



INSTYTUT
IM. JERZEGO
GROTOWSKIEGO
THE GROTOWSKI
INSTITUTE

INTERNATIONAL PLATFORM
FOR
PERFORMER TRAINING

International Platform for Performer Training 2016

Practising Tradition in Performer Training: a Critical Approach

Wrocław, 28-31 January, 2016

Organized by
The Grotowski Institute

<http://www.grotowski-institute.art.pl/>

IPPT website:

<https://performertrainingplatform.wordpress.com/>

See below:

[Call for Proposals](#)

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Call for Proposals

Deadline for proposals: 11. October 2015

Deadline for registration: 6. December 2015

No legacy is so rich as honesty.

William Shakespeare, All's Well That Ends Well, 3.5

During the upcoming 2016 Wrocław session of International Platform for Performer Training we would like to put into critical consideration the topic of tradition. It often works as legitimization and a mandate of trust for rising artists but at the same time it is used as a means to discredit others. It is considered valuable heritage or old-fashioned mannerism. That way or another it can serve as an easy label both in performing and teaching. In the Grotowski Institute, which is an institution strongly linked to a very specific tradition, we are all deeply aware of that fact. We are guided by the conviction that we train not to preserve tradition, but rather in order to create valuable art and educate outstanding performers. We would like to discuss real current situations and modes of operation in training and transmitting (or maybe overcoming) tradition. As the Grotowski Institute is not an academic institution, it is crucial for us to hear from international colleagues representing many differently set institutions and their views. We would like The Wrocław Platform 2016 to centre around three main thematic fields:

1. **Studio and Academy - different models of training and transmission of tradition.** What are their strengths, limitations and consequences of difference in the way they work? What are the possible and implemented ways of cooperation or combining these models? Most theatrical traditions bring more than a training technique, they are a coherent theatre philosophy and/or work ethos. Is it always possible and desirable to incorporate them in the university teaching? Is traditionalism a positive or negative value in the context of contemporary teaching and performing?
2. **Tradition - strategies of use.** We operate in what is sometimes called 'liquid culture'. The most common pattern of use of tradition in contemporary European theatre and performer training is composition of elements taken from different sources (traditions). What are the reasons behind specific choices and, in consequence, is there such a thing as individual tradition in training? What are new challenges posed by free and open access to knowledge and do they push to find new ways and methods for transmitting tradition in performer training? What are good and bad practices as well as their

outcomes? What is the consequence of eclecticism in teaching? How are traditions processed and modified to serve the needs of next generations of performers? When and how is tradition born? What is the fate of broken tradition?

3. **Political aspect of tradition.** Who and how determines the canon, its content and value? Eugenio Barba talks about his artistic family tree, placing himself as the grandson of Meyerhold - and Grotowski's younger brother. What are the meanings of traditions or invented traditions in the field of performer training and what is the reason to deploy them? Is it an element of prestige, or actual knowledge? And then – whose tradition (if there are grandparents and brothers, what happened to grandmothers and sisters)? This question also brings forth the issue of ethnic traditions or ‘source’ traditions as they were called by Grotowski. Are they useful in the context of Western European theatre pedagogy? If so, which ones? How do we guarantee (political) fairness in choosing which tradition should have its place in school curriculums?

SUBMISSION

The Wrocław IPPT 2016 invites proposals for various types of presentations: short paper, demonstrations, screenings, workshops and performances accompanied by critical reflection.

The Wrocław Platform will be held in English.

The proposals for IPPT 2016 should consist of:

- Name and affiliation plus short bio note (150 words max.).
- Abstract or conspectus of workshop or demonstration (500 words max.).
- Information on the character of presentation and proposed duration.
- Technical requirements (electronic equipment, type and size of space, special props, musical instruments etc.)

Starting on **24. August 2015** send abstracts and proposals to malgorzata@grotowski-institute.art.pl (**deadline 10. October 2015**).

and register for participation here:

<https://performertrainingplatform.wordpress.com/upcoming-events/Wrocław-2016/registration-for-ippt-2016-Wrocław/>

Please register in any case, with or without abstract. **Deadline 6. December 2015.** The Wrocław Platform will remain a relatively small gathering and therefore we expect all participants to follow all the presentations and discussions. For that reason we have to limit registrations to 50 persons.

SCHEDULE (*general frames; additional events to come*)

THURSDAY

Evening: Get-together dinner

FRIDAY

Morning and afternoon: Registration, lectures, presentations, discussions

SATURDAY

Morning and afternoon: Lectures, presentations, discussions

Evening: Rounding up résumé

SUNDAY

Morning: General Meeting on planning the future. Individual departures

EXPENSES

Organizers do not cover travel and accommodation expenses.

We will provide a list of suggested hotels and hostels soon. For more information, please, check the website.

We invite all participants for a get-together dinner on Thursday and will provide coffee breaks during conference sessions.

More information available on the event website:

<https://performertrainingplatform.wordpress.com/upcoming-events/Wrocław-2016/>

We hope to see you in Wrocław.
All the best

Wrocław IPPT 2016 Team

General Information on IPPT

What is the International Platform for Performer Training?

Principles established at the Helsinki platform in 2014:

The aim of this initiative is to establish an international network where performer trainers and researchers of performer training from various fields of performance, as well as from different countries and institutions of higher education in arts, (who) could negotiate and share their pedagogical practices in a confidential and supportive setting:

Motivation

The basic ethos behind the platform is that the performing training exercised in higher education must take the responsibility of the development of the performing arts also in the future. This is possible only in so far as that pedagogy itself is put under critical examination, i.e. if it is based on shared practices, discussions and research. The autonomy of artist pedagogy cannot be taken for granted but, instead, it is always a position which has to be conquered; dependent on our common effort to create space and opportunities for free reflection and dialogue. On the level of bodily practices, however, this sharing can never be too easy. It is difficult not only due to the lack of common vocabulary and discourse, but also because global, transnational political decisions seem to foster institutional and individual traditions and identities, as well as the growing concurrence between them. Hence: How should performer training react to the economic, political and ideological pressures of our time? In which ways could today's performer trainers carry this consciousness, and the corresponding feeling of responsibility together?

An increasing worry about our common future might serve as a basis for a new kind of dialogue between practitioners, pedagogues and researchers. The suggested platform is a simple, efficient and inspiring way for people engaged in performer training to develop their professional skills and mutual understanding. It offers a new type of international collaboration and provides significant pedagogical, moral, and even political support.

Modes of collaboration

The leading idea of the collaboration is to support one another and gather up know-how and strengths. As one can understand, some institutions have longer traditions, others more resources. Some are specialized in research, others in art pedagogy. In some places, performer training may involve an important social dimension, etc. From the point of view of the platform, each country, institution or department has its own particular strengths that are beneficial and interesting for the others.

The collaboration take place in the form of 1-3-day-long gatherings held on regular basis at the respective institutions. The hosting institution provides the necessary

venues and infrastructure and is in charge of the programme and other practical details. Each meeting has a specific theme and contains 2 - 4 workshops and several discussions. The emphasis is on practice and critical discussion. The meetings circle from institution to institution. They serve as a rich ground for developing trainer exchange and/or other, more focused collaboration between different institutions.

To whom is the platform intended?

The priority is for pedagogical institutions (universities and individual institutions of research), theatre studios and their representatives (certain kind of financial basis/resources and organisatory basis/capacities are needed, because participating institutions are also potential organizers for platform as well) therefore PhD students participation may be accepted if they receive approval from their parent institution.

We (International Platform for Performer Training) understand performer training within the fields of theatre and dance.

