

The background of the entire image is a close-up of a pink, crumpled fabric, possibly a bedsheet or a piece of clothing, with deep folds and highlights that create a textured, three-dimensional effect. The color is a vibrant, slightly desaturated pink.

**CHANGE
–NOW!
ZMIANA
–TERAZ!**



GLASGOW
KRAKOW
LODZ
MAASTRICHT
PARIS
SANKT PETERSBURG
WARSAW
WROCLAW

CONFERENCE
AS PART OF AN INTERNATIONAL
THEATRE SCHOOLS FESTIVAL **iTSELF**

CHANGE —NOW!

**WHAT HAVE WE BEEN SILENT
ABOUT AT DRAMA SCHOOLS**

**07-08.10
2019**

PLACE
**TEATR
OCHOTY**
UL. REJA 9





Change – now! What have we been silent about at drama schools

- › Does violence have to be part of artistic training?
- › How, in the context of education, should we understand responsibility for power?
- › How to maintain the right for artistic exploration and readiness to cross boundaries not violating the work safety of artistic creation?
- › How to build relations which allow subjectivity of each side?
- › How does the #MeToo movement change the theatre?
- › What skills do emancipated actors and actresses need?
- › How to negotiate principles of artistic creation at school and theatre?

All these questions will be posed during the conference. We will be looking into education in the domain of theatre and performative arts in the light of changes, which have taken place within theatre in recent years. We can observe an intensified discussion on the change within the model of work and production, which is connected with actors' emancipation, empowerment of theatre companies and revision of

relations with power. The theatre is struggling with its own hierarchical structure, including its economic, gender, class or ethic dimension. A special context of this process is the theatre's relation to the #MeToo movement, which raised questions about sexual abuse, including the model of a master – genius artist, whose limitless freedom used to be treated as an ultimate value of the creative process.

How do drama schools respond to these changes? Are they ready to critically look into their own mechanisms and power relations? Can they, while still bonding with tradition, transform their policies and work methods to open up to the occurring processes? Do they support subjectivity and emancipation of male and female artists in the learning process, making space for the so significant democratisation of social life?

You are welcome to join a debate among international group of representatives of European drama schools, which will enable us to diagnose the situation and reflect on how to create effective system solutions. How to shape anti-discrimination and anti-violence policy in order to encourage creative and subjective relations, simultaneously preparing for a theatre career? We will open a platform for the exchange of experiences; discuss specific solutions, needs and direction of change. We will try to design further joint actions.

We are breaking the silence.
Change – now!



MONDAY, OCTOBER 7

10.00 – 11.00 WELCOME

Wojciech Malajkat Rector of The Aleksander Zelwerowicz National Academy of Dramatic Art

Adam Bodnar Polish Ombudsman

#MeToo in Poland – conclusions of Ombudsman's studies and reports.

Alina Czyżewska Citizens Network Watchdog Poland

"There is no democracy in theatre". Seriously?

11.30 – 14.30 GLASGOW | The Royal Conservatoire of Scotland
Shifting the Landscape. Privacy, protocol and the profession: why changing actor training matters in light of the #MeToo movement.
Presentation and workshop
Vanessa Coffey, Hilary Jones, Mccallister Selva, Thomas Zachar

14.30 – 15.30 LUNCH

15.30 – 16.30 PARIS | Conservatoire National Supérieur d'Art Dramatique
Changing the face of French theatre; rethinking our assumptions for a theatre that mirrors our society.
Grégory Gabriel, Elliot Marès

16.45 – 18.00 WARSAW | The Aleksander Zelwerowicz National Academy of Dramatic Art
Allies. How we broke the silence and made documents.
Agata Adamiecka, Agata Koszulińska, Marta Miłoszewska, Weronika Szczawińska, Beata Szczucińska, Małgorzata Wdowik

19.00 HOW TO DEVELOP FURTHER PRACTICES? OPEN TALK

TUESDAY, OCTOBER 8

10.00 – 10.15 RESUME OF THE PREVIOUS DAY

10.15 – 11.45 **MAASTRICHT** | Institute of Performative Arts
Practice based experiences in the Netherlands and Flanders with the relationship between canonical theater tradition and contextual cultural dynamics.
Practitioners – pedagogues – students: the dialogue.
Emma Buysse, Henk Havens, Bert Luppés, Lieke van der Vegt

SANKT PETERSBURG | Russian State Institute of Performing Arts
Solo performance considered as one of indicators for actor's art validity.
Veniamin Filshtinsky

12.00 – 13.00 **LODZ** | The Film School
What we say to people. On psychodynamics of working on film set and how it affects working with actor.
Jagoda Szelc

13.00 – 14.30 LUNCH

14.30 – 16.30 **KRAKOW** | National Academy of Theatre Arts
ACTRESSES or I'm sorry for touching.
Iga Gańczarczyk, Iwona Kempa, Michał Telega

WROCLAW | National Academy of Theatre Arts (BRANCH)
External and internal outlook on functioning of the Faculty of Puppetry, National Academy of Theatre Arts.
Agata Kucińska, Martyna Majewska

17.00 RESUME OF THE CONFERENCE

Conference

Monday **7.10**



#MeToo in Poland – conclusions from Commissioner for Human Rights' studies and reports

Adam Bodnar

Commissioner for Human Rights

Today the #MeToo wave is not as powerful anymore, yet its echo is still clearly heard. The movement has influenced reality by showing men the need to recalibrate their mind-set on women's rights and equality. In many countries the #MeToo led to significant social and legal changes. Numerous legislative and educational initiatives have been taken to more efficiently counter signs of sexual violence towards women.

