

WITH A SONG ... AND A PRAYER



Tserendavaa, Meredith Monk, N'Faly Kouyate, Mary-Anne Evans (Bragod), Maisternia Pisni, Teatr ZAR
- some of the artists taking part in Giving Voice 11: Harmonic Accord

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1. STAYING ALIVE ! CPR UPDATE

You may have been wondering what has happened to CPR since we reported last year that our appeal against ACW revenue disinvestment was not upheld. As reported at the time, the proposed change from revenue to possible project funding was likely to cause the redundancies of key staff and suspension of CPR's public and professional programme in Wales.

Well, as you will be aware, there has been a suspension of all the public-facing activity (presentation, production, co-production and professional training programmes) across the last nine months and we have sadly lost some members of staff and are still undergoing a process of restructuring and reorganisation. We write now in re-emergence.

CPR's remaining major partner, Aberystwyth University, has continued to support the organisation's academic and research projects and has given what other short-term support it can to keep previously ACW-funded staff in place during this unusual transitional period, for which CPR is grateful. CPR has continued to keep channels of communication open via the CPR Bookshop, website, Resource Centre, MA teaching and publishing programme whilst fundraising to enable the reinstatement of a public and professional programme. The period since the decision has been taken up with a great deal of strategic activity: head-scratching, dreaming, scheming, planning, research, writing, meetings, and – what CPR does best – action! – the fruit of which can be seen below in the collaboration with the Grotowski Institute on a special edition of the Giving Voice Festival in April and an innovative and challenging programme of professional development aimed at emerging and established theatre directors – the Directors' Forum - (the result of a successful grant application to Arts Council Wales) to be held in September.

So, whilst CPR is pleased to announce an exciting range of activities forthcoming in 2009, we cannot yet report a long-term solution for the survival of CPR, for all the staff and its public and professional projects. For Wales, CPR intends to work to re-establish small streams of funding from ACW on their proposed project to project basis, as well as to pursue other opportunities initiated and propagated by ACW to enable the continuation of projects in Wales of the kind that have made an important contribution to its performance ecology for so long. At the same time, now that we have the freedom to work more often in other parts of the world we are now availing ourselves of the opportunity to respond to long-proffered collaborations with other partners and institutions.

We once again sincerely thank all those of you who have supported us, written to us and to ACW and on our petition, to try and reverse their decision to remove our funding. Your words meant a great deal to us and continue to do so. We may be cash poor but we remain rich in spirit, with many good friends, and the determination to survive, work hard and thrive.

2. GIVING VOICE 11 – APRIL 2009, POLAND



International Festival of the Voice

Harmonic Accord

Encounters through Song

18th – 26th April 2009, Wroclaw, Poland

Giving Voice 11: Harmonic Accord is a special edition of the festival hosted by the Grotowski Institute in Wroclaw, Poland, as part of its Year of Grotowski programme throughout 2009. The year 2009 marks several important anniversaries of the Polish theatre director, Jerzy Grotowski, as well as the tenth anniversary since his death.



The festival's focus on the 'inspiration' of song springs from the mutual and long-held interests of CPR, the Grotowski Institute - and its associate theatre company, Teatr ZAR - in traditions of song as well as the expressive and connective potential of song and the act of singing as *encounter*. Encounter that is not only musical, but intrapersonal, intercultural and introspective, where the attentive act of singing and concomitant act of listening can help us shed the de-sensitised skins of everyday life, and vitally re-connect us to ourselves, to others, and to the present through connecting with the past; *to re-source, re-sound, re-sonate*



But above all **Giving Voice 11: Harmonic Accord** is simply about *ethos*, and encounter with others through song; the festival brings together many extraordinary voices from around the world. **Festival guest artists include:** *Bragod (Wales), La Kaita (Spain), Cuncordu de Orosei (Sardinia), Chorea Theatre Association (Poland), Johnathan Hart Makwaia (USA), Hasmik Harutyunyan (Armenia), Erik Hillestad (Norway), Kitka and Maryana Sadovska (USA/Ukraine), N'Faly Kouyate (Guinea/Belgium), Lalish Theater Labor (Kurdistan/Austria), Kristin Linklater (USA), Mher Nayoyan (Armenia), Maisternia Pisni (Ukraine), Meredith Monk (USA), Pilpani Family (Georgia), Teatro delle Albe (Italy), Tempvs Fvgit... (Corsica), Svetlana Spajic (Serbia), Vahdat Ensemble (Iran), Teatr ZAR (Poland), Michael Ormiston (UK) and Tserendaava (Mongolia), Bente Kahan (Norway), Song of the Goat (Poland).*

