



**Pan Pan Theatre** In association with ArtsLab (Ireland) and The Samuel Beckett Centre, Trinity College Dublin



# **The 1<sup>st</sup> Dublin International Theatre Symposium**

**January 3<sup>rd</sup> - 8<sup>th</sup> 1997**

All events take place at the Samuel Beckett Centre, T.C.D 10am-10pm  
**Information & Booking Number:** Tel: 2800544 Fax: 2300918/2841577  
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# International Symposium on Theatre 3rd - 8th January 1997 Time Table

Mandala Workshop  
Students Samuel  
Beckett Centre

| Friday                                  | Times        | Saturday                        | Sunday  | Monday                       | Tuesday                             | Wednesday  |
|---|--------------|---------------------------------|---|------------------------------|-------------------------------------|--|
| 10.00<br>Registration                   | 10.00 - 1.00 | Graeae<br>Workshop              | Marberg Talk<br>12 Noon<br>Observation of<br>Scena Plastyczna<br>Workshop | Tyst<br>Workshop             | Scarlet<br>Workshop                 | Potlach<br>Workshop  |
| 11.00<br>Introduction                   |              | Scena Plastyczna<br>Workshop    | Scena Plastyczna<br>Workshop  | Scena Plastyczna<br>Workshop | Scena Plastyczna<br>Workshop        | Scena Plastyczna<br>Workshop                               |
| 1.00<br>Mandala<br>Performance          | 2.30 - 4.00  | Pan Pan<br>Talk                 | Tyst<br>Talk  | Mandala & Scarlet<br>Talk    | Potlach<br>Talk                     | Open Plenary<br>(until 5pm)                                |
| Scena Plastyczna<br>Talk<br>4.00 - 5.30 | 4.00 - 7.00  | Mandala<br>Workshop             | Pan Pan<br>Workshop   | Tyst<br>Performance & Talk   | Théâtre de<br>L'Instant<br>Workshop | Scena Plastyczna<br>Performance &<br>Talk<br>(7.00 - 8.30) |
| Pan Pan<br>Performance<br>8.30 - 10.00  | 8.30 - 10.00 | Graeae<br>Performance &<br>Talk | Théâtre de<br>L'Instant<br>Performance &<br>Talk                          | Mandala<br>Performance       | Potlach<br>Performance              | Participants<br>Plenary<br>Social Evening                  |

# Introduction

*It is a great honour* for Pan Pan Theatre to be presenting this *1st Dublin International Theatre Symposium* in the Samuel Beckett Centre and Players Theatre. I would especially like to thank our co-presenters, Artslab (Ireland), for all the work, time and encouragement that they have put into the realisation of this wonderful event. I would also like to thank all the companies for expanding their work schedules in order to participate.

*The Symposium* brings eight outstanding European companies to Dublin. They are linked within this work exchange because they are all ensembles. Performance and research work of the ensemble enables profound exploration of the art of theatre. The collaborative spirit of a small group of individuals working together every day generates self-analysis and imaginative rigor. In the artistic phenomenon of the theatrical ensemble it is possible to see the precise nature of its theatrical language, and it is towards this that I am personally interested in shining an investigative light.







***A six-day season*** of performances, demonstrations, practical workshops and discussions provides a unique opportunity for each of the companies to experience one another's work practices, and it is a chance for all of us to encounter the real histories and living contexts of their productions

I hope the structure of activities will provoke a dynamic of informality and contact, and that Irish arts practitioners will come away from the week with vivid memories of the work of the visiting companies. In looking forward to the Symposium, I foresee it to be a stimulating reference point for progressive discussion and action from which to further our theatrical endeavours.

Gavin Quinn Artistic Director

## **Marburger Theaterwerkstatt** *Germany*

This experimental theatre company was founded 1983 and works in its own theatre in Marburg. The company consists of five members but is continuously working with several associate members (choreographers, actors and musicians). The performances are not based on dramatic texts but devised by the company dependent on site and subject.