So then the question arises: has it been of comparable meaning in Poland, as in other democratic countries? Is the problem of sexual harassment and abuse widely discussed in Poland? Has the #MeToo action reached universities, uniform services, and employers' common awareness? What culture and social barriers hinder the spread of the action? How to maintain the principles of procedural fairness, and simultaneously act towards promoting the #MeToo?

The #MeToo in Poland has not been a spectacular success. The subject of sexual violence towards women was indeed marked in the public debate and strengthened activists working towards women's rights, yet it has not led to any substantial legal changes. As is apparent from the analyses carried out by the Commissioner for Human Rights' Office, as far as talks about violence towards women as a structural issue are concerned, e.g. among uniformed services or at universities, we are still at the beginning of the road.

Is the problem
of sexual harassment
and abuse widely
discussed in Poland?



There is no democracy in theatre. Seriously?

Alina Czyżewska

Citizens Network Watchdog Poland

Democracy we have is the one we can afford. Democracy is not only voting. It is not voting at all. Democracy is values such as solidarity, respecting human rights, reacting when someone exceeds their power or usurps it. What effective tools are there? What can be done to practice democracy in cases of ill will, usurpation of power, incompetence and, at times, deeply-rooted tradition? How can democracy be practiced in theatre or drama school?

Democracy
is values such
as solidarity, respecting
human rights,
reacting when someone
exceeds their power
or usurps it



Shifting the Landscape. Privacy, protocol and the profession: why changing actor training matters in light of the #MeToo movement. Presentation and workshop

**Vanessa Coffey, Hilary Jones,
Mccallister Selva, Thomas Zachar**

On October the 15th 2017, the American actress Alyssa Milano tweeted the phrase #MeToo to openly declare her experience of sexual harassment by the movie mogul Harvey Weinstein. By the end of the following day, MeToo had been re-tweeted more than half a million times and on Facebook received more than 12 million posts in 24 hours. Finally, the lid was being lifted on decades of abuse and harassment in the entertainment industry. Alongside MeToo came the hashtag #HowIWillChange – an acknowledgement by others of past behaviour that was rooted in power-play and belittlement of an actor's creative ability in favour of their physical identity.

There was an immediate response from British theatre with leading directors calling for a sea-change. The Royal Conservatoire of Scotland already had strategies to ensure respect and tolerance in the training of its young artists. Alongside additional policies directly linked to the aftermath of MeToo, we also enabled a new role, that of Intimacy Choreographer. Using the opening scene of our recent UK premiere of the opera *Dead Man Walking* we will demonstrate how the narrative of rape, murder and execution were negotiated to ensure the physical and mental well-being of its young cast. We will highlight the practical challenges faced and ask the most important question of all:

How do we establish
necessary boundaries
without comprising
artistic freedom?

*This workshop will involve presentation of policy via PowerPoint, physical exploration and interactive Q & A.



Changing the face of French theatre; rethinking our assumptions for a theatre that mirrors our society

Grégory Gabriel, Elliot Marès

At the Conservatoire national supérieur d'art dramatique of Paris, we seek to transform the future face of French theatre so that it reflects the diversity of contemporary France. In this presentation, we explain why and how we have been working to recruit a new generation of actors from minoritized backgrounds and to give them the confidence to go proudly into the professional world. Through taking a 'colour-blind' approach to casting and by centering the voices of minorities within the institution, we seek to give these students the key to open the doors of a still conservative French theatre establishment.

Art is not a mirror
held up to reality but
a hammer with
which to shape it.

(Bertolt Brecht)



Allies. How we broke the silence and made documents

**Agata Adamiecka, Agata Koszulińska,
Marta Miłoszewska, Weronika Szczawińska,
Beata Szczucińska, Małgorzata Wdowik**

The National Academy of Dramatic Art in Warsaw has reached a crucial moment: we have drawn a new Code of Ethics, started to implement anti-violence and anti-discrimination policy, appointed Spokesman for Students' Rights. Our presentation is a story about what had to happen so that we could find ourselves in this particular place – to enable the change we impatiently expect.

In December 2017 the Warsaw Academy witnessed an unprecedented occurrence in its over 80-year history: almost 40 male and female students together with graduates of the Directing Department met with the Academy's Rector, and in the presence of the then department authorities talked about cases of mobbing, abuse and discrimination, which they either experienced or witnessed while studying. The scale of accusations was enormous. Their confessions triggered a discussion, but also exposed the system's weakness and insufficiency of the existing procedures. Corrective actions did not guarantee changes the students expected, and were perceived as implemented too

slowly and inefficiently. Tensions arising from drawn out lack of radical solutions was growing to only reach its peak in July 2018, when the students and graduates reiterated their accusations and the news about the situation at the Academy hit the nation's media. It was time to give an effective diagnosis, start genuine dialogue and cooperation. It is high time we introduced substantial changes, whose main objective is to create a truly safe environment for students, foster their artistic development, creative freedom and subjectivity. We need to find effective tools to fight violence and discrimination within the system of artistic education.

It was time to give
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and cooperation

A significant consequence of this chain of events was setting up a Working Group made up of female representatives of the Academy authorities, employees, students and graduates; female students of the Directing Department Agata Koszulińska and Karolina Szczypek, graduates Weronika Szczawińska and Małgorzata Wdowik, lecturers Agata Adamiecka and Marta Miłoszewska, the Academy Chancellor Beata Szczucińska – authors of the presentation.

Conference

Tuesday **8.10**



Practice based experiences in the Netherlands and Flanders with the relationship between canonical theater tradition and contextual cultural dynamics.

