

## *Foreword*

From the *Nāṭyaśāstra* or Aristotle's *Poetics* to social media posts or the new online review aggregators, discourses about theater have shaped the course of the art's evolution, reflecting and influencing aesthetics, modes of production and models of social and political involvement.

The emergence and spread of "practice as", "practice-led" or "practice-based" research paradigms, the growing interest for the performative function of arts archives, the fluidization and democratization of critical discourses, as well as the ripple effect of the performative turn define, nowadays, a climate in which theory and practice intermingle, seemingly re-bridging the gap between artists and scholars, between creators, historians and critics.

For this current issue of *Studia Dramatica* we've focused our attention on the rhetoric surrounding the performing arts, in an attempt to identify and chart some of the ways in which today's artists, scholars, and managers think about, relate and reflect their art and practice.

In her paper, *Cultural Managers on Cultural Management Practices in Romania*, Ivona Tătar-Vîstraș, a teatrologist interested in theater management and marketing, through a series of interviews with prominent Romanian theater managers, paints a synthetic picture of the decision-makers' mindset and of the way it reflects on repertoires, ensembles and production practices.

Critic and professor Miruna Runcan, in *The Rhetorical and Stylistic Evolution of Theatre Reviews at the End of the 50s. The Disobedient – Case Study*, offers both an analysis of the discourse of theater criticism in the early years of the Romanian communist regime, and a sample of archaeological methodology.

Actor and acting professor Filip Odangiu explores in his article, *The Actor Lost in Translation? Competence vs. Presence in the Teacher-Director's Stage Directions*, the ways in which the indications, directions and subsequent feedback occurring during the acting course can help shape a fertile relationship between teacher and student, encouraging the latter to, in the author's own words, "acquire an *ethos* that involves two paradoxical dimensions: the madness of throwing him/herself 'in the gulf with his/her eyes bound', ... but also the awareness that the actor is ultimately an artist, partner of the director, co-author of the show.

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Award-winning actress, dancer, and choreographer Andrea Gavrilu, in her paper *Finding Words for Dance from a Choreological Perspective*, critically addresses the problem of understanding / misunderstanding in contemporary dance and performance and attempts to put in conceptual order the often vague and diluted vocabulary employed by critics, the performers themselves, and the audience.

Taking Kūcipūḍi, an Indian Classical dance, as the focus of her study, artist and scholar Sindhuja Suryadevara analyzes the ways political ideologies, especially the rise of Indian nationalism, have revived, altered and used the heritage of classical dances in order to fill the newly-independent state's need for cultural symbols.

Director and directing teacher Răzvan Mureșan analyzes the ways in which, in the 1950's and 1960's, the world-famous Royal Court Theatre, following the vision of its artistic director George Devine, has designed and built its enduring identity as a writer's theater, encouraging a revival of new and original dramaturgy, as well as promoting a wave of new and extremely influential playwrights.

Actress and acting teacher Camelia Curuțiu attempts, in her article entitled *What's Hecuba to him or he to Hecuba?*, to describe, define and make operational the concept of "talent" in the field of the performing arts, by relating it to the actor's capacity for imagination.

By investigating the "poetics of politics" in Nigerian playwright AbdulRasheed Adeoye's plays, Stephen Ogheneruro Okpadah discusses the mutually reflecting and mutually influencing relationship between Nigerian theater and Nigerian post-colonial politics.

Raluca Blaga amply analyzes Romanian director Theodor Cristian Popescu's production of Roland Schimmelpfenning's *The Bee Inside the Head* by engaging in an "analytical dialogue" with both the director's, and the playwright's discourses.

In her article, *How to "read" a dance theatre performance?*, director, playwright and creative writing teacher Alexandra Felseghi discusses the emerging field of dance dramaturgy, its importance and the ways it and its necessity are defined by its practitioners.

In *Rencountering Oneself. Reshaping the Body-Mind Unity in the Acting Classroom*, by joining theory with classroom experience, actress and acting teacher Raluca Lupan describes the ways Viewpoints Technique exercises, when used in the process of training acting students, can create body awareness and produce lifelong effects concerning the body-mind relationship.

While in no way exhaustive or all-encompassing, the contributions in this issue are glimpses into the sphere of discourses about the performing arts, a hall of shaping mirrors that not only reflect a more or less accurate picture, but also have the agency to define, redefine and influence their subject.

*Issue Editor*