daytime or nighttime atmospheres, simulating genuine camera movements - all these elements and arguments contribute to the emergence of a personal visual language bearing Silviu

Purcărete's signature. This distinctive language also guides and influences the television producer tasked with video recording a theater production, providing a procedure and method for filming inside the theater auditorium to offer the home viewer an experience as close to the real one as possible. An example of a detail with powerful narrative force is the luminous finger-ring - the "Miakodori document" from the performance *The Sakura Princess* staged in 2018 at the "Radu Stanca" National Theatre in Sibiu - an item as tiny as one centimeter in length that lights up and goes out, flies into the hand of a kuroko, is swallowed and then the character is eviscerated in an attempt to retrieve it. This tiny piece of prop becomes, in Silviu Purcărete's construction, the main character, narrator, the logical thread of the story, motivation for dramatic actions, and the crimes that occur throughout the Japanese legend (see **Figure 1**).



Figure 1 - Collage of frames from the video recording of the performance made by me in the fall of 2018 – *The Sakura Princess*, script by Silviu Purcărete inspired by Sakura Hime Azuma Bunshô, by Tsuruya Nanboku IV - "Radu Stanca" National Theater in Sibiu - detail of the Miakodori seal

The portraits of individual or collective characters can be found in all the performances, but one of the most prominent and full of personality foregrounds in Romanian theatre in recent decades is that of Mephisto, designed by Silviu Purcărete and impeccably dressed and worn on the catwalk of Sibiu theatre by actress Ofelia Popii who, for her performance, was awarded the Herald Angel Award at the 2009 Edinburgh International Theatre Festival. Over the past four years, we have filmed the entire performance or scenes from Faust more than 15 times. Each time I have collected faces and portraits of the Devil as given to me by the Siberian actress. I will choose to

present nine of them and consider myself the lucky archivist of a unique event in the history of theatre (see **Figure 2**).



Figure 2 - Collage of stills from the video takes of *Faust* by Johann Wolfgang von Goethe, directed by Silviu Purcărete, set design by Helmut Stürmer, costumes by Lia Manțoc, music by Vasile Șirli - National Theatre "Radu Stanca" Sibiu illustrating "the 1000 faces of Mephisto"

Another example that supports the idea of a space that is ready for filming is found at the National Theatre "Radu Stanca" in Sibiu in the performance *Only During A Carnival* by Ion Luca Caragiale directed by the Romanian triplet of artists - Silviu Purcărete, Dragoș Buhagiar, Vasile Șirli. The remark about the cinematic value of the scenography and the mise-en-scène was born during the video take of the show that I did in 2019, eight years after the premiere, together with two other image people. The show was recorded during two consecutive performances. After the first night of filming, watching the raw footage, I noticed the ease with which each camera was able to crop and isolate the close-ups of the actors. An extraordinary supporting element for the video adaptation was also the interior and exterior chromatic construction, with the play of the dominant colours of the light on the one hand, but also with the vibration of the costumes and the elements of furniture in the barbershop in the warm area of the burnt temples, be it the chairs, the peg, the door, the barbershop table, Pampon's coat, the fur coats of Mița Baston or Crăcănel and also the Nae Girimea's coat (see **Figure 3**).



Figure 3 - Collage of frames from the video take of the performance made by me in spring 2019 - *Only During A Carnival* by I.L.Caragiale, directed by Silviu Purcărete, scenography Dragoş Buhagiar , music Vasile Şirli - "Radu Stanca" National Theatre of Sibiu (Part I)