In addition to a feast of **performances, concerts** and **presentations**, there will be a wide array of **workshops** and **work sessions**, offering the opportunity to encounter practically the texture, harmonies, melodies and demands of particular forms of singing, as well as training or practical work on voice support and release.

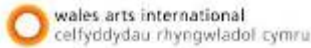


Images (top to bottom): Lalish Theater Labor (Austria), Pilpani Family (Georgia), Hasmik Harutyunyan (Armenia), Kitka (Ukraine)

Lower Silesia's historic capital, **Wroclaw** is one of the oldest and most beautiful cities in Poland. Situated at the foot of the Sudety Mountains, upon the Odra River and cut through by its numerous tributaries and canals, it is an exceptional city of 12 islands and over one hundred bridges. The city has a vibrant cultural scene, its theatre tradition enjoying worldwide renown. Wroclaw is very well connected by road and rail. Several low cost airlines fly direct to Wroclaw from a host of international airports. Frequent bus services link the airport to the city centre which has an extensive bus and tram network.



Further information about participating artists, events and booking can be found at <http://www.thecpr.org.uk/index2.php> and <http://www.grotowskiyear.pl>



3. GIVING VOICE - CAMPAIGN FOR CHILDREN WITH AUTISM

Autism is one of the most significant but least researched developmental disorders, characterised by various symptoms: significantly impairments in social interaction and communication; about a third to a half of individuals with autism do not develop enough natural speech to meet their daily communication needs. Autism imposes a heavy financial and emotional burden on those affected and those who care for them, and many families become socially isolated.

Please support the GIVING VOICE CAMPAIGN FOR CHILDREN WITH AUTISM.

All donations received will be divided equally between the following charities:

Autism Cymru (Wales) – www.autismcymru.org – promotes the establishment and of high quality services for people with autism spectrum disorders in Wales

Autism Speaks (UK) – www.autismspeaks.org.uk – a leading autism research foundation investigating the causes and biological mechanisms of autism.

The Foundation for Children 'Help on Time' (Poland) – a nationwide programme of care for disabled children with the aim to rescue their lives, bring them back to health, support their education, improve their difficult economic situation.

Donations can be made in the following ways:

- post a **cheque** made payable to 'CPR' noting 'autism charities' on the back to *CPR, The Foundry, Parry Williams, Penglais Campus, Aberystwyth SY23 3AJ*
- send money via **Paypal** (www.paypal.com) to 'cprwww@aber.ac.uk' and note that it is destined for the autism charities
- contact us on 01970 622133 for other ways to donate by **credit/debit card**

Thank you.

4. DIRECTORS' FORUM – NEW CPR PROJECT

The Six Senses of the Director

Being a director is not a solo occupation – so most of my life is spent in a room with artists who are a lot more interesting than I am” Peter Sellars: Theatre and Opera Director

Whilst the role of a theatre director is essentially collaborative, the co-ordinating centrality of the role nevertheless makes it a singular, responsible, and therefore sometimes an isolated one, with attendant possible issues of insecurity. Across its many manifestations, the role requires the acquisition of a set of diverse tools for the trade, techniques, methods and knowledge/s, many of which are often acquired empirically 'on the job' and 'in the moment' through primarily 'hermetic' processes of making and rehearsal. Opportunities for exchange, development and training are primarily geared to the needs of the 'emergent' director and opportunities for exchange of the wealth of knowledge and experience of 'mid-career' directors and development opportunities are therefore rare.

The Arts Council of Wales have awarded CPR a project grant to host and curate a '**Directors' Forum**' that will bring together a broad spectrum of Wales-based, as well as UK and international theatre directors to work intensively across a nine day period, sharing and learning methods, approaches and skills through a variety of innovative formats to enable an examination of professional practice; revealing

techniques, craft and compositional strategies which are often not articulated with little opportunity to share in a collegial spirit of collaboration.

