

TOWARDS THE UNKNOWN

CONFRONTING THE PRESENT



The annual
magazine
of ASSITEJ

Assitej
Artistic
Gathering
Kristiansand
2-7 Sept 2019

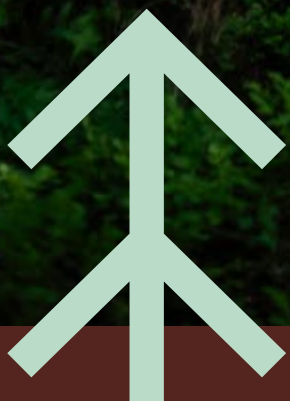


Beijing 2018
Kristiansand 2019
Tokyo 2020



Teaterkonsert Peer Gynt

Kilden, Konsertsalen
Monday 20:00



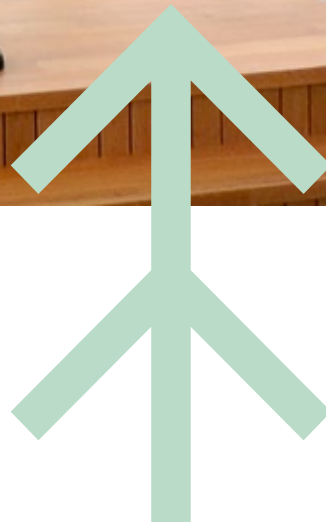


ASSITEJ Believes that every person from birth to adulthood has the right to access the arts, as cultural citizens whose perspectives are vital to the understanding of the richness of cultural diversity. We believe that art for young audiences is a vital part of the arts ecology, and that it has tremendous significance and benefit in terms of the lifelong development of every human being.

ASSITEJ Unites theatres, organizations, and individuals throughout the world dedicated to Theatre for Children and Young People. The Global ASSITEJ community is made up of National Centers, Individual Members, and Networks, spread throughout more than 100 countries.

ASSITEJ Promotes an international exchange of knowledge and practice in theatre in order to increase creative cooperation and to deepen mutual understanding between all persons involved in the performing arts for young audience.

SAND Festival opening speech by Hilde Annette Aakre, former general manager of ASSITEJ Norway. Photo by Vigís Jakobsdóttir.



World day of theatre for children and young people

Every March 20th ASSITEJ celebrates and promotes THE WORLD DAY of Theatre for Children and Young People with the campaign "Take a Child to the Theatre Today" and with World Day Messages, focusing on the cultural entitlement of children around the world.



World performance week

Celebrating the Power of the Performing Arts

ASSITEJ proposes a unifying logo to enhance collaboration between international associations involved with different art forms related to live performance, which celebrate their World Days between March 20–27. These are UNIMA, ITI, IATC, and IDEA.

Friends of ASSITEJ

An opportunity for everyone to support the next generation of Theatre for Young Audiences practitioners, by contributing on a once or annual basis to the ASSITEJ Next Generation program.

ASSITEJ projects

The ASSITEJ world congress and festival

Every 3 years ASSITEJ holds a World Congress and International Festival open to all involved in theatre for young audiences. Here the General Assembly of ASSITEJ members sets out the next 3 years of activity.

ASSITEJ artistic gatherings

Every year ASSITEJ holds an Artistic Gathering around an International Festival which brings together members from across the Globe. Each Gathering focuses on a particular theme and offers space for projects, network activities, and special events.

Next generation program

Next Generation Residencies are designed to bring together a group of young and emerging artists from all over the world for a special program at an international festival.

Next Generation Placements enable individual artists to be hosted in different international settings through ASSITEJ member organizations offering diverse volunteer opportunities.

ASSITEJ regional workshops

Practical skills-based workshops especially created in response to requests from regions according to particular needs. They draw on expertise within the ASSITEJ network to provide development opportunities for TYA artists. The first regional workshops took place in 2016 in Uruguay and Cameroon.

ASSITEJ magazine

An annual Magazine is produced with contributions from artists and writers from around the world working in the field of theatre for young audiences.

ASSITEJ networks

Small size

A network of artists and theatres active and interested in the field of theatre for the early years (0–4). www.smallsize.org

ITYARN

International Theatre for Young Audiences Research Network. Promotes and disseminates research in Theatre for Young Audiences. Free membership. www.ityarn.wordpress.com

Write Local Play Global

The ASSITEJ playwrights' network for anyone who values plays for young audiences. Free Membership. www.writelocalplayglobal.org

IIAN

International inclusive Arts Network. Brings together artists who practice in the field of inclusive arts for young audiences. www.inclusiveartsnetwork.com

Next generation

An informal network and framework for young and emerging artists to continue to build on their experiences of participation in the Next Generation Program.

Facebook page: <https://www.facebook.com/groups/582142538574066/>

Awards

ASSITEJ award for artistic excellence

Awarded at every World Congress for outstanding contributions in the field of Theatre for Young Audiences over the previous three years.

ASSITEJ applause for lifetime achievement

This award recognizes the long, prominent, and influential career of those who have played a distinctive and inspiring role in the world of Theatre for Young Audiences.

ASSITEJ inspirational playwrights award

Write Local Play Global gives up to three awards at the World Congress to playwrights from around the world who have inspired Theatre for Young Audiences in their city, country, region, or globally.

The Geesche Wartemann young scholars ITYARN award

Awarded to a young emerging scholar at the World Congress.



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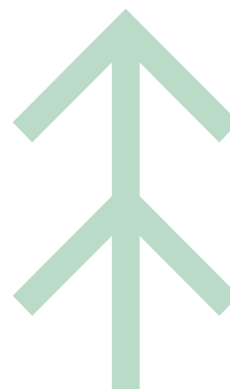
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Welcome to this year's ASSITEJ magazine

It is such a pleasure to invite you to dive into these pages designed by our Nordic family, with reflections from across the globe. The topic of this year's magazine is confronting the present, and the work and ideas reflected is as diverse as the myriad members our organization represents.

