



**SAWA #5 ONLINE Conference on Education
in Contemporary Performing Street Arts
March 23. - 25. 2021**

www.efetsa.org

In collaboration with:

Ana Monro Theater
Bussola
Fadunito / SPASA
Institute of Place
Circostrada

EFETSA

EUROPEAN FEDERATION FOR EDUCATION AND TRAINING IN STREET ARTS

SAWA#5 online conference

Contemporary Performing Street Arts (CPSA): Developing Teaching Methods

23. – 25. March 2021 // 3 pm – 8 pm CET

We are pleased to announce the first *European Federation for Education and Training in Street Arts* (EFETSA) online conference for practitioners and scholars interested in education in contemporary performing street arts!

We will get to exchange different educational methods, case studies of good practices and practices as research, get to know some educational programmes for street/outdoor arts and look at new/online pedagogies in present time.

We collected more than 20 contributions and will be more than 60 participants coming from Spain, Turkey, Canada, Russia, Ireland, France, Bulgaria, Czech Republic, England, Portugal, Austria, Germany, Slovenia, Lithuania, Netherlands, Switzerland, Denmark, Mexico, Chile, Trinidad and Uruguay.

We will be from outdoor theatre educationalists, trainers and practitioners, directors and writers, outdoor theatre and national theatre companies, dancers, clown and circus artists, musicians, visual artists and architects, policy makers, activists and eco-artists, outreach and community artists, social workers, inter-disciplinary and digital artists, and many others who deal with education and training in different fields of street/outdoor arts.

We hope we will spark discussions on what and how teaching Contemporary Performing Street Arts (CPSA) can improve the artistic level of performance in public space and that you will enjoy our three days of online socializing!

ABOUT EFETSA

EFETSA is the *European Federation for Education and Training in Street Arts*, which was formed in March 2015 in Maribor, Slovenia. This is a continuation of the gatherings of **SAWA (Street Arts Winter Academy)** – a pan European network of professionals, academics and students who gathered biennially to discuss a European way forward for education and training in street arts (ETSA). The federation members strive to form high-quality educational and training programmes in the field of street art, and to acknowledge the existing good practises in the field.

EFETSA's main aims

- Improve the quality of ETSA.
- Disseminate good practice.
- Advocate for the recognition of ETSA.

EFETSA's members

- *Ana Monro Theatre and KUD Ljud* (SLO)
- *Conflux* (UK)
- *Hors Les Murs* (FRA)
- *Adam Mickiewicz University* (POL)
- *Winchester University* (UK)
- *FAI AR* (FRA)
- *European Parliament*.



SAWA#5 PROGRAMME

DATE/TI SESSION	MAIN TOPIC	PROGRAMME	NOTES
23 MARCH 2021			
15h00	Introduction of participants	Reception & introduction of participants	Optional time where participants can meet and present themselves, chat and get in contact with each other
16h00	Opening session		
16h10	Introduction	Why do we have to develop teaching methods for CPSA	Goro Osojnik, Ana Monro Theatre (SI)
16h40	Oral presentations	Educational programmes	Moderated by Bruno Costa, Bússola (PT)
		16h45 SPASA - new intensive educational program	Ferran Orobítg & Guillem Fuster, SPASA (ES)
		17h05 My experience at FAI-AR (Promotion # 5, 2013-2015)	Camilo Acosta Mendoza (CO, SI)
		17h25 THE SHOW SALON - School for Street theatre	Sabine Maringer, Belle Etage (AT)
		17h45 Street Arts Education: University/Street/Conservatoire?	John Lee, Institute of Place (UK)
		18h05 New formats and languages in public space at Pandemic time	Adrian Schwarzstein (ES, LT)
18h30	Break and Q&A	Q&A for the oral presentations with simultaneous breakout rooms open, specific for each speaker	Breakout rooms open
19h30	Artistic presentation	OOPS!	Theater Choir (SI) sims.anamonro.si
24 MARCH 2021			
16h00	Introduction	Street theatre exercises in pandemic times (video)	Ferran Orobítg, Sergi Estebanell, Street Arts Manifesto (ES)
16h10	Oral presentations	Case studies	Moderated by John Lee, Institute of Place (UK)
		16h15 Why Don't We Do It in the Road	Vida C. Bren, Ljud (SI)
		16h35 Creating high physicality for outdoor performances	Lina Johansson, Mimbire (UK)
17h00	Break and Q&A	Q&A for the oral presentations with simultaneous breakout rooms open, specific for each speaker	Breakout rooms open
17h30	Oral presentations	Teaching methods	Moderated by John Lee, Institute of Place (UK)
		17h35 Teaching the contemporary theatre aesthetics through site-specific practice	Elena Gordienko, Ranepa Academy (RU)
		17h55 Body in public space	Katjuša Kovačič & Nikola Orešković, Fluid balance - creative acrobatics (SI, HR)

The language of the conference is **English**.

