



SUMMER CAMP / 14-28 JULY 2019

NOWY TEATR is announcing an open-call for SUMMER CAMP, a two-week International Interdisciplinary Academy which aims to attract young artists and encourage them to share their knowledge. The summer camp will be a place for the exchange of ideas and experiences, a dedicated space to spend time together, an opportunity for artists and participants to mingle, network, enrich, and support one another. The programme will be a balanced mixture of practice, learning, and discovery.

Participants of the Academy, supported by the artists leading the workshops, will practice, explore the city, discuss, conduct research, and learn from each other.

The Academy is designed for young professionals (under 30) from all over the world. Participants can sign up for workshops via the "open call". There will be approximately 12 participants in each workshop. Each participant may only choose 1 workshop. Each workshop is overseen by two artists (one from Poland and one international artist). Attendance is required for the entire workshop. The workshops will be held in English, so the applicants should be able to communicate fluently.

WORKSHOPS (detailed descriptions below)

DEVISING THEATRE/COLLECTIVE CREATION Sodja Lotker & Wojtek Ziemilski

VISUAL ART & SOCIAL JUSTICE Joanna Rajkowska & Jean-Michel Bruyère

MOVEMENT Marta Ziółek & nora chipaumire

DETAILED INFO:

DATES & LOCATION: July 14-28, 2019 Warsaw, POLAND (15 days in total)

FOR WHOM: artists under 30 years of age

THE PROGRAM INCLUDES i.a.:

15 days of cultural activities & 10 days of intensive practical & theoretical workshops in movement, visual art/social justice and devising theatre/ca 4-6 hours a day

performances (“Imaginary Europe” by Anna Smolar , “#PUNK” by Nora Chipaumire, “Make yourself” by Marta Ziólek)

evening lectures by guest lecturers /city walks guided by Centrala/identification workshops by Noviki

ELIGIBILITY: Open call from 5 to 21 April 2019: www.nowyteatr.org

FEE: No application fee, course fee – 300 euros.

TO COVER: accommodation (information about possible accommodation further down), flights, course fee

HOW TO APPLY

1.Fill in the electronic application form in English:

<https://summercampwarsaw.typeform.com/to/JUMYXJ>

2.Attach your resume (500 words maximum) & provide us with the link to your online portfolio/ website etc.

The application should be submitted by **21 April 2019 (23.59 CET)**

The results will be announced by **30 April 2019**

REVIEW CRITERIA

All applications will be evaluated by a board of arts professionals based on the following criteria:

- Participant's experience in the artistic field
- Relevance of your artistic profile to the main idea and purpose of the Academy
- Demonstration of an active commitment to engage in the workshops and dialogue with peers
- Benefit to the applicant (at the present point in their career) from interaction with the artists leading the workshops and the other participants
- The applicant's ability to meet cross-cultural challenges successfully

Incomplete applications will not be accepted.

If you have any questions before submitting your application please contact us via email:

summercamp@nowyteatr.org

ADDITIONAL INFO:

Accommodation in Warsaw: there are a few options for finding accommodation during the workshops.

We encourage all applicants to stay in a student residence near the theatre. You can choose between a single room (262 euros for the whole period) or double-triple room (130 euros for the whole period). Please indicate in your application form if you would like to stay in the student residence.

You can also easily find a place to stay via Airbnb.

There is also a hotel nearby (the standard room price is 220zł/night, incl. breakfast, i.e. ca 55euro/night).

Financial support:

If you need help to cover the participation fee please mention it in the application and provide a short explanation.

We will provide 10 scholarships (exemption from the participation fee) to those who apply for financial aid.

Moreover, in April the i-Portunus programme will be announcing a call for support for the mobility of selected artists and culture professionals (they can cover the workshop fee as well as travel & accommodation costs): <https://www.i-portunus.eu/>

We will send official invitation letters to those who wish to apply for support. We will be happy to provide any advice and guidance about the available mobility support programmes.

