



ITI/UNESCO Network for Higher Education in the Performing Arts



World Theatre Training Institute AKT-ZENT/ITI



## Online conference about new dimensions in Theatre Training

15 – 17 June 2020 from 17:00 to 19:00 Moscow time (UTC + 3)

### Speakers to challenge the Mind

*On order of appearance*

*(subject to modifications)*

#### The Host



**Professor Farid Rafkatovich Bikchantaev** (Russia, Tatarstan). Director and Teacher.

Artistic director of G. Kamal Tatar State Academic Theatre and the International Theatre and Education Festival-Forum “Nauruz”.

For 17 years, he has staged more than 30 performances in various theatres. Today F. Bikchantaev continues his bold experiments in the field of theatrical language, in which the traditions and aesthetics of the national theatre are creatively refracted and enriched. He passes on his experiences in academies and universities as teacher and advisor.

#### Moderator



**Christine Schmalor** (Germany). Theatre Teacher, Scientific Editor and Producer. Co-founder of Programme Director of the World Theatre Training Institute AKT-ZENT/ITI. President of the ITI Theatre Education and Training Committee (2004-2011); Board of directors of the ITI/UNESCO Network for Higher Education in Performing Arts.

#### Welcome address



**Tobias Biancone** (Switzerland). Playwright. President of the ITI/UNESCO Network for Higher Education in Performing Arts and Director General of International Theatre Institute, the World Organisation for the Performing Arts.

## Artistic director / Speaker



Jurij Alschitz  
Germany

### **Keynote: The role of self-organization in the educative process**

Everyday phenomena such as self-service, do-it-yourself, and selfies - are they a decline of culture - or may the self-organization be understood as the new cultural potential given by the evolution where the development of new, complex structures takes place primarily in and through the system itself? Leaving the linear and logic behind, accepting the chaos as regulative power the next generation enters the self-organizing world. It is the world of self-education and self-study, self-education and self-creation. But it is not a world for everyone. Are today's actors and directors ready for it? Are teachers and schools ready for a change of educational paradigm? And how is it connected with digitality?

### **From the theatre of the sphere to quantum pedagogy. New holistic approaches for theatre education.**

The principle of self-education represents a fundamental cultural change, which in the current situation is suddenly experiencing urgency. Offline, online or in hybrid format, we are speaking about the artistic emancipation and students' autonomy in the context of a changing relationship to knowledge. Dr. Jurij Alschitz will present various working methods tested in practice in the last years, such as *The Vertical of the Role*, *45 Questions of one Role*, or *ALthattheatre*, a holistic approach using hybrid training and quantum pedagogy.

**Dr Jurij Alschitz.** Director, pedagogue, scientist, author. He is founder and artistic director of the World Theatre Training Institute AKT-ZENT/ITI. Already in 1999 he created the bi-annual international festival for theatre training methods – METHODIKA; His ongoing research project “The World Theatre Training Library” was recognised by the International Theatre Institute as one of the most important theatrical explorations of our time. In 2012 he implemented the first MA Master Programme for Teaching Professional Theatre at UNAM, Mexico. Today his research is focused on Quantum Pedagogy and the new possibilities opened up by online and hybrid training.

## Speakers



Pavlos Kavouras  
Greece

### **Empowering theater training through performative awareness: the dialogics of creative mind and transcendental consciousness**

Creation and creativity; Poetics and awareness

Performance as realization and assessment

Performing otherness, othering performance

Theater training empowered through a flexible and at the same time transcendental awareness of humanity, through a performing arts focus on aesthetics as proliferation of ego-consciousness and spirituality as transcendence of ego-consciousness.

Digitalization and the postmodern era of distant learning: a new hybrid modality will be flexible enough to facilitate distant learning and at the same time help to foment making embodied live theater in diverse forms and localities.

**Professor Pavlos Kavouras.** Faculty of Music Studies at the National and Kapodistrian University of Athens (NKUA). His scientific work blends anthropology and sociology, musicology, history, philosophy and cultural studies. He is Founder and Director of the Ethnomusicology and Cultural Anthropology Laboratory of the NKUA. In 2016 he was visiting professor at UCLA, Department of Ethnomusicology.