		18h15	Teaching FIRE DRAMA	Elena Pap & Plamen Radev, Fire Theatre (BG)	
		18h35	Presence of the Voice in Public Space	Tea Vidmar (SI)	
18h45	Break and Q&A		Q&A for the oral presentations with simultaneous breakout rooms open, specific for each speaker		Breakout rooms open
19h15	Live demonstration of teaching			Olu Taiwo, University of Winchester (UK)	
25 MARCH 2021					
16h00	Oral presentations		Good practices	Moderated by Tea Vidmar, ŠUGLA (SI)	
		16h05	Dasein - "Being there" and "Being Present" in Outdoor Performance	Bev Adams, Bev Adams Arts (UK)	
		16h25	Street Arts Training: Performance or Art?: A Model of Practice	Sally Mann, Fuse Performance (UK)	
		16h45	Street theatre methods in making school events: Online Art lab from Cardboardia for Russian schools	Sergey Korsakov, Cardboardia (RU)	
17h05	Break and Q&A		Q&A for the oral presentations with simultaneous breakout rooms open, specific for each speaker		Breakout rooms open
17h30	Oral presentations		Practices as research	Moderated by Tea Vidmar, ŠUGLA (SI)	
		17h35	A Multi-Sensory Experience of a City through Participatory Performance	Ebru Gökdağ, Anadolu University (TR)	
		17h55	Mobile Culture Centre// Porto, Portugal	Inês Carneiro, Simão Rodrigues & Janne Schröder, PELE (PT)	
		18h05	CPSA in EU & LATAM: Practice sharing, method analysing and mapping – Drafting ideas	Jaume Nieto & Andrea Paz Cortés, Imaginart (ES)	
18h30	Break and Q&A		Q&A for the oral presentations with simultaneous breakout rooms open, specific for each speaker		Breakout rooms open
19h00	Wrap-up			Stéphane Segreto-Aguilar, Circostrada (EU)	
19h15	Final open discussion			Moderated by Goro Osojnik, Ana Monro Theatre (SI)	
19h45	Closing words				

ORGANIZERS

- **EFETSA** – European Federation for Education and Training in Street Arts (www.efetsa.org)
- **ŠUGLA (Ana Monro Theatre)** – School of Contemporary Performing Street Arts // Ljubljana, Slovenia (www.anamonro.si/en/pillar/sugla/)
- **Institute of Place (University of Winchester)** // Winchester, UK (<https://theinstituteofplace.org> & www.fuse.org.uk)
- **FADUNITO** – Street Theater company // Cervera, Spain (www.fadunito.com)
- **SPASA** – Street Performing Arts Summer Academy // Catalonia, Spain (www.spasa.cat)
- **Bussola** – Street Arts and Circus development organization // Santa Maria de Feira, Portugal (www.bussola.com.pt)
- **Circostrada** – European Network Circus and Street Arts // Paris, France (www.circostrada.org)

SELECTION COMMITTEE

- **Goro Osojnik** (SLO) – president
- **Ferran Orobitg** (SPA) – member
- **John Lee** (UK) – member
- **Bruno Costa** (POR) – member
- **Tea Vidmar** (SLO) – conference coordinator

All of them work in the field of street theatre as practitioners, mentors, academics and/or cultural managers. More information about them: www.efetsa.org/news-1.

E-PUBLICATION

All written contributions, oral presentations and posters will be published in an online publication as an electronic book with ISBN number. The video recording of the conference will be made public and free for use.

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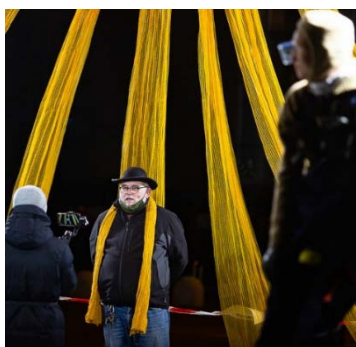
INTRODUCTION

Why do we have to develop teaching methods for CPSA

Presenting author: **Goro Osojnik** (goro.anamonro@gmail.com)

Organization: **Ana Monro Theatre & ŠUGLA, School of CPSA (SLO)**

On program: **23.3. // 16:10 (CET)**



Artistic director of Ana Monro Theatre and its festivals and self-educated performer and director with more than 30 years of experience in street theatre, featured movies and TV shows. He is intensively involved in education on the field of contemporary performing street arts – as head of and mentor at ŠUGLA School and co-founder of federation EFETSA.

With Corona and consummation of culture thru internet, communities and notion of human interaction are changing rapidly. Public space is changing as well as ways of how people (inter)act with each other and it is not unlikely that physical distance will become social distance for many. On the other hand, new forms are emerging - doorstep performances, hyper local theatre, activism, hybrid theatrical forms... Landscape of CPSA is growing and spreading to new fields. It is necessary to support the new ways of telling stories in public space by developing the pedagogy and teaching methods for successful interaction between the three key actors: *Artist, Audience and Space*. In many different ways.

Useful links: www.anamonro.si/en/pillar/sugla // www.facebook.com/Efetsa // www.efetsa.org

Keywords: performing in public space; CPSA; EFETSA; teaching methods for CPSA; artist, audience and space

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EDUCATIONAL PROGRAMS

SPASA – new intensive educational program

Presenting authors: Ferran Orobítg (info@ferranorbitg.com) & Guillem Fuster

Organization: **Fadunito Company (ESP) & Cruma (ESP)**

On program: 23.3. // 16:45 (CET)



Ferran Orobítg is Catalan street theatre artist and co-founder of Fadunito Company, with which he performed in more than 30 countries. He is mentoring different street theatre programs for Young in Slovenia and Glasgow. Together with Kruma he co-founded the school of theatre SPASA (Street performing Arts Summer Academy).

SPASA (Street Performing Arts Summer Academy) is an international two-week street arts training. Taking advantage of two important stage events that take place in the region of Lleida, Spain, in a short period of time, four companies will perform intensives of the subject for an audience interested in creating in public space. We believe that street arts should be based on a theoretical and practical specialization of their performers. We are committed to a 360º vision of the sector and we want to work on the different disciplines that make up the street arts. In each edition of S.P.A.S.A. we will delve into the practical work and tools used by different internationally recognized companies and professionals in the sector

Useful links: www.spasa.cat

Keywords: street arts training

My experience at FAI-AR

Presenting author: Camilo Acosta Mendoza (camiloacostamendoza@gmail.com)

Organization: **freelance clown (COL)**

On program: 23.3. // 17:05 (CET)



In 2007, in Colombia, while working as an engineer, he discovered clowning art. In between 2013 and 2015 he visited FAI-AR (street art training in France.). Nowadays, in Ljubljana, he experiment with a creative process that looks forward to participating in the social movement of Re-creation and Re-evolution.

