

TEACHING TO TRANSGRESS SYMPOSIUM PROGRAM MAY 27, 2017, Theatre Faculty of Academy of Performing Arts in Prague (DAMU), Small dance hall, Karlova 26, Prague 1

<ul style="list-style-type: none"> 9:00 – 10:00 REGISTRATION AND COFFEE	
<ul style="list-style-type: none"> 10:00 – 10:30 INTRODUCTION AND WELCOME	Doubravka Svobodová - Dean of DAMU Jiří Havelka - Head of Department of Alternative and Puppet Theatre, Sodja Lotker - Course Leader MA in Directing of Devised and Object Theatre
<ul style="list-style-type: none"> 10:30 – 11:30 SESSION I. TRANSGRESSION (3×10 min presentations + 30 min discussion) Moderated by Sodja Lotker	<i>Transgression - a Teacher's Manual</i> - Guy Gutman, The School of Visual Theatre, Jerusalem <i>On Nausea and Hospitality</i> - Karmenlara Ely, Norwegian Theatre Academy, Fredrikstad <i>Lear the Uncertainty</i> - Silvia Ferrando Luquin, Institut del Teatre, Barcelona
<ul style="list-style-type: none"> 11:45 – 12:45 SESSION II. SYSTEMS WITHIN SCHOOLS / NEW PRACTICES (3×10 min presentations + 30 min discussion) Moderated by Jiří Havelka	<i>Actor Training, Devising and Diversity</i> - Catherine Alexander, Royal Central School of Speech & Drama, London <i>Devising Education</i> - Zane Kreicberga, Latvian Academy of Culture, Riga <i>Devising as the Basis of Integration in Interdisciplinary Performing Arts Education</i> - Bruce Barton, School of Creative and Performing Arts / University of Calgary
<ul style="list-style-type: none"> 12:45 – 14:00 LUNCH	
<ul style="list-style-type: none"> 14:00 – 15:00 SESSION III. DEVISING PERFORMANCE ISSUES (3×10 min presentations + 30 min discussion) Moderated by Lukáš Jiríčka	<i>Singular and Shared Words and Movements</i> - Pierre Nadaud, Janáček Academy of Music and Performing Arts, Brno <i>Lack of knowledge as a strategy. "Open body" in a process of searching meanings.</i> - Anna Duda, University of Silesia, Katowice / Anna Piotrowska ROZBARK Dance & Movement Theatre in Bytom <i>Curating Performing Arts Studies</i> - Alexander Roberts, Iceland Academy of Arts, Reykjavik
<ul style="list-style-type: none"> 15:15 – 16:15 SESSION IV. APPLYING DEVISING TO TEACHING (3×10 min presentations + 30 min discussion) Moderated by Marta Ljubková	<i>Dramaturgy 24/7</i> - Iga Ganczarzyk, PWST National Academy of Theatre Arts in Cracow <i>TBC</i> - Serge von Arx, Norwegian Theatre Academy, Fredrikstad <i>Another Matter/or Freeing the Gaze</i> - Henny Dorr, University of the Arts Utrecht
<ul style="list-style-type: none"> 16:15 – 17:00 CONCLUSIONS with Karolina Plicková	

SESSION I.

Guy Gutman - Transgression - a Teacher's Manual
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In my presentation, I will try and review the complexity of the teacher/director disposition regarding transgression. Reflecting on the work and nature of the School of Visual Theatre, in the geopolitics of Jerusalem, I would like to propose a set of questions regarding responsibility. Above all I would like to confront a certain confusion that I observe in contemporary art education concerning very basic pedagogical notions of knowledge, urge and involvements.

Guy Gutman is Artist and Theatre director. In recent years creating performance works and experimental theatre in Israel and abroad, writing, directing and designing space and sound; Among works, ‚Old Wives Tales‘, ‚Amplifier‘, ‚Remix‘, ‚West of the Moon‘, ‚Eleison‘, ‚Non Troppo‘; has taught at Central Saint Martins College; Headed BA Scenography studies at Shenkar College; Currently Director of the School of Visual Theatre, Jerusalem.

Karmenlara Ely - On Nausea and Hospitality (Can I resist including an abstract?)
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Karmenlara Ely is Professor and Artistic Director of Acting at Østfold University College/Norwegian Theatre Academy. Before NTA, Karmenlara taught full time at New York University's Tisch School of the Arts, where she holds a PhD in Performance Studies. She collaborates internationally as a performer, dramaturg and designer/maker on theater and performance works, most recently with Muriel Miguel and Spiderwoman Theater at La Mama E.T.C. and Composer Sxip Shirey. Involved in leading and advising projects in artistic research, her topics of inquiry usually examine the critical role of the body in taboo breaking, the materialities of intimacy, memory, ethics and pleasure in the creation of art. She is co-editor of the recent books Infinite Record: Archive Memory Performance and Responsive Listening: Theater Training for Contemporary Spaces both released in collaboration with Brooklyn Arts Press.

Silvia Ferrando - Learn the Uncertainty
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Getting lost in a city, as Walter Benjamin points out, requires some learning. It is necessary to get lost in a city to really know it. As we travel through uncertainty, knowledge and experience arise from the unexpected. This presentation explores how to get lost, how to provoke the unexpected and know how to recognize it. To learn which one could be the fixed part of the equation and which one must be the undetermined one. At present, the artistic space is a space in crisis that has lost or is in search of its audience, so we need to rethink the 20th century laboratories and throw them in the open, to inclemency, to rediscover their connection with reality and life.

Silvia Ferrando is a stage director, actress and playwright with works directed and premiered in Spain (Teatre Lliure, Festival de Temporada Alta-Girona, Sitges Festival-Internacional, Sala Muntaner...), Switzerland, Argentina, Mexico and Egypt. She's got a PhD on Scenic Arts ("Caryl Churchill's dramaturgies. The world and its shadows"). She holds a degree in Dramaturgy and Stage Direction from Institut del Teatre in Barcelona and a degree in Mathematics from Universitat Politècnica de Catalunya. Since 2007, she teaches in the three different artistic degrees of Dramatic Art (acting, scenic direction and dramaturgy, and scenography) at Institut del Teatre in Barcelona (Spain). She was head of Dramaturgy and Scenic Direction from 2013 to 2016 and now she is in charge of the Area of Research and Innovation at Institut del Teatre in Barcelona.

SESSION II.

Catherine Alexander - Actor training, devising and diversity

The Acting CDT course at Royal Central continues to appeal to and train very diverse student groups. How does training actors to devise increase and support diversity? Who are we training and whose 'languages' and practices are we training them in and for what professional circumstances? There are inherent contradictions and tensions

between traditional conservatoire actor training and the more innovative and politically /socially engaged deviser training. How do we manage the contradictions and enable graduates to work both within existing structures and to question and challenge the status quo?

Catherine Alexander studied Drama at Manchester University and trained at L'Ecole Jacques Lecoq in Paris. She is Artistic Director of Quiconque and Associate Director for Complicite (The Master and Margarita, A Disappearing Number and The Elephant Vanishes). Directing includes The Gypsy Bible, Opera North, Touching Space Royal Academy of Art and The Boy from Centreville, Pleasance. Other work includes Wild Oats, Bristol Old Vic and Coram Boy, National Theatre. Catherine won the Jerwood Prize in 2006 and the Amnesty International Freedom of Expression Award in 2011 for her devised production SOLD. Catherine's most recent directing credits include Tomorrow I'll Be Twenty for Complicite (Pleasance Theatre / tour 2017), Adventures in Moominland (SouthBank) and is currently developing a children's show for Complicite. Catherine is a Reader in Theatre Making and course leader for BA (Hons) Acting Collaborative and Devised Theatre at the Royal Central School of Speech and Drama.

Zane Kreicberga - Devising Education

In my short presentation I will share my concerns and values that shaped my approach remodeling the MA Programme in Performing Art at the Latvian Academy of Culture. I would like to see it as a dynamic platform of studies, research and creative experimentation constantly questioning and professionally discussing the methodology of work and its relation to the local and international context. The main issues in the process of reimagining the model of education were - development of ideas; diversity of creative approaches and methodologies; reflection and discussion; and horizontal learning.