### **Recent Productions:**

**Ja genau**

**Umschlagplatz, Laufschrift, Schwanzparade** - *Im Original deutsch*

**Der Untergang der Titanic** - *Eine Komödie*

**Wunderland. Mein Ein und Alice** - *The Black Version. Adults Only*

**Talk: Sunday 5th January 12 Noon**

# Graeae Theatre Company *UK*

Graeae was founded by Nabil Shaban in 1980 to create and produce Sideshow. Graeae tours its highly innovative theatre productions internationally. Its work also incorporates theatre in education, community drama residencies, and training programmes.

## Recent Productions:

**1996** *Sympathy for the Devil* by Roy Winston

**1995** *Fly*

*"As Famous for innovative theatre as for their trashing of ghetto prejudices"*

## **Workshop** *Saturday 4th January 1997 10:00 - 13:00*

Artistic director, Ewan Marshal, will introduce accessible and innovative theatre techniques used in the creation of Graeae's work, and which have contributed to its developing aesthetic.

## **Demonstration** *Saturday 4th January 1997 20:30 - 22:00*

This demonstration will provide a brief history of Graeae Theatre Company since its inception in 1980. It will feature material from recent shows to focus on the work of the last three years. The demonstration will highlight how the work of Graeae is evolving. It will seek to investigate the company's position in the contexts of British theatre and of the disability arts movement, and will map priorities for the future.

**Talk:** *Saturday 4th January at 9.30pm*

# Mandala Poland

Mandala Theatre was founded in 1982 by Andrzej Sadowski, Katarzyna Deszcz and Jerzy Sitarz. Their initial goal was for each member to find his or her own method of acting based on individual artistic study. In the years 1982-1992 the theatre undertook work in three fields:

- (i) searching for acting methods and performance creation: "The Mandala Project"
- (ii) presentation of street performances inspired by the folk drama and the theatre of the absurd: "The Popular Project;"
- (iii) experiments carried out by actors, painters and musicians in performance art, video art and installations: "The Theatre Gallery."

## Recent Productions:

**1996** *Ashes* The Schultz Project

**Workshop** *Saturday 4th January 1997 16:00 - 19:00*

## Releasing Language

This workshop is aimed at releasing imagination by creating text for theatre through movement, images, dreams and everyday objects.

**Demonstration/Performance** *Friday 3rd January 1-2:30 & Monday 6th January 1997 20:30-22:00*

## The Treaty of the Tailor's Dummy

Performance by Andrzej Sadowski based on **The Treaty of the Tailor's Dummy** by Bruno Schulz.

**Talk:** *Monday 6th January at 2.30 pm*



# Pan Pan Theatre *Ireland*

We started Pan Pan with a simple, specific goal to explore the relationship between the different languages of theatre. We investigate how they communicate or transmit "meanings" to the performer and spectator.

Pan Pan Theatre was founded in 1993 by Aedin Cosgrove and Gavin Quinn. Since then Pan Pan has created several new plays and has toured extensively in Ireland and Europe.

## Recent Productions:

### 1996 **Tailors Requiem**

"An Extraordinary work, dotted with moments of rich theatrical image making"

- *The Times*

"The arrival of Pan Pan announces the most exciting new Irish theatre since *Druid* in 1981"

- *The Scotsman*

### 1995 **A Bronze Twist of Your Serpent Muscles**

Winners of the best overall production Dublin Theatre Festival *Fringe* 1995

"This is physical theatre at its best" - *Belfast Telegraph*

## **Workshop** *Sunday 5th January 1997 16:00 - 19:00*

Non-theatrical responses: real worlds

This workshop will be conducted by artistic director, Gavin Quinn, and actor, Charles Kelly. The language and the belief of the performer will be examined. This will involve the generation of non-theatrical responses to common dramatic challenges.

## **Demonstration/Performance** *Friday 3rd January 1997 20:30 - 22:00*

### **Tailors Requiem**

Pan Pan Theatre will perform its most recent production, *Tailors Requiem*, which was written and created by the company.

**Talk:** *Saturday 4th January at 2.30pm*

# Scena Plastyczna Kul *Poland*

Scena Plastyczna is based in the University of Lublin where its mesmerisingly visual work is created. Emphasising the significance of all aspects of mise-en-scene, Scena Plastyczna has innovated fantastic theatrical images and has developed new conventions in pacing and action.