In between 2013–2015 I took part in the 5th promotion of FAI-AR, training for the creation of art in the public space. We were 16 artists of diverse specialties sharing during 18 months our desire to express ourselves in the public space. We follow a path that was engaging us humans, persons, and artists. We traveled around France and other countries meeting a variety of already consolidated artists or artists companies during 3 weeks each. During these 3 weeks, we were invited to create a form following the guidelines proposed by our host. In parallel, we followed workshops that were meant to structure our point of view as directors, our capacity as writers, our technical abilities, and our communication needs. At the last phase of the training, we wrote and performed a pilot of our project. At the end of each laboratory, we had qualitative evaluations.

Useful links: <https://clownderue.wordpress.com/a-la-fai-ar/>

Keywords: FAI-AR; art in public space; training

[The Show Salon – School for Street Theatre](#)

Presenting author: **Sabine Maringer** (booking.belleetage@gmail.com)

Organization: **The Show Salon (AUT)**

On program: **23.3. // 17:25 (CET)**



Sabine Maringer, MA is an all-round artist, who holds a Master of Arts in Performing in public space and has been researching theatre in public space. She is an educated cultural manager and drama teacher specialized in theatre in public spaces since 2004. Produces street theatre performances for special audiences in Vienna and runs the contemporary circus festival The Kaskade. Belle Etage, her successful street theatre company, has toured all over the northern hemisphere since 2010. She is the co-founder of The Show Salon – School for Street Theatre.

Presentation of the organization *The Show Salon* and its 3 pillars:

- *Street Theatre Master class* – two week long intense live master class
- *Street Theatre Master class ONLINE* – new project
- *Street Theatre the Seminar* – 2,5 day seminar, which can take place during a festival or an artist fair.

And we will talk about our fun project for pandemic times *Wisdom from the Pitch App*, the first knowledge based app for street theatre, and about our successes and failures, and express our wishes for the future. “Give your show a makeover!”

Useful links: theshowsalon.com // <https://www.facebook.com/the.show.salon>

Keywords: street theatre; master class

Street Arts Education: University/Street/Conservatoire?

Presenting author: **John Lee** (John.lee@winchester.ac.uk)

Organization: **Winchester University (GBR)**

On program: **23.3. // 17:45 (CET)**



MA, MSc, MBA. Visiting Fellow (knowledge exchange). University of Winchester. Program Leader of BA (Hons) Street Arts (2008–2018). Co-director of Fuseperformance (2008–2021). Performed and directed internationally for 40 years and trained with Jacques Lecoq, Carlo Boso, Phillippe Gaulier, Complicite.

The *BA (Hons) Street Arts* program at the *University of Winchester*, established in anticipation of London Olympics 2012, went on to be shortlisted twice for Excellence and Innovation of all Arts degrees in UK. At first, practitioners thought Street Arts could only be taught on the streets by professionals whilst academics thought it would lack intellectual credibility. Both established practitioners and academics delivered the program drawing from diverse disciplines within quality control standards of the University. The program balanced a practical training and academic rigour—a story of the first Street Arts degree program in the world—its methods, graduates and legacy.

Useful links: john.lee@winchester.ac.uk

Keywords: street arts degree

New formats and languages in public space at Pandemic time

Presenting author: **Adrian Schvarzstein** (greenbed@hotmail.com)

Organization: **Circus Klezmer & Kamchatka (ESP)**

On program: **23.3. // 18:05 (CET)**



A comedian, an actor, opera singer, a circus and street theatre director. As entertainer-showman, he is touring all over the world. He created Circus Klezmer, that has toured for 12 years. Street theatre shows as The Greenman, The bed, Dans and recently Arrived are touring all year long. He created Kamchatka, a theatre group that bases his creations on the theme of emigrants – with one very important aim: to make the spectator a highly amused participant.

In the year 2020 and beginning of 2021 in the time of Covid Pandemia we have achieved to continue somehow with several educational projects in Lithuania that ended in different performances and obtain a wonderful feedback whether from the public than from the press and institutions. The methodology is collegated with training in street theatre, using the public (and some time private spaces), keep the audience attentive without involving them (covid free is called now) and of course a great experience for the participants. What is interesting is how we succeed to avoid cancellation of the last workshop in Klaipeda, despite all the rules....

Useful link: www.adrianschvarzstein.com // <https://klaipeda.diena.lt/naujienos/klaipeda/miesto-pulsas/klaipedoje-signataru-pasirodymas-1011810> // <https://www.facebook.com/adrian.schvarzstein.5/>
Keywords: street art; public space; pandemia

ARTISTIC PRESENTATION

Theatre Choir: OOPS!

Live multi stream: <https://sims.anamonro.si>
On program: **23.3. // 19:30 (CET)**



Musical street performance OOPS! was created as part of the pedagogical research process of (its author) Tea Vidmar, who as a mentor at ŠUGLA, School of Contemporary Performing Street Arts, has been studying and teaching the presence and performance of voice, or, as she calls it, our organic instrument, and the possibilities and dimensions of its use in public space. The international expert jury awarded OOPS! URBana LJUBLJana 2020 award of excellence.

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CASE STUDIES

Why Don't We Do It in the Road

Presenting author: **Vida C. Bren** (vida.ljud@gmail.com)

Organization: **KUD Ljud (SLO)**

On program: **24.3. // 16:15 (CET)**



Vida Cerkvenik Bren graduated in theatre and radio directing from the Academy of Theatre, Radio, Film and Television in Ljubljana. She is one of the founding members of the collective Ljud and has co-authored and co-directed all Ljud's projects as well as co-lead its educational program Ljud's Laboratory. She has led workshops and "master-classes" across Europe and broader.