Zane Kreicberga has been trained as a theatre director at the Latvian Academy of Culture (LAC) where she is currently lecturing theory and practice of contemporary theatre and theatre management. Since 2012 she is a research assistant at the Research Centre of LAC, but in 2015 Zane entered her doctoral studies at LAC. Since 2014 she is also a Head of MA Programme in Performing Arts at LAC. Since 2017 Zane is a Head of Theatre Department at LAC. Zane is one of the founders of the New Theatre Institute of Latvia, where she was actively involved in curating the International Festival of Contemporary Theatre „Homo Novus“ till 2014. Her interests of research include acting techniques and the role of theatre in social and political context. Zane's artistic interest lies in the music theatre, she is mainly working with Latvian Radio Choir and staging chamber operas and concerts.

Bruce Barton - Devising as the Basis of Integration in Interdisciplinary Performing Arts Education

In 2013 the University of Calgary combined its former departments of Dance, Drama, and Music to create the School of Creative and Performing Arts (SCPA). The global goal of the School is to retain clear distinctions between its discipline-specific undergraduate and graduate degrees while providing its students with complex and rigorously designed opportunities in interarts and interdisciplinary programming. When I became the SCPA's first formal Director in January of 2015, I felt it was important to define and establish a solid foundation of theoretical knowledge and practical expertise in interdisciplinary exchange and collaboration for all our students, regardless of which program they were registered, if they were going to be able to capitalize on the opportunities that the new School configuration could make possible. Access to this foundation will be provided, at the undergraduate level, through a series of four compulsory courses, one in each year of a student's programs, that focus on the conceptual and historical frameworks of interdisciplinary performance practices and an increasingly sophisticated collection of tools and strategies for collaboration across disciplinary borders. At the graduate level we are introducing both interarts specializations within existing degree programs and, ultimately, new interarts degrees (specifically targeting established artists through high intensity, low residency program structures). At both the undergraduate and graduate levels the central strategy for bridging disciplinary distinctions is skills acquisition in theatrical devising (referred to at the SCPA as Performance-Creation). In my presentation I will offer developments at the SCPA as a case study for the explicit positioning of theatrical devising as the central tool for integrating distinct artistic practices within interdisciplinary performance programming.

Bruce Barton is a creator/scholar whose practice-based research and teaching focuses on physical dramaturgies

in devised, immersive and intermedial performance. He has published in a wide range of scholarly and practical periodicals, including Performance Research, TDR, Theatre Journal, and Theatre Topics, as well as numerous national and international essay collections. His book publications include At the Intersection Between Art and Research (2010), and Collective Creation, Collaboration and Devising (2008). Bruce is also an award-winning play-maker who works extensively as a director, writer and dramaturg with many of Canada's most accomplished physical performance companies. He is the Artistic Director of Vertical City, an interdisciplinary performance hub located in Calgary. In January 2015, Bruce became the first Director of the new School of Creative and Performing Arts at the University of Calgary. For a full bio see <http://brucebarton.com/about-3/>. For information about Vertical City, see <http://brucebarton.com/vertical-city/>.

SESSION III.

Pierre Nadaud -Singular and Shared Words and Movements

To me, building a play with its performers (as co-authors or as a collective) means to bring the intimate into the public sphere. By definition, the public sphere refuses the intimate and the private. And if the intimate is made up of true stories, fragile confessions, testimonies, desires and singular perceptions, personal gestures -everything that weaves the encounter of person to person- the public sphere is built on the fact of putting aside and rejecting of the close encounter. A play created from the movements and speech acts of the performers, would therefore be the means of putting the encounter at the center of thought. Working artistically with the intimate can lead to two pitfalls: by collecting aspects of existence, words and gestures that are too specific, we face the risk of reducing the show to an unraveling of peculiarities. If we generalize too much, we accumulate generalities that claim to provoke an encounter even though nothing in the person is really engaged.

How to produce these singular and shared words and movements and how to transmit them? This is the problem that remains constant in my creative and teaching work. I am trying to analyze some of my methods in this paper.

Pierre Nadaud, dancer, actor and director, teacher. After his Master's study in philosophy in Paris VIII University, Pierre Nadaud moved to the Czech Republic in 1997. Because of his strong interest in theatre, he registered with the department of nonverbal theatre at HAMU in Prague, where he graduated several years later. He is currently Director of the Workshop of Physical Theatre at the DIFA of JAMU in Brno (www.physicaltheatreschool.jamu.cz)

Anna Duda / Anna Piotrowska - Lack of knowledge as a strategy. “Open body” in a process of searching meanings.