Since 2019, he is in charge of International Affairs for the Greek *Analogio* Festival. Since 2020, he is an executive officer of the NKUA Center for Excellence “Inter-religious Dialogue.” He has done extensive ethnographic research in Greece, the USA, Southwest India and Egypt. He has published numerous books and articles in English and in Greek, and is the General Editor of the *Ethnomusicology and Anthropology* scholarly series for Nissos Publications.

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Marcus Lobbes  
Germany

### **Bodies In Spaces**

Changed working conditions under the condition of a partial relocation of production and work processes into digital and virtual spaces. How are spaces received, how are they designed? How does the space change through the representing body and how vice versa? What technical know-how is required, and what communication strategies are needed? How does a broadcast-receive model work, i.e. the connection between performance and audience?

**Marcus Lobbes.** Artistic Director of the Academy for Theatre and Digitality in Dortmund. He has been working as a director and designer in drama and music theatre in the major German Theatres since 1995. New collective working forms with the ensembles and his close contact to contemporary authors are the hallmarks of his artistic signature.

In addition to numerous invitations and awards, his approach also finds its way into the training of young talent: he has recently been invited as a guest lecturer and speaker at the Academy of Performing Arts in Ludwigsburg, the Salzburg Mozarteum, the University of Rostock, the University of Applied Sciences in Mainz, the University of Art in Graz and the Robert Schumann Music Academy in Düsseldorf.

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Johannes Gärtner  
Germany

### **SENSE – MEANING – NOTHING but mySELF**

GONG – LIGHT – SPACE – “The sun sounds the old way ...” – Wake up, a new day ... a new era ... a new self raises up:

The memory of yesterday knows the existing challenges as uncomfortable, your mood of now knows the extinguished dream as not feasible, not true in this world: The environmental pollution shows up – there will be no Atlantis paradise anymore. The manually countable days of no war the last decades show up – there will be no eternal peace for the next years your consciousness reflects.

The fact, you realize that dissatisfied, shows up – you still call the most creative habit yours: Questioning for peace and paradise. But is your inner world just a more private mirrored outer one? Or is it something different you can influence with your awareness indeed? Are there any laws or is it arbitrarily fantasy?

Smash the mirror without shards! What sounds like a Buddhist mystery opens the old tradition of METANOIA for our time of digital mirrors: The question of yourself to the world connects IN and OUT, shapes yourself and the world by reflecting YOU and the COSMOS into each other. “Wouldn’t the eye be sunlike ...” No matter of the medium, it’s the spirit that forms a new SELF by new challenges. Inner satisfaction will be a trait of YOU in follow ... in following the spirit.

Performance.

In times of Corona.

In front of a webcam.

For the COSMIC MIRROR and ME.

**Johannes Gärtner.** Actor, director, author, teacher and producer. Since 2013 he is the director and producer of the RICHARD WAGNER FESTIVAL Graupa together with his production company CERCA DIO.

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Dumitriana Condurache  
Romania

### **The one-to-one method and its new perspectives**

As it has always been, but now maybe it is time for us to make it more consciously, the maieutic method is the best one to `assist` the birth of a (future) creator. The student has to learn to know what he wants to learn, he/she has to learn to put fruitful questions to her/himself and to the professors in order to carry on their work on the good way. As Peter Brook says that the director is nothing but a guide in the dark, I think that a professor, too, is `nothing` but a guide who conducts the students to approach in circles their true artistic core and thus to get empowered with their own means, discovered by themselves during a labor which is in fact a process and not a straight path. Step by step, we conduct them in order to find and to get to know how to feed and to keep alive their artistic energy and impulse. (...)

During this lively process, the professors, too, have to exercise in order to improve their skills to know when to join and when to distance, when to be present and when to be invisible. And I think passing from live to online and vice versa during one same sequence of exercises may facilitate the accomplishment of this goal.

**Dr Dumitriana Condurache.** Teaching Stage Directing, Interpretation techniques in the actor's art, Stage Speech and Voice techniques at the Theater Faculty of "George Enescu" National University of Arts Iasi, Romania; Associate professor for Interpretation, Composition and Musical Studies Faculty, opera directing in The Opera Class.