WORKSHOPS

IDEA OF THE ACADEMY

The leitmotiv of the "summer camp" will be the concept of "identification" (Latin *idem* - same).

Identification is one of the mechanisms of socialization, based on the acceptance or permanent internalization of the values, norms, and behaviour patterns of other individuals or social groups. It plays a fundamental role in the development of personality, morality, and individual identity .

Participants of the Academy will practice, explore the city, discuss, conduct research, and learn from one another. We will start with the concept of "identification" and the need for a sense of identity. Do we have such a need in today's cosmopolitan times? And if so, what for? Does identification broaden or narrow our horizons? Does it help us grow or does it limit us and smother our selfhood? How does individual identification as the creation of oneself shape our future? Can we simultaneously be ourselves while identifying with someone/a group or a phenomenon? Identification with the place/city we live in and function is a defence against exclusion, an attempt to assimilate and to develop social skills. It fulfills the need to belong to a group, a collective. At the same time, it can be oppressive, excluding, and enforce adaptation to new conditions. It can be used to establish someone's identity, to recognize someone or something on the basis of some features. The combination of two words: Identity vs Identification, makes the issue even more intense. While identity is who you are, differentiating an individual from others of the same kind, selfhood or identification is the act of identifying with something, opting to be the same.

DEVISING THEATRE/COLLECTIVE CREATION

Sodja Zupanc Lotker

Sodja is the Course Leader of the international Master's in Directing Devised and Object Theatre at the Prague Performing Arts Academy (DAMU), where she also teaches devised theatre dramaturgy. She works as a dramaturge for independent theatre, dance and exhibition projects (with Cristina Maldonado, Ahilan Ratnamohan, Julian Hetzel, Jan Mocek, Farm in the Cave, Lotte van den Berg, TAAT, Kristýna Lhotáková, Wojtek Ziemilski, Kunsthalle Praha). She was artistic director of the Prague Quadrennial of Performance Design and Space in 2008-2015, an event that she worked for since 1999. She has also served as coordinating curator

for a number of international artistic research projects such as Global City Local City, Space – Performing Arts in Public Space and Urban Heat, and is one of the main researchers for the Costume Agency and an artistic researcher at KHiO Oslo. She has given lectures and workshops at Columbia University, Yale School of Drama, Royal Central School of Speech and Drama, Norwegian Theatre Academy, HKU, Kiasma Helsinki and a number of festivals and symposia. From 2014 she has been on the editorial boards of the *Theatre and Performance Design Journal* and the *Performance Research Journal*, both published by Routledge.



Wojtek Ziemilski

Wojtek is a theatre director and visual artist. He works across art forms, rooting himself in the diversity of performance arts. His shows – Small Narration, Prologue, High Noon, Rozdrażew: the Cosmic Show, Pygmalion – explore the possibilities of documentary theatre. He often works with non-professional actors. Founder of the XS Arts Centre, co-creator of the Golgota Picnic Polska movement, collaborator of BWA Warszawa gallery. He teaches new trends in experimental theatre at the Theatre Academy in Warsaw and Warsaw University. His performance One Gesture was awarded the grand prix of the Fast Forward - Europäisches Festival für junge Regie in Dresden, the special award of the MESS Festival in Sarajevo, and the main award of the 38th International Zürcher Theater Spektakel in Switzerland.

Description of the workshop:

Identification can be about the recognition or naming of something (“I identify this song”, “This is my father”). But it can also be an attempt to embody or take on ourselves the characteristics of something (to identify with someone or something, to “feel” them). Devised theatre oscillates exactly between these two: recognition and embodiment; language and the impossibility of language; acknowledgement and absence; trying to be something else and inability to escape. So, in this workshop we will be identifying; naming; projecting; taking this other thing upon yourself; putting labels on things and labels on the labels; connecting with the world via imaginary links that only exist in one’s head but have actual consequences; checking if things are valid; trying out a different version of what you could be; saying to yourself: damn, this could be me! Like the tides. Going out and coming back, going out and coming back.

