

THE CENTRE FOR PERFORMANCE RESEARCH PRESENTS

PERFORMANCES EAST & WEST

MEMORIAL HALL
CHRIST COLLEGE
BRECON

SATURDAY 4th
APRIL 8.00pm
**SANJUKTA
PANIGRAHI
AND
ENSEMBLE**
*(Dance and Music
from India)*

SUNDAY 5th
APRIL 8.00pm
**MULTI-
CULTURAL
VARIETY
SHOW**

MONDAY 6th
APRIL 8.00pm
**ITSI BITS!
(ODIN
TEATRET)**



MEMORIAL HALL
CHRIST COLLEGE
BRECON

TUESDAY 7th
APRIL 8.00pm
**AN EVENING
OF BALINESE
& JAPANESE
DANCE
THEATRE**

WEDNESDAY 8th
APRIL 8.00pm
**THE CASTLE
OF
HOLSTEBRO
(ODIN
TEATRET)**

MARKET HALL
BRECON

THURSDAY 9th
APRIL 8.00pm
**GATHERING:
EXCHANGE
& BARTER**

A WORLD OF DANCE AND THEATRE COMES TO BRECON

4th-9th APRIL 1992

**A SEASON OF DANCE AND THEATRE
FROM INDIA, BALI, JAPAN AND EUROPE**

Tickets: £4.50 (£3.50 concessions)

Gathering - Exchange & Barter 9th April: ticketed event free of charge

Tickets available from: FH Jones, Newsagents, Brecon and The Book & Music Shop, Brecon.

Telephone bookings: Cardiff (0222) 345174 (before 1/4/92) or Brecon (0874) 611957 (after 1/4/92)

ISTA 7, Brecon, Cardiff 1992

Performances East & West

Fictive Bodies, Dilated Minds, Hidden Dances

ISTA 7 was organised by Richard Gough and Judie Christie, Centre of Performance Research, and financed by The Welsh Arts Council, The Arts Council International Initiatives Fund, The Calouste-Gulbenkian Foundation, The Royal Danish Embassy, The Development Board for Rural, Wales, Routledge UK, The French Embassy Cultural Office.

The session focused on the work of the director and, through practical work with ISTA's performing staff, explored ISTA's discoveries on pre-expressivity and extra-daily performance technique and behaviour, comparing different acting techniques, both personal and traditional, analysing common principles underlying the different styles.

SYMPOSIUM

Cardiff, 10-11 April, Centre for Performance Research, two-day symposium on "Fictive Bodies, Dilated Minds, Hidden Dances", led by Eugenio Barba, open to the public. Work demonstrations by Sanjukta Panigrahi and Julia Varley. Speakers: Fabrizio Cruciani (Italy), Patrice Pavis (France), Franco Ruffini (Italy), Nicola Savarese (Italy), Ferdinando Taviani (Italy), Julia Varley (UK/Odin Teatret).

ISTA BRECON-CARDIFF

Excerpt from 'Report on the 7th Public Session of ISTA' by Ric Allsopp, CPR

The first part of the ISTA project took the form of a practical workshop for 35 UK and international theatre directors held in Brecon in mid-Wales. Starting with the theme of "The refusnik - the individual who does not follow the norms, opinions or doctrines of authority" - Eugenio Barba led ten working sessions together with members of the ISTA research team.

The work focused on concepts of 'pre-expressivity' and the idea and practical implications of 'sub-score' - broadly defined as a network of images, associations and structures that informs the performer's patterns of behaviour and interaction in performance conditions.

The directors' workshop in Brecon included public performances each evening by the visiting artists as well as a 'barter', or exchange of performances, with local groups.



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The weekend in Cardiff presented to an assembly of 160 an 'introductory' conference on the work of ISTA with papers and demonstrations from members of the ISTA research team on dramaturgy and codes of the performer, and research in theatre histories undertaken in the light of Theatre Anthropology.

Excerpt from the paper prepared as background for the conference session

Dramaturgy of the Performance - Remembering Histories by Fabrizio Cruciani, University of Bologna; Franco Ruffini, University of Bologna; Nicola Savarese, University of Lecce; Ferdinando Taviani, University of Aquila

But what does a 'present body' mean? Gradually, we came to understand that the quality 'present' ought not to be related to space (the body present = the body which is there, in a given point in space) as much as to time: the body present = the body which is totally involved in the present, at a precise moment in time. Which implies, clearly, but as a consequence, a precise point in space.

In sum: energy = the quality of the 'body present' = the body involved in the here and now.

This is to say: the body present = the credible body; presence = credibility. Credibility, not legibility.

For example: the body of a man involved in defusing a bomb who risks death at the slightest wrong movement, is credible even if we do not know he is defusing a bomb. Stanislavski advised actors to watch pairs of lovers in the street from a window. Even if we do not understand or hear their speech, we believe their every movement. Their bodies have the quality of presence: they are in the here and now of the present.

Taviani has carried out research into the acting of Henry Irving, concentrating on his style as it appears between the received wisdom of the 19th century acting manuals and Craig's biography of him.

On the basis of the specific results of this analysis, the comparison - proposed by Craig himself - between Irving and the 'Supermarionette' is emerging as far more than merely a suggestive metaphor, or generic praise. The 'Supermarionette' is emerging as an image which indicates the actor in flesh and blood (who rarely exists, but is no less desirable for that) who is capable of exercising absolute control over the slightest of his physical functions.

The self-control of which Craig speaks and the consciousness Artaud insistently refers to can be seen, therefore, as different ways to indicate the same ideal actor, or better, the same concrete project - even if difficult to bring into being: an actor able to refrain from betraying his score or script, but, no less important, to execute it every time as if it were the first time; an actor who is able to stay within the script, but to move withing the script.

This is a first step which leads forward to a perspective which replaces the historiographical notions of 'European Theatre' and 'Asian Theatre' with the notion of a 'Eurasian Theatre'.