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Felipe Cervera  
Singapore

### **Planetary performance pedagogies**

In this presentation, I will share brief insights on my work on hybrid, transnationally remote, and collaborative teaching in performance pedagogy. I will argue that when inbuilt with planetary and global ethics, digital environments can enhance trainees' and students' commitment to theatre and performance's world-making power. The methodology suggested includes figures such as remote collaborative training, digital companionship, and multipolar studios/classrooms, which alongside body-to-body education can pivot the way towards the 21st-century theatre conservatoire.

**Felipe Cervera.** Writer, theatre-maker, and academic. He is a Lecturer of Theatre at LASALLE College of the Arts in Singapore and holds a Status-only appointment as an assistant professor with the Centre for Drama, Theatre & Performance Studies at the University of Toronto in Canada. His research interests are collaborative theatre-making, teaching, and research, and the interplays between performance theory, science, and technology. He serves as associate editor of *Global Performance Studies* and *Performance Research*.

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Erik Lint  
Netherlands

### **Expressive Media: Roots for the Future**

Erik will talk about the didactics used within the IDlab where knowledge, flexibility and anticipatory skills determine socialization, self-realization and team building. Students, especially at the times of Corona, are brought into an emancipated relationship with the teacher and collaborate with a shared and central quest for the unknown. In *Roots for the Future* Erik will present some results of IDlab workshops that have roots in history, questions the here and now, in the face of the future.

**Erik Lint.** Artistic director IDlab at the Academy of Theatre and Dance (Amsterdam University of the Arts), Member of Management Team.

As a filmmaker and video designer he collaborated with choreographers (Nanine Linning, Emio Greco|PC) and directors (Johan Simons, Ivo van Hove). He has also taught dramaturgy, performance theory, intermediality at the University of Amsterdam (UvA) and initiated the program bio-virtual – between the real and the virtual: a seminar about the co-evolutionary relation between man and technology. His Interdisciplinary Lab (IDLab) at the academy is a poetic laboratory for analoge and digital technologies where students work in creative teams. IDlab brings innovation and experimentation into the heart of the academy using techniques such as virtual reality (VR), augmented reality (AR), mixed reality (XR), and 360 degree video and audio.

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Roza Akhmadieva  
Russia, Tatarstan

### **Prospects for using distant educational technologies in the training of cultural and artistic professionals**

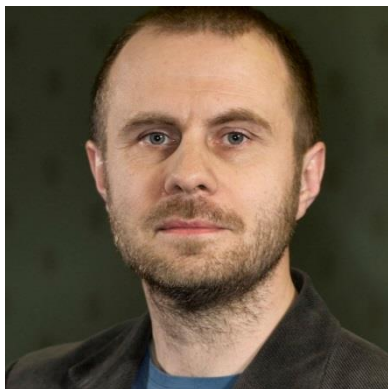
The system of training in the field of culture and art requires constant development, restructuring in connection with changes in public and social life and culture, which results in the need to develop new educational technologies that will provide training of specialists with fundamental knowledge and practical skills, a high level of creative and analytical thinking, skills of constructive search when solving personal problems; capable of creative self-realization.

In the last two decades, the practice of distance learning have been developed and its characteristic features have been identified: flexibility, modularity, simultaneity, range coverage, asynchronies, insignificance of number of enrolled students, profitability, new information technologies, availability to all social groups, internationality.

The experience gained in recent months has shown: firstly, the active introduction of distance learning in domestic universities will be facilitated by solving problems such as creation of a regulatory framework, teacher training, development of methodological materials; secondly, the prospects for further development of online learning are associated with a combination of different forms of e-learning.

**Professor Dr Roza Akhmadieva.** Rector of the "Kazan State Institute of Culture"; honored Scientist of the Republic of Tatarstan; full member of the Russian Academy of Education Information, of the public council under the Ministry of Education and Science, and of the public chamber of the Republic of Tatarstan in the commission for culture and interaction with the mass media.