Why Don't We Do It in the Road shares the personal experiences and stories of street performers, directors and pedagogues. The idea for the book was first born in a lecture by Vida within EFETSA in 2015. Besides presenting the book Vida would like to challenge herself and the participants with the following questions:

- What street arts can bring to the wider arts at the moment beyond the obvious advantage of being outdoors?
- Does the special time that we find ourselves in help to foster collaboration between the outdoor and the indoor theatres?
- If yes, what role should education play in it?

Useful links: www.ljud.si // http://www.ljud.si/slo/?page_id=4208&lang=en // <https://www.facebook.com/kudljud/>

Keywords: interaction; improvisation; key to the game

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Creating high physicality for outdoor performances

Presenting author: Lina Johansson (lina.mimbregmail.com)

Organization: *Mimbre* (GBR)

On program: 24.3. // 16:35 (CET)



Mimbre is a female-led company creating nuanced, breathtaking and highly skilled acrobatic theatre. They use circus and dance innovatively as a physical language to illuminate human connections and promote a positive image of women. With an artistic voice that is physical and accessible, Mimbre build relationships with broad, non-traditional audiences and participants, creating unexpected moments in unusual spaces and reclaiming some beauty within the urban environment.

Mimbre has used acrobatics, acrobalance and movement to create outdoor theatre performances for over 20 years, touring across Europe and world-wide. While the thrill and visual impact of demanding physical skills such as acrobatics and acrobalance (partner acrobatics) are great to create interest and connection with street-theatre audiences, the constantly changing conditions of outdoor performances can also throw up many challenges in regards to keeping the performers safe. We propose a case-study to share some of the practices and practical tools *Mimbre* have developed over the years to keep our performers safe while still pushing excellence.

Useful links: <https://mimbregmail.com> // [FB/mimbregmail.com](https://www.facebook.com/mimbregmail.com) // [IG/mimbregmail.com](https://www.instagram.com/mimbregmail.com)

Keywords: acrobatic theatre; circus; acrobalance

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TEACHING METHODS

Teaching the contemporary theatre aesthetics through site-specific practice

Presenting author: **Elena Gordienko** (jelenagordienko@gmail.com)

Organization: **The School for Advanced Studies in the Humanities, RANEPА (RUS)**

On program: **24.3. // 17:35 (CET)**



Elena Gordienko is a theatre researcher. She obtained her Ph.D. degree at Lomonosov Moscow State. She holds also Master Degrees in Comparative literature and in Visual Culture. Since 2014, she is a senior lecturer in the Russian Presidential Academy of National Economy and Public Administration (RANEPА). Her research focuses on a site-specific theatre, participative practices as well as on a representation of History by theatre means.

As a lecturer, I have to find different modes to talk about the contemporary theatre and its values. Last year I decided to make the seminars more practical, so that students (who are usually not specialists in the arts) do not only watch and discuss some examples of a site-specific and street theatre, but also design themselves a project at the university territory. Because of the quarantine, it was not possible to make it for real, and the task was slightly modified: students were asked only to propose an idea of a performance, and they could choose any local site they were able to get in and the university imagined in the moment after the quarantine. That experience appeared to be relevant to explore the contemporary theatre aesthetics. Even having done only some preparatory work and research, students got in the concepts of immersion and intervention, site-specific and found art.

Useful links: <https://ranepa.academia.edu/ElenaGordienko>

Keywords: site-specific theatre; contemporary theatre; theatre education

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Body in public space

Presenting authors: **Katjuša kovačič, Nikola Orešković** (kaatuka@gmail.com)

Organization: **Fluid balance - creative acrobatics (SLO/CRO)**

On program: **24.3. // 17:55 (CET)**



Katjuša Kovačič is a freelance artist, active in the field of performing arts and pedagogy, working with artists from various disciplines. She regularly teaches Fluid Balance- creative acrobatics, street theatre and Capoeira. She is a performer/dancer, creator, choreographer and director.



Nikola Orešković is a stuntman, acrobat, dancer, martial artist and a teacher. In 2009 they created Fluid Balance – Creative Acrobatics. Up till now, they organized and taught more than 100 workshops throughout the world for kids and adults.

Body in public space is research happening through arranged performances, improvised street actions and teaching processes. Base of expression is a fusion of movement/performing arts (contemporary dance, acrobatics, Capoeira, street & physical theatre) which is *Fluid balance* - creative acrobatics platform, led by the mentioned artists since 2009. With the use of dialogue through body/movement we shared the experience to the children, youth and adults.

Emphasys of our teaching:

- use of a given space and objects; awareness of space and other participants, also public, children;
- importance of eye-contact;
- mixing disciplines;
- simplicity! - crowd pleasers are usually not the hardest tricks;
- improvisation, but having a plan; structure;
- power of a group (or at least 2 persons);
- power of music (live/recorded);
- taking your space.

Challenges/ provoking the artists/teachers: dealing with the elements (cold/hot weather, elementals); teaching inside - as preparation for the street; performing outside the festivals.

Useful links: <https://www.creativeacrobatics.com/> //
<https://www.facebook.com/creativeacrobatics/> //
<https://www.instagram.com/fluidbalance/>
Keywords: body; space; play; movement; dialogue

Teaching FIRE DRAMA

Presenting author: Elena PAP (Elena Papadopova), Plamen_Radev
(firetheatrecompany@gmail.com)

Organization: *Fire Theatre* (BGR)

On program: 24.3. // 18:15 (CET)



Elena Pap is an experienced theatre director, manager of cultural and youth projects (including European) and pedagogue. 25 years – CEO and Artistic Director of an independent professional theater company (Fire Theatre). Since 15 years - leader of NGO (Executive Director and member of the Board).



