

International Summer School Theatre in Social Context

**25 August – 7 September 2018
Archa Theatre, Prague,
Czech Republic**



Archa Theatre Summer School

Archa Theatre promotes artistic practices that have the courage to examine topical issues expressed in a specific theatrical language.

The International Summer School is a platform for experimentation and investigation in the field of contemporary theatre.

Theatrical creation has focused on topical social and political issues. The summer school promises students to get acquainted with theatre in social context with the help of Archa Theatre's artistic vision and advanced theatrical tools.

Working language of the school is English.

Issues we will focus on:

- How is reality transformed into an artistic image?
- Which artistic disciplines serve this purpose?
- How can artistic activities influence social reality?

Who are welcome to apply:

- Everyone who is older than 18, is professionally involved in theatre or who wishes to be in future.
- Everyone who is interested in the methods of the collective creation / devised theatre.
- Everyone who sees theatre as an expression of individuality on stage.
- Everyone who is interested in the principles of documentary and social-specific theatre.
- Everyone who sees theatre as a combination of artistic and technical disciplines.

The principles of the education:

- Instruction based on the principle of shared experience
- Respect for each participant as an independent creative personality

Instructors of the main ateliers:

- Jana Svobodová: The Viewpoints technique and textual sources of documentary theatre
- Jaroslav Hrdlička: Video art and story
- Jan Burian: Music and sound as an integral part of stage action
- Philipp Schenker: Objects in the context of personal story

Complementary ateliers:

- Pavel Kotlík: Light as a space for action
- Zuzana Sýkorová: Dancing with reality: Body movement in social-specific theatre

Exclusive lectures:

Henk Keizer

Theatre in unusual places

Mattijs Maussen

Building city-scale cultural partnerships

Pieter De Buysser

How to create and stage your own text

Ondrej Hrab

Theatre and sociology, Historical roots of social-specific theatre, Production and dramaturgy of social-specific theatre

Stefan Kaegi/ Rimini Protokoll

On decontextualized performers and remote controlled audiences

Course structure:

Before the summer school starts, each participant will be distributed to one of the main ateliers considering their and lecturers' preferences. At the beginning of the summer school, all participants will be introduced to the basis of the Viewpoints training. Then participants will attend the ateliers they were distributed to. After this period, they will form independent creative groups consisting of students from different ateliers. These groups will work on a short performance that they will present at Archa Theatre by using the theatrical skills and the experience they acquired from the ateliers they attended. During this creative process, all instructors will be available in accompanying role of tutors for artistic consultation. Besides this main program, all participants will be able to attend the exclusive lectures.

How to apply?

Please submit a motivation letter and a CV with a photo to the stated e-mail address. You can also include visual materials showing your work to date.

Applications should be submitted to:
summerschool@archatheatre.cz

Application deadline:
15 April 2018

Tuition:
600 Euro – includes daily practical exercises, lectures, study materials, lunch, refreshments, and tickets to the accompanying program at Archa Theatre

In exceptional cases, applicants can request a discount on the tuition.

Note:
There is a limited capacity for participants.

Selection of participants will be announced by April 30, 2018.



Program of Archa Theatre Summer School 2018

There are three main blocks in the 2-week summer school program.

1. Work in professional ateliers
2. Work in creative groups
3. Creation of an independent stage performance and final presentation

Each of these main blocks will include a lecture and a seminar in which students of all the ateliers will attend.



1. Work in professional ateliers

Students will be distributed to a professional atelier based on their preferences and the lecturers' decisions. During this first phase, students in these ateliers will learn about specific techniques and their use for theatre in social context. The student groups for each atelier will be defined before the summer school starts and will remain unchanged until the end of the block. This block will conclude with an internal presentation by each atelier. Based on these presentations and the artistic intent of each student, new creative groups will emerge in which students will continue to work until the final presentations.

2. Work in creative groups

Based on the presentations of individual ateliers, students will be able to choose collaborators from the other ateliers with whom they wish to work on their subsequent production. The members of these creative teams will be able to use the experience they gained during the first block. At the outset the creative team will define its artistic intent and will work on implementing it. A common part of the second block is a lecture and an intensive studio with writer Pieter De Buysser focussing on the topic "staging your own text", and the complementary atelier with Zuzana Sýkorová focusing on "body movement in social-specific theatre".

All the lecturers will be available as mentors ready to advice in this creative process, until the very end of the summer school.

3. Creation of an independent stage performance and final presentation

Each creative team decides how to prepare the final presentation. The result is stage creations that last 15–20 minutes. These "small theatre pieces" will be presented on the last day of the summer school in various spaces of Archa Theatre, using its theatrical tools.

Here are some feedbacks from our participants

“Those magical 2 weeks in Prague was such a life-changer; I got to do what I love the most in a fully-equipped, professional theatre, devise a beautiful performance with some of the loveliest people and had the chance to learn from and befriend some of the most inspirational people I have ever encountered. It taught me that theatre has the power to change the world in small but powerful moments, and a step at a time, in time; it reaffirmed my belief in social-specific theatre and all its wonders. It gave me back my purpose and drive, which I will forever be thankful for!”

Rebecca Goh
BA student in Royal Holloway,
University of London

“I learned, I enjoyed myself, and I met awesome artists. What else can you ask for?”

Cristina Cordero
Playwright and theatre director

“I had the most wonderful time at Archa Theatre and have learned so much and met some incredible people. Tiring but definitely the best experience. Just amazing.”

Robyn Ferguson
MA student in University of Glasgow

“Coming here taught me an entirely different approach to devised theatre. It’s a calm environment, with no pressure, and allows freedom of creativity.”

Millie Done
BA student in Goldsmiths University
of London

“We all were from different cultures and backgrounds, and it’s really a good experience exploring the whole world in one theatre, so I think the world would be a better place if everyone would go to this summer school.”

Sabine Ozolina
Theatre director

“Thanks for giving us the chance to experience the magic of Archa!”

Daisy Alexander
BA student in University of Glasgow

“Would highly recommend the Archa Theatre International Summer School in Prague. Some reasons why: a team of talented professionals and use of a top quality space; a chance to meet theatre-makers from all over the world; workshops in Video, Light, Sound, Viewpoints, and Object Theatre; Learn about the Archa method of documentary theatre; spend two fun weeks in Prague! 2018 – Apply!”

Cliona O Connell
Theatre maker and director

“Thank you all so much for making these past 1,5 weeks unforgettable!”

Christa van Rijn, MA student in Goldsmiths University of London



Contents of the Main Ateliers

Jana Svobodová

The Viewpoints technique and textual sources of documentary theatre

My atelier will focus on fundamental reasons for a stage action.

We will examine this topic from two perspectives:

1. Perspective of physical presence on stage based on the Viewpoints technique.
2. Perspective of deriving and using a text for an action. Through spatial improvisation and interviews, students will cultivate the ability of “extreme listening” as the basic impetus of artistic creation.

This work will steer students to see their presence on stage from the position of the performer, the author, the dramaturge, and the viewer.

Jaroslav Hrdlička

Video art and story

In my atelier, I will focus on the use of video in the context of theatrical work. We will proceed from recording to processing and presentation of video on stage. I will develop this technical foundation further with each student separately. My goal is to broaden students’ multimedia knowledge focusing on what they consider useful for their work. I will emphasize a diversity of resources and approaches, but we will also focus on ease of execution and easy grasp of the topic. It is my aim to give students an overview of the possibilities of multimedia in theatre, for them to be able to understand it and thus to think more easily about its use. My atelier will also include artistic disciplines such as live drawing on stage using a tablet, use of live cameras, use of projector as a light source, VJ-ing, video mapping, programming, animation, synchronization, effects, magic, illusions, etc.

Philipp Schenker

Objects in the context of personal story

We are surrounded by many different kinds of objects every day. We use many of them regularly, some only on special occasions. They are an important part of our life and become our partners.

Some objects can be part of our daily rituals, some can be objects of worship, some can be tied up with our memories, and some might be just found on the street, as they lost their original function.