Emma Buysse, Henk Havens, Bert Luppés, Lieke van der Vegt

Speaking of the themes of this conference, we are both experiential experts. That is to say, as far as it is concerning the Dutch and Flemish situation in the field of performing arts. From the early seventies on, we were in fact living the transition from a Dutch canonical theatre tradition (hierarchical structured companies, dominance of traditional textual repertoire, connections with changing society were few) towards an international performing arts practice (more or less emancipated, more and more diverse, dominance of traditional theatre ensembles is gone, emerging importance of collectives, changing training programs for actors and performers, reflective studying). Bert was living this as an international actor and acting coach, Henk as a less academic and more practice based scholar. We would like to share our experiences with the public of the conference in a duo-presentation. We will be on stage together and we will interview each other about our track through recent Dutch and Flemish theatre history as far as the above mentioned

transition is concerned. We will mainly refer to our own histories, probably slightly to Hans-Thies Lehmann and Jacques Rancière. We have in mind to explain some dots on a timeline. It will be a track, our track in fact, that is well known and generally accepted as an established part of recent Dutch history. We will interview each other on the basis of a few marking points, we both experienced as game changing in the direction of a more open, a more equivalent, performing arts field.

We will speak against the background of the projection of a timeline drawn by Henk.

To give an impression:

- › In 1969, acting students threw tomatoes during a performance of a Shakespeare play in the Amsterdam City Theatre. They wanted discussion with the leading figures of Dutch theatre community.
- › 1970: Dutch Minister for cultural affairs grants little theatre collective (Het Werkteater) for a year, with no restrictions.
- › 1974: Bert starts his acting training, ten years later he is co-founder, together with Johan Simons and others, of a later on legendary theatre company: Hollandia. They were one of many.
- › 1985 – and beyond: Leading directors and actors of a lot of these new collectives went leading big theatre companies in the Netherlands, Flanders and went more and more working in an international performing arts practice.
- › At the theatre schools, the curricula partly changed, slowly. In fact more evolution than revolution. The theatre field followed in fact the path of what already happened on conservatories (electronical music, soundscapes, contemporary composing) and academies for the visual arts (video arts, performance art).



Solo performance considered as one of indicators for actor's art validity

Veniamin Filshtinsky

The idea is keeping the system which has proved its sustainability but to develop students' individuality in the framework of this system without suppressing personality.

Stanislavsky was always enthusiastic about theatre's youth, about theatre's future! My studio at Russian State Institute of Performing Arts is developing latest Stanislavsky's discoveries. These discoveries are underestimated. Stanislavsky put the question about new way of actor's being on stage. He didn't have time to define his ideas, but he established basics of the new methodology. It was called the "etude method" later. These ideas are connected with the field where actor is working independently, not by director's note but by his own sensual irrational impulses. Nikolai Demidov supported this idea – he was a remarkable disciple and even a Stanislavsky's oppose. Solo performance could be considered as one of indicators for actor's art validity. I will speak about it further in my report.

The idea is keeping
the system which has proved its
sustainability
but to develop students'
individuality in the framework
of this system without
suppressing personality.



What we say to people.

On psychodynamics of working on film set and how it affects working with actor

Jagoda Szelc

Film sets, where technicians and artists work in tight collaboration, are a specific, hasty, time-driven places, which frequently generate both positive and negative stress. The delicate process of working with actors resembles an attempt, as Kubrick put it, to write *War and Peace* in a bumper car in an amusement park. This process involves equal participation of all those who architectonically build the film set. As male and female directors and leaders we are obliged to pay attention to the ways we run a team of people. It is our duty to manage mental and emotional dynamics within a group in a healthy manner. Unfortunately, there is a number of false myths regarding this peculiar profession, which are worth considering and posing a question, whether they actually serve our work. The misunderstanding lies in an inept identification of who a director is, what he or she does and which tools they should use when cooperating with people. Thus,

I will be talking about what skills and tools are and how I wish to define them; why actors do not have a great ego, the language of consent, fear and healthy boundaries, indissolubility of technicians and actors teams. I will discuss not encroaching on competencies and working on autonomy, which is an absolute condition when cooperating with people; forcing people to use the right or left hemispheres and four defence mechanisms in response to stress. Finally, about what post-traumatic stress complex is and why the 20th century is the age of cluster B disorders.

It is our duty
to manage mental
and emotional dynamics
within a group
in a healthy manner.



ACTRESSES or I'm sorry for touching

**Iga Gańczarczyk, Iwona Kempa,
Michał Telega**

The point of departure of the presentation will be the text *ACTRESSES or I'm sorry for touching* by Michał Telega [4th year student of the Drama Directing Department at the AST National Academy of Theatre Arts in Krakow] regarding the situation of actress students at theatre work, and more specifically – violence and discrimination on the grounds of gender at art school and theatres. The text was written as part of dramaturgical course in Working on own text led by Iga Gańczarczyk in the 2018/2019 academic year, whose subject – *More than one heroine* referred to seeking new language for the stage representation of women. While collecting sources, Michał Telega interviewed five female students of the Faculty of Acting at the AST National Academy of Theatre Arts in Krakow (each student from different year) on crossing boundaries and abuse (sexual harassment) in artistic work. Transcripts of interviews and incidents revealed became evidence of bad practices in artistic education, which are also repeated in work relations at theatres, which connives at objectifying actresses.

The text *ACTRESSES or I'm sorry for touching* by Michał Telega was presented during an exam performative reading along with an appendix, which was an appeal to the Krakow AST Rector – Dorota Segda, to appoint spokesman for equal treatment, together with a team representing the academic community, who, together with a chosen law office and professionals in equality, will draft a college Code of Ethics. These are the first steps towards implementation of an anti-violence and anti-discrimination policy at the Krakow AST.

