

PRO
THE
ATRA

9-13
02.2018



Under the program of the
4th annual festival of the special theatre
Proteatr. International meetings

Annual
Scientific-Practical Seminar

«Art — Therapy — Inclusion».

Inclusive Theatre and Modern Dance –
On the Way to Dialogue

NCCA (National Centre for Contemporary
Arts), ROSIZO

The seminar is devoted to the development of cooperation between specialists in modern dance and inclusive theatre.

Recently there has been an increasing trend towards involving modern dance specialists in making inclusive theatrical performances. Professional dancing community is paying increasing attention to inclusive theatre troupes. Today topics such as «non-normative body», «special body code», «social body» are being discussed by the specialists describing the phenomenon of the human body. These topics are especially important for inclusive theatre.

One of the tasks of the seminar is to make a precedent of collaboration between two groups of specialists and declare experience of application of developments of modern dance to the field of inclusive theatre.

9 February 2018

National Centre for Contemporary Arts — ROSIZO
Moscow, Zoologicheskaya ul., 13/2
(Barrikadnaya metro station)

Inclusive Theatre and Modern Dance – On the Way to Dialogue. Inclusive Practices and Movement.

9:45–10:00 Registration, gathering of participants

Modern Dance in the Focus of “Proteatr” Festival.

Director of ITS Krug, Clinical Psychologist, Education Specialist, CCC (Children’s Creativity Centre), MSUPE (Moscow State University of Psychology and Education) , Head of the Organizing Committee of the “Proteatr” festival, Chairman of the Regional public organization for social and creative rehabilitation of children and youth with developmental disabilities and their families “Krug”. /Moscow/

What Does Special Theatre Give to Modern Dance?

Irina Sirotkina, PhD in Psychology, Doctor of Philosophy, Leading Researcher at the Institute of Natural History and Technology (RAS), Historian of Dance and Movement Culture. /Moscow/

Meaning of movement practices for children, youth and elderly people.

Khana Streckova, (Hana Strejčková), is a performer, playwright, director, drama-therapist, puppet theatre actress, a teacher of the method of Jacques Lecoq. Implements creative projects in the Czech Republic and in other countries. /Prague/

The Contribution of the Sign Language to the Creation of a Plastic Image.

Ekaterina Migitsko, Actress of «Lenkom» Moscow State Theatre, Head of the Department of Plastic Expressiveness of the Actor, RGSA, Choreographer of Inclusive Projects. /Moscow/

11:30–12:00 Discussion

12:00–12:15 Coffee break

Dance and Health.

Andrew Peter Greenwood, choreographer at Switch2Move, dancer and teacher at European ballet companies. He is one of the founders of the European organizations “Dance for Health Foundation”, “The European foundation Dance and Creative Wellness”, the purpose of which is to promote dance in clinical practice. (London)

Eldridge Labinjo, dancer and participant of projects Switch2Move.

Paul Bronkhorst, Executive Director of the Netherlands retired dancers support program (Omscholingsregeling Dansers), President of the IOTPD. (Amsterdam)

Dancing without Sight. The Experience of the “Acajou” Company.

José Luis Pages, choreographer and dancer, osteopath, company “Acajou”. (Paris)

Sign Language in Modern Dance. Unmute Dance Company Experience

Temba Mbuli, dancer and choreographer. He is one of the founders, choreographer and teacher of the inclusive team of Unmute Dance company. (Capetown)

13:45–14:15 Discussion

15:30–17:30 Experimental laboratory: health in performance practice – ITS Krug.

Deep work with the body. Sensory integration as a method of training for an inclusive theatre actor. A set of exercises and trainings for each stage of sensory integration.

- The value of pre-expressive stage in the work of the actor.
- Combining aesthetic and rehabilitation tasks in the productions of an inclusive theatre group.
- Theatrical and rehabilitation work as a holistic process: correctional, emotional, social (communicative) and creative.
- From training to sketch. From sketch to stage practice.

Participants of the laboratory are recommended to have loose clothes that are comfortable and do not restrict movement.

Notes



КРУГ



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