Plamen Radev is a Bulgarian theatre director, expert in Mime in nonverbal theatre, pedagogue and actor. One of the best informed Bulgarian specialists in the field of outdoor theatre and street performative forms. He has many years of experience as a theatre educator and is Head of the educational and research program of Fire Theatre (for young artists, volunteers and interns). Leader of many workshops and trainings at home and abroad.

In the field of art education there are popular educational and training group formats like workshops, classes, studios, laboratories or programs but there is also another approach that is especially effective when one have to grow young talents in a new, developing field where there is no established educational infrastructure. It's the individual education via practice and research which requires designing/conducting a special individual educational/training program for each team member within a certain period of monitored creative team work. I'm going to describe this method we use in *Fire Theatre* teaching young actors on *Fire drama* and *Outdoor theatre*.

Useful links: www.facebook.com/firetheatre
Keywords: fire; street theatre; education; drama; research

Presence of the Voice in Public Space

Presenting Author: **Tea Vidmar** (tea.anamonro@gmail.com)

Organization: **Ana Monro Theatre & ŠUGLA, School of CPSA (SLO)**

On program: **24.3. // 18:35 (CET)**



Tea Vidmar is street theatre and vocal performer and pedagogue. She teaches techniques for the theatricality of voice at ŠUGLA (School of Contemporary Performing Street Arts) at Ana Monro Theatre. She founded Theater Choir, with which, by teaching music-theater techniques on a weekly basis, she developed the award-winning play Oops!.

The voice has many nuances, strengths and characters. The more you indulge in it, the more diverse it is. I focus on three sets of voice research - the physicality, spatiality, and emotionality of the voice. Through tension or relaxation of body parts, we discover the physicality of the voice and our control over it. We go to outdoor space and observe sounds and architecture of the street and how it inspires the voice. We discover directions of singing and their connection with emotional singing and how this kind of orientation helps us understand the presence of the voice. Workshop includes voice-physical warm-up, exercises for researching production of the voice, individual and group singing, exercises in a public space, and creations of one's own theatrical songs.

Useful links: <https://www.anamonro.si/en/pillar/oops/> //

<https://www.facebook.com/TheatreChoir>

Keywords: voice; public space

LIVE DEMONSTRATION OF TEACHING

Urban butoh: teaching physical and acting skills using virtual technology

Presenting author: **Olu Taiwo** (olu.taiwo@winchester.ac.uk)

Organization: **University of Winchester (GBR)**

On program: **24.3. // 19:15 (CET)**



Olu Taiwo is a senior lecturer in Physical theatre, Acting and Movement at the University of Winchester and a director

of Transcultural studied as part of an institute called the Making of the Actor based in Athens. He has a background in

Fine art, Street performance art, African percussion and various martial arts. He has performed worldwide in performances and lecture demonstrations promoting concepts surrounding practice as research, including how practice explores relationships between 'effort', and 'performative actions'.

He investigates performatively how as individuals we interface with the increasing digital complexity with regards to our experience in twenty-first century society. His live demonstration will introduce participants to the performance concept of *Urban Butoh*; a performance praxis, where the nature of deceleration, with regards to performative actions, can be considered progress, when we consider the rhythms and melodies of our internal thinking processes. *Urban Butoh* facilitates, a process of critical reflexivity; which, I have been delivering virtually via video conferencing. While we are both in the flux of movement and being cognizant that we are living in an age of digital acceleration, *Urban Butoh* can facilitate, via virtual technologies, a chance to maintain and develop our scenic bios in relation to our embodied state of readiness.

Usefull inks: <https://www.facebook.com/theurbanbutoh> // <https://www.returnbeat.co.uk/> // <https://www.instagram.com/theurbanbutoh/>

Keywords: urban butoh; digital; acceleration; embodiment; virtual technology

GOOD PRACTICES

[Dasein – "Being there" & "Being Present" in Outdoor Performance](#)

Presenting author: **Bev Adams** (bevadamsarts@gmail.com)

Organization: **Bev Adams Arts (GBR)**

On program: **25.3. // 16:05 (CET)**



Bev Adams is a freelance Artistic Director and Creative Producer with over 30 years' experience of making work for the outdoors and with communities. She uses mask and puppetry to tell stories without words to audiences of all languages, abilities and cultures, helping people to connect with each other and to explore the worlds in which they live.

Martin Heidegger explores ideas of *Being and Time* (1962). Nicholas Bourriaud (1998) explores the *Relational Aesthetics* between audience and art. Michel De Certeau talks about *The Practice of Everyday Life* (1985). The concepts of a) being present b) interrupting the everydayness of space and c) the aesthetics inherent in performance that embraces direct contact with audiences in public space are fundamental considerations of the street performer. This presentation uses the above theoretical lenses to analyse performance and actor/audience relationships in street arts practice to articulate a model for the *Aesthetics of a Convivial Street Performance*.

Useful links: <https://bevadamsarts.wixsite.com/bevadams/education/> // [IG/bevadamsarts](#) // [FBwhatam!](#)

Keywords: philosophy; art theory; outdoor performance practice

[Street Arts Training: Performance or Art? A Model of Practice](#)

Presenting author: **Sally Mann** (info@fuseperformance.co.uk)

Organization: **Fuseperformance (GBR)**

On program: **25.3. // 16:25 (CET)**



Sally Mann BA (Hons), FDA, PGCE, BA (Hons) Performance and Art, Dartington College of Arts // FDA Fine Art, Somerset College of Arts and Technology // PGCE, Post Graduate Certificate in Education, Somerset College of Arts and Technology // Co-director of Fuseperformance (since 2008) // Director of Circus Antics (1986–2000) // Performer, teacher and trainer (since 1986) // Trained: Fooltime, Contemporary Circus and Physical Theatre; Dartington College of Arts; Somerset College of Arts and Technology.

Fuse Performance Street Arts has developed a model of creating work that has evolved from the meeting of three perspectives: performance, digital and visual arts. Students and practitioners are encouraged to develop work in shared creative workspaces. In these creative hubs, artists and makers, performers and film makers, jugglers and acrobats, puppeteers and writers, make work independently and collaboratively drawing inspiration from each other and in response to specific outdoor locations and themes (e.g. countryside into town). Productions often adopt the format of trails, linking performances and visual scenography that are situated across town centre and other public spaces.

Useful links: info@fuseperformance.co.uk // [FB/fuseoutdoorarts](#) // [IG/fuseoutdoorarts](#)

Keywords: fuse performance; street arts; outdoor arts

Street theatre methods in making school events: Online Art lab from Cardboardia for Russian schools

Presenting Author: **Sergey Korsakov** (papertown@gmail.com)

Organization: **Cardboardia (RUS)**

On program: **25.3. // 16:45 (CET)**



Producer and director of street performances, actions and interventions in the urban environment, large-scale carnival workshops and processions at festivals. His Cardboardia project was materialized at many cities in Europe and Asia. He is interested in interactive, immersive projects with active audience participation, involving local communities in all stages of implementation of projects. The initiator of Russian Union of Street Theatres and Artists.

In 2020, the *Cardboardia* team was invited by the Russian movement of schoolchildren to make an Art laboratory. Because of the Covid-19 it was decided to make the workshops and public talks online, which enabled to include 30 schools all over the Russia in the process. Two weeks of the intensive communication resulted in the two-day festival. In 2021 that is planned to continue the cooperation so that to make the events not only at the school territory, but also in the local centers. The laboratory was not designated as only a street-art project, and the school teams were free to choose a mode to present. Nevertheless, as the majority of speakers were from the Street Art field, and the webinars were centered on the specific materials and participative techniques the street arts companies get used to, the event could be highly associated with the street art practice. The main effect the laboratory seems to achieve is to strengthen the art-oriented community in russian schools.

Useful links: <http://rdshlab.tilda.ws/> // <https://madein.cardboardia.info/cvkorsakov>

Keywords: school performance; theatre education

PRACTICES AS RESEARCH

A Multi-Sensory Experience of a City through Participatory Performance

Presenting Author: **Ebru Gökdağ** (egokdag@anadolu.edu.tr)

Organization: **Anadolu University (TUR)**

On program: 25.3. // 17:35 (CET)



Ebru Gökdağ received a B.A in Acting from Anadolu University; completed M.S. degree at Texas A&M-University; received M.A. degree at U of Nebraska-Lincoln. Completed her Ph.D. at U of Nebraska-Lincoln, with a dissertation “Theatre of the Oppressed and its Application in Turkey. Currently she is working at Anadolu University, Performing Arts Department.

This paper presents the results of our practice-based research. How one can create a multi-sensory experience using performing arts tools and enable full participation of spectators? In our research we removed participants’ sense of sight, employed hearing, touch, smell, taste and kinesthetic experiences. Our search formed around food and performance yet resulted in a multi-sensory experiencing of a city before actually visiting it, creating an experience of living the colours, sounds, tastes, smells of a city.

Useful links: www.anadolu.edu.tr

Keywords: multi-sensory experience; performance; participation

Mobile Culture Centre

Presenting authors: **Inês Carneiro, Simão Rodrigues, Janne Schröder**
(janne.schrd@gmail.com)

Organization: **PELE - Espaço de Contacto Social e Cultural (POR)**

On program: **25.3. // 17:55 (CET)**



PELE- Espaço de Contacto Social e Cultural, established in Porto/Portugal in 2007, is an artistic structure promoting multidisciplinary art as a space for dialogue and collective creation in communitarian contexts. Presentators, Janne Schröder, Inês Carneiro and Simão Collares, are working as part of the research group for Centro Cultural Móvel. They are multidisciplinary artist in performing arts.

The project *Centro Cultural Móvel (Mobile Cultural Centre)* is an artistic and participative approach to explore the relationships between a bus, its passengers and its creative potential. Through monthly artistic creations we aim to explore different artistic languages to produce new dynamics inside a bus and offer different possibilities of participation. The project is part of the transdisciplinary program of “azevedo” created by *PELE - Espaço de Contacto Social e Cultural* to address and promote the cultural and social dimensions in the area of *Azevedo* (Porto, Portugal.)

Useful links: <https://www.apele.org/a-pele-en>

Keywords: participation; public transportation; performances; practice as research

CPSA in EU & LATAM: Practice sharing, method analysing and mapping – Drafting ideas

Presenting authors: **Andrea Paz Cortes & Jaume Nieto** (jaume.nieto@imagin.art)

Organization: **La Internacional & Imaginart Scenic Spaces Management (ESP)**

On program: **25.3. // 18:05 (CET)**



La Internacional Colectivo is an emerging american-european group of street art makers and producers. Imaginart Scenic Spaces Management is a performing and visual arts project developer and tour producer based in Barcelona. In association, we develop practices and analysis to empower street arts.

How did we create performing street arts in the past? How are we doing it now? What are our differences when it comes to focusing, methodology, dispositive design for public spaces? Can we learn from each other and collaborate on the future visions of creation? We are designing a future project to document, analyze and share practices and methodologies in Europe and Latin America. With real practicing action, online documentation and discussion and meetings on CPSA festivals, this project is aimed to help our sector to know ourselves better, learn from our real practices and stimulate new artists and makers.