Michał Telega interviewed
five female students [...]
on crossing boundaries
and abuse (sexual harassment)
in artistic work



External and internal outlook on functioning of the Faculty of Puppetry, National Academy of Theatre Arts

Martyna Majewska, Agata Kucińska

Our speech will reflect on the quality of the Department's functioning in its present form, as well as the so called 'puppeteer's complex' – whether it exists and where it comes from. We will look into internal contradictions of education systems at art schools and their inscribed, yet often invisible violence. Can 'art' be taught? Does it have to be taught? How to assess it, and what for? We will be occupied with dangers ingrained in perceiving and following 'tradition', resentment towards the mentor-pupil system, scattered responsibility and the misinterpreted exclusiveness of art faculties. We will base on our own experiences – of a director of one of the currently most discussed diploma plays (Poor Year), and a teacher witnessing acting freshmen's introduced to the system.

Resentment towards
the mentor-pupil system,
scattered responsibility
and the misinterpreted
exclusiveness
of art faculties

Conference

Authors

Wojciech Malajkat



fot. Bartek Warzecha

Prof. Wojciech Malajkat – theatre and film actor, one of the most interesting and characteristic performers of the middle generation. Malajkat graduated from the Acting Department of the

National Film School in Łódź in 1986. Right from the beginning his career path was connected with a distinguished theatre director Jerzy Grzegorzewski, with whom he cooperated since graduation – first at the Studio Theatre, which was led by Grzegorzewski, then at the National Theatre. The fruit of their collaboration were such significant performances as: Gustaw-Konrad in Mickiewicz's *Forefather's Eve – Improvisation*, Mikhail Astrov in Chekhov's *Uncle Vanya*, Young Gendre in *November Night and Groom* in *The Wedding* by Wyspiański, Drunkard in *The Wedding* and Master Fior in *The Operette* by Gombrowicz. His lead roles of Gustaw-Konrad and Shakespeare's *Hamlet* directed by Guido de Moor received in 1988 the Stanisław Wyspiański and the Leon Schiller Awards for outstanding dramatic acting achievements. Furthermore, he was excellent at lighter, comedy repertoire in plays directed by Adam Hanuszkiewicz, Mariusz Treliński, Maciej Wojtyszko, Ewa Mirowska and Krzysztof Kolberger. He appeared on the big screen in films by Juliusz Machulski, Janusz Kijowski (lead in the political drama *State of Fear*), Janusz Zaorski, Andrzej Wajda. One of his most memorable roles is Rzędzian in *With Fire and Sward* directed by Jerzy Hoffman. Between years 2009–2017 Malajkat was Artistic Director of the Syrena Theatre. He was elected as Rector of the National Academy of Dramatic Art in Warsaw (term of office running in 2016–2020).

Adam Bodnar



In 2015, with an approval of 67 non-governmental organizations, he was notified for the post of Ombudsman. Lawyer, academic teacher, human rights activist.

He graduated from the faculty of Law and Administration at the University of Warsaw and also from LL.M. programme in the field of comparative constitutional law at Central European University in Budapest. In the years 2004-15 Adam Bodnar worked for Helsinki Foundation of Human Rights, first as a co-founder and coordinator of Precedent Cases Programme and then as head of legal department and

vice-president of the Management Board. He is also an expert in the Agency of Fundamental Rights of the European Union. In 2013-2014 Bodnar was a member of the board of directors of the United Nations Fund for Victims of Torture. In 2011 he was awarded with the Tolerance Prize by the Polish LGBT organizations. In 2013 he received a scholarship within the scope of German Marshall Memorial Fellowship programme. In 2016 he was awarded the Anna Laszuk Award granted by Radio TOK FM. In the same year he received the Central European University Alumni Impact Award. In 2018, during the 4th International Congress on Forensic Psychiatry Bodnar and his Office became laureates of the Aureliusz Award for long standing, systematic and consequent working for patients, in particular those with mental disorders. In 2018 Bodnar and his Office were awarded granted by Polish Teachers' Union. In 2018 Commissioner for Human Rights Adam Bodnar and his Office were laureates of the Norwegian Rafto Prize awarded to human rights defenders across the world. On 30th April 2019 Dr. Adam Bodnar and the Office of the Commissioner for Human Rights were awarded with the Rule of Law Award by the World Justice Project for courageous efforts to defend judicial independence and fundamental rights.



Alina Czyżewska



fot. Alina Czyżewska

Actress, activist, member of Citizens Network Watchdog Poland. She works for transparency in the public life and the right for information. As requested by male and female citizens, Czyżewska takes actions concerning, among other things, irregularities within cultural institutions, incorrectness concerning competitions for heads of cultural institutions as well as their dismissals, authorities exceeding their power as regards law-breaking provisions found in charters of cultural institutions.



Vanessa Coffey



phot. Chris Willshaw

Vanessa has a background as a corporate lawyer and after re-training as an actor, now works as a lecturer at the prestigious Royal Conservatoire of Scotland (while continuing to work professionally as a movement director and actor). Her experience across acting, movement directing, and teaching means she offers a unique set of skills which enable her to negotiate sympathetically between actors, directors, casting directors and crew. It also allows her to craft a scene to achieve the desired outcome, while keeping performers safe – her main goal and purpose as an Intimacy Coordinator.