The Scarlet Princess, which premiered in July 2018 at the Radu Stanca National Theatre in Sibiu, is one of the creations with a very special aesthetic in Silviu Purcărete and Dragoş Buhagiar's portfolio. The portraits drawn and cut out on the Japanese curtain suite have a very clear definition and bring to the European audience some of the lines and chromatics of kabuki theatre through make-up and costume elements. The foregrounds of the heroes alternate or are homogenised in the wide shots created with elegant, precise compositions. The portraits of the characters played by actor Cristian Stanca mark the viewer and compose images taken from Japanese prints. Actress Ofelia Popii and actor Iustinian Turcu play several characters, their "foregrounds" being clearly defined for the young Shiragiku (Iustinian Turcu) and Father Seigen (Ofelia Popii) as well as for Princess Sakura (Iustinian Turcu) or the gravedigger Gonske and the samurai Shinobu Sota (Ofelia Popii). The final image, the one that is conveyed and with which the spectator leaves is born from the magic of the meeting between director and actors, from the deep understanding of the text and the freedom of imagination that Silviu Purcărete has made a way of working, an endless fuel of his creation. And from the play with the actors in Sibiu, from their exercises and proposals during the research and workshop periods, theatrical portraits were born that will certainly remain in the history of Romanian and universal theatre: Princess Sakura, Father Seigen, Lord Akugoro, the Samurai Matsui Gengo

Sadakage, the maid Nagora, Mrs Oju, Zangetzu, the Storyteller or the group of milogs... (see **Figure 4**).



Figure 4 - Collage of frames from the video take of the performance made by me in the summer of 2019 – *The Scarlett Princess*, directed by Silviu Purcărete, scenography by Dragoş Buhagiar, music by Vasile Şirli - "Radu Stanca" National Theatre of Sibiu - portraits of individual and collective characters

The film viewer occasionally needs an wide shot to complete the jigsaw puzzle of close-ups from which a scene or sequence is constructed. The theatre viewer often sees the whole show only in a wide shot. The stage performance can be translated as a film created from a single frame, a "one shot movie", in which the actors play, in relation to the camera or the viewer, closer or further away. It is a *mise-en-scène* imagined by the theatre director in which the actions, the playing space and the lighting also change at certain intervals in front of the camera. The size of the image that the theatre audience sees is directly proportional to the size of the stage and the place the viewer occupies in the auditorium.

Silviu Purcărete delimits and defines cinematic the scenographic space. The set and especially the backgrounds created by Dragoş Buhagiar and Helmut Stürmer immediately make you think of a cinema projection. Moreover, the overall plan of the stage, enclosed by a backdrop that is often animated by a video projection, turns into a three-dimensional experiment in which the actors occupy the stage space in front of or behind the backdrop and create an image very similar to the one we perceive when watching a film with a pair of 3D glasses. *The Metamorphoses* show has a projection screen in the background created from cloth glued to a construction scaffolding, the sets from *The Giant of the Mountains*, *The Scarlet Princess* and *Games. Words*.

Crickets... are enclosed by backlit cycloramas, in *The Florentine Hat* the interior walls are made of paper on which architectural elements are drawn, *Richard III* is pierced by canvas-printed walls which in the last act also house a video projection, the backdrops in *The Coffee Shop* are built layered into the depth of the stage, the first being made of transparent plexiglass, and the second, on which we have projected hints of Venetian architecture, is a tulle with transparency, *The Winter's Tale* (staged in 2018 in Thessaloniki) and *A Midsummer Night's Dream* are designed as a combination of monochrome or printed movable panels on which video images are sometimes projected with tulle backgrounds that become semi-transparent when backlit or opaque when receiving video projection (see **Figure 5**). Each example is in fact a reduction of the perception of the scenographic space from the conservative formula, crowded and loaded with furniture and props, to a simplified, stylized, pictorial support for the characters and stories narrated by Silviu Purcărete.