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Jarosław Fret  
Poland

### BodyConstitution

The BodyConstitution as programme in the domain of research in practice at the Grotowski Institute. It combines practice and reflection to build a deep body culture in the actor's and performer's work. The project centres on complex holistic, physical and vocal training, its problems and self-study; on opening up to new sources of theatre work; and on an innovative methodology of the actor's work focused on her/his self-development with particular emphasis on self-diagnosis and the ability to communicate the actor's processes.

One of the main premises of the project is a belief that the creative development of artistic work methods is possible mainly through the constant confrontation of learned techniques with the experience, richness and variety of methods developed by teachers and artists from other traditions and cultures. One of the central objectives of BodyConstitution is to show and combine the binarity present in the actor's practice: from body objectification to body subjectification, from 'having a body' to 'being a body'. We would also like BodyConstitution to become a programme that aims to build a practical heuristics of the body (body as a way) and a practical hermeneutics of the body (body as the gift of tongues).

**Jarosław Fret** is a founder and leader of Teatr ZAR, theatre director and actor as well as the Director of the Grotowski Institute. He organized a series of expeditions to Georgia, Armenia and Iran, conducting research into the oldest forms of religious music of Eastern Christianity a.o.

He has originated and coordinated numerous Polish and international projects of the Grotowski Institute, including the Grotowski Year 2009, Masters in Residence, the International Theatre Festival *The World as a Place of Truth* and the Theatre Olympics 2016 in Wrocław. His efforts led to the opening, in 2010, of Na Grobli Studio, a new location of the Grotowski Institute. In 2019, another new venue of the Institute was established, Bakery | Centre for Performing Arts.

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Claudio de Maglio  
Italy

### Is all that glitters gold?

Only three months ago, our Government took the decision of a direct and fast transfer to the online education as the unique possibility due to guarantee not only continuity but even the formal conclusion of academic year. Stop or go? The only two options appeared unknown, one because the duration of the lockdown could not be predicted and the other because it faced a mostly unknown mode, never used before. It was not easy to choose whether to stop and wait for a better time, but with the risk of losing the entire academic year or taking the path of online teaching that made you see new risks ...

**Claudio de Maglio**. Actor, theatre director, teacher and playwright. Since 1992 he is artistic director of the Civica Accademia d'arte drammatica Nico Pepe in Udine. Thanks to the collaboration with great pedagogues of the European and international scene it grows and innovates continuously, bringing Nico Pepe to be considered one of the most prestigious theater schools in Italy. His knowledge of expressive techniques has expanded to the Commedia dell'Arte, of which he has become a renowned international pedagogue. In December 2018 the Nico Pepe Civic Academy joined the ITI/UNESCO network.

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Janice Poon  
China, Hong Kong

## **A paradigm shift in theatre pedagogy and theatre making Internationalisation with new media dramaturgy**

**Janice Poon.** Senior Lecturer (Playwriting and Dramaturgy) and Academic Project Officer in the School of Drama at The Hong Kong Academy for Performing Arts.

She is also the Artistic Director of Hong Kong Dramatists and a veteran theatre artist and cultural practitioner engaged in cross disciplinary playwriting, directing, dramaturgy, curating and theatre making, focusing on play development and cross-disciplinary and cross-cultural theatre making.

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Alejandro Puche  
Colombia

## **The crossroads of theatrical methods in the virtual format**

We must value and preserve, against the current situation, the permanence of some of the pillars of theatrical methods:

The rehearsal ritual

Questions in the theater method

The internal process of the word.

The metaphor and theatrical image

The silence

**Professor Alejandro Puche.** Director, teacher at the Department of Stage Theatre Art, University of Valle del Valle (Cali, Colombia, 1996-2020). Head of the experimental theatrical group "Laboratorio Escénico Univalle".

He graduated from the faculty of directing at GITIS and worked as an actor at the theatre "School of Dramatic Art under the direction of Anatoly Vasilyev". He was the head of the National School of Dramatic Art (Bogota, Colombia; 1994-1996).

With master-classes on directing and acting he took part in theatrical festivals and projects in Colombia, Russia, USA, Brazil, Cyprus, Spain, Bangladesh, Mexico, Venezuela, Peru, etc.

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