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Research areas: Aristotelianism, transcendental philosophy, phenomenology and psychoanalysis. Books: *Timp și eternitate. Aristotel, Fizica IV, 10-14. Interpretare fenomenologică* (1998), *Conștiință și schimbare în Critica rațiunii pure. O perspectivă arhitectonică asupra kantianismului* (2006), *De la experiența sublimului la starea de excepție* (2006), *Être(s) de passage* (2008).

Liviu Dospinescu is a Full Professor of Theatre Studies at the Department of Literature, Theatre and Cinema of the Université Laval, Canada. He holds a Ph.D. in Studies and Practices of Arts from the Université du Québec à Montréal, with a thesis on the “empty space and the enunciation strategies of the *mise en scène* of Samuel Beckett’s ‘television plays’.” He has promoted through numerous conferences and papers the concept of “phenomenological theatre” related to the “spectator’s absorption into the playing space,” seen as an immersive experience (in a psychological mode) into the theatrical fictional world. His research interests include various aspects of intercultural and interdisciplinary forms, with a special focus in dance-theatre and ritual theatre. At a research-creation level, he explored the Live Movie as an intermedia genre within the “Scenic Writings for Permeable Screens” project and developed specific hyperrealist aesthetics and dramaturgy in *La Boîte* and *Sables vivants* (2012), as well as ritual and *in situ* theatre through the staging of *Εντος των τειχών* (*Between the Walls*) at the Archaeological Site of the Intermediate Gate of Piraeus, Greece, in 2018. Liviu Dospinescu is an associated researcher of the Interdisciplinary Circle of Phenomenological Research, a member of the *Institut du patrimoine culturel de l’Université Laval* and of the *Communauté de recherche interdisciplinaire sur la vulnérabilité*. He is also a member of the Board of Directors of the Canadian Association of Theatre Research, a member of the International Association of Theatre Critics, as well as a correspondent member of the *Académie du Var*.

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(Apollonia TV Jassy). In 2019 he was awarded the UNITER Prize for Theatre Criticism. In 2020 he was director of the National Theatre Festival. The widely circulated author's volumes include *Chekhov's Marginals* (2016), *The Stage Director and the Text. Reading Practices* (2017), *Hamlet in the Cherry Orchard* (2018), *Reciting Gorky. A Theatre on the Edge* (2021). Within the Theatre Doctoral School, of which he has been director since 2020, he develops the research directions of Aesthetics, Drama Theory and Theory of Performance Arts.

Livia Dioşan holds a PhD in Philosophy at Babes-Bolyai University, Romania, with the thesis *Assuming the Capacity of Speaking. Essay on Emmanuel Levinas*, a Lacanian reading of Levinas's ethics of responsibility in relation to the Face as a resolution in the Symbolic order of the radical anxiety in front of the Face of A-Elohim. She is a founding member of the Forum of the Lacanian Field, Romania, a member of the Centre for Applied Philosophy, Babes-Bolyai University Cluj Napoca, and she teaches at "Horea, Closca si Crisan" National College in Alba Iulia, Romania. She authored several books on Logic and reasoning as well as studies and articles on Lacanian psychoanalysis, contemporary phenomenology, and logic. Her current research interests are in the field of algebraic topology, knots theory, and the contemporary topological developments in psychoanalysis, as well as their clinical implications. She published the articles: "Logical Time" (2016), "The Tents of Shem and the Speech of Japheth. On Translation and the Other in the Writing of Emmanuel Lévinas" (2018), "Ethical Responsibility as a Resolution to Anxiety. A Psychoanalytical Perspective on the Face of the Other" (2018), "Des hystériques aux mystiques: les souffrances d'amour et la jouissance autre" (2018), "Symptom and Jouissance" (2019), "Psychic Reality and the Name of the Father. Emmanuel Lévinas's Phenomenology between Sigmund Freud and Jacques Lacan" (2019), "Ai no corrida and feminine eroticism. Around a Controversial Glimpse of the Head of Medusa" (2020), "Image, Identification, Instagram" (2020), "Matheme of Phantasy and Object of Desire in Hamlet" (2021).

