

ONLINE conference

Recycling in the performing arts: from creativity to commerce

Saturday, 20 November 2021

2 – 5 pm CET

Stream: [Asociácia divadelných kritikov SC AICT | Facebook](#)

Zoom Meeting:

<https://us06web.zoom.us/j/83093922833?pwd=enJDeFVJVIFHOEdCT0hYZVkySzVZUT09>

Meeting ID: **830 9392 2833** Passcode: **675899**

Moderator: Ivan Medenica, Faculty of Dramatic Arts Belgrade, Festival Bitef, Director of Conferences ExCom AICT/IATC

*Organised by the **Slovak Centre of the AICT** in cooperation with the **Theatre Institute Bratislava** under the auspices of the **International Association of Theatre Critics, AICT/IATC** supported by the **LITA Fund**.*

In general terms, recycling is the process of converting waste into reusable material. The metaphor of recycling, however, may be applied to the performing arts in multiple contexts. Indeed, recycling may be seen as an essential aesthetic quality of theatre and performing arts in general. Despite the assumed replication of a performance from one evening to the next, the recycled cultural product is continuously supplemented, embedding a paradoxical spark of the “new” alongside the “recycled.” In this respect, performance may be said to be forever regenerating itself.

From a historical perspective, there is inherent recycling as genres and styles developed. Classical Greek tragedies recycled the myths of their culture. The Romans later recycled both Greek tragedies and comedies. Works of the Italian Renaissance and French classicism followed this trajectory. Even William Shakespeare was a master of recycling different materials: histories of England, medieval legends, Greek myths, etc. With focus moving to the director since the late 19th century, each new interpretation of classic work has involved the recycling of narratives. In the context of our conference, we seek to emphasize

contemporary practices with regard to the notion of “recycling” in theatre and the performing arts.

Three main paradigms that the conference will explore:

1. **The Artistic Approach:** Contemporary theatre has inherited a good deal from the postmodern theatre of the 1970s and 1980s. Even “postdramatic” theatre is influenced by postmodern theatre, as in its use of collage, montage, intertextual connections, intercultural references, and pop-culture quotations (for which the contemporary German directorial school is famous, for example). Even with playwriting we are witnessing a practice of “rewriting” old stories that are repurposed in new social contexts, commenting on traditional narratives and using well-known archetypes. Does theatre today live in an “eternal postmodern time”? Is the notion of *newness* lost forever? What are the artistic values of this kind of recycling, on the one hand, and the challenges/limitations on the other?
2. **The Culture Industry:** Recycling may also be linked to the demands of commerce. Theatre makers have notably reused theatrical and non-theatrical material, such as adaptations of famous novels with easily recognizable heroes, transcripts of popular films, historical events, biographies of well-known figures for the sake of commercial exploitation. Can contemporary theatre resist the temptation of endlessly recycling well-known elements? And should it? Festival culture and the market for international co-productions seek “big names” that inspire certain “types” of performances, which then travel the globe. What are the compulsions and drawbacks that emerge in such scenarios? How do festivals deliberately or inadvertently dictate work that is produced and shown? Money is necessary and can be useful, but what is the fallout when the performing arts are singularly driven by the demands of capital and the market?
3. **A Theatre of Ecology:** Last but not least is the idea of recycling in its most generic context. As our planet grows warmer, can the performing arts contribute to reducing their carbon footprint? What types of experiments are possible in productions that are environmentally conscious and stripped of excess? What versions of a “poor theatre” exist? How can the performing arts be equally resonant when less can be more?

PROGRAMME

2.00 pm CET

Jeffrey Eric Jenkins, University of Illinois, Urbana-Champaign, USA

President of the International Association of the Theatre Critics (AICT/IATC)

Greetings to participants of the conference and a perspective on “recycling”

Savas Patsalidis, Theatre Professor, Aristotle University, Thessaloniki and the Drama School of the National Theatre of Northern Greece, Critical Stages - editor of Chief
Three main paradigms of the conference

Zuzana Uličianska, Slovak Centre, Adjunct, Director of Conferences EXCOM AICT/IATC
Summary of the Part I. of the Conference from 15 October in Bratislava

2.30 CET

Michaela Rýgrová, Martina Pecková-Černá, Arts and Theatre Institute, Prague
Sustainability in Czech theatre: more than a maintenance

Presentation of Arts and Theatre Institute endeavours to explore and expand sustainability actions in Czech theatre scene.

Lee Hwawon, Professor, Sangmyung University, Theatre Critic, Representative, Center for the Arts beyond Boundaries, South Korea

Recycling' or 'Upcycling' in Performing Arts- Focused on "Project of Arts Beyond Boundaries", Time Travel of a Wandering Theatre Troupe

3.00 pm CET

Timea Papp, freelance theatre critic, deputy president of the Hungarian section of IATC-AITC

Recycle and Carry on

Two performances of Katona József Theatre, Budapest that not only recycle the original material but create a hybrid one.

Lama Mellēna-Bartkeviča, theatre critic, the Jāzeps Vītols Latvian Academy of Music Latvian Section of AICT/IATC

Recycling collective memory on theatre stage: KGB informants and agents in contemporary Latvian theatre

3.30 pm CET

Mila Dromowich, theatre director, Slovakia
Kosmopol- Identity Recyclation

Immersive theatre project Kosmopol was created in 2019 in Banská Štiavnica, Slovakia. Its main idea is an identity restoration. Whole project is focused on history in burgher's society of 20th century.

JUDr. Mgr. Rudolf Leška, PhD., LL.M.

Applying Idea-Expression Dichotomy on Stage Productions

Idea-expression dichotomy is a concept of copyright law that limits the scope of copyright protection to the expression of an idea rather to the idea itself. Thus, the mere idea of an affair between lovers from two feuding families cannot be protected by copyright but its original manifestation, such as the Romeo and Juliet drama, can.

4.00 pm CET

**Ivan Medenica, and Faculty of Dramatic Arts Belgrade (PhD, prof), director of conferences
ExCOM AICT-IATC**

***Recycling theatre and festival: and answer to travel restrictions introduced by pandemic
and/or ecological awareness***

Discussion and conclusions