Useful links: www.imagin.art // [FB: imaginartscenic](#) // [IG: imaginartscenic](#)

Keywords: practice; methodology; mapping; Europe; Latin America

ADDITIONAL CONTRIBUTIONS IN E-PUBLICATION

Street Arts in ESAD Valencia

Presenting Author: **Rafael Félix Rodríguez Marzo** (rrmarzozz@gmail.com)

Organization: **Escuela superior de arte dramático de Valencia (ESP)**



Graduate in Dramatic Art. Actor, stage director, screenwriter

and researcher. Currently, professor of stage direction at the ESAD in Valencia. He specializes in multidisciplinary stage creation and experimentation with spaces, formats and singular dramaturgies. He is preparing his doctoral thesis on touring show.

The institutional oblivion of Street Arts in the Higher Education of Dramatic Art in Spain, starts from its regulation in 1992 and remains until today. However, the personal initiative of the teachers, as responsible for the contents of the subjects, and the activities of classroom and Center, does allow the incorporation and dissemination of the Street Arts in the academic field. Thus at the *Escuela Superior de Arte Dramático* in Valencia, contemporary creation in the public space has entered significantly into various subjects; an elective has been created with the name of Theatre and Street Arts; meetings with companies and festivals have been organized; and a specific research group has been formed.

Useful links: www.esadvalencia.com

Keywords: street arts; education

[Insula Valentiae: the forgotten river](#)

The article presents a final work of Master that proposes a festive celebration for all audiences, recovering the history of the city and claiming it as a place of life. The memory, the urban and natural landscape, the right to the city, the party, the participation, the hybridization and the sensoriality are his keys. From the foundation of the city of Valencia on a river island and the definitive disappearance of the river Turia from the urban landscape, a project is configured that recalls the river as protagonist and backbone of the city for more than two thousand years. One of the few academic research works on Street Arts, developed at the Spanish University.

Useful links: <https://riunet.upv.es/handle/10251/107039>

Keywords: street art; performance; history

[Lecoq Mask Pedagogy and Street Theatre: Pedagogical Practice as Research](#)

Presenting authors: Justin Durel, Alenka Marinič (Justin@globus-hystericus.org)

Organization: *KUD Globus Hystericus (USA/SLO)*



Alenka
Marinič
(SLO) and
Justin Durel
(USA) are

theatre artists and pedagogues who have created, performed, taught, and directed, throughout Europe, the USA, and Canada. They have developed their pedagogy together since 2013, upon finishing their studies with master teacher Giovanni Fusetti.

The street performer faces potential interruptions that the indoor performer does not: random hecklers, music from cafes, church bells, bicycles passing through the show, etc. Mask pedagogy offers the performer skills that enable them to maintain and direct dramatic focus amongst these distractions, while staying in character. Many successful street artists have studied mask as synthesized in the Lecoq/Copeau/Bing pedagogy. This paper investigates why the elements of that pedagogy (applied with or without a mask) lend themselves to effective street performance.

Useful links: www.Globus-Hystericus.org // [FB/hystericus](https://www.facebook.com/hystericus)

Keywords: mask pedagogy; street arts; theatre pedagogy

[Performing actions in the public space from a contemporary feminist perspective](#)

Presenting author: Ximena Cañas Abell (teatroenmovimientocallejerx@gmail.com)

Organization: *Teatro en Movimiento Callejerx* (ESP)



Ximena Cañas Abell is director of the feminist stage performance group Teatro en Movimiento Callejerx (Valparaíso / Barcelona). Actress, Bachelor of Scenic Art and Master of Theater Studies. She is currently developing a street arts project from an ecofeminist perspective "Water Silhouettes" at Nau Ivanow.

This contribution is inscribed in the field of performing arts in urban space, focusing on contemporary feminist actions, which use the concept and practice of ritual to connect with the collective - the other. As a result, it is intended to think from experiential traces, that is, using my own experience and context in which I have developed as an actress and director in Valparaíso and Barcelona, deepening into the claims of anti-patriarchal struggles and their multiple conjectures, and reflecting from the bodies, the objects and the space.

Useful links: <https://movimientocallejerx.wixsite.com/memoria/siluetas-de-agua> // <https://www.instagram.com/teatroenmovimientocallejerx/> // <https://www.facebook.com/Teatroenmovimientocallejerx>

Keywords: ritual performing action; street arts; feminist art; embodiment

[Growing young talents. The power of the individual approach.](#)

Presenting author: **Plamen Radev** (firetheatrecompany@gmail.com)

Organization: **Fire Theatre (BGR)**



Bulgarian theatre director, expert in Mime & nonverbal theatre, pedagogue and actor. One of the best informed Bulgarian specialists in the field of outdoor theatre and street performative forms around the world and in Bulgaria. He is Head of the educational and research program of Fire Theatre. Leader of many workshops and trainings at home and abroad.

In the field of art education there are popular educational & training group formats like workshops, classes, studios, laboratories or programmes but there is also another approach that is especially effective when one have to grow young talents in a new, developing field where there is no established educational infrastructure. It's the individual education via practice and research which requires designing/conducting a special individual educational/training programme for each team member within a certain period of monitored creative team work. I'm going to describe this method we use in FIRE THEATRE teaching young actors on FIRE DRAMA and OUTDOOR THEATRE.

Useful links: www.facebook.com/firetheatre

Keywords: fire, theatre, outdoor, street theatre, education, drama, research

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SINCERE THANKS TO

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- All the participants – **presenting authors** and **audience members** – for making this conference a world-class event.
- **Matjaž Rušt** for technical support and online coordination.
- **Theatre Choir** for impressive performance *Oops!* and others, who helped make it happen – with special thanks to technical master **Borut Cajnko**.
- **City of Ljubljana** for financial support of SAWA#5 conference and *Ana Monro Theatre* program.
- And all of the **creators** and **supporters of CPSA** out there.

SEE YOU AT SAWA#6!