Artistic director, Leszek Madzik is originally a painter. Since his first theatrical production in 1970, *Ecce Homo*, he has formed a unique style. His work has been compared to that of Kantor and Szanja.

## Recent Productions:

**1986 The Frontiers of Theatre**

**1984 Crevice**

**1982 The Breath**

"Leszek Madzik's theatre is such an individual and unique phenomenon on the map of contemporary Polish culture, that it escapes all attempts at classifying it." - Irena Stawinska

"The whole magic of this supernatural universe stems from contrasts of light. Transitions from blackness to full lighting, the use of filters, and precise control of the lights intensity here express the pain, meekness, restlessness or equanimity of their creator."  
- Le Quotidien de Paris

## **Observation Workshop** *Sunday 5th January 1997 10:00 - 13:00*

Leszek Madzik will work every day with a single group of participants focusing on the acquisition of the characteristics of objects by actors, and on the attribution of human characteristics to objects.

**One of these workshops is open to the public for observation on the date above.**

**Demonstration/Performance** *Wednesday 8th January 1997 19:00 - 20:30*

## **Twelve Simple Chairs**

A non-verbal show which will be produced through the series of six workshops conducted by Leszek Madzik during the Symposium.

**Talk:** *Wednesday 8th January at 8.30 pm*



# Scarlet Theatre *UK*

Founded in 1981, Scarlet Theatre has established itself as one of Britain's most prominent touring companies. Scarlet Theatre brings about a creative collaboration between female artists.

Each show is a subtle synthesis of specialist talents by director, designer, writer and performers. They generate their material through improvisation, characterisation and physical acting to make imaginative theatre which blends sensitive subject matter with absurd humour.

## Recent Productions:

**1996** Fruit has turned to Jam in the Fields - *Time Out Critic's Choice*

"Scarlet Theatre is a trove of talent" - *The Times*

"Meticulously detailed and brilliantly sustained vocal and physical mannerisms"

- *The Scotsman*

**1995** An adaptation of *The Sisters* by Anton Chekov

"Visually striking... a mesmerising atmospheric piece" - *The Financial Times*

"The acting of all five is superlative... seriously beautiful" - *What's On*

**Workshop** *Tuesday 7th January 1997 10:00 - 13:00*

Grainne Byrne will devise a workshop using the eclectic mix of exercises that Scarlet has formulated to create character, and to produce a particular style of performance. Exercises will concentrate on; addressing the audience by recounting something truthful; exploring self by allowing the emergence of personal traits; investigating divergent emotional states through the alteration of levels of tension.

**Talk:** *Monday 6th January at 2.30 pm*

# Teatro Potlach *Italy*

Teatro Potlach was founded by Daniela Regnoli and Pino di Buduo in 1976. The company tours extensively from its rural working base near Rome, where inventive rehearsal procedures constitute active theatrical research. The actors build their profession through a daily programme of work based on the acquisition of various techniques of corporal and vocal expression.

Teatro Potlach are the Artistic Directors of the Invisible Cities Festival which has been performed in Italy, Austria, Malta and Brazil since 1991.

On each occasion the local population has been invited to rediscover their environment through the artists from their locality and far beyond.

## Recent Productions:

**1985**

**1936's Dream** *A voyage through the Germany of the 1930s based on the work of Kurt Weill and Bertold Brecht.*

**1982** **The Road to the Castle** *From folktales Italo Calvino*

**Workshop** *Wednesday 8th January 1997 10:00 - 13:00*

**The Actor's Art** *Pino di Buduo will lead a workshop which will concentrate on the expressive technique vital to the work of the actor.*

**Demonstration/Performance** *Tuesday 7th January 1997 20:30 - 22:00*

## Memorie

Daniela Regnoli shows how it is possible to create a unique physical language in which diverse trans-cultural languages co-exist. These underline the profound unity of theatrical recital, dance and acrobatics. Through the study of various physical techniques and daily training, which Regnoli defines as 'the memory of the actor', it is possible to progress through improvisation to the staging of a show.