The power of theatre to hold up a mirror to nature, to reflect, engage and wrestle with the complex challenges of contemporary life is explored here in a range of short essays and articles that take diverse approaches to their subject. There is something of interest for everyone. The idea that children and young people should be confronted with the realities of their world in theatre is for some controversial, and we engage with this notion in different ways. We also look at the ways the realities of the present affect the process and methods of making work for young audiences.

Once again the magazine reflects a host of languages from its contributors. This seems highly appropriate since the UN has designated 2019 as the year of Indigenous Languages; in this year, let us ensure that children and young people are able to access work in their mother tongues, while also providing children with ways of navigating across and beyond languages using the various languages of the performing arts.

Many thanks to the Publications and Promotions Working Group and to the Design team, for all their hard work in the creation of this magazine. Many thanks too to all the contributors: your ideas, your work, your explorations inspire us, challenge us and help us all to think through the complexities of making theatre for young audiences today.

After the SAND festival and ASSITEJ Artistic Gathering are just a glorious memory, we trust that this magazine will provide you with something concrete to take away that will remind you of the interesting conversations, passionate arguments and thought-provoking experiences you have enjoyed with us in this opportunity to Confront the Present!

Yvette Hardie
President, ASSITEJ





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歓迎致します

Bienvenue à

Willkommen zu

Velkommen til

Добро дошли

Welcome to

We are proud to present to you the Norwegian edition of the ASSITEJ Magazine, with a Nordic design and kicked off with a Nordic article. In line with the theme of the ASSITEJ Artistic Gathering 2019, the articles in this magazine confront the present, with an eye towards the unknown, from numerous artistic perspectives.

In the first article, Niam Ní Bhroin confronts the perception of the Happy Nordic Child, growing up in what is widely reported to be the happiest nations in the world. This article sets the tone for how we may perceive the productions at SAND and how we could place a Nordic young audience in context.

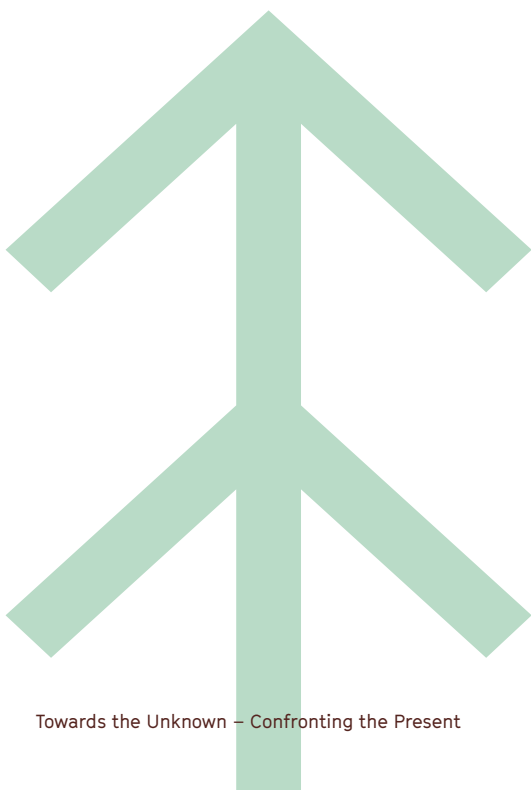
Gilles Abel's piece confronts the often perceived "educational" function of theatre for young audiences. He describes an experiment: a show of invisible theatre that includes a philosophical dialogue performed at schools. One of the conclusions is that children do not want answers; they want debate and confrontation.

Similarly, Leavesley and James from Australia's Arena theatre confront the notion of children's innate artistry by stating that all children are not artists, which doesn't mean that their voice should not be included, of course. In a way, this article is a validation of adult artists making art for young people. It is a reminder that, yes we can work with youth, and yes we have trained for this and have something to offer to young people, just as much as they can offer us their insights, feelings, and ideas.

Some of the articles seem to speak to each other. Aberle warns what young adults impressions of theatre would be if they only see Shakespeare, while Park is warning for the same effect if grade school children only see outdated role models. While not arguing for doing away with either Shakespeare or traditional folk tales, they advocate for more representative choices in theatrical productions.

We included articles that speak about child perceptions. Lola Fernández de Sevilla's poses the notion that "There is a monster living inside every child," pointing to children's propensity to explore the unknown in their imaginations and how art is a school of resilience. The power of a child

The main venue for this year's Artistic Gathering is the impressive Kilden Centre for Performing Arts in Kristiansand. Photo by Kilden.





欢迎光临

Bienvenido a

환영합니다

AAG2019



Добро пожаловать



and the empowering force of theatre in its most basic form comes to the fore in Sonja Petrović's article, describing the emergence of the Festival of Ecological Theatre 25 years ago when she was three years old, seemingly out of nowhere and in a very unlikely place.

Others are discussing theatre creation. Lisa Hovik, who will also give a workshop on the theories laid out in her article, introduces the term Sympoiesis, emphasizing the interdisciplinary nature of theatre. Manuella Sarkissyan explores another route to engage the young audience in the present by offering them a reality game where the audience members can interact with one puppet. Heidi Schoenberg addresses theatre for a neurodiverse audience and how to include magic for an audience that does not like surprises and likes to know what comes next.

This is the first time the magazine includes an article from Estonia. The title "Small Steps, High Hopes" says it all and paints a picture of the challenges confronted in Estonian Theatre for Young Audiences.

And, finally, we end with a digital collage of kollektiv kunststoff.

We hope this magazine will be a stimulating accompaniment to the experiences the SAND festival and the ASSITEJ Artistic Gathering have to offer. Let's confront the present on our way to the unknown.

Manon van de Water
François Fogel
Seok-hong Kim
Tatiana Bobrova

Publications and Promotions Working group of the ASSITEJ Executive Committee

WELCOME TO NORWAY!

CAST: Kristina Kjeldsberg, Chairperson, ASSITEJ Norway
Ketil Kolstad, General Manager, ASSITEJ Norway

ACT ONE, Scene 1

(The interior of ASSITEJ Norway's office at Sentralen, Oslo; industrial brick walls and big windows. The president and the general manager are having a cup of bad coffee, listening to the world passing by on the street below. Nordic Noir light design.)

KETIL: No more excuses. We have to produce a welcome text for the magazine.

KRISTINA: If we were to welcome the world to Kristiansand in the most dramatic way, what would that look like?

KETIL: Why dramatic?

KRISTINA: We're hosting a theatre festival... It's all about drama!

(takes a sip of coffee, grimaces)

KETIL: I hate drama. There's too much conflict in the world as it is.

KRISTINA: That's why we need these gatherings.

KETIL: People attend festivals to have a good time. They want to start new friendships, to relax, and drink beer.

KRISTINA: Drinking beer in Norway...

KETIL: It's expensive, I know! But I still think people will enjoy themselves.

KRISTINA: No reason to get all worked up.

KETIL: You asked for drama!

KRISTINA: Come on, finish your coffee and lighten up. I just thought it would be a good idea to wish everyone welcome in a way that will make them feel instantly at home.

KETIL: You mean like giving them a firsthand experience with Nordic words such as HYGGE...

KRISTINA: ...and KOS! The essence of a homely atmosphere. Most of our guests will be professional theatre workers from every corner of the world...

KETIL: Don't forget the thousands of local children and teenagers!

KRISTINA: My point is that our guests feel at home in theatres of all kinds – anywhere!

KETIL: You suggest we lock them into a black box the whole week?

KRISTINA: (laughs:) Better not! Sounds like a reality show!

KETIL: The title would be: *Towards the unknown – confronting the present.*

KRISTINA: In my opinion, there's nothing more confrontational than the performing arts.
And it's all about here and now.

KETIL: Exactly! The young audience is not only our future, they are present.

KRISTINA: I'm really not sure where we're going with this.

KETIL: Towards the unknown!

KRISTINA: I know! Let's do it as a dialogue! It will be our welcome.

KETIL: Sounds like a lot of work.

KRISTINA: Come on. It'll be fun! We just need a transcript of this coffee meeting.
Shall we end this conversation together?:

KRISTINA and KETIL (together:) WELCOME TO KRISTIANSAND!

(A light bulb suddenly explodes – the sound of electricity crackling is heard. The building goes completely dark.)

KETIL: Uh-oh, the lights went off – that's a real dramatic opening!

(Kristina finds a flashlight in her purse. While walking close to one another down the hallway:)

KRISTINA: There's one good thing we should mention about the AAG2019 in Kristiansand, though.
There will be short distances.

KETIL: Like here I hope; only a short walk to the fuse box?

KRISTINA: Yup, that's compact games for you.

(Kristina opens the fuse box and flips the switch – the ceiling lights are turned on, one by one, down the hallway. A school band practicing for the National Day of Norway is heard marching and playing out in the street.)

KETIL: We even have music. Are you happy now?

(Kristina nods with a smile.)

KRISTINA: Let the AAG2019 begin!

The Nordic Child: Growing up in an ideal world?

NIAMH NÍ BHROIN IS A RESEARCHER AND COORDINATOR OF *LIVING THE NORDIC MODEL*, AN INTERDISCIPLINARY RESEARCH PROJECT FUNDED BY UIO:NORDEN AT THE UNIVERSITY OF OSLO (N.N.BHROIN@MEDIA.UIO.NO)

Nordic children's popular culture is rich with images of independent and adventurous characters such as Astrid Lindgren's Pippi Longstocking and Tove Jansson's Moomins. These representations promote the ideal of an autonomous and adventurous Nordic child.

However, more recent representations of Nordic youth and childhood(s), such as the TV series *Skam*, have considerably darker themes. This is in spite of the fact that these representations are constructed against a background of significant prosperity. International research repeatedly finds that the Nordic states are among the best countries in the world in which to grow up (cf. Legatum Institute 2019). The Nordic Council of Ministers also claims that Nordic people are generally happier than people in other regions of the world. At the same time, the same council has recently called attention to the fact that 13.5% of young Nordic adults, aged between 18 and 25 could be categorized as unhappy, or, more precisely, struggling, or suffering (Nordic Council of Ministers 2018).

So, do Nordic children really grow up in an ideal world? And if they do, what are the ideals on which their lived everyday experiences are based? In the

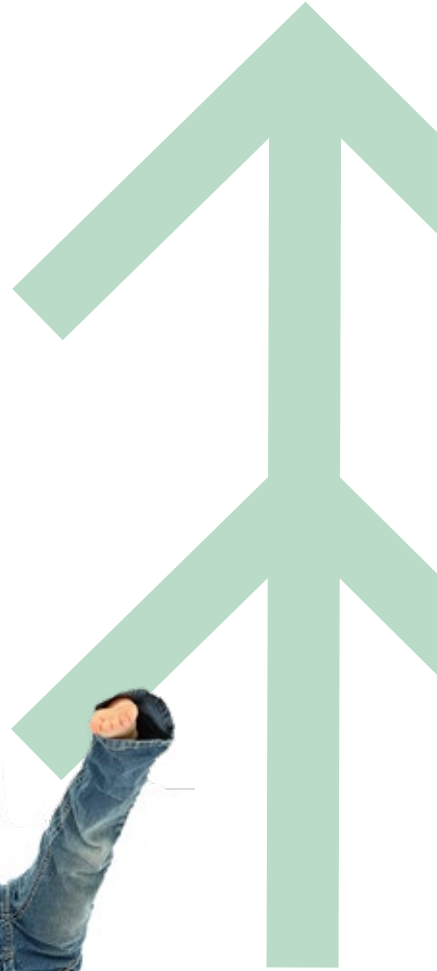
first instance, it is important to acknowledge that Nordic children are a diverse group. Aged for the most part between 0 and 15 years, Nordic children and young people come from a variety of social and cultural backgrounds, and have reached various stages of physical health and mental development.

At the same time, it is not diversity, but similarity, that is at the core of what is understood as the "Nordic Model." This refers in particular to the image of Nordic States as belonging to an ideal social or economic category. Syvertsen et al (2014) for example outline that the Nordic model is conceptualized as a welfare state system aiming at universal rights within societies with comparatively small class, income, and gender differences. Key ideals and values underpinning the Nordic Model are therefore "universality" and "equality."

However, partly because of this perception of "comparatively small" differences in Nordic societies, the Nordic interpretation of equality has been problematized in social and anthropological research. Marianne Gullestad (2002) for example has pointed out that "equality" has been understood to equate with "sameness." Gullestad observes that the Nordic preoccupation with "sameness" could cause people to avoid establishing social relationships with others whom they consider to be different from themselves. This preoccupation with equality as sameness ripples through Nordic culture, politics, and policy-making and has particular consequences for children and the institutions they relate to.

One historical example is the policy of the "Norwegianisation" of Sámi children and youth in Norway between 1850 and 1980 (cf. Minde 2005). The Sámi are an indigenous community that live in Norway, Sweden, Finland, and Russia. In each of these countries the Sámi have been subject to harsh assimilation policies, where they were





→ forced to abandon the use of their languages and culture, particularly in public contexts. In Norway, under “Norwegianization,” Sámi children were not allowed to use their own language in school, and in some cases were sent to boarding school in order to become more Norwegian (Minde 2005). This history indicates that some social difference has been inherent to Nordic society for almost 200 years. It also indicates that the educational system has been understood as a suitable vehicle through which policies aimed at addressing these differences can be implemented.

As Nordic children become increasingly diverse by consequence of migration, they also engage with the world (including the world beyond the Nordic region) through digital media. Recent research from Norway for example indicates that 96% of children and young people aged 9–17 own their own mobile phone. Norwegian children also spend on average a little under four hours per day on the Internet (Staksrud and Ólafsson 2019). In fact, resonating strongly with the earlier images of autonomy and adventure, Nordic children have been categorized as “supported risky explorers” of the Internet. This is because, by comparison to children in other European countries, Nordic children are supported in developing the skills they need to explore and deal with the risks they encounter online (Helsper et al 2013). At the same time, in 2018 19% of Norwegian children aged 11–17 said that they missed out on sleep or food because of the amount of time they spent on the Internet, and almost one in four children experience something that bothers them online (Staksrud and Ólafsson 2019).

Processes of migration and digitalization in particular, combined with differences in socio-economic status and ethnicity influence Nordic children and childhood(s). While the ideals of autonomy, adventure and equality continue to be connected to the social imaginary of Nordic childhood, the policies that are implemented in order to support the achievement of these ideals need to take account of the diversity of children and childhoods that constitute the lived everyday experience of the Nordic model. †

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Information:

Living the Nordic Model is an interdisciplinary research project funded by UiO: Norden at the University of Oslo. The project explores the lived everyday experiences of “the Nordic Model” from the perspectives of its citizens and institutions. It also explores Nordic childhood(s) from historical, psychological, educational, sociological, gender, and media studies perspectives. For more information see: [https://www.uio.no/Living the Nordic Model](https://www.uio.no/Living%20the%20Nordic%20Model).



Det nordiske barnet: Oppvekst i en ideell verden?

NIAMH NÍ BHROIN ER FORSKER OG KOORDINATOR VED 'LIVING THE NORDIC MODEL', ET TVERRFAGLIG FORSKNINGSPROSJEKT FINANSIERT AV UIO:NORDEN VED UNIVERSITET I OSLO (N.N.BHROIN@MEDIA.UIO.NO)

I nordiske barns populærkulturelle verden har fortellinger om uavhengige og eventyrlystige karakterer som Pippi Långstrump til Astrid Lindgren og Mummitrollene til Tove Jansson lenge vært sentrale. Disse representasjoner fremmer idealer om det autonome og eventyrlystige nordiske barnet.

I nyere tid derimot har representasjoner av nordiske barn og barndom(mer) omfanget betydelige mørkere temaer, som for eksempel i TV serien Skam. Dette til tross for at disse representasjoner dannes i en samtid som er preget av en kulturell og økonomisk velstand. Det hevdes gjentatte ganger i internasjonal forskning at de nordiske landene er blant de beste i verden for barn å vokse opp i (cf. Legatum Institute 2019). Nordiske Rådet hevder også at befolkningen i Norden er generelt sett lykkeligere enn befolkningen i andre deler av verdenen. Samtidig har det samme rådet nylig rettet oppmerksomhet mot opplysningen om at 13,5% av unge Nordiske voksne, mellom 18 og 25, er ulykkelige, eller mer presist, at de sliter, eller lider (Nordic Council of Ministers, 2018).

Er det da slik at nordiske barn vokser opp i en ideell verden? Og hvis de gjør det, hvilken idealer danner grunnlaget for deres opplevelser av hverdagen? I første omgang er det viktig å anerkjenne at nordiske barn er en mangfoldig gruppe. De er for det meste mellom 0 og 15 år gamle. De kommer fra forskjellige sosiale og kulturelle bakgrunner, og har nådd ulike stadier av fysisk helse og mental utvikling.

Samtidig er det ikke mangfold, men likhet, som utgjør kjernen av det som forstås som 'den nordiske modellen'. Dette henviser særlig til bildet av de nordiske landene som tilhørende en ideell sosial eller økonomisk kategori. Syvertsen et al (2014) viser for eksempel til at den nordiske modellen forstås som et velferdsstats system som er rettet mot universelle rettigheter i samfunnet hvor det finnes relativt få klasse, inntekts, og kjønns forskjeller. Nøkkel idealer og verdier som danner grunnlaget for den nordiske modellen er dermed 'universalitet' og 'likestilling'.

Samtidig, og delvis fordi det råder en oppfatning om 'relativt få' ulikheter i nordiske samfunn, problematiseres tolkningen av likestilling i Norden i sosial og antropologisk forskning. Marianne Gullestad (2002) for eksempel har funnet at 'likestilling' er tolket med samme betydning som 'likhet'. Gullestad observerte at det å være opptatt av likestilling med betydning av 'likhet' kan gi utslag i at enkelte nordiske individer unngår å etablere sosiale forhold med andre som de synes er ulike seg selv. Dette fokuset på likestilling som likhet finnes også i nordisk kultur, politikk og policy og har følger særlig for barn og barndomsinstitusjoner.

Et historisk eksempel er fornorskning, et politisk program som hadde omfattende konsekvenser for samiske barn og ungdom mellom 1850 og 1980 (cf. Minde 2005). Samene er et urfolk i Norge, Sverige, Finland og Russland. I hver av disse landene har den samiske befolkning vært utsatt for strenge assimileringspolitiske tiltak, hvor befolkningen har blitt tvunget til å legge bort både språk og kultur, særlig i offentlige sammenhenger. I Norge,

under fornorskningen, kunne ikke samiske barn bruke deres eget språk på skolen, og i noen tilfeller ble samiske barn tvunget til å gå på internat for å bli mer norske (Minde, 2005). Dette eksempelet viser at det har vært en del sosial ulikhet i nordiske samfunn i nærmere 200 år. Det viser også til at utdanningssystemet ble brukt til å gjennomføre politikk som hadde som et uttalt mål å hviske slike forskjeller bort.

Mens nordiske barn blir stadig mer mangfoldige som følge av migrasjon, kommer de også i kontakt med verdenen (inkludert verdenen utenfor Norden) gjennom bruk av digitale medier. Norsk forskning viser for eksempel at 96% av barn og ungdom mellom 9 og 17 år har deres egen mobiltelefon. Norske barn bruker også i gjennomsnitt litt under fire timer på internett hver dag (Staksrud og Ólafsson 2019). I tråd med bildene nevnt øverst som fremmer idealer om autonomi og eventyr, har nordiske barn blitt kategorisert som 'supported risky explorers' på internettet. Dette fordi nordiske barn får mer støtte i å utvikle den kompetansen de trenger til å utforske og håndtere risiko på internett når det sammenlignes med andre europeiske land (Helsper et al 2013). Samtidig, i 2018, oppga 19% av norske barn mellom 11 og 17 at de gikk glipp av mat eller søvn på grunn av tidsbruk på internett, og nærmere hvert fjerde barn oppga at de opplevde noe som plaget dem på internett (Staksrud og Ólafsson 2019).

Nordiske barn og barndom(mer) påvirkes av migrasjon og digitalisering, særlig i kombinasjon med forskjeller i sosioøkonomisk status og etnisitet. Idealene om autonomi, eventyr og likestilling kobles fremdeles opp mot forestillinger om nordisk barndom(mer). Aktørene som fremmer politikken, som har som mål å oppnå disse idealene, må derfor anerkjenne mangfoldet av barn og barndom(mer) som vokser opp i samtidens nordiske modell. †

Referanser:

Se engelskspråklig artikkel

Informasjon:

Living the Nordic Model er et tværfaglig forskningsprosjekt finansiert av UiO:Norden ved Universitet i Oslo. Prosjektet undersøker hvordan det er å leve og vokse opp i den Nordiske Modellen fra individuelle og institusjonelle perspektiver. Den undersøker også nordiske barndom(mer) fra historiske, psykologiske, pedagogiske, sosiologiske, kjønns- og medievitenskapelige perspektiver. For mer informasjon se: [https://www.uio.no/Living the Nordic Model](https://www.uio.no/Living%20the%20Nordic%20Model).

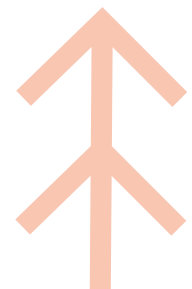




Teater Fot. *Spurv*. Photo by Sivert Lundström.

SAND

The SAND festival started as the Norwegian ASSITEJ-festival in 1993, and celebrates its 15th edition with the AAG in 2019. We aim at exploring new ways of communicating with the young audience, and reach out to specific target groups.



The SAND festival set a new Kilden record in number of wheelchairs in the audience in 2018. Photo by Erik Ruud.

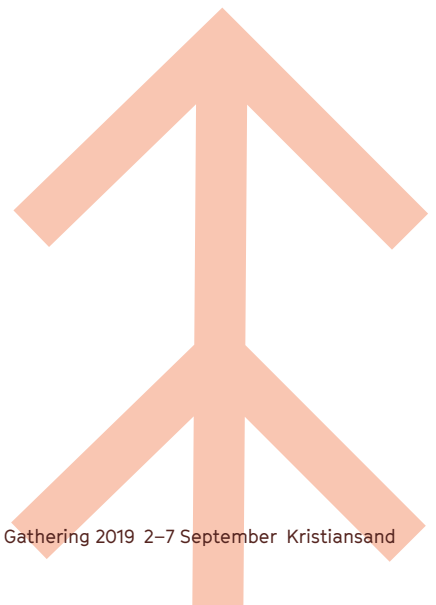




The most important audience. Photo by Erik Ruud.



NIE: We come from far, far away.
Photo by Erik Ruud.



Discovering that you are a person who matters:
isn't that a precious gift that theatre can offer
their young audiences to help them cope with
the world?



The Call of Duty

GILLES ABEL IS A PHILOSOPHER FOR CHILDREN. FOR OVER 15 YEARS, HE HAS BEEN INVOLVED IN THE FIELD OF TYA IN BELGIUM, FRANCE, AND QUEBEC, WORKING AS A FACILITATOR, TRAINER, AND DRAMATURGY CONSULTANT ON ARTISTIC PROJECTS.

Some questions have been – and still are – germane to theatre for young audiences and its creators: What is a child? Who is this strange audience to whom I’m speaking? What topics, stories, and issues do we deem worthy of bringing to the stage for them?

At least two characteristics of our times make these questions especially crucial: the powerful jolts shaking our world and the escalating pace of our daily lives. Creating a show for a young audience in this context requires us to determine what position we want to adopt in order to face this “zone of turbulence” that constitutes the contemporary world, and to question what it means to be a child in this context.

What functions can a show fulfil? At the risk of sounding cliché, we can offer the following: a desire to create a bond, to generate identification, emotion, and reflection. Often, too, there is a desire to prompt dissonance, jostling, even a reaction. Based on these statements – in the form of hypotheses – how could/should we accomplish this? How might we deploy content and forms that we think – or hope – will reach our audiences (whose levels of intransigence, potential for inertia and risks of conditioning and restraint are not negligible)? How might we appeal to them through their intelligence, their curiosity, their taste for vulnerability, uncertainty, and complexity?

In January 2015, in the aftermath of the Charlie Hebdo attacks in Paris, two comedians, Yannick Duret and Emilie Plazolles, and myself, a philosopher for children, animated by these multiple questions, set out to create a show of invisible theatre that includes a philosophical

dialogue. This experience, performed in schools, took the form of a break-in, the purpose of which was to shake up the audience by surreptitiously prompting it to think about the theme of commitment. The three artists all held a strong conviction: that theatre could be a space of dispute and reflection, and that it should address intelligent young people, capable of embracing the complexity and profusion of questions that agitate the real world, with all that it contains, from violence to beauty.

This experience, entitled *La question du devoir* produced by Théâtre des Zygomars, was written and conceived during several weeks of residencies within secondary schools, in order to confront young people with the pieces of this theatrical and philosophical jigsaw puzzle in the making. At the end of this process, the resulting performance hit the road and, since September 2017, has been performed for nearly a hundred classes of secondary school students. Several salient and somewhat crude observations, summed up below, emerged from this tour. They emphasize complex and crucial issues. Should some of these statements sound surprising or counterintuitive, let us take that as a sure sign that they deserve our attention

1. Young people like to be removed from their comfort zones and landmarks during their identity construction. Even if it involves discomfort, insecurity, and confusion, they like the places, patterns, and spaces they encounter on a daily basis to be shaken up and disturbed.
2. They like their convictions, which they too often take for facts, to be questioned. They like to debate, to reflect, and to discover that their field of interrogations is infinite.
3. They like to be addressed as intelligent people. This helps them discover a powerful dissonance: all these things they like – this desire to be defamiliarized from their surroundings, unsettled in their convictions, and to be addressed as intelligent people capable of independent and critical thinking – are at the same time areas that school and family still don’t address enough, confining them too often to passivity, inertia, and infantilization.

In this context, taking part in an experiment that shows how theatre can help them metabolize reality and find their place in it, in ways that are both demanding and exhilarating, triggers in them a peculiar feeling: that of being a person whose thoughts, life and concerns are valuable. Discovering that you are a person who matters: isn’t that a precious gift that theatre can offer their young audiences to help them cope with the world? †



La question du devoir, Theatre des Zygomars, Illustration by Gilles Abel.

La question du devoir

GILLES ABEL EST PHILOSOPHE POUR ENFANTS. DEPUIS PLUS DE 15 ANS, IL EST IMPLIQUÉ DANS LE CHAMP DE LA CRÉATION JEUNE PUBLIC EN BELGIQUE, EN FRANCE ET AU QUÉBEC, EN TANT QUE MÉDIATEUR, FORMATEUR ET CONSEILLER DRAMATURGIQUE DE PROJETS ARTISTIQUES.

Il semble généralement acquis que certaines questions traversent le théâtre jeune public, et ses créateurs/trices, depuis ses tréfonds les plus anciens : Qu'est-ce qu'un enfant ? Qui est ce public étrange auquel je m'adresse ? Quels sont les sujets, les histoires, les registres qui me semblent dignes d'être portés sur scène pour elles/eux ?

Or, nous vivons aujourd'hui une époque dont au moins deux spécificités donnent à ces questions une singulière acuité : celle d'être agitée par de puissants soubresauts et celle d'être soumise à un rythme de vie qui ne cesse de s'accélérer. Créer un spectacle pour un jeune public impose alors de déterminer quelle position on souhaite adopter face à ce qu'est cette « zone de turbulences » que constitue le monde contemporain et à ce que signifie d'être un enfant dans ce contexte.

Si l'on s'autorise quelques poncifs sur les fonctions que peut remplir un spectacle, on peut notamment citer la volonté de créer une rencontre, de susciter identification, émotion et réflexion. Souvent également, on perçoit une envie de provoquer de la dissonance, du bousculement, voire une réaction. Forts de ces constats, en forme d'hypothèses, comment on fait ? Comment déployer des contenus et des formes dont on pense – dont on espère – qu'ils viendront toucher des publics ? Des publics dont le niveau d'intransigeance, le potentiel d'inertie et le danger de conditionnement et de servilité n'est pas négligeable. Comment aller les chercher dans leur intelligence, leur curiosité, leur goût du risque, de l'incertitude et de la complexité ?

En janvier 2015, au lendemain des attentats de Charlie Hebdo à Paris, animés par ces questions multiples, deux comédiennes (Yannick Duret et Emilie Plazolles) et un philosophe pour enfants (Gilles Abel) se sont attelés à créer un spectacle de théâtre invisible, incluant un dialogue philosophique. Cette expérience, jouée directement dans les écoles, a pris la forme d'une effraction, dont le but était de bousculer le public en l'amenant subrepticement à s'emparer de la thématique de l'engagement. Animés par une conviction forte : celle que le théâtre était un espace de provocation et de réflexion. Et qu'il était un objet qui devait s'adresser à des jeunes intelligents et capables d'embrasser la complexité et la profusion de questions qui agitent le réel, avec tout ce qu'il contient entre violence et beauté.

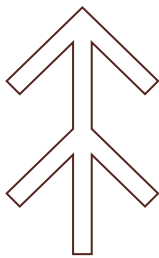
Cette expérience, intitulée *La question du devoir*, produite par le Théâtre des Zygomars, fut écrite et construite au gré de plusieurs semaines de résidences au cœur d'écoles secondaires, afin de mettre à l'épreuve des jeunes les pièces de ce puzzle théâtral et philosophique en devenir. A l'issue de ce processus, le résultat a ensuite pris le chemin de la tournée, rencontrant depuis septembre 2017 près d'une centaine de classes d'écoles secondaires.

Plusieurs constats, saillants, se sont dégagés de cette tournée. Qu'il soit permis de les énoncer de façon un peu brute et sommaire, afin d'en faire ressortir la densité et les enjeux cruciaux. Si certains de ces constats semblent surprenants ou contre-intuitifs, sans doute faut-il y voir un signe qu'ils méritent toute notre attention :

1. Les jeunes aiment être secoués et dérangés dans leur confort et leurs repères en cours de construction. Ils aiment qu'on s'adresse à leur intelligence. Même si cela implique de l'inconfort, de l'insécurité et du trouble, ils aiment que puissent être ébranlés les lieux, les cadres et les espaces qu'ils arpentent quotidiennement.
2. Ils aiment être provoqués et bousculés dans leurs convictions, qu'ils prennent trop souvent pour des certitudes. Ils aiment se questionner, réfléchir et découvrir que le champ de leurs interrogations est infini.
3. Ils aiment qu'on s'adresse à eux comme à des personnes intelligentes. Cela les gonfle en effet d'une énergie qui les amènent à découvrir un puissant contraste : toutes ces choses qu'ils apprécient – ce désir d'être déstabilisé par rapport à leurs repères, d'être ébranlé dans leurs convictions et d'être perçus comme des gens intelligents et capables d'une pensée critique et indépendante – sont en même temps des choses dont l'école et la famille s'occupent trop peu, en les cantonnant encore trop souvent à de la passivité, de l'inertie et de l'infantilisation.

Dans ce contexte, prendre part à une expérience qui leur montre que le théâtre peut leur permettre de métaboliser le réel et d'y trouver leur place, à la fois exigeante et exaltante, provoque chez eux un sentiment étrange : celui d'être une personne dont la pensée, la vie et les préoccupations ont de la valeur. Découvrir qu'on est une personne qui compte, n'est-ce pas là un précieux cadeau que peut offrir le théâtre jeune public pour composer avec le monde? †

Confronting the Complexity of Children as Artists



CHRISTIAN LEAVESLEY AND JOLYON JAMES ARE THE ARTISTIC DIRECTOR AND ARTISTIC ASSOCIATE RESPECTIVELY, AT ARENA THEATRE COMPANY WORKING OUT OF BENDIGO, VICTORIA, AUSTRALIA.

I was dropping my son at school the other day, when I noticed up on the wall the famous Picasso quote, “All children are artists,” an abbreviation of the full quote that ends with, “The problem is how to remain an artist once he grows up.” This is an idea that we have been confronting at Arena in recent years.

Arena Theatre Company is over 50 years old. For the majority of that time, our brief has been to make theatre for young people. Some years ago, we acknowledged that there were opportunities for enriching our understanding of our audience by engaging them in more of the creative process. We felt that opening up more moments in the creative process to young people to share in the work would benefit its development. Furthermore, we were missing opportunities for young people to be involved in our processes in ways we knew they would enjoy and benefit from.

Photo by Arena Theatre Company



**We have now come to this conclusion:
All children are not artists.**





In our experience, most children are initially conservative in their responses to our exercises. It is our artists who give them frameworks and tools with which to find their expression and their voice.



As a result, all of our shows include an engagement process as a part of the exploration of the work. Sometimes, the engagement is central to the creative research of a project, other times we run an engagement process to test ideas without any project in mind. We test applications of new technologies, provocations for play, and issues we perceive are important in the lives of young people. We have played with many different models, and had a lot of wonderful experiences and results, and it has certainly improved our work.

We don't mean that no child can be an artist. Nor do we mean that children aren't creative. What we mean is that children aren't artists just because they're children. In our experience, most children are initially conservative in their responses to our exercises. It is our artists who give them frameworks and tools with which to find their expression and their voice. Children do make extraordinary observations, and generate profound insights, but most often it is our artists who frame their responses in a way that helps them to resonate beyond the moment.

One of our key tenets is that we meet young people on equal terms. For us, that means that we acknowledge that young people are experts in being young people. We value that expertise highly and open ourselves to whatever responses we get from them.

Our work and ourselves are deeply impacted by these experiences.

Conversely, we are the experts in making art. We dedicate our lives to it through life-long practice and training. We offer a window into the career of being an artist, something most of these young people have never even considered. Owning the discipline and the skills required to be an artist is often an inspiration for the young people we work with. Young people's agency in the process is

revealed by the conversations we have with them at different stages of the process. Some young people prefer the professional work that follows the engagement project, others prefer what we did in their school. Both parts of the project are approached with the same integrity and intensity from us.

When discussing these processes publicly we often gravitate to concrete examples of how young people have influenced a work in a concrete way. Easy grabs. But, in reality, it's not like that. The results of our engagement processes vary considerably, from school to school, group to group, individual to individual. Often we spend long hours analyzing what it was that an engagement process contributed to a project. When these experiences are profound, it can be difficult to pinpoint all the ways our work with young people have impacted the art.

Young people are essential to our creative processes, we make incredible art together, and we are consistently amazed and inspired by the extraordinary insight and perspective of the young people we work with. Academics researching our work tell us our projects are having profound impacts on the participants, including ourselves. Confronting the present for us means acknowledging that we have developed a very complex relationship between our artists, young people, and the creation of the art.

But, it is a relationship that doesn't marry with Picasso's famous phrase. †



Myriader av världar, Kungliga Operan

Myriads of Worlds

The Swedish Royal Opera



Kilden, Multisalén
Monday 12:00, 11:30
Tuesday 12:00, 13:30
Age: 3–18 months

Small Steps, High Hopes

in TYA of Estonia



EVA-LIISA LINDER, MA, IS A THEATRE RESEARCHER AT THE ESTONIAN ACADEMY OF MUSIC AND THEATRE, AND A PHD STUDENT AT TALLINN UNIVERSITY.

Sleep a night in theatre? Discuss sexuality with actors? Listen to classical music at the floor of National Opera with your baby?

These are some achievements of educational theatre in Estonia. In addressing young audiences, theatre is blooming with new plays on contemporary issues, like digital world, polluted environment, gender roles, and school stress.

However, things are different with regard to modern theatre aesthetics and techniques. Although children's theatre has come a long way after the old-school puppet plays of Soviet times, there are many fields to discover.

Three things are almost completely missing in the professional TYA: baby theatre, comedies, and interactive play. Rarely can we enjoy a free and joyful atmosphere of participation and shared space. As a theatre researcher and mother of two, I dream of more.

Good News: New Issues and Educational Programs

VAT Theatre, the oldest independent company in Estonia, is the only one consistently offering educational performances with supportive

materials and artist talks, workshops of forum theatre, improvisational theatre, and creative writing.

The company is devoted to keeping up with social change. They have produced a series of web-themed plays on internet problems, the threats of dark web and computer games.

The collision of nature and digital world is examined in *Mister Green* that provides a one-hour wordless adventure into the forest. Sexuality in the age of media is debated in Klas Abrahamsson's Swedish play *Do You Like Porn?*, that has been running for more than a decade.

In addition, modern issues are faced in Von Krahl, the private theatre known for political avant-garde since 1992. Recently, they have undertaken two comedy pieces for children. Quick Stoat presents a Finno-Ugric version of *Mighty Mouse*. *Rubber T* mocks conservative gender roles and school bullying in the style of stand-up comedy. Both refresh the field of comedy where children had until recently only clowns to amuse them.

Serious topics like drugs and environmental problems are staged too, in Tartu, the second biggest city in Estonia. The promising newcomer, Must Kast Company, is defining theatre anew for youngsters there. In addition to offering a socially relevant repertoire, they organize open discussions after every performance.

In regard to educational programs, the two biggest theatres in Tallinn have proven they are thinking fresh and new. Estonian National Opera is the



only company introducing theatre as a form of art for babies since their birth. Tiny spectators can have their first experience of classical music while crawling on blankets in *Concert for Babies*.

The other monumental theatre, Estonian Drama Theatre, has organized a series of *Nights of Reviews* for graduating high school students; they watch a performance, discuss and critique, meet with the actors, and sleep a night in theatre in their sleeping bags, before writing reviews for a contest.

Bad News: Looking for New Aesthetics

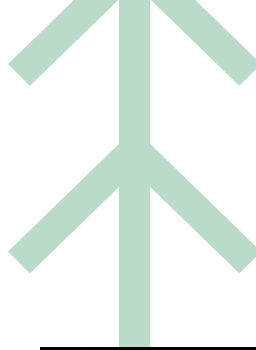
What is missing most, is participatory theatre and interactive play. Although postdramatic theatre with shared space is blooming in the theatre of grown-ups, the fourth wall has remained firmly in place for the smallest spectators. Only some interactive pieces by ZUGA dancers have brought a breath of fresh air into the field.

NUKU theatre, the oldest and still leading professional theatre for young audiences has turned out to be rather conservative in its approach to spectators' roles and innovative use

of theatre space. They offer many literary classics like *The Little Prince*, *Pollyanna*, *Timm Thaler* or the *Traded Laughter*. They promote eternal values and sentimental education with great roles and stage design. But even a recent play called *True Play* for 3–5 year old children started with admonishing words not to touch anything on stage and to sit silently in darkness.

Thus, true little players are told not to play in theatre. As a critic, I have often felt like an activist fighting for the rights of children. As a member of the should-be-organization Babies' Rights Watch.

Taking this all together, Estonian TYA has learned to walk, but not yet to jump or dance. There is room for improvement. And many rooms to discover in the house of world theatre. †



Väiksed sammud, suured lootused Eesti laste- ja noorteteatris

EVA-LIISA LINDER (MA) ON EESTI MUUSIKA- JA TEATRIAKADEEMIA LAVAKUNSