

International Summer School of Documentary Theatre

10–20 July 2024

Stodolio – space for creation

Dvakačovice Village, Czech Republic

The International Summer School of Documentary Theatre is an intensive theatre course, focusing on individual components of theatrical expression and their relationship to authentic stories. The summer school has been offering artists coming from all around the world a period of free experimentation using the tools of documentary theatre since 2016.

During the program, participants will create an original short performance. Graduates of the summer school will receive a certificate confirming their participation. The language used at the school is English.

We offer:

Creative international environment

Stodolio premises for your work

Technical equipment for creation

Artistic direction & experience of internationally acclaimed theatre makers

Professional mentoring



The summer school is intended for:

theatre makers, dancers, performers, musicians, and all adults, who

- use theatrical methods in their professional work and want to extend their knowledge in this field
- is open to new approaches to do theatrical creation and learn new technical disciplines
- is open minded, ready to step to unknown
- is interested in learning from each other
- is interested in creation based on the reality of everyday life
- is passionate about exploring documentary theatre

The principles of the education:

- Instruction based on the principle of shared experience
- Respect for each participant as an independent creative personality

Main ateliers

- Jana Svobodová: Textual sources and the Viewpoints technique in documentary theatre
- Pavel Kotlík: Light as a space for action
- Ladislav Štěrba & Jan Sedláček: Sound design for stage
- Martin Krupa: Video art and moving images for stage

Complementary ateliers

- Soňa Véléz: Body as canvas: Crafting movement from personal narratives
- Petra Oswaldová: Voice in motion

Roundtable

- Merve Moutafoglou: Socially engaged theatre in the countries of participants, with a case study of Turkey

Exclusive lectures by Ondřej Hrab

- Historical roots of social-specific theatre
- Theatre and sociology

Screenings of unique theatre productions

Recordings of internationally acclaimed examples of documentary theatre will be shown, followed by a discussion led by Jana Svobodová and Ondřej Hrab.

Structure and Timetable of the Summer School

The program will start at Stodolio on July 10th at 9.30 am. The first part of the school is devoted to work in ateliers. Each atelier has a special focus: Video art/moving images, sound design, Viewpoints & the text and light design. All participants will have the chance to experience all the ateliers.

The second part of the school is dedicated to independent creation. The participants will form creative groups in which they will continue to create with the equipment and in the premises of Stodolio. The summer school will end with a unique premiere in which participants will present the short performances they create in this process to a general audience. During this process, Stodolio will turn into a playground where the artists can freely create.

The atelier leaders will be available for artistic consultation in this process, providing a supportive net for free experimentation. Besides this main program, all participants will be able to attend the exclusive presentations, the complementary ateliers, the roundtable, and the screenings.



About Stodolio

Starting in 2024, the summer school will be hosted at the Archa – Centre of Documentary Theatre's studio, known as „Stodolio“, situated in the small village of Dvakačovice in Eastern Bohemia.

The summer school will take place both within the studio and in the outdoor spaces, such as the garden and the surrounding countryside.

The studio is equipped with:

- a high-quality wooden floor measuring 9x9 meters designed for dance and movement training,
- classic theatre lights,
- basic audio equipment,
- several portable light and sound consoles,
- other technical equipment facilitating work with video projection

Additional necessary technologies will be utilized within individual studios.

Getting to Stodolio

[Dvakačovice](#), the village where Stodolio is located, is in close proximity to the town of Pardubice. There is an hourly train connection from Prague main station, with a travel time of approximately 50 minutes.

For your convenience, we will await your arrival at the Pardubice railway station and provide transportation to Stodolio. The journey by car takes around 15 minutes.

Local transportation will be arranged and facilitated by the Archa – Centre of Documentary Theatre throughout the duration of the Summer School.

How to apply?

Please submit a motivation letter and a CV with a photo to the e-mail address stated below. You can also include visual materials showing your work to date.

Applications should be submitted to:

summerschool@archadoku.cz

Applicants must complete their application by **13th May 2024**.