Referring to my own experience of creating performances, I would like to focus on the way you can work with the initial state of lack of knowledge and how to build performative material with it. In the process of rehearsals I use different practices and cognitive tools. During presentation I would like to share especially following ones:
 - Writing daily memoirs of the process (by all participants of the process);
 - Working with space - both in terms of site-specific pieces, as well as with the wider situation of experiencing space (including a strong image of a particular space, which generates associations and certain states of the body);
 - Working with intuition – through a specific forms of training and physical work we are creating body which is „fitted“, observing, ready to enter into different situations; opening all channels of reception begins the process of intuitive listening to the movement of the body and its specific forms and states. An important element of the presentation will be comparing my perspective as a choreographer (from the act of creation) and teacher (from the act of transmitting knowledge or teaching contemporary dance and improvisation) and perspective of dance researcher (from theoretical point of view) and perspective of the viewer. To the common presentation I invited Anna Duda. As a part of my artistic work, we're running practice called „Critical Observatory“ (active participation and observation in/of the process of creating performances).

Anna Piotrowska Choreographer, director, dance teacher, dancer and performer. Founder and president of the eferte_Dance Development Foundation (www.eferte.pl) in Warsaw and artistic director of „mufmi“ dance theatre in Warsaw. Nowadays Piotrowska is the artistic leader of ROZBARK Dance & Movement Theatre in Bytom. Teacher of contemporary dance, improvisation, dance composition, forms and structures of dance theatre. She

was collaborating with Faculty of the Dance Theatre in Bytom (part of PWST National Academy of Theatre Arts in Krakow). She leads her own education program „process and creation of a character in dance theatre“. Received diploma of professional dancer, granted by Polish Actors Association. Twice was awarded in Budapest at the SzólóDuo International Dance Festival (2005/2006). From 10 years she's been organizing the Polish edition of Festival SoloDuo in Budapest. She has worked with several companies and theaters, as the Silesian Dance Theatre, Polish Dance Theatre and Hungarian Art of Movement Company, with directors and choreographers as Michał Siegoczyński, Paweł Kamza, Bente S. Andersen, Nikolay Shchetnev or Ladjanszki Marta. She has made over 90 works since 1995. She created the performance for Wrocław Mime Theatre of Henryk Tomaszewski "The History of Ugliness". She was participating in the international art project "RECORDING FIELDS" in tanzhaus nrw in Düsseldorf in October 2014. In September 2015 she twice received main awards at two monodram's theatre festivals in Grand Prix in Warsaw and Audience Prize in Koszalin with her new performance dedicated to the great Artist Tadeusz Kantor. She received the Gold Mask, the theatre prize for the whole artistic activity in ROZBARK Theatre in season 2015.

Anna Duda PhD student on specialty of cultural studies at University of Silesia in Katowice. Thematic area of research: performers training, documentation of the work process in physical theater, Polish dance criticism, contemporary dance, connections between theory and practice. Cooperating with many institutions such as Eferte Foundation (cooperation with Anna Piotrowska), Grotowski Institute (2013-2016: Body Constitution project – research in Two Paths Studio on performers training based on compilation of acting, dance, martial arts – capoeira and aikido; from 2017 member of Studio Kokyu), PERFORMAT Foundation (e.x. organisation of Idiom Festival – promotion of Polish contemporary performance and dance in Prague), Circulations Festival in Wrocław (documentary work) and Upper Silesia Creative Cluster Association (cooperation with "Spotlight Magazine. Light up culture" - since 2010 writer in section Theatre and Arts; 2014-2016 - running and editing section Dance). Dramatist in artistic projects ("The rebellion of nietzsche" 2010/2011; "Tales from Grzybowski" 2012-2014; „Welcome to my home. Meditation about the woman in the dunes" - 2016).

Alexander Roberts

- Curating Performing Arts Studies

I would like to talk about how I am leading the MFA in Performing Arts programme here – and how I am drawing upon a set of core tactics and strategies I have developed here in Iceland as a curator to do it. I will introduce these core curatorial principles, provide examples, and speculate on the notion that 'the problem' as a concept and a function operates as a central component of my curatorial practice. With this as a foundation, I will turn my attention to the MFA – discuss the productive problems that we are facing and how the MFA is engaged to address them.