Hilary Jones

B.A I.P.A Cert. TESL



A lecturer in 'The Centre For Voice in Performance' at The Royal Conservatoire of Scotland, with a specialist remit for Accents and Dialects and Voice for Media. She previously taught at a number of major UK drama schools, including Central, RWCMD, Rose Bruford and GSA. Her international profile includes training for The Singapore Broadcasting Company, Flinders University and the Sydney Conservatoire in Australia, and for ISTA in Istanbul and Amsterdam. She was visiting Voice Professor at The Academy of Film and Theatre in Bucharest and voice coach for the award winning Biuro Podróży Theatre in Poland. Closer to home, she has coached on productions for The National Theatre of Scotland and The Royal Court in London. Recent TV and film work includes *Lip Service* for Kudos (BBC3), *Case Histories*, *Waterloo Road* (BBC) and *You Instead* for Sigma Films. Hilary was also dialect coach on the recent film *The Wife* for which Glenn Close was awarded a Golden Globe. Hilary has a particular research interest in 'Performance Stress', was a founding member of ISSTIP and has acted in an advisory capacity for the British Association of Performing Arts Medicine. Research findings on the role of EMDR in vocal training were presented at a number of conferences in London, York, Lancaster and Edinburgh from 2010 onwards. In November 2019 Hilary will be travelling to Atlanta to work on a new programme teaching voice and dialect for the video games industry.



Grégory Gabriel



After studying Drama at the Sorbonne-Nouvelle – Paris III University, Grégory Gabriel worked for ten years in an artistic career as a comedian and musician (songwriter and performer). In 2000, he was hired by Michel Duffour, Secretary of State for Cultural Heritage and Decentralization, where he wrote some speeches. In 2002, he joined the Department of Music, Dance, Theater and Entertainment of the French Ministry of Culture, where he was responsible for the higher education sector of dramatic art. Since 2004, he has been Director of Studies at the National Conservatory of Dramatic Arts of Paris, and at the same time continues to perform as a songwriter and performer.



Elliot Marès



Elliot Marès is the Human Resources Manager and Anti-Discrimination Lead at the Conservatoire National Supérieur d'Art Dramatique. After completing a master's degree in Human Rights Law and Public Law, he worked at the Department of Modern Art at Paris City Hall, and in human resources at the Ministry of Education before joining the Conservatoire in 2018.



Agata Adamiecka



fot. Kinga Karpati & Daniel Zarewicz Prestige

Theatre scholar, critic and publisher. She deals with gender, physicality and politicalness of art. Author of the book *Theatre and Text. Staging in Postmodern Theatre* (2006), editor of various books on the Polish theatre and staging culture. Editor of an internet academic *Polish Theatre Journal* (polishtheatrejournal.com), member of a curators team Forum for the Future of Culture. She is Assistant Professor at the Aleksander Zelwerowicz National Academy of Dramatic Art in Warsaw. As a playwright she continues to cooperate with director Marta Górnicka on theatre choir projects.



Agata Koszulińska



Studies of directing at the National Academy of Dramatic Art in Warsaw. She graduated from The Institute of Journalism and Social Communication in Wrocław and Cultural Studies at the University of Warsaw. She participated in *Poor/Rich Europe* project, part of the European Theater Academy Platform. Koszulińska is a recipient of the Laboratorium of the Nowy Theatre in Kraków programme. She is currently working on her diploma play.



Marta Miłoszewska



Director, academic lecturer and social activist. She specialises in literature adaptations, from columns through fiction to non-fiction and comics; directs theatre plays, films and radio dramas. Prose adaptation was the subject of her doctoral thesis, which was published as a dramaturgy textbook *Adaptation. Toolbox*. She is co-founder of Teraz Polić Artistic Group, an award winning, the only professional all-female theatre group in Poland. She leads a directorial seminar and heuristics and adaptation courses at the Academy of Dramatic Art in Warsaw. In the years 2016 – 2018 Miłoszewska held the position of vice-dean of the Directing Department, National Academy of Dramatic Art in Warsaw. She is engaged in antidiscrimination and feminist activities in support of the freedom of speech and independence of creative sectors. She is co-founder of Kultura Niepodległa (Independent Culture) movement and founder-member and secretary of the Trade Union for the Polish Male and Female Theatre Directors Guild.



Weronika Szczawińska



Director, playwright, performer, Cultural Studies and Inter-Area Individual Studies in the Humanities graduate (Warsaw University). Szczawińska obtained her doctorate from the Institute of Art of the Polish Academy of Sciences and studied directing at the Academy of Dramatic Art in Warsaw. She has cooperated with many Polish theatres (e.g. Narodowy Stary Teatr in Cracow, Warsaw Teatr Powszechny, Komuna Warszawa, Wrocław Teatr Współczesny) and Slovensko Mladinsko Gledališče in Ljubljana. She was a two-time nominee for Polityka Passport (Paszport Polityki) awards in the theatre category (2014, 2018 r.) for, among other things, 'consequence in creating her own artistic language' and 'mature vision of the theatre's social responsibility'.



Beata Szczucińska



fot. Bartek Warzecha

Theatrologist and culture manager, graduate of the Department of Theatre Studies at the National Academy of Dramatic Art in Warsaw. Szczucińska started organising theatre culture in 1998 as a board member of the RYX Association – one of the first Polish associations to promote culture. In the years 2000-2003 she was responsible for promotion and communication at the Rozmaitości Theatre in Warsaw. In 2003 she re-connected with the Academy of Dramatic Art, where she supervised the College's international relations, including managing organisation of the ITSELF Festival. Since 2005 she has been the Academy chancellor in charge of organisational and economic matters.