The Forum will take place at CPR's base in Aberystwyth from 18th to 26th September and participation can be across the whole or part of the eight days. Please register your interest in the project by email to cprwww@aber.ac.uk and a full programme of events will be sent to you as soon as it is available. Further information about the project can be found at <http://www.thecpr.org.uk/projects/conferences.php>



5. COLLECTIONS' DEVELOPMENT



CPR Collections have archive fever! We have been motivated by the recent deposit of the International Theatre Collection by the late John Cavanagh to organise and make accessible CPR's other collections. As well as the International Theatre Collection of 22,000 books and journals in over twenty languages and its accompanying posters, prints, programmes, and collected reviews, we have the photographs, diaries, and scrapbooks collected by the Indian dancer, Ram Gopal, and archives that document the emergence, activity, and productions of CPR (and Cardiff Laboratory Theatre), Giving Voice and the journal *Performance Research*.

These new materials will support and advance the research and practice of researchers engaged in performance studies, performance research and contemporary theatre. The addition of the International Theatre Collection, in particular, broadens the scope, depth, reach and range of material available to support academic and professional research and while description and cataloguing of the collections is ongoing, we do welcome queries from and collaboration with researchers and practitioners.

To find out more please visit our website <http://www.thecpr.org.uk/archive/ephemera.php>
Or contact Amy Staniforth on 01970 628726 or mws@aber.ac.uk

6. RESOURCE CENTRE DEVELOPMENT



As part of the development of the accessibility to all CPR collections we are making **two** changes to the CPR Resource Centre systems to formalise and streamline our services: we are dispensing with the appointment only system and replacing it with new open access opening times - anyone can drop in during these times to use the Resource Centre facilities, although we still encourage visitors to contact the Resource Centre Officer - Dr Dominika Komaniacka - beforehand to reserve materials or equipment.

New Opening Hours:

Monday, Tuesday, Thursday 9:30 - 1 and 2 - 5

Wednesday, Friday : 9:30 - 1

Work continues to improve the organisation, preservation and availability of new and existing materials: the DVD collection continues to be extended by new acquisitions and by the transfer from video to DVD of previously unavailable CPR project archives, including all the early Giving Voice Festivals; a recent

reorganisation has made more of the extensive CPR international collection of Journals accessible; and a team of archivists is currently working with the poster collection to offer advice on its preservation and organisation.

For more information about the CPR resources please contact Dominika at ddk@aber.ac.uk, 01970 622024 or visit our website www.thecpr.org.uk/archive/index.php

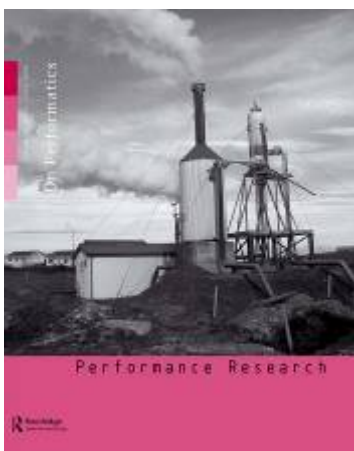
7. PERFORMANCE RESEARCH JOURNAL – CURRENT ISSUES

Performance Research is a specialist journal that promotes a dynamic interchange between scholarship and practice in an expanding field of performance. Interdisciplinary in vision and international in scope, its emphasis is on research in contemporary performance arts within changing cultures. **Performance Research** is published quarterly by Routledge Journals, Taylor & Francis Ltd, and has to date published forty-two thematically-based issues on contemporary performance arts practice and research.