In my class I want to explore with you how these different kinds of objects are connected with our or other people’s life stories. We will explore by different forms of stage actions what stories they can tell, how we can transform their use and meaning, and how we can use them for very different kinds of activities on stage. We will search for the metaphor that an object can express in relation to the story, the space, and the personal presence.

Jan Burian

Music and sound as an integral part of stage action

In my atelier, we will focus on:

- Listening, hearing, and paying attention as the 3 basic approaches to the sound design of a performance.
- Different ways of musical creation and different roles of music and sound in creative theatrical process.
- Recording and processing of audio material.
- Selection of appropriate technical means according to the needs of a particular theatre event and according to the artist’s abilities.
- Searching for a distinctive musical language.

The atelier is designed for both beginners and advanced learners. Musical or technical knowledge is not a prerequisite.

Complementary atelier

Pavel Kotlík

Light as a space for action

This atelier focusing on the specific use of light in theatre will complement the ateliers *The Viewpoints technique and textual sources of documentary theatre* and *Objects in the context of personal story* ateliers. Pavel Kotlík introduces the principles of light design in the context of working with space, text, movement, and object.

Each student will have the opportunity to get acquainted with the technical principles of light design, after which they will create their own lighting plan.

Information About The Lecturers

Ondřej Hrab

is the director of Archa Theatre. He graduated from the University of Economics in Prague, and in the following years he worked as a sociologist. Under the communist regime he was active in non-conformist cultural activities. He initiated and organised clandestine performances by foreign artists, including The Living Theatre and the Japanese dancer Min Tanaka. In 1991, he became the director of the E. F. Burian Theatre in Prague, transforming this traditional repertory theatre into a contemporary cultural centre under the name "Archa Theatre". Since Archa Theatre's opening in 1994, he has continued to introduce contemporary performing arts to the Czech Republic, bringing renowned international artists to the country, and also developing Archa's own cross-genre artistic projects. He has also been an active member of various national and European councils and groups that work on the topic of cultural exchange and networks.

Jana Svobodová

is a theatre director and the founder of the Archa.Lab – the educational program of Archa Theatre. She is also the artistic director of the Akcent – International Festival of Documentary Theatre. In her work she focuses on productions that interconnect professional artists and representatives of specific social groups. Among others, she has collaborated with residents of South African townships, the hip hop community, recent immigrants to the Czech Republic, the Roma community, various communities in the USA, and others. Her productions have been presented at festivals in the Czech Republic and internationally.

Jaroslav Hrdlička

is a video art specialist. He graduated from the Academy of Fine Arts in Prague, in the atelier New Media with Markus Huemer. In his work, he constantly experiments with the interconnection between fine arts, theatrical language, and video. He engages in poetry, literature, music, and multimedia projects. His work was exhibited in galleries such as Langhans, Avoid, Skleněná louka, and others. He is a member of the project Kyklos Galaktikos. He is one of the developers of the videogame Dark Train.



Information About The Lecturers

Philipp Schenker

is a performer, musician, and artist based in Prague, originally from Switzerland. He graduated from Graphic Design in the Academy of Fine Arts in Zurich, and later he got involved in object and physical theatre. As a performer and co-author, he worked with Dogtroep, Grif-theater, SILO-theater, and other famous theatre companies. In Prague, he co-founded the theatre unit Stage Code and cooperated with HOME theatre, festival 4 Days in Movement, Vosto5, Meetfactory, and Archa Theatre on several projects.

Jan Burian

is a composer of all music genres – from electronic to classical. He is one of the founding members of the group Kyklos Galaktikos who label their music as rap / hip-hop / electroacoustic / experimental / noise. In theatre work, he emphasizes simplicity and interconnection of different styles and spheres. As a sound designer, he cooperated with Min Tanaka, Jana Svobodová, Farma v jeskyni, and others on various projects.

