

EASTAP THEORY & PRACTICE REPORT

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Task-force:

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Main focus: To extend the Association by opening it to artists, performance-makers and stakeholders.

Naming “Theorie &Practice”: Denomination of the task force.

What is theory and what is practice? Are those the most appropriate terms, the most relevant, the most dynamics?

Theory as a vision.

Theory as a tradition.

Theory and practice as modes of production of knowledge

Theory and practice as thinking acts and gestures

Theory and practice as reflexivity

Theory and practice as singular

Theories and practices as plural

How theatre, dance and other performances approach articulation with theory

Theories and Experience: Laboratories-Pedagogy (as practices & theories)

Research as a practice

Experimentation

Multiple methodologies

Creative processes

Practice based research and Practice Research: international perspectives

Thinking on stage and thinking through the stage: forms and transmission of knowledge and know-hows

Knowledge and non-knowledge

Main goal of The Task Force:

Interactivity with other task forces specially linking with the website's taskforce in order to reflect on the construction of the web architecture and platform of EASTAP. We aim to develop online content which could also implement the

journal. The idea is to create formats specifically for the website and use the website as a communicative tool between all members which also means creating spaces for video streaming, audio contents, social interactions, blogs, etc. The goal is also to create a dynamic process on shared topics in order to provide a working frame for all members involved and gather potential material for future events, performances and conferences.

Programme

Theory as an artistic practice :

The idea is to launch online multilingual conversations all over Europe with artists who address theoretical issues and traditions with(in) their own practice; artists who use theory to create artistic and performative forms and/or to develop pedagogical theories. We would like to prepare a list of questions so each of us could have a similar frame to present these portraits. Some of these could be further developed and translated in articles for the association's journal.

Theatres, universities and other non-academic institutions (festivals, museums, art schools, art galleries, etc) :

We would like to conceive and elaborate a cartography of the situations ("état des lieux") between academic institutions, theatres and other non-academic institutions that have an interested in the practice of performance forms in European countries. To be more specific, we would like to draw a comparative study of the different institutional traditions (University-based or else) that are interested in studying the performing arts and articulating theory and practice. Questions we would like to address:

- What is the status of the artist at the university (e.g., chairs for artist-professor or the role of the associate artist)?
- What kind of cooperation are developed between universities, artists, art academies and other institutions?

Practice-based PhD:

We would also like to initiate a comparative study about PhD (Practice – theory) (methodologies, disciplines, frames) in the arts in the academic context in Europe: programs, assumptions, ways of organization and functioning, difficulties, challenges, perspectives, etc ...What does "research" do to artistic practice and

what does artistic practice “do” to research?

“In-situ” Research:

- Experiential research:

“Pop-up conferences during festivals”. Researches *in situ*. How to connect research to institutions. We would like to privilege other formats than the traditional and ubiquitous model of “symposium and publications” such as workshops, laboratories, residencies, collaborations (artist/researchers), collaborative platforms, theatrical conferences. How to stage/perform research (the act/gesture of research; the habitus of research)?

Example of “curating research”: <http://www.lepeuplequimanque.org/en/le-peuple-qui-manque>

Focus: Embodiment

Articulation between knowledge and embodied knowledge. Embodiment-Dis/embodiment. Body-Based Knowledge/The body as knowledge. Affects-somas. Performing body as a site for crossing and creating knowledge. Interdisciplinarity-Transfer of knowledge between disciplines. Actor and musician/acrobate / dancer – Animate bodies and inanimate bodies. Human and non-human bodies.

Experiencing through the body. The body in resistance: activity versus inactivity-stopping the effort- deceleration-slowness-improductivity

Body as a (living) archive.

Focus: Dramaturgy

To elaborate a comparative study on dramaturgies in the European performing arts. The dramaturge seems to be representing one of the figures who articulates theory and practice. Different practices – different dramaturgies. Transformation of the textuality. New forms of dramaturgy (including performance dramaturgy (“écriture de plateau”)).

Focus: Creative Process. Documenting creation.

Focus: Participation. Political and social theatre.

Political and social theatre. Participation as politics. Theatre and society.