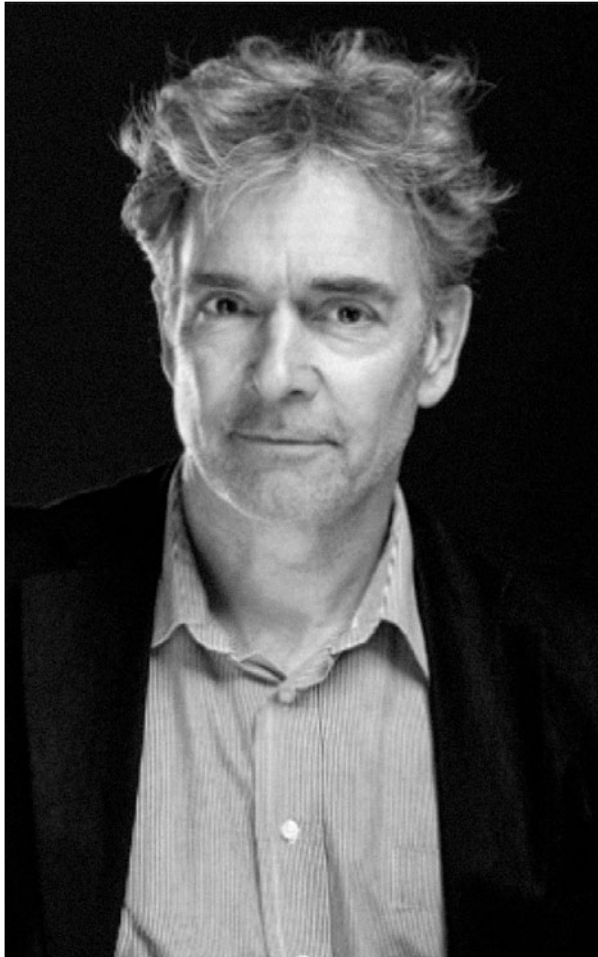
Małgorzata Wdowik



She studied theatre directing at the National Academy of Dramatic Art in Warsaw. Graduated from the faculty of Theatre Studies at Adam Mickiewicz University in Poznań. Wdowik received one-year scientific scholarship at the Theater Institute in Giessen, at the Choreography and Performance Department. She represented Poland at the Prague Quatiennale '15 with her project *The Boundaries of Landscape*, which was nominated for the Promising Talent award. Its next staging – *If You Lived Here* was produced and presented at the Frankfurt's Mousonturm. Together with K.A.U. collective she completed a project entitled *Transit Monumental* at the SpielArt Festival. Their joint project *Fiasco* was awarded the German Doppelpass scholarship, while its finale was held in March 2018 at the Staatstheater in Darmstadt. At the TR Warsaw theatre Wdowik presented the play *Footballers*, which won the Grand Prize at the Young Directors Festival in Cracow and *Fear* (premiered in April 2018). In the 2016-2017 season she directed *Little Girls* at the Studio Theatre. In the following season Wdowik staged *Anger* – the second part of a trilogy on representing emotions in theatre. She has currently begun studying at the Das Theater in Amsterdam.

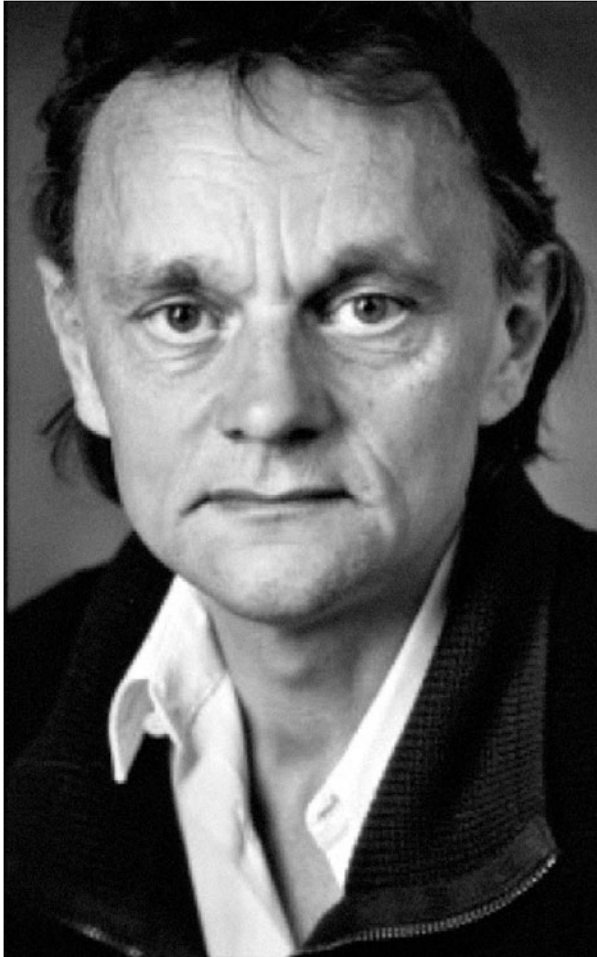


Henk Havens



Senior lecturer Theatre- and Performance theory at Maastricht Theatre Academy with a special interest in intermedial processes. He was co-founder of the performance course in Maastricht in 2000; as a member of the research staff of the chair New Theatricality, he was also leading the research group Theatre & Technology (2002–2010); and he was member of the dramaturgy staff of Johan Simons' ZTHollandia in Eindhoven. In October 2015 he defended his thesis (*Theatre and the Performative Spectrum, theatre in the Low Countries in transition*) at Maastricht University, the thesis deals for a great part with the themes of the conference. From 2014–2019 he was one of the advisors of the Dutch National Council for Culture in the performing arts committee.

Bert Luppès



He completed his actor training at Maastricht Theatre Academy in 1979. He was co-founder of the Theatergroup Het Vervolg. He was a co-founder and regular player at Theatergroup Hollandia from the very beginning, and later at ZTHollandia (a major fusion between Hollandia and Het Zuidelijk Toneel). Occasionally he played with a diversity of other important Dutch companies. Since 2007, Bert Luppès has worked as a freelance actor. He coached and directed various performances, including those at Artemis Theater in Den Bosch. Since August 2012, Luppès is in permanent employment with the NTGent Company in Flanders, performing throughout Europe. He is also a very popular actor for television and film. Since 2014 he provides acting lessons at the Maastricht Theatre Academy and is member of staff of the acting department.