Alexander Roberts works across a range of collaborative situations within the field of theatre, dance and performance. With a background in live art, punk and noise music – Alexander's entry point into the performing arts is through those scenes. Originally from the UK, Alexander is now based in Reykjavík, Iceland, where he co-directs RDF (www.reykjavikdancefestival.is) and leads the MFA in Performing Arts at the Iceland Academy of the Arts. Alexander is also a founder and co-curator of A! Performance Festival in Akureyri and Everybody's Spectacular – Theatre, Dance and Performance Platform in Reykjavík. Alexander also collaborates with a number of artists, including Ásrún Magnúsdóttir, Katrín Gunnarsdóttir and DFM Company, as an artist and dramaturg. Alexander holds a BA degree in European Theatre Arts from Rose Bruford College and a Double MA in International Performance Research from the University of Warwick and the University of Amsterdam.

SESSION IV.

Iga Gańczarczyk

-Dramaturgy 24/7

I would like to present the work of the Dramaturgy Studio that I started in November of 2016 at the Faculty of Drama Directing in the National Academy of Theatre Arts in Cracow (PWST). As a specialisation of Drama Directing Faculty, dramaturgy was established in the academic year 2002/2003, but last year we made some changes to our methodology of teaching dramaturgy. Our new Dramaturgy Studio is based on a de-hierarchized collaborative process of work; the members of the Studio are both students and teachers. The main goal of our activity is to imagine together how dramaturgy might develop. We

are interested in the collective work and in making the dramaturg more independent in the theatre world, in the meaning that he/she has his/her own subjectivity and he/she is not a director's subcontractor. Nowadays the main idea of the Studio is to complete the archive of dramaturgy in our Academy. This is a voluntary archive and it will consist of a variety of students' materials that were produced during the process of education: texts, videos, installations, audio arts; a lot of different aesthetics and genres. And next, we would like to create an interactive dramaturgy website, where students could play with their archive: making new constellations of materials, inventing new narrations, thinking and discussing about dramaturgical strategies. The website won't be only a collection of our works (like in a museum), but will be more similar to a performance. We would like to perform our archive using our dramaturgical skills. I will show a series of students' materials and I will present the main aims of our collective work in the Studio. Mainly, I will talk about the 24 hour dramaturgical project that was organised by the Studio for the Open Days of the Faculty of Drama Directing in 2017.

Iga Gańczarczyk - dramaturg, theatre director, lecturer of National Academy of Theatre Arts in Cracow, editor of Theatre Line series in Korporacja Ha!art Publishing House. As a dramaturg she collaborated with Krystian Lupa, Paweł Miśkiewicz, Bruno Lajara and Agnieszka Holland. Her most famous shows are: Burnt Offering by Dea Loher in Nowy Theatre in Cracow, In a Small Country House by Witkacy in Kochanowski Theatre in Opole, Winter Tales based on Andersen's fairy tales (the performance won a Hans Christian Andersen's Award in 2012) and The Black by Jean Genet in Teatr Polski in Bydgoszcz. Her show Not me inspired by Samuel Beckett's text, realised in collaboration with Dominika Knapik and Aleksandra Gryka, received a Grand Prix (OFF festival) at the 32th Actor's Song Review in Wrocław. In Laznia Nowa Theatre in Cracow she created two shows based on her own screenplays: Piccolo Coro dell'Europa and You've clearly never been a 13-year-old girl, sir.

Serge von Arx, architect and professor of scenography, is the artistic director of the scenography department of the Norwegian Theatre Academy (of the Østfold University College). In 1997 Serge von Arx made his degree in architecture at the ETH Zurich (Swiss Federal Institute of Technology). In 1998 he began his long-term collaboration with Robert Wilson on various stage, exhibition and installation design projects all over the world and since 2003 he is a regular mentor and architectural consultant at the "Watermill Center" on Long Island, New York. In 2001 he opened his design studio in Berlin and since 2006 he is a resident in Oslo. Serge von Arx is lecturing and implementing workshops at various international universities and other institutions and works internationally as a scenographer, designer and architect, focusing on „performative architecture“, the encounter of architecture and theatre. His research includes various international publications and curatorial engagements.