Volume 13.1 and 13.2 - Out Now and available from the CPR Bookshop:



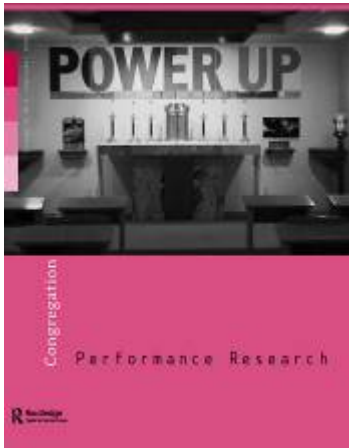
13.1 On Choreography: Edited by André Lepecki and Ric Allsopp
In the contexts of European performance arts in particular, choreography as a term and as a field of activity has shifted radically since the 1990s. Stable and historical definitions of choreography, as inscriptions of movement characterized through compositional approaches to bodily movement in time and space, have moved towards choreographic approaches that question such normative relationships between movement, composition and the production of dance, and expand the notion of choreography as an art that includes a wider range of conceptual tools, materials and strategies. A shift towards the conceptualization of choreography in terms other than or additional to the arrangement of bodily movement has produced a range of performance work that suggests that choreography is a field of contemporary arts practice that provides not only vectors for new forms of trans-disciplinary arts research but also a locus for questioning the orthodoxies of contemporary art work and practice. Through this work choreography can now be seen to invoke, recuperate and incorporate other forms of cultural practice (both historical and contemporary).



13.2 On Performativity: Edited by: Richard Gough & Grzegorz Ziółkowski

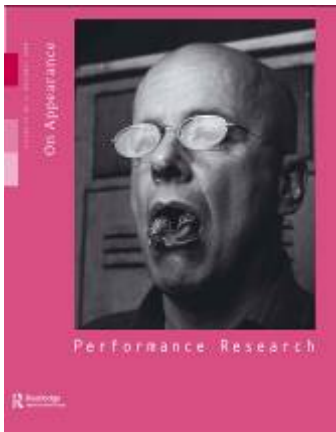
On Performativity is a special edition of PR inspired by, arising from, and responding to the conference *Performance Studies: and Beyond* hosted by the Grotowski Centre, Wrocław, Poland. The Polish title of the conference was *Performatyka: perspektywy rozwojowe*, which can be translated as *Performance Studies: the perspectives for development*. However, is it more provocative, and potentially more useful, if the literal translation is retained and *Performatyka* is rendered back into English as *Performativity*? What might this term suggest? Does it have the potential to function universally and denote a field of study that might otherwise be difficult to capture by the Anglo-American definition of Performance Studies with its specific terms of reference - a term which is often lost in translation, diffused and confused even as it strives for global recognition. What relevance and currency could *Performativity* have? Might it function as an adjective of performance as well as a way of analysing it (as an alternative to the over-used and abused 'performative')? And what equivalences to *Performatyka* exist in other languages and cultures and how might they be defined, harnessed and brought into use? *On Performativity* will reflect on the impact and efficacy of this term in Poland, today and for the future and with a critical historical perspective together with speculation on its potential currency beyond.

The remaining two issues of Volume 13 are due for publication during March and April 2009:



13.3 Congregation edited by Claire MacDonald

Congregation brings together writings about performance and religious practice – suggesting in its title a space in which voices gather. The question that Congregation asks is a simple one – how might looking at religion through the lens of performance, that is, through practice rather than belief, illuminate and better inform some of the ways we think about religion? At a time when religion has once again entered the public arena as a divisive and contentious subject, Congregation addresses the religious imagination – exploring how religious practice informs artistic practice. The issue covers a broad territory and many religious traditions, artistic and scholarly approaches, levels of engagement with religious practice and reflections on art, artists, pasts and futures.



13.4 On Appearance edited by Richard Gough and Adrian Kear

Beginning from the conviction that appearance matters – and matters as the very 'stuff' and substance of the kind of things we call performance – this issue examines the materiality of appearance as a key component of theatrical and social events. Exploring the role appearance plays in a range of cultural forms – from body art to live TV, shamanic invocation to video installation, magic show to 'non-professional' performance – *On Appearance* charts the construction, circulation and contestation of some of the imagined possibilities, lived realities, political identifications, and performative opportunities opened up by thinking through the logic of appearance. As well as examining the correlation between modes of appearance and practices of disappearance, and investigating their inscription in the recuperative dynamics of power, *On Appearance* explicates the ways in which appearance matters in affecting and positively producing the conditions, forms and relations structuring what Jacques Rancière calls 'the distribution of the sensible': the political organisation of sense-making activities within the intelligible framework of the visible.