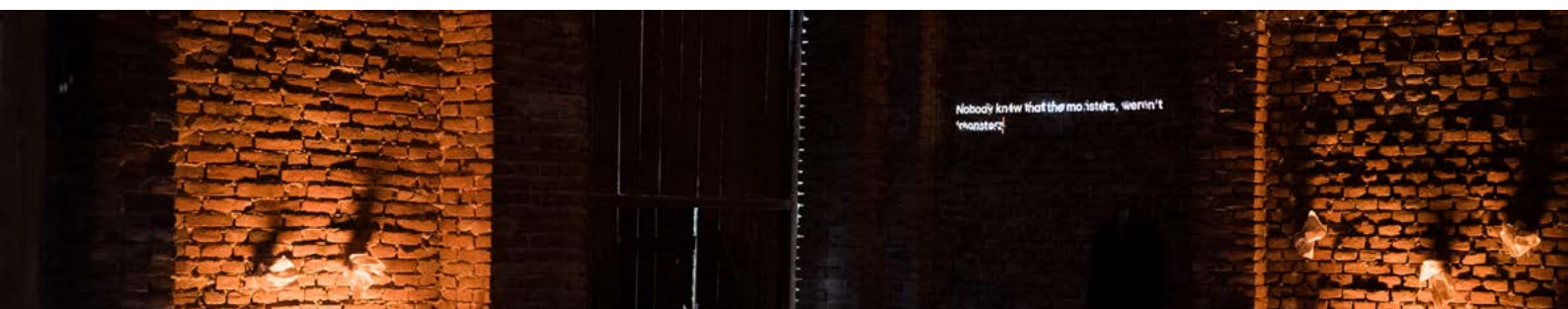
Tuition fee: 800€

The fee includes daily practical exercises, ateliers, use of technical equipment of Stodolio, study materials, lunch, dinner, refreshments, and local transportation (except for the train tickets).

In exceptional cases, participants can request a discount on the tuition. Applicants are strongly encouraged to apply for financial support in their own countries. For EU countries, we recommend the Erasmus + grant, or Creativity Moves Europe for an individual trip.

If you need an invitation letter or confirmation of participation, you can contact us at summerschool@archadoku.cz.

Note: There is a limited capacity for participation. Selection of participants will be announced by **21st May 2024**.



Here are some feedbacks from our participants:

“I found it to be an incredibly inspiring process, the personal connections made have completely opened up the world to me in a way I hadn’t previously thought possible. My work is largely based in documentary theatre and working with people who are from marginalised groups. This summer school has given me a new level of confidence in my skills and the desire to think more creatively about including larger elements of sound, moving image and light which I wouldn’t have considered before.”

Holly Hannaway, theatre maker, Northern Ireland

“At Archa I have met wonderful people who have given me a lot, on many different levels. I felt seen and listened to, and it gave me confidence in my own abilities. I have met people who have given me new perspectives about the world and who have inspired me, and with whom I share artistic affinities and plan to collaborate.”

Lara Well, Luxembourg

“The summer school gave me a boost of new energy and inspiration to carry on with my creative practice. It was a valuable lesson and an opportunity to observe and reflect on myself as a performer. It gave me a new perspective on creating theatre, that I never had before and gave me skills that are going to influence my upcoming work. I also had a chance to meet people alike and make creative connections. I was in fact incredibly lucky and am still in touch with some of the participants.”

Lily Just, performer, Scotland

“The summer school has given me a much broader and deeper understanding of many cultures around the world and how important a role social-specific theatre and documentary theatre can play. It was amazing to be surrounded by theatre creators from all over the world and to be in such a warm and welcoming environment. I have always felt safe to explore and ask questions. I have been able to learn so much because you have been so kind and eager to share. I truly feel like Archa’s way of thinking about, and creating social specific and documentary theatre are very much in line with how I am starting to view theatre making. Thank you!”

Mijn Sluijs, theatre maker, the Netherlands

“During the workshops of the summer school, for the first time I felt like a theatre-maker in a broader sense. I feel inspired to take the knowledge and confidence I have gained during these two weeks and try to apply them to my work, especially the different methods of collecting textual material. And I made so many great friends from other countries, I would love to create something together with them!”

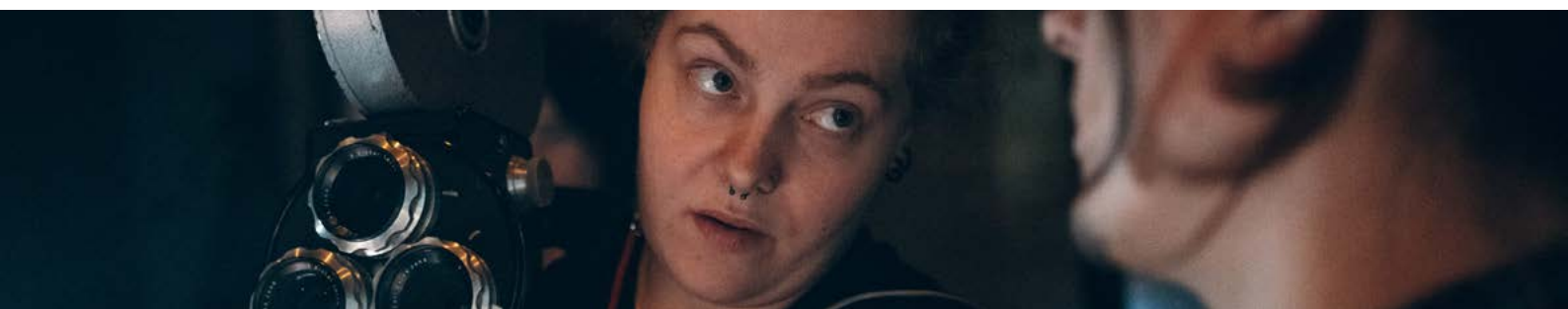
Elza Marta Ruža, theatre maker, Latvia

“What I really liked about the summer school is the diversity of the materials we studied. I also really enjoyed being in contact with other artists during the talks. The amount we learned on very specific fields was very big and efficient.”

Elisabeth Woronoff, Belgium

“I learned, I enjoyed myself, and I met awesome artists. What else can you ask for?”

Cristina Cordero, Spain



Main Ateliers

Textual sources and the Viewpoints technique in documentary theatre / Jana Svobodová

This atelier will focus on spatial improvisation and interviews. Based on Viewpoint technique, the training will challenge students to discover and explore the ability of “extreme listening”. Step by step will participants explore the relationship between each of them, as performers and space, space and light, and space and authentic stories.

Complementary part of the atelier is study of the role of light in documentary theatre in collaboration with light designer Pavel Kotlík.

The aim of this atelier is to open the space for discovering original ways of creation to each participant as an individual and as a group.

Atelier is finished by short studies involving space, text, movement, and light.

Light as a space for action / Pavel Kotlík

This atelier complements the atelier “Textual sources and the Viewpoints technique in documentary theatre”.

Pavel Kotlík introduces the principles of light design in the context of documentary theatre. Each student will have the opportunity to get acquainted with the technical principles of light design in relation to the given space. Based on this will create their own lighting plan.

Sound design for stage / Ladislav Štěřba & Jan Sedláček

The atelier is designed for both beginners and advanced learners who want to find a way to express their artistic statement on stage with the help of sound design. In this atelier we will cover various technical tools for recording and creating sound, innovative applications, and techniques. At the end of the atelier all students will be able to set up a mixing desk with microphones and PA system, record any sound to computer and manipulate the recorded or live sound for theatrical use. Some level of music and physics knowledge can be helpful, but it is not required.

Video art and moving images for stage / Martin Krupa

This atelier will focus on experimental methods of using video art in live performance. We will proceed from recording to processing and presentation of the video on stage. We will study multiscreen projection, the materiality of analog film, and dia projection combined with digital one, and try to find new ways to use these methods while working with space and movement. The atelier will start with “found footage material” to discover how to work with analog media. We will enjoy our visual playground by working with vintage projection methods, besides more advanced video art techniques. Then, we will experiment with the interactivity between light and video. This atelier aims to broaden students' multimedia knowledge focusing on what they consider useful for their creative work.



Complementary Ateliers

Body as canvas: Crafting movement from personal narratives / Sofía Vélez

In this atelier, participants will explore an unconventional process of transforming stories into movement. We will look at the process of turning concise narratives into poetic sentences, then discovering how our bodies can serve as landscapes for this new language. Guided by deep listening and impulsive responses, we'll translate these texts into movement. This workshop extends an invitation to all, encouraging an exploration of the relationship between personal stories and physical expression, offering a new perspective on how to dissect, understand and deliver narratives.