Figure 5 - Collage of frames from the video of the shows: *Giants of the Mountains* - Iasi, *The Florentine Hat* - Iasi, *Metamorphoses* - Sibiu, *Only During A Carnival* - Sibiu, *Games. Words. Crickets...* - Sibiu, *The Coffee Shop* - Iasi, *Richard III* - Tokyo, *The Winter Tale* - Thessaloniki, *A Midsummer Night's Dream* - Tokyo - "cinema screens" from Silviu Purcărete's performances

Analysis of the elements of visual language in Silviu Purcărete's performances in the last 14 years, the permanent pendulum between the cinematic and theatrical specifics, the prioritization of stage action over the accuracy of filming, the cutting and chaining of frames to create a television or online adaptation of a theatrical performance, preserving the unique perspective of the viewer in the auditorium, all of which I discovered as I filmed, edited and watched video versions of my own creations

with the show's creator, led to the creation of a visual language dedicated to the video capture of theatre, opera and dance performances. At the time of its study and application, this language may seem logical and within the reach of any director, but through the analysis of hundreds of video productions that we have received in the portfolio of the Sibiu International Theatre Festival over the last 4 years, extremely few creators of video content have used it in their TV theatre productions. The cinematic tools for working with the theatrical performance are as simple as the theatrical tools a director like Silviu Purcărete uses to build his stories and worlds on stage. A great creator of essentialized forms, which for many of us are ideal illustrations of the notion of universal beauty, the sculptor Constantin Brâncuși said: "Simplicity is an essential part of complicated things" and "simplicity is not a goal in art, but you reach it as you approach the real meaning of things."

The third chapter is also dedicated to Silviu Purcărete's creation and proposes the definition of newly created terms, which were born from the sum of unique qualities extracted from performances such as *Faust*, *Metamorphoses*, *Lulu*, *The Scarlet Princess*, *The Ploughman and Death*, *The Coffee Shop*, *The Giants of the Mountains*, *Antonin Artaud*. *The Cenci family*. The first one is that of the performance-architect, a concept that belongs to me and defines the type of performance that gives birth to a completely new space of play, located in a place that has not been dedicated to the performing arts. In the case of the meeting between the director and the team of managers and artists in Sibiu, there are three theatre productions that did not have a performance space before being imagined and proposed in the theatre's programme: *Faust* after Johann Wolfgang von Goethe (2007), *Lulu* by Frank Wedekind (2008) and *Metamorphoses* after Ovid (2009). In three consecutive years, three performance spaces were born: the Faust hall, the Lulu hall and the 500-seat tiered pool of the *Metamorphoses* performance. And we are not talking about improvised spaces, but spaces with theatre facilities, with large capacities to receive spectators, with almost all the infrastructure necessary to support a theatre, dance and even opera performance. The spaces are now part of the heritage of Sibiu's theatre and host dozens of theatre, opera, dance and contemporary circus productions at each edition of the Sibiu International Theatre Festival.

A second term, this time coined by me, is "scenogeny", a barbarism derived from the established term "photogeny" or the newer term "telegen". The professional slang of image people in television or cinema also has popular translations of these terms. Cameramen, photographers, TV and film people say about the man or actor filmed in close-up that he looks good: "the camera loves him", "he looks good on screen" or "he passes the glass" (an outdated

phrase nowadays being used in the years when TVs had glass kinescope tubes). And if telegenic actors are "loved by the camera", why about actors cut for the theatre, who are "loved by the stage", couldn't we say they are "scenogenic"? It's a play on words that I find myself happy with and that hides a theatrical truth and a great science of shaping, decorating and placing actors on stage in Silviu Purcărete's performances.

Another dimension that I have investigated is that of scenic materiality and immateriality. When I say immateriality, I am actually referring to the great quality of director Silviu Purcărete to endow objects, surfaces, materials, transparencies with features that bring to the stage universes, spaces, worlds difficult to imagine in a theatre performance. The end of a performance can be a short film brought to the stage by a monstrous metal machine that enters through the set built from costumes and set elements resurrected by Dragoş Buhagiar from older performances of the theatre from Iasi. In another production at the same theatre, the delicate materiality of paper gives immateriality to the walls through which the characters appear breaking the texture or collapsing in slow motion making the space disappear as the comedians vanish from the stage. The material-immaterial game is perfectly defined in Goldoni's *The Coffee Shop* where the 18th century Venetian carnival setting is reproduced by the materiality of a video projection and the delicate volumetry of the etching drawn on a semi-transparent plastic sheet. With the voluptuousness of the carnival in the slums of Bucharest a century ago, Silviu Purcărete transforms the immateriality of the taste of minced meat rolls into the visual-olfactory smoke of the barbecue in the background of the production from Sibiu theatre - *Only During A Carnival* (see **Figure 6**).