Pavel Kotlík

is a light designer and light technician. He worked at Theatre Řeznická, Prague Chamber Ballet or Ponec Theatre, and cooperated on projects of Jaro Viňarský, Farma v jeskyni, Teatr Novogo Fronta. Since 2011 he has collaborated with Archa Theatre on several projects directed by VerTeDance and by Jana Svobodová. In 2012 he won the Award for Light Design for VerTeDance performance “Lost and Found”. He has been dedicated to lighting since his youth, he passed smoothly from school to theatre, first as a theater technician, therefore he also refers to himself as a theatre maker rather than a light designer. In the professional community, he is known as a tireless creator of visual compositions on stage – only few can paint surfaces and accentuate details as he does.

Henk Keizer

is a Dutch program maker, consultant, curator, and the coordinator of Rural Forums, which focus on the role and function of art in rural development and in connecting different groups of (urban and rural) people. He is an expert in site- and social-specific arts, and a promoter of participative and collaborative arts practices. He was the first director of Leeuwarden / Friesland 2018 (European Capital of Culture), and managing directors of the The Treaty of Utrecht, Oerol Festival, and the famous Dogtroep, which produced

various projects all around the world. During his period, the Dogtroep focused on working in „living locations where social friction can be felt“- not abandoned factories but places holding stories of people who live and work there, where current social, economic and moral issues come to the surface. Such projects were created and performed for example in prison in Bruges or the inland border crossing in the Passengers Terminal Amsterdam. In the last five years he has created an art organization and a network of artists who are interested in the participative and collaborative arts practice, in order to connect the rural and the urban, in close cooperation with Archa. Starting point for this project is the unacceptable fact that many people in our society -especially on the countryside- are unheard and unseen. In his work he enthusiastically quotes the architect Rem Koolhaas: Our current obsession with only the city is highly irresponsible because you cannot understand the city without understanding the countryside.

Pieter De Buysser

is a Dutch-speaking writer, who lives and works in Brussels. His novel “The stonecutters” was published in Czech by Argo in June 2016, and he has written over 25 texts for theatre and performance. His work has been described as “a tribute to critical thought, humor, and the art of narration” (Cobra, Belgium). Besides writing for performance, theatre and film, he directs internationally acclaimed theatre productions like Book Burning, Landscape with Skiproads, Afzal, and most recently Immerwahr. His short films have received awards in numerous film festivals. While being highly aware of current social, political and human issues, he constantly reflects and questions our day-to-day presence. A coproduction with Archa Theatre, The After Party explores the legacy of Vaclav Havel on the backdrop of today's Europe. He has received the Emile Zola Prize, the „DwarseDenker“ Trophy, and the „Kleine Marie Hartman-pen“. His shows are regularly invited to the most influential festivals throughout Europe.

Information About The Lecturers

Mattijs Maussen

is a curator of creative policy and plan-making processes for large scale European cultural interventions and innovations. In the last years mostly for European Capitals of Culture, he initiated partnerships of Enterprises, Ministries, and large Cities, and engaged in public interest groups. All over Europe, Mattijs conducted studies for the European Commission, developed country strategies for spending of EU funds, delivered impact research and large scale communication actions for EU presidencies, wrote Regional Subsidy Project Selection programmes, drew Transnational development plans, and designed Public Procurement processes.

Stefan Kaegi

is based in Berlin, produces documentary theatre plays, and works in public space in a diverse variety of collaborative partnerships. Kaegi has toured across Europe and Asia with two Bulgarian lorry drivers and a truck which was converted into a mobile audience room (“Cargo Sofia”). He developed “Radio Muezzin” in Cairo – a project about the call to prayer in this age of technical reproduction. At the moment he adapts „Remote X“, an audiotour for 50 headphones to cities like Taipei and Tunis, and he tours the interactive installation “Nachlass” that portrays people who have not much time to live. Kaegi co-produces works with Helgard Haug and Daniel Wetzel, under the label “Rimini Protokoll”. Using research, public auditions, and conceptual processes, they give voice to ‘experts’ who are not trained actors but have something to tell. Recent works include the multi-player-video-piece “Situation Rooms”, 100% São Paulo with 100 local citizens on stage, and the “World Climate Conference” – a simulation of the UN-conference for 650 spectators in Schauspielhaus Hamburg. Currently they perform „Homevisit Europe“ as an interactive performance game in hundreds of households across the globe.





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