Voice in motion / Petra Oswaldová

The primary focus of this atelier is to explore the quality of one's own voice by combining movement and authentic expression through non-verbal sounds. The objective is to enhance overall body sensitivity.

In a collective session integrating elements of the Feldenkrais method alongside breath and voice, we aim to recreate the learning experiences from childhood. These experiences were marked by an intuitive understanding developed through our own bodies. Subsequently, we will engage in both group and individual experimentation with the voice in motion, within the studio environment and amidst nature.

Throughout the course of our lives, we establish the boundaries between our bodies and the surrounding environment. This natural process is fundamental for functional movements, vocal expression, and speech. In our atelier, we endeavour to revisit this foundational beginning, offering a unique exploration of the nexus between body and voice.

Roundtable

Socially engaged theatre in the countries of participants, with a case study of Turkey / Merve Moutafoglou

In this roundtable, Merve Moutafoglou will introduce Turkish contemporary theatre and how it has been shaped in the historical and political context. She will discuss the traditional and modern influences on socially engaged theatre, presenting major examples from Turkish theatre scene. This presentation is aimed to serve as a kick starter for an enriching and lively conversation about where social-specific theatre stands in the countries where the participants come from. The presentation is co-created with Çiğdem Erdöl, M.A. student in Theatre Criticism and Dramaturgy in Istanbul University.



Lecturers of the Ateliers



Jana Svobodová is an internationally acclaimed theatre director and lecturer, the artistic director of the Akcent – International Festival of Documentary Theatre, and the founder of the International Summer School of Documentary Theatre. In her work, she focuses on productions that interconnect professional artists and representatives of specific social groups. Among others, she has collaborated with residents of South African townships, the hip hop community, recent immigrants to the Czech Republic, the Roma community, various communities in the USA, and others. Her productions have been presented at festivals in the Czech Republic and internationally. In 2019, the performance *Ordinary People* she codirected with Wen Hui was presented at the main program of Festival D'Avignon and Festival D'Automne in Paris. Besides her other collaborations, she recently worked with the NEST Theatre in Naples and created the performance *Why Not Me?* Her latest performance *Eight Compositions on the Lives of Ukrainians* reflects the daily lives of people in war.



Pavel Kotlík is a light designer and light technician. He worked at Theatre Řeznická, Prague Chamber Ballet or Ponoc Theatre, and cooperated on projects of Min Tanaka, Jaro Viňarský, Farma v jeskyni, Teatr Novogo Fronta. Since 2011 he has collaborated with Jana Svobodová on several local and international projects as In 2012 he won the Award for Light Design for VerTeDance performance *Lost and Found*. He has been dedicated to lighting since his youth, he passed from school to theatre, first as a theatre technician, therefore he refers to himself as a theatre maker rather than a light designer. In the professional community, he is known as a tireless creator of visual compositions on stage – only few can paint surfaces and accentuate details as he does. He created the light design for the last show at the Archa Theatre, *The Unnamable Dance*, by Min Tanaka.



Ladislav Štěřba has started working in sound engineering in 2015 when he became part of the Café Potrvá sound crew. Since then, he has cooperated with many theatres and concert halls while taking care of live sound production for concerts and performances. At Villa Štvanice, Prague's significant cultural scene, Ladislav has worked as the head sound engineer and technical producer for two years. He has been cooperating with the creative team of Archa – Centre of Documentary Theatre as a sound engineer since 2018. His music festival experience includes several years of sound engineering of the Mighty Sounds Festival main stage and at the International Jazz Goes to Town Festival. In 2016, together with his colleagues, Ladislav has founded Mr. Wombat sound recording studio. Since then, he has recorded and mixed dozens of full-length and short music albums.



Jan Sedláček is a sound designer, audio engineer and musician. After completing BA (Hons) Music Technology at the University of Bedfordshire, and MA in Audio Production at the University of Westminster in London in 2014, Jan has returned to Prague to pursue his career in audio engineering and sound design. Since then, Jan has been collaborating with numerous respectable Czech cultural institutions, including Archa Theatre, Czech National Theatre, Barrandov Film Studios, Forum Karlin, Jatka78, besides many independent theatres, as well as dance, audio-visual arts, and music groups. Since 2018, Jan is a co-owner of Studio Mr. Wombat, a recording studio located at the heart of Prague.