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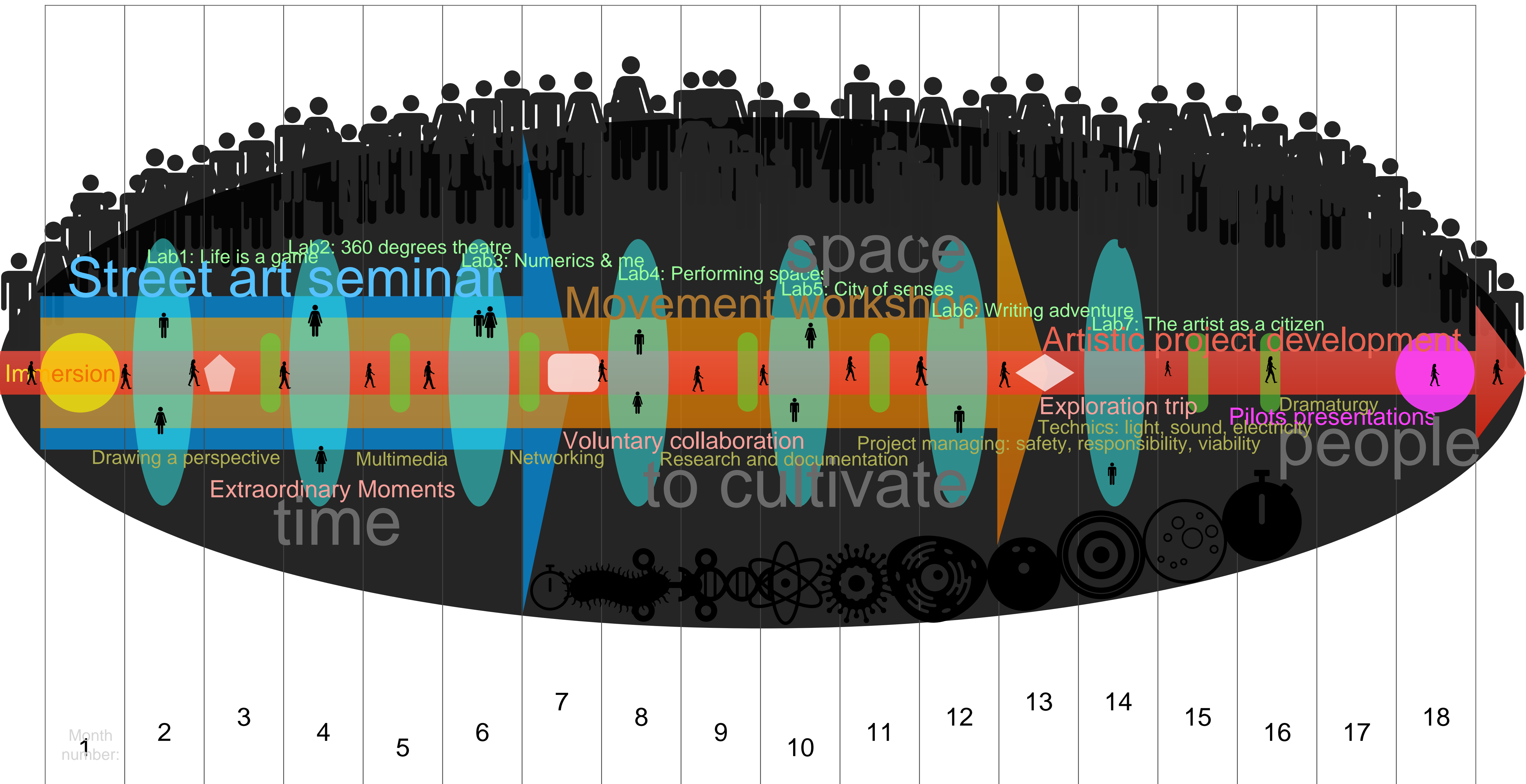
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BEV ADAMS
Artistic Director
Creative Producer
Teacher Mentor



Wakefield UK
bevadamsarts@gmail.com
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Kulturno –umetniško društvo Ljud (KUD LJUD)



LJUD GROUP

Town and country of origin: Ljubljana, Slovenia

What are we doing:

-interactive physical theatre in public space: *The Invasion, City Metamorphosis, Table theatre, Local hero, Two of Hearts*

-site-specific projects in public space: *Streetwalker, Gallery on the border, Steep saddle...*

-a book „Why don't We do it in the Road –a Personal Guide to Outdoor Interactive Theatre“

-children performances: *Captain Dada's Pirate Theater, How the World came to be?*

-mentoring and educating through theatre workshops: *Ljud's laboratory*

-international cooperations: *RIOTE 3, RADIUS, Treasure Hunt, Embassies –Dialogue of two European neighbourhoods*

Contacts:

- Vida Cerkvenik Bren/artistic director (00386 31 343 573)
- Grega Močivnik/legal representative (00386 31 341 889)

E-mail: kudljud@gmail.com

Official site: www.ljud.si

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Elena Gordienko (The School for Advanced Studies in the Humanities, RANEPА, Moscow, Russia) jelenagordienko@gmail.com

Relied Notions :

- Performativity;
- Presence;
- Participatory theatre;
- Immersive theatre;
- Documentary theatre;
- PaR;
- Emancipating the spectator;
- Will to archive;
- Aestheticization of everyday life.

Aims:

- to explore and to appropriate the university space and the place students live;
- to practice the art thinking apart from the critical thinking;
- to realize the challenges of theatre production;
- To put into practice their knowledge.

Points of reference:

MOOC Create in Public Space, FAI-AR
Experiments with Sound, Coursera – Duke University

What spaces are already theatricalised?

What limits the space presupposes? What memory?

How we are bound by the space and to the space?

Can we produce the space otherwise?



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Theatre Fragile

Poetic mask in public space



Cie Willi Dorner

Bodies in public space



Cia Kamchàtka

Street Theater Workshop



Goro Osojnik

Building the triangle