Volume 14 will be published later in 2009 and will comprise the following issues:

- **Performing Literatures** (eds. Stephen Bottoms and Richard Gough)
- **On Training** (eds. Richard Gough and Simon Shepherd)
- **On Dramaturgy** (eds. Karoline Gritzner, Patrick Primavesi, Heike Roms)
- **Transplantations** (eds. Ric Allsopp and Phillip Warnell)

For further information on these forthcoming issues and on the Performance Research Journal in general please follow this link - <http://www.thecpr.org.uk/shop/journal.php>



You can purchase copies of any Journal at the CPR Bookshop online

<http://www.thecpr.org.uk/shop/books.php>

To become a CPR member and benefit from a reduced subscription to the Journal, contact

heg@aber.ac.uk

Do you own any early issues of the Performance Research Journal? CPR holds very few of the first three series of the journal and the first issue of the fourth:

1996

1.1 Temper of the Times

1.2 On Risk

1.3 On Illusion

1997

2.1 Letters from Europe

2.2 On Tourism

2.3 On Refuge

1998

3.1 On America

3.2 On Place

3.3 On Ritual

1999

4.1 On Cooking



If you have any original copies of these journals that you no longer need (or indeed any later ones) please consider donating them to CPR to create archive sets. Or, if you were planning to sell them, please call Helen Gethin at CPR before you offer them to a second hand book-seller : heg@aber.ac.uk, 01970 622133

9. CPR BOOKSHOP – PERFORMANCE BOOKS

The **CPR Bookshop** continues to offer a wide range of competitively-priced – and often hard to source – theatre and performance related text books, DVDs and videos. To browse all titles and find out what's new go to: <http://thecpr.scl.co.uk/shop/books.php>. And if you can't see what you were looking for, do contact us and we will do our best to source what you need from one of our suppliers.

In keeping with our current Polish collaboration, featured below are three brand new Polish publications, now available in the Bookshop:



Alternative Theatre in Poland: Between Anthropology and Politics, Two Strands of Polish Alternative Theatre Author: Tadeusz Kornas

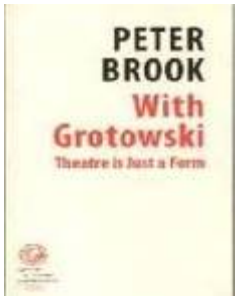
The book is a history of alternative Polish theatre, and the groups that stemmed from two different genres; the "origins" theatre, which began with Jerzy Grotowski (i.e. The Laboratorium Theatre, Gardzienice, Pieśń Kozła) and the student theatre (i.e. The 8th Day Theatre, Biuro Podróży, Provisorium). Kornas tells their stories as well as explaining their significance and activities in Polish culture.



Theatre Directors in Poland: The Classics and the Troublemakers Author: Anna R. Burzyńska

Burzyńska presents the artistic achievements and profiles of a group of contemporary Polish theatre directors, from Andrzej Wajda and Jerzy Jarocki through to Krystian Lupa, Mikołaj Grabowski, Piotr Cieplak, Krzysztof Warlikowski, Paweł Miśkiewicz, Grzegorz Jarzyna, Maja Kleczewska and Jan Klata, as well as many younger artists. She paints a picture of Polish theatre dating back 40 years, as seen through the eyes of the artists who helped create it.

These two Polish publications have recently been translated into English for the first time. Both are available from the CPR Bookshop at the special price of **£10 each (members £7) plus p&p**.
<http://thecpr.scl.co.uk/shop/books.php>



With Grotowski. Theatre is Just a Form Author: Peter Brook
Edited by: Georges Banu and Grzegorz Ziolkowski with Paul Allain

"Paradoxically, what is most interesting and most fascinating in theatre ...seems to be what is not visible: tensions, an alive relationship which can be sensed and experienced but which cannot be fully seen, since what is to be seen are performances –i.e. symptoms. Also, in the case of the two protagonists of this collection of texts what is most intriguing seems to be what stays in the shadows: the changing, dynamic process of inspiration and never-ending dialogue between Peter Brook and Jerzy Grotowski, which forms the essence of one of the most fascinating artistic friendships of the past century."

An extract from a note by the Editors of this absorbing collection of short texts by Peter Brook, in which he examines Grotowski's craft and its impact on his own work.

Available from the CPR Bookshop at the special price of **£12.50 each (members £11.50) plus p&p**
<http://thecpr.scl.co.uk/shop/books.php>

Please contact Helen Gethin, Bookshop Manager, for help and advice with any order and to find out the cost of posting books to destinations outside the UK. Helen can also help with enquiries about membership of CPR (from £10 per year) that gives unlimited bookshop discounts of up to 35%. heg@aber.ac.uk 01970 622133

10. NEW TITLES FROM BLACK MOUNTAIN PRESS

Black Mountain Press is the publishing house of the Centre for Performance Research. It produces groundbreaking works by scholars and practitioners from throughout Europe, currently under the framework of two series:

- **The European Contemporary Classics Theatre** series documents innovative methods, theories and approaches to making and understanding theatre, and brings into the English language classic books about European theatre previously inaccessible to an English-speaking readership.
- **Polish Theatre: Tradition of Transformation:** a publication series that reflects upon the resonance and influence of a single nation's theatre culture on the development and growth of theatre and will illuminate the work of several key figures in Polish through the publication of seminal Polish texts previously unavailable in English.

"The works of Black Mountain Press provide valuable reflections upon the creative process and mark those profound moments of personal artistic revelation so often lost in the push to produce overview and polemic. They help recover the anecdotal and incidental as part of the discourse of the practitioner. The craft of the artist is here matched by the craft of the publisher. An estimable project"
Professor Michael Pearson

Polish Theatre: Tradition of Transformation Series

Currently in translation and production:

Polish Contemporary Theatre. A Guide

An informative guide and series of reflections written by Roman Pawlowski, **Polish Contemporary Theatre. A Guide** is a compendium of various trends in Polish contemporary theatre and its artists, and is meant for an English speaking reader. The guide's main aim is to shed light on contemporary Polish theatre and its social and cultural context. The book discusses the most important trends between the years 1989 and 2008, presenting them against the backdrop of Polish theatre tradition and the contemporary theatre scene in Europe.

Being produced in partnership by CPR, the Adam Mickiewicz Institute, Warsaw and the Zbigniew Raszewski Theatre Institute, Warsaw

Part of POLSKA!YEAR 2009-2010

Through Theatre - Beyond Theatre (Przez Teatr - poza Teatr)

An english-language version of Dr Ireneusz Guszpit's *Juliusz Osterwa. Z zapiskow*, published in 1991. Exceptional actor, director and theatre theoretician, and creator of one of the most important Polish theatrical currents and founder of the experimental Reduta [Redoubt] Theatre, Juliusz Osterwa played a key role in the evolution and development of 20th Century Polish theatre, and his influence is still felt today.

Being produced in partnership by CPR and the Grotowski Institute, Wroclaw



Kolankiewicz - Big Small Vehicle (Wielki maly wóz)

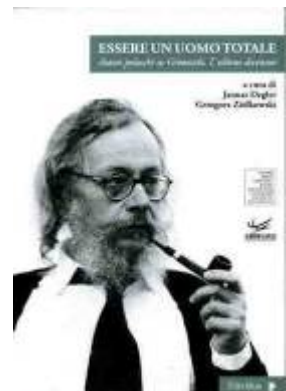
Authored by Professor Leszek Kolankiewicz, one of the best teatrologists in Poland, Big Small Vehicle navigates through the high points of Polish theatre history post-1989, and focuses on the finest directors (Jarocki, Lupa, Grzegorzewski, Kantor, Staniewski and Grotowski) and their major projects. Each piece is described and interpreted in terms of the social and political context within which the piece was made, thus extending the reader's understanding of Polish life and culture.

Being produced in partnership by CPR and the Grotowski Institute, Wroclaw

Essere Un Uomo Totale (To Be A Whole Man)

Edited and compiled by Dr. Grzegorz Ziolkowski of the Grotowski Institute in Wroclaw, Poland, the work brings together a series of previously untranslated texts, covering both Grotowski's times in Poland, and in Italy. Many pieces will focus on Grotowski's early years in Poland, as this period is currently not well documented, and the Grotowski Institute has unique access to such material.

Being produced in partnership by CPR and the Grotowski Institute, Wroclaw



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