Flaviu Câmpean holds a Ph.D. in Philosophy with a thesis entitled *The Melancholy Identity in Søren Kierkegaard*. He benefited from research trips in Lyons and Copenhagen (at SK Research Centre). He is also a member of the Forum of the Lacanian Field Romania, and he practices psychoanalysis. He was affiliate Lecturer at Babeş-Bolyai University, Cluj-Napoca. He taught Modern and Contemporary Philosophy and Philosophy of Law. His interests and research include Modern and Contemporary Continental Philosophy with an emphasize on the 19th and 20th centuries, Classical and Contemporary Theology, Psychoanalysis, French Phenomenology, Political Philosophy, the philosophical and psychoanalytic approaches of Cinema and Literature.

Noemina Câmpean is a poet, an independent researcher and a member of the Forum of the Lacanian Field Romania. She practices psychoanalysis and she holds a PhD *Summa cum laudae* in Literature at Babeş-Bolyai University in Cluj-Napoca (2016) and a doctoral scholarship at the Romanian Academy in Bucharest with the thesis *August Strindberg and Ingmar Bergman. Comparative Perspectives on the Pain of the Innocent* (book published in 2018 at Şcoala Ardeleană & Eikon Publishing House Cluj Napoca). She organizes the *International Colloquium on Cinema, Theatre and Psychoanalysis* in collaboration with the Faculty of Theatre and Film at BBU (2018, 2019 and 2021). She publishes articles on the polymorphic relations between cinema, theatre and psychoanalysis at Strindberg, Bergman, Kierkegaard, O'Neill, Herzog, Zanussi, Jelinek, Haneke, Beckett, Milo Rau etc. Research trips at Jean Moulin Lyon 3 University, Lyon, France, and at University of Copenhagen, Denmark.

Muriel Manea is a theater director at the “Aureliu Manea” National Theater in Turda, Cluj. She studied Fine Arts at Waldorf University College of Teachers in Bucharest and graduated the theatre directing study programme at the Faculty of Theatre and Television in Cluj-Napoca, Babeş-Bolyai University. Theatrical productions: *Despre sexul femeii ca un câmp de luptă în războiul din Bosnia* (Matei Vişniec), *Cerere în căsătorie* (Cehov), *Visul unei nopți de vară* (Shakespeare), *De ce fierbe copilul în mămăligă* (Aglaja Veteranyi), *Orchestra Titanic* (Hristo Boicev), *În căutarea sensului pierdut* (Ion Băieşu), *Pinocchio* (Carlo Collodi), *Hansel și Gretel* (Frații Grimm), *O zi de vară* (Mrozek), *Și cu violoncelul ce facem?* (M. Vişniec), *Angajare de clown* (M. Vişniec), *Tragedian fără voie* (Cehov), *Teatru sau...???*, *Conul Leonida față cu reacțiunea* (I. L. Caragiale), *Sufleorul fricii* (M. Vişniec), *Regele, bufonul și șobolanii* (M. Vişniec), *Inspectorul broaștelor* (V. Eftimiu). She is the daughter of the theatre director Aureliu Manea (1945-2014).

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Lucian Țion holds a PhD in Theatre Studies from the National University of Singapore and an MA in Film Studies from the University of Amsterdam, and is currently an assistant professor at Babeş Bolyai University and a visiting professor at Lodz University. His research areas are nationalism studies, East European and Chinese cinemas, and socialism/postsocialism studies. His articles were published in *Quarterly Review of Film and Video*, *Studies in Eastern European Cinema*, *Senses of Cinema*, and *Apparatus: Film, Media and Digital Cultures of Central and Eastern Europe*. His contributions include chapters in Bloomsbury's 2020 co-edited volume *Third Cinema, World Cinema and Marxism* (ed. Ewa Mazierska and Lars Kristensen), and *Cold War II: Hollywood's Renewed Obsession with Russia* (ed. Tatiana Prorokova-Konrad), published in 2020 by University Press of Mississippi.

Orlando Balaș is a writer, translator and lecturer at the Faculty of Letters of the University of Oradea. He was a member of the editorial board of the journal *Echinox*, he followed a master's degree in German studies and a doctorate in universal and comparative literature under joint supervision with the University of Rostock with the study *Representations of Femininity in the Medieval Germanic Literature*, Magna cum laudae (Echinox, 2007). He is a member of the Society of Germanists in Romania. Volumes: *Borderline*, poetry (Echinox, 1995), *Terra 2.0*, poetry (Brumar, 2021), *Incomod*, theater (Brumar, 2021), *German Language Course and German Language Exercises* (Polirom), which have reached their 16th and 15th edition.

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