**Talk:** *Tuesday 7th January at 2.30pm*

# **Théâtre de L'Instant** *France*

Brittany's leading theatre company, Théâtre de L'Instant, was founded in 1977. Through the work of actor-director, Bernard Lotti, it has become famous for energetic drama of inventive design. Théâtre de L'Instant operates as a troupe. The roots of its exploratory work are located in popular drama.

## **Recent Productions:**

**1996 Haut-de-Forme** *by Eduardo de Filippo*

**1996 Theinker's Wedding** *by J. M. Synge*

"The spirit that animates the company, directed by Bernard Lotti, is that of the illustrious troupes of by-gone times: They present the public with a popular repertoire, at once comic, tragic and challenging." - *Presence Culturelle*

"The delivery and interpretation of the text is of the upmost clarity. One senses a joy in their productions unparalleled by other performers. This genuine enthusiasm is impossible to resist.." - *Ouest - France*

**Workshop** *Tuesday 7th January 1997 16:00 - 19:00*

Using music and song, Bernard Lotti will lead a workshop exploring Karl Valentin's theatre of the grotesque.

**Demonstration/Performance** *Sunday 5th January 1997 20:30 - 22:00*

## **Le Bastringue**

Written by Karl Valentin at the turn of the century. He was a master innovator, introducing ruptures of tone, effects of surprise and playfulness, and burlesque styles associated with early American cinema. Born in Munich in 1882, Valentin worked for nearly forty years producing Cabaret. His scenic genius and verbal prowess are also known to have had a formative effect on the work of Brecht.

**Talk:** *Sunday 5th January at 9.30pm*



# Tyst Theatre Sweden

'The Silent Theatre' was founded in 1970, and is one of the ensembles of the Swedish National Theatre, Riksteatern. Artistic director, Tom Fjordefalk, also teaches stage production in the National College of Speech and Drama in Stockholm. In its work, Tyst Theatre explores and develops expressive possibilities of the body and gesture. The company's interest in language and the gestural embodiment of feeling informs the exactitude of expression found in its productions.

## Recent Productions:

**1986** by Samuel Beckett *adapted by Tom Fjordefalk & Irena Kraus.*

**1984** *Tempest Now* *an adaptation of Shakespeare*

"Gestures are given an existential dimension that take us back to the origins theatre"

*Dagens Nyheter*

"I urge you to... see a performance that is not only one of the most interesting of the year but also gives a hair-raising emotional embrace"

*Dagens Nyheter*

**Workshop** *Monday 6th January 1997 10:00 - 13:00*

## Transmission of Expression

Tom Fjordefalk understands the core of theatrical work to be a longing for, and a curiosity of the other. His workshop will concentrate on both body and voice, and will take example from historic theatre techniques, such as Meyerhold's biomechanics.

**Demonstration/Performance** *Monday 6th January 1997 18:00 - 19:30*

## The Shakespearean Hit Parade

The actor Janus Iancu and director Tom Fjordefalk approached the works of Shakespeare mooring themselves to the texts with their own personal references. Then they sought to understand Shakespeare's actual meaning. With their brains kindled and nerves stretched to breaking point, another linguistic guise eventually came into being.

**Talk:** *Sunday 5th January at 2.30pm*

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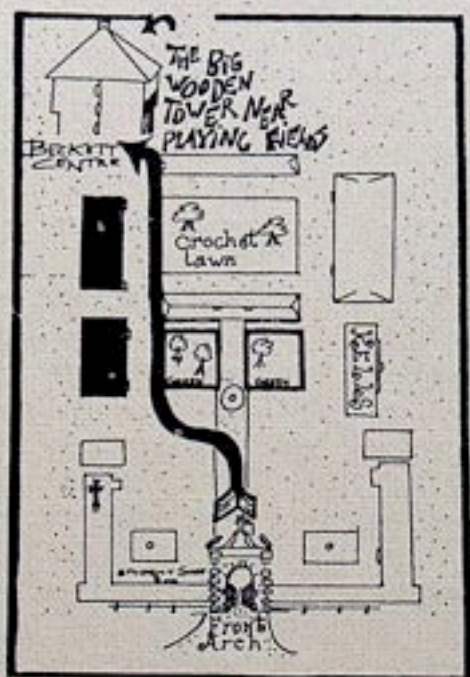
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