Martin Krupa is a Prague-based video artist. In his work, he combines digital and 16 mm film moving images. He usually focuses on everyday situations in his videos and likes to play with perspective, speed, and loops. He likes to create uncertainty in viewing and manipulating narratives in his work. He uses visual materials besides 16 mm film and slide film. He loves the interactivity of video and light and experiments with electronics. Martin is interested in video installations and site-specific moving images. He is a Ph.D. candidate in visual communication and co-lead Studio Fine Art with art-theoretical Barbora Hájková at the Faculty of Art and Design in Ústí nad Labem (CZ).

Lecturers of the Complementary Atelier & Roundtable



Sofía Vélez is an Anglo-Colombian creative based in the UK whose practice focuses on the exploration of 'radical existence' and fictioning experiences of social inequality through movement and storytelling. Their practice explores how the body can shape-shift and transform, offering choppy narratives that reflect experiences of the outcasted, including the exploration of gender non-conformity, queer identities, and class-based struggles. Sofía is also an integral part of the Dust Ensemble, a dance theatre company based in Bristol, whose works centre eerie explorations and abstract-expressionistic styles that invigorate imagination.



Petra Oswaldová is a graduate of the Faculty of Music and the Theatre Faculty of the Academy of Performing Arts in Prague, specializing in non-verbal theatre and creative acting and pedagogy. Between 2000 and 2006, she participated in projects directed by Jana Svobodová at the Archa Theatre. Simultaneously, she pursued additional training, completing the internationally accredited Feldenkrais® Training Program and Feldenkrais® Master Class at the Feldenkrais® Studiengesellschaft Wien. Petra's encounter with the Feldenkrais method, coupled with years of individual voice training under the guidance of Doc. Libuše Válková, ignited a lifelong exploration of connecting movement, breath, and voice. This exploration became the focus of her dissertation research and resulted in the publication of the book "Feldenkrais, Breath, and Voice" (Brkola, Prague 2015/2018), catering to both professionals and the public. Petra practices her method as a therapist and teacher, with years of experience in individual practice.



Merve Moutafoglou is a psychotherapist and performing arts coordinator based in Istanbul, Turkey. She completed her B.A. in Psychology and first M.A. in Psychological Sciences at Boğaziçi University, during which she specialized in autobiographical memory and its relation to culture, self, gender identity, language, and sightedness. She completed her second M.A. in Clinical Psychology at Yeditepe University. She is also involved in contemporary and social-specific theatre and has worked in various theatre companies, festivals, and cultural institutes. She is the coordinator of the International Summer School of Documentary Theatre and has been collaborating with the creative team of Archa – Centre of Documentary Theatre since 2016 on various projects.

Lector of the Exclusive Presentations



Ondřej Hrab graduated from the University of Economics in Prague and in the following years he worked as a sociologist. During the communist regime, he was active in non-conformist cultural activities. He initiated and organized clandestine performances by foreign artists, including The Living Theatre, The Bread and Puppet Theatre and Japanese dancer Min Tanaka. In 1991 he became the director of the E.F. Burian Theatre in Prague and transformed this traditional repertory theatre into a centre for contemporary performing arts under the name “Archa Theatre”. Since the opening of the Archa Theatre in 1994, he has presented renowned international artists such as Robert Wilson, Peter Brook, Min Tanaka, John Cale, Allen Ginsberg, Anne Bogart, Wim Vandekeybus, David Byrne, Philip Glass, Meredith Monk, The Tiger Lillies, Heiner Goebbels, Dogtroep, Josse de Pauw, Lou Reed, Laurie Anderson, Lola Arias, Rimini Protokoll, Milo Rau, Wen Hui, She She Pop, and many others. He also initiated and developed many cross-genre art projects. He is also an active member of various national and European councils and organizations dealing with cultural exchange. In 2023, together with Jana Svobodová, he founded the new organization Archa – Centre of Documentary Theatre.

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Please contact Merve Moutafoglou (summerschool@archadoku.cz) for more information.

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A practical handbook by Jana Svobodová - *Social-Specific Theatre in Practice: Involving “Real People” Into the Process of Theatre Creation* – is available online!

Visit the link to access the online handbook: www.janasvobodova.art

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