Veniamin Filshinsky



Professor, Head of Dept. of Acting at Russian State Institute of Performing Arts, Head of the Directing studio, freelance stage director at theatre companies. Awarded title of Honored Arts Personality of Russia, and Stanislavsky Prize. Graduated from Russian State Institute of Performing Arts with degree of Stage Director. Produced numerous plays at theatres in Saint-Petersburg and abroad: *Mumu* by Turgenev and *Broken Jar* by Kleist at Maly Drama; *Hamlet* by Shakespeare, *Mother* by Capek, *Lady of Camellias* by Dumas, *Two for a Seesaw* by Gibson at Priut

Comedianta Theatre, *Uncle Vanya* by Chekhov at Perekryostok Theatre (all in Petersburg), also *Uncle Vanya* at Teatr Polski in Warsaw, *Chekhov's Jokes* at Classic Theatre in Washington, D.C. etc. Filshinsky started teaching at the Academy in 1973. He supervises Studio of Acting (part of School of Drama at the Institute) from 1989. Teaching method is based on creative adaptation of Stanislavsky's „method of etudes” (improvisational approach to action from many perspectives). Professor Filshinsky uses Stanislavsky's ultimate theory of „the unity of physical and psychic life on stage” as well as trainings of spontaneity of creation by Stanislavsky's rival Nikolai Demidov etc. Many disciples of Professor Filshinsky became outstanding personalities on contemporary stage, they work in all major theatres in St.Petersburg and Moscow including Moscow Art Theatre, Maly Drama, many are awarded *The Golden Mask* National Theatre Prize, *The Golden Soffit* Prize etc., also prizes in Cinema (including *Golden Eagles* National Cinema Prize and Venice Festival). Professor Filshinsky' last graduated studio was a stage directing one. Professor Filshinsky offered his Master Classes at Tisch School of Arts of NYU, at ACT in San Francisco, at National Theatre Institute of Eugene O'Neill Center, at UNESCO chair school in Romania (4 years in run), in Poland, in Finland, in Israel, in Spain, in USA, in Scotland etc. Major ideas of Filshinsky's teaching are presented in his book *The Open Pedagogic* published in 2006 (in Russian, second edition in 2014) and in several papers.



Jagoda Szelc



fot. Sonia Szostak

Director and screenplay writer, graduate of the Academy of Fine Arts in Wrocław (2006). Holder of a scholarship granted by the Aristotle University of Thessaloniki – 2004 and the Minister of Culture and National Heritage – 2012. In 2018 Szelc obtained her Master's Degree with honours from the Directing Studies at the Film School in Łódź. Her films were screened at such festivals as: Karlove Vary, Hot Docs, Cannes Short Corner, New Horizons, Brooklyn Film Festival and many others. Her short film *Such a Landscape* was awarded a Golden Tadpole for best student etude at the Camerimage Film Festival (2013). In 2017 her film debut *Tower. A Bright Day* won Best Debut Director and Best Screenplay awards at the 42nd Polish Film Festival, as well as numerous international prizes. It was shown in the prestigious Forum section at the Berlinale Festival. In 2018 Szelc was granted the Polityka Passport (Paszport Polityki) award and completed her second feature film *Monument* (receiving a Special Award at the 43rd Polish Film Festival and a Special Mention at the 12th OFF Camera Festival). She teaches film directing at the Film School in Łódź. She is a vegan.

Iga Gańczarczyk



fot. archiwum prywatne

Playwright, director, editor of the Linia Teatralna series at Korporacja Ha!art publishing house. She graduated from the Theatre Department – Jagiellonian University and dramaturgy – Faculty of Drama Directing, National Academy of Theatre Arts in Krakow. As a playwright she has cooperated with Krystian Lupa (*Factory 2*, *The City of Dream*, *Spi-ra-la*), Paweł Miśkiewicz (Chekhov's *Three Sisters*), Bruno Lajara (*Nowa Huta – The Experience*), Agnieszka Holland and Anna Smolar (*Provincial Actors*), Maciej Podstawny (*Moles and Birds of Paradise* by T. Różewicz), Ewelina Marciniak (*The Practical Memory*, *Leni Riefenstahl. Oblivion Episodes*), Cezary Tomaszewski (*Stall with Songs*, *Prove of Love*). Gańczarczyk's directing experience includes *Country House* by Witkacy at the J. Kochanowski Theatre in Opole, *Not I* by S. Beckett, *Winter Tales* by H. Ch. Andersen at the Polish Theatre in Bydgoszcz (awarded the International Ch. H. Andersen Prize in Odense), *Catastronauts* at the Nowy Teatr in Warsaw, *Piccolo Coro dell'Europa* and *Apparently You've Never Been a 13-Year Old Girl* at the Łaźnia Nowa Theatre, *The Blacks* by J. Genet at the Polish Theatre in Bydgoszcz, *Potlatch* at the w Galeria Bunkier Sztuki in Krakow, *I'd Rather Race than Fall in Love* at the Pinokio Theatre in Łódź – as part of the J. Dorman Competition. She is lecturer at the Faculty of Drama Directing, National Academy of Theatre Arts in Krakow, and since 2016 holds the post of its Vice-Dean.