Henny Dörr

-Another matter /or freeing the gaze

Can we, through practice, find out what the true nature of our creative process is, and can we re-design it? Can we re-configure ourselves, in order to prevent us from working from assumptions, from answers we already have? Which just creates variations on one theme. Can we find a way to acknowledge that there are more ways of looking at something? Looking at things or should I say the act of observing is most important for theatre artists. If you are making art that relies on the presence of spectators, first of all we should train ourselves to be one. And given my point of view above, this is and should not be about one way of looking at things. And training this spectatorship is what should be done in an educational setting. this should be maintained properly, to prevent from starting to see what you are used to see or think to see. This leads me to the following: We could train students to Try the savage eye – look for the unfamiliar. Train the objective eye – This is a helpful way and it gives you another reality then the one you make in your head: look at reality as a series of facts. Feed the tactile eye - Try and focus on one layer of reality, for instance look in everything for sensations: tactility, temperature, mass, form, weight, anything that evokes a physical reaction. In the presentation I would like to go into the context of the above and some more practical examples, I would like to explore with the other participants if and how this could work for devised theatre.

Henny Dörr (MA) is a theater scholar and dramaturg working as a senior lecturer at HKU, University of the Arts Utrecht. As a lecturer she was responsible for the theoretical courses as well as project work and practice based research. For HKU Theater she has formed a foundation for interdisciplinary work as well as artistic research that led to structural collaboration between the different de-

partments. She was Course Director of the BA 'Theatre Design' at HKU, from 1992 until 2010. Between 1992 and 2001 she developed a new experimental BA: 'Design for VirtualTheatre and Games' at HKU (now 'Interactive Performance Design'). She was one of the initiators and organized the two days Symposium on Scenography: 'Exposium Thinking Scenography - Shifting Layers of Disbelief' which took place in September 2014. She worked on the HKU contribution to 'Prague Quadrennial 2015' as one of the partners in a project called 'SharedSpace'. With in the area of Scenography she has a large international experience and network, having worked with schools and professionals from all over the world. Currently she is the course leader of the Master Programme in Scenography (MA fine art and design) and a researcher at the Professorship Performative Processes at HKU. In this context her topics are co-creation, teaching practice/practice teaching and performative research. Currently she is preparing a publication on the artistic research project 'If you're not there where are you?' that brought together a number of artists from different artistic disciplines to collaborate with a group of children and youngsters that suffer from Absences, short epileptic seizures. In this project artists worked in pairs together in order to capture the children's' experiences. This presentation will go into some approaches I have made explicit in a publication (in preparation) which has a focus on scenography and offers practical tips for scenographers. This cannot be published in any way before the book appears, but I do wish to share the ideas at the symposium:

CONVENERS

Sodja Zupanc Lotker is the Course Leader of Master in Directing of Devised and Object Theatre at the Academy of Performing Arts in Prague (DAMU). She works as a dramaturg for independent theatre, dance and site specific projects (with Cristina Maldonado, Farm in the Cave, Lotte van den Berg, TAAT, Wojtek Ziemilski). She was artistic director of the Prague Quadrennial of Performance Design and Space 2008 – 2015, event she has worked for since 1999. Prague Quadrennial has won EFFE Award 2015-16. She has curated and commissioned costume exhibitions and projects such as Extreme Costume (PQ 2011); living installation/performance for Intersection: Intimacy and Spectacle (PQ 2011) and the Tribes (costumes in public space PQ 2015). She has given lectures at Columbia University, Yale School of Drama, Royal Central School of Speech. From 2014 she is on Editorial Board of Theatre and Performance Design Journal; and on Editorial Board of Performance Research Journal, both published by Routledge.

Lukáš Jiříčka studied comparative studies at the Philosophical Faculty of Charles University and dramaturgy at DAMU in Prague. He was assistant of polish director Krystian Lupa during staging of Zarathustra in Stary Teatr, Cracow, 2005. He finished his PhD studies at KALD DAMU in Prague. While his PhD studies, he spent one year at Justus Liebig University – Institute für Angewandte Theaterwissenschaft. He works as an editor, theatre and film dramaturg and director of radio-art projects. He also lectures about dramaturgy, radio art and music theatre at DAMU, FAMU – Prague and JAMU in Brno. Jiříčka is one of the dramaturges and organizers of the Stimul festival of "different" music, which has brought prominent personalities of avant-garde music to the Czech Republic. He also helped organize the IMPRO# festival, which has featured performances by renowned representatives of free improvisation. In addition to his organizational activities, Jiříčka writes on music, theatre and literature for magazines and weeklies such as His Voice, Respekt, A2, Svět a divadlo and UNI. His texts have also been published in the Polish magazines Ha!art and Didaskalia. For his radio compositions, Jiříčka has collaborated with composers such as Jacek Sienkiewicz /PL/, Paul Wirkus /DE/, Robert Piotrowicz /PL/, Martin Ježek and Tomáš Procházka. In his works, Jiříčka explores the relationship between theatre, music and radio. He has cooperated with directors Petra Tejnorová, Matyáš Dlab and Magda Stojowska /PL/, Jan-Tage Kühling /DE-PL/, choreographic tandem VerTeDance, dance group 420people and experimental filmmakers Martin Ježek and Petr Šprincl.

