

with the author of the text, featuring dialogues with the novel's author, the character's story, insights from psychologists, and the actual text's narrative, all through continuous shifts and leaps between different levels.

4. Conclusion

It is evident that we cannot encompass the entire activity of a personality like Cage in such a succinct work. We can only synthesize a series of principles that have radically altered the perception of artistic expression. Over time, the two art forms (theatre and performance) have intermingled and mutually influenced each other, with John Cage being one of the pillars underlying the concept of performance art. "The differences between traditional theatre and performance have been blurred to the extent that even theatre critics have begun to write about performances."⁵

Furthermore, it becomes a paradox that over half a century since Cage's creations definitively shaped performance art, although we often use working principles derived from his artistic approach, there is no systematic study and we do not incorporate more performance elements into theatre schools. In a system where the number of positions in repertory theatres is far fewer than the number of graduates, young actors often find a place in performance art. Perhaps as theatre educators, we should prepare them for what many of them end up doing.

5. References

• Books

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⁵ RoseLee Goldberg. 2001. *Performance Art from Futurism to the Present*. New York: Editura Thames and Hudson, p. 199.