Iwona Kempa



fot. Katarzyna Chmura

Theatre director. She graduated from the Theatre Department at the Jagiellonian University and the Faculty of Drama Directing at the National Academy of Theatre Arts in Krakow. She debuted in 1996 at the W. Horzyca Theatre in Toruń with *Caricatures* by Kisielewski. In the years 1996-2012 Kempa cooperated with theatres in Opole, Łódź, Kalisz, Bydgoszcz, Poznań, Wrocław, Warsaw, Krakow, the National Academy of Dramatic Art in Warsaw, as well as with the National Academy of Theatre Arts in Krakow. Between 2006 and 2012 she was artistic director of the Toruń Theatre and programme advisor for the KONTAKT International Theatre Festival. Along with Jadwiga Oleradzka she started the FIRST CONTACT Debutantes' Festival, which to this day promotes young theatre artists. She mainly stages modern drama and prose, whereas most of her productions are Polish premieres. She is winner of theatre festivals such as: The National Festival of Directing Art *Interpretations* in Katowice 2000 and 2008, the KONTRAPUNKT in Szczecin – 2003 and 2005, the Premiere Festival in Bydgoszcz – 2004, the Festival of Modern

Dramaturgy in Zabrze – 2004 and 2007. In 2008 Kempa was awarded *Laur Konrada* [Conrad's Laurel] and the Audience Award at the Interpretations Festival in Katowice for *Suitcase Packers* by H. Levin. Plays which she directed in the years 2009-2015 at the Krakow Juliusz Słowacki Theatre were granted numerous prizes. Bergman's *Private Confessions* received the Journalists Award at the KONTAKT Festival in 2009, *Labor of Life* by Levin – the Award for Best Directing at the Oblicza Teatru, *In a Moment* by P. Assmusen – the S. Wyspiański Award for the 2012 theatre event in Krakow. Bergman's *Ritual* was presented at the Warsaw Theatre Meetings in 2016. In the years 2012-2016 Kempa acted as artistic director of the The Małopolska Garden of Art, bringing to life numerous interdisciplinary projects, such as the International Modern Dance Festival KRoki [along with Katarzyna Bester] and an education-theatre project Teatr 13 Plus. The play based on Vedrana Rudan's *Blackmen in Florence*, which was staged at the Teatr Nowy Proxima, was once again awarded the S. Wyspiański Award for the 2017 event at the non-institutional theatre in Krakow, and was presented at festivals across Poland. Her latest premieres in the 2018/19 season are: another adaptation of Rudan's novel *Love at Last Sight* at the Warsaw Dramatic Theatre and *Women Explain the World to Me* – based on her own script – at the Krakow Teatr Now Proxima. She was member of juries at most important Polish festivals: *Interpretacje* Festival of Directing Art in Katowice, Festival of Drama Schools in Łódź, *Raport* Festival in Gdynia. Since 2013 Kempa has been teaching at the Academy of Theatre Arts in Krakow, and since 2016 – Dean of the Faculty of Drama Directing. In 2018 she earned her habilitation. At the Academy of Theatre Arts in Krakow Kempa teaches Working with actor, and due to the function served, artistically and organisationally supervises the fast-developing Forum for Young Directors, being the most significant review of directors' debuts in Poland.



Michał Telega



fot. Iza Kubrak

Student of theatre directing at the AST National Academy of Theatre Arts in Krakow. He is assistant to Ewa Kaim (*Wyspiański. Concert* at the Juliusz Słowacki Theatre in Krakow), Anna Augustynowicz (*Revenge* at the Juliusz Słowacki Theatre in Krakow). His most significant directing undertakings include, among other things, *Temptation of Saint Anthony* by Włodzimierz Szurc, which was made at the AST under artistic supervision of professor Rudolf Zioto, and *Jester's hair* by Helmut Kajzar. His productions were presented at the International Theatre Festival in Moscow.



Agata Kucińska



fol. Marta Filipczyk

Actor, director and teacher.

She graduated from the Ludwik Solski State Drama School in Cracow – the Puppet Department in Wrocław. Right out of college Kucińska started to work at her *alma mater*, where she holds the post of associate professor. She is actress at the Wrocław Puppet Theatre. Since 2002 she has cooperated with an independent Wrocław theatre Ad Spectatores, where she took part in over 20 premieres and produced her two puppet monodramas: *Dreams* and the showered with awards *Lives of the Neighbourhood Saints*. Kucińska directs plays at many Polish theatres, such as the Animation Theatre in Jelenia Góra, the Wrocław Puppet Theatre, the Baj Theatre in Warsaw, and the Opole Puppet Theatre. She is co-producer of a puppet-involving plays at the Polish Theatre in Wrocław and the Powszechny Theatre in Warsaw. Her latest theatre performances are leads in *Butterfly* by Marcin Liber and *The Tin Drum* by Wojciech Kościelniak.

Martyna Majewska



fol. Marek Zimakiewicz

Film and theatre director. Graduated from Cultural Studies at the University of Wrocław and theatre directing at the National Academy of Theatre Arts in Wrocław. Majewska studied film directing at the Krzysztof Kieślowski Faculty of Radio and Television University of Silesia in Katowice. She works at the crossroads of film, theatre and performance. Supporter of interdisciplinary and workshop-oriented approach. She is keen on directing performative readings. Her most important productions are: *Yemaya. The Queen of the Seas* at the Wrocław Puppet Theatre, *BATTERY_trans* at the H. Tomaszewski Wrocław Mime Theatre, *[music_is]* for the opening of the National Forum of Music, *Liberation. Queens* at the Wrocław Capitol Theatre, *Case. It's Happening Now* at the Wrocław Polish Theatre and *Poor Year* for the National Academy of Theatre Art in Wrocław. Her most important awards are: finalist of the Competition at the Polish Modern Art Exhibition 2016/2017 and the OFF Grand Prix at the 34th Stage Song Review. Founder of an interdisciplinary art-tank PERFOTEKA. She is currently post-producing the film *Maria Is Dead* made in Andrzej Munk Film Studio.



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Marta Mitoszevska
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Beata Szczucińska
Małgorzata Wdowik

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Agata Adamiecka, Beata Szczucińska, Weronika Szczawińska

Translation
Monika Kilias

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Marta Lachowska

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