Jiří Havelka is not just director and playwright, he is also actor and teacher. He graduated in direction and dramaturgy at DAMU, in studio of Jan Schmid. Nowadays, he is Head of the Department of Alternative and Puppet Theatre there. He is also a founding member of the Vosto5 Theatre. He was awarded many times for his directions in institutionalised theatres and independent groups, e.g. with the Herald Angel from Edinburgh in the framework of his cooperation with the dance group VerTeDance. But Jiří himself points out that the objectivity of art awards is a sensitive subject, and he would rather give them than receive them. His work in the theatre has been from the very beginning focused on collective improvisation as a method of creating original authored productions. His

plays belong to the boundary between traditional and alternative, or even physical theatre. In 2008, his production of Very Social Dances was nominated for the Theatre Journal Award. In 2007, the Theatre in Dejvice presented Havelka's play Black Hole, which was created by the permutational repetition of a single banal situation; it shared the first place in the annual poll Best Production of the Year. The following year Jiří brought to the stage Einstein's Theory of Relativity in the play Indian under Threat. That same year he was awarded the prestigious Alfred Radok Prize in the category Talent of the Year. Jiří directed some international productions, as EXIT 89 or Here I Am Human done with the band The Tiger Lilies, both at Archa Theatre in Prague. In 2001-2006 he collaborated on the Czech-Canadian theatre co-production Prague-Toronto-Manitoulin Theatre Project, involving students and teachers from DAMU, Drama Programme at the University of Toronto Scarborough and First Nations theatre company De-bajeh-mu-jig from Manitoulin Island. In his plays Jiří constantly explores the possibilities of theatrical time-space and creation of stage illusions, as well as emphasizing the uniqueness of theatre as a means of direct communication. He tries to find a new role for the theatre in the age of virtual media; he discovers it principally in the powers of imagination, or rather in the audience's creative metaphorical capabilities. In 2011 he finished his PhD studies with the thesis called Freezing Fresh Fruit.

Marta Ljubková She graduated from the Faculty of Liberal Arts at Charles University in Prague and dramaturgy at the Department of Alternative and Puppet Theatre at DAMU. She worked at the West Bohemian Theater in Cheb, then for several years in a freelance career with various directors of classical dramatic and alternative theatre in Prague, Ostrava, Zlín, Hradec Králové and Cheb. In 2012 she started working at the National Theatre, from 2015 is a chiefdramaturg there, at the same time she is involved in projects of independent theatres. In 2011, she was preparing the Czech section of the Prague Quadrennial. At home and abroad she lectures and writes about contemporary Czech prose and drama. She teaches at Department of Alternative and Puppet Theatre at DAMU.

Karolína Plicková is a PhD student at the Department of Theory and Criticism of DAMU. Her current research focuses on the exploration of contemporary devised theatre practices and the collaborative creative process. She graduated from the Department of Theatre Studies, Faculty of Philosophy and Art, Charles University in Prague. In 2015 she won the Václav Kónigsmark's Award for young talents of theatre studies with her diploma thesis on the Czech physical theatre group entitled Pantomima Alfreda Jarryho (Alfred Jarry Pantomime). She is now an external editor of the World and Theatre magazine and has also published in other specialized as well as peer-reviewed theatre journals.

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This symposium is organized at the Academy of Performing Arts in Prague as part of the project "Performance DNA" with the support of the Institutional Endowment for the Long Term Conceptual Development of Research Institutes; with the support of the Specific University Research Programme and with the support of International Development Programme, provided by the Ministry of Education, Youth and Sports of the Czech Republic in the year 2017.