Figure 6 – Frames from the filming of *Only During A Carnival* by I.L.Caragiale directed by Silviu Purcărete and scenography by Dragoş Buhagiar

An extraordinary visual impact is the underwater image created in the show *The Scarlet Princess* from a curtain of semi-transparent foil separating the stage from the world of the deep where, illuminated and from harlequins, swim several giant jellyfish. The sea creatures are made from strips of garbage bag and are attached to extension tails used in construction. The ocean is

getting rougher and rougher, and a storm is starting to disturb the choreography of the princess dancing with a paper umbrella received from a samurai. The backdrop is the Sea of Japan, on the left of the stage a corner of the Japanese world is sketched with a character dressed in a samurai costume, in the center lies the abandoned coat of a shepherd from Poiana Sibiului (see **Figure 7**).



Figure 7 - Screenshot from the filming of *The Scarlet Princess* directed by Silviu Purcărete and scenography by Dragoș Buhagiar, scene of the ocean invaded by jellyfish

A final example of theatrical dematerialization and re-materialization present in Silviu Purcărete's performances is that of the incarnation of death in the performance *Ploughman and Death*, which the director makes virtual, holographic, on a cinematic support created from tulle (see **Figure 8**). The magical effect is doubled by the fact that both the flesh-and-blood character, the Ploughman, and Death are played by the same actor. Death is a genie. It appears and disappears in a split second, multiplies and vanishes, sits at the table with the actors on stage, becomes huge and takes the whole world under its mantle. Nor is space entirely real. The room built by set designer Dragoș Buhagiar is video mapped and at one point the space grows and doubles in depth creating "Death's playground". From this point on we witness an uninterrupted dialogue between the world beyond - a projection with fantastical elements and the world beyond in which our characters, flesh and blood, play out their helplessness in the face of the implacable.



Figure 8 - Screenshot from the filming of *The Ploughman and Death*, the scene of the first dialogue between the two characters. The character of Death is a hologram that appears and disappears in different corners of the stage.

The last sub-chapters deal with the themes of the actor object and the film character in Silviu Purcărete's performances. The few examples that I have used in arguing a concept related to a particular visual language that could arise from the analysis of the creation of director Silviu Purcărete and set designers Dragoș Buhagiar, Helmut Stürmer and Lia Manțoc are only a part of the construction elements of the theatre performances imagined by the four Romanian creators. The aesthetics of such productions can induce how a film crew should approach and reproduce a performance in order to give TV or online audiences an experience as faithful as possible to the one in the theatre. Sure, no precise rules can be dictated and there are no universally valid formulas, sure each individual production may have its own specifics that will influence subsequent cinematic decisions, but creating a guide furnished with certain values related to screen-to-stage ratios, between the size of the actors in the space and the framing used to film them, can level the path of a theatrical performance from the stage to the screen in the hand or face of the viewer who has bought a ticket to watch it online.

In concluding this summary, lucky as I am to have participated in and filmed fifteen productions with Silviu Purcărete's signature, I believe that the act of archiving, preserving and ordering these scores from the history of Romanian theatre justifies the existence of a work entitled *Image in the work of Silviu Purcărete*. In conclusion, the successful filming of a theatrical performance must follow the same rules as a sculptor or a team of sand sculptors. The gesture of respect towards a theatrical creation is as pious as the act of cutting an umbilical cord in a delivery room. The love we give to those who burn their lives to give us emotion should be unconditional. Because theatre is and will remain the most painful of the arts.

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