VISUAL ART & SOCIAL JUSTICE

Joanna Rajkowska

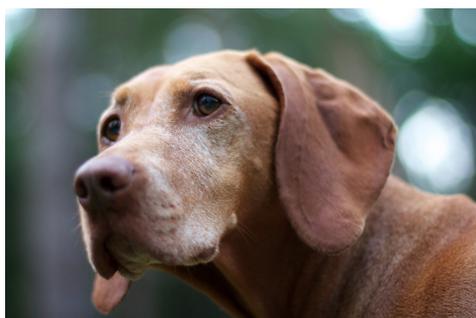
Joanna is a versatile artist, best known for her work in public space, where she uses real-life situations, energies, organisms and materials to construct sites, installations and ephemeral actions. She utilises elements as diverse as plants, buildings, found objects, water and smoke. De-familiarizing, de-humanizing and relating are her operating devices. She is interested in the limitations and the limiting of human activities, multiple agencies and human and non-human relations. As a woman and a mother, she uses her own body, a biological machine and a tool that enables her to sense and



understand the conditions set for her work. Disease, weakness and malfunction of the living body is very often in the backdrop of her work, providing fertile ground of potentiality rather than failure. She is based in Warsaw and London, and her work has been presented in the UK, Germany, Poland, France, Switzerland, Brazil, Sweden, USA, Bulgaria, Palestine, India, Japan, Turkey and Kenya, among others.

Description of the workshop: Warsaw Sensory/Memory Walk

A city like Warsaw should be experienced as a sensory field. Sounds, textures, colours, views of lonely survivor buildings that look like monadnocks or illogical street layouts say a lot about the specificity of Warsaw and its history. The walk will be profiled by my own artistic biography and sensory memory. Starting from the Spittoon at Constitution Square, where my great-grandfather's dental surgery and his gambling joint once were, through listening to the falcons on the Palace of Culture and Science, touching the real bark of the palm tree at the Charles de Gaulle roundabout, to Grzybowski Square and, sadly, only imagining the Oxygenator that used to be there, I would like to present the Warsaw that my body remembers as a physical, tactile experience.



Jean-Michel Bruyère

Jean-Michel Bruyère is a head of the LFKs artistic collective in Marseille, which brings together intellectuals and artists from different countries, and works in many areas. He is mainly interested in contemporary social issues. The collective tries to place its activities and projects within the broader programs it creates to make a decisive and permanent contribution to the life of the communities with which the artists cooperate. Between 2002 and 2014 the collective took part in the Festival d'Avignon eleven times.

It has also been invited by many international theatres. LFKs created two alternative schools for youth from the French troubled suburbs (FDM, 1992-1993 SUPdeSUB, 2012-) and organized the global Man-Keneen-Ki demonstration for the homeless children and abandoned youth of Dakar (Senegal, 1996-2010).

Description of the workshop:

One of the members of the LFKs collective has been living in Warsaw for some years, while not a Pole. The participants of the workshop will quickly see a somewhat outdated photo of him, then they will be asked to look for him in the city, investigate, collect any information about him, and try to find

him if they can, whether with the help of locals or using any other means. The question is: without knowing anything about a person, his name or his address, and only having in memory a photo one has seen, can one find someone in Warsaw today solely based on a few peculiarities that one has noted on an old portrait photo, knowing, as a starting point, that the person concerned is a non-Polish resident of the city? The participants will have to document their research in various ways (video, photo and smartphone recordings, drawings, notebook, etc.) as well as produce detailed written reports, (testimonies, record of conversations, mapping, description of elements discovered or noticed in the city during the research, "astonishment report"). The last two days of the workshop will be devoted to the aesthetic, political, sociological, and sensual rendition of the experience.

MOVEMENT

Marta Ziólek

Marta is a choreographer and performer. In her work, she focuses on expanding the scope of choreographic practice. Adopting an interdisciplinary approach, she explores the boundaries between the visual arts, performance and choreography. She has taken part in workshops, projects and collaborations with such choreographers and theorists as Bojana Cvejić, DD Dorvillier, Deborah Hay, Maria La Ribot, Trajal Harrell, Benoit Lachambre, Ann Liv Young, Xavier Le Roy or Meg Stuart. In 2011 she received the DanceWEB scholarship at the ImpulsTanz Festival in Vienna. In 2012 she took part in Europe in Motion, a platform for emerging young choreographers, while in 2013 she received a scholarship from the Amsterdam Fund for the Arts. Ziólek's latest works have been presented in the Netherlands, USA and Poland.



Description of the workshop: CHOREOGRAPHING THE SELF. HOW TO BE REAL?

The workshop Choreographing the Self deals with various manners of self-staging. It treats identity traits as cultural constructs which it is possible to transform through performance. Its purpose is to rethink strategies of self-portrayal in choreography by using simulation and identification with one's own story, displaying identity, as well as creating it anew, modifying, dressing up and using performance as camouflage. It investigates how to produce reality through performance. Referring to the formula of solo performance, it examines various manners of staging one's own identity and/or invented character in order to explore the performativity of stage presence to the greatest extent possible.

What makes the stage act real in the context of presentation and representation? Where is the boundary between what is real and what is played? What does it really mean "to play"? How can authenticity become the effect of choreographic practice, based on composition, form and the identity of the doer? What makes a doer authentic and when does a doer really become a performer?



nora chipaumire

nora was born in Mutare, Zimbabwe and is based in NYC. She has been challenging and embracing stereotypes of Africa and the black performing body, art and aesthetics since she started making dances in 1998. She is currently touring with #PUNK 100% POP *NIGGA, a three-part live performance album which had its full world premiere at The Kitchen in NYC in October 2018.

Her current and ongoing work includes a digital book project - nhaka - a theory, technology, practice and process to her artistic work. Her upcoming work will be an opera entitled "Nehanda" (2021). chipaumire is a 2018 Guggenheim fellow and a three-time Bessie Award winner.

Description of the workshop: NHAKA Practice & Process

nora has been developing a living technique, a physical manifesto, a practice and a theory called NHAKA - inheritance | legacy - in her Shona language. The work and philosophy owes its genealogy to Shona culture and Shona spiritual practices. Animist technologies, strategies and philosophy can only be useful to those who are willing to reinvigorate their own art-making practice with honesty and rigour. Participants are therefore asked to prepare the workshop by defining what might be missing from their own practice, so they can lead the direction of inquiry during the experimental work.

NOWY TEATR

Nowy Teatr is a place for expanding the artistic battlefield. Created by Krzysztof Warlikowski and a group of his regular collaborators, Nowy Teatr wants to explore spaces of dialogue with the audience, not limiting themselves solely to theatrical pursuits. It is a space that represents a new artistic situation, a free field of action for invited artists and curators, somewhere that is being developed by people with ideas. We are among the most active institutions in representing Polish culture in the international arena.

We are known for staging plays characterized by an intrepid search for truth and challenging the tension between the public and private nature of theatre. Our work is rooted in a critique of the dichotomous constructs of human nature and often offers possibilities of reinterpreting humankind. Our plays are usually based on classical texts by Racine, Shakespeare or Proust, mixed with excerpts from modern novels by authors like Jonathan Littell, Tony Kushner, J. Maxwell Coetzee or Edmund de Wall. Beyond our own productions, we support, present and promote courageous performing arts projects, adventurous visual art, and challenging discourse on culture and art. In recent years, we have welcomed, among others: Isabelle Huppert, Romeo Castelluci, Zygmunt Bauman and Jerome Bel. Moreover, we engage local communities, attract underserved theatregoers, and prove to be an invigorating force for Polish avant-garde art. Nowy Teatr intends to create new quality in thinking about the theatrical space as a whole, subjected to what artists want to express and giving them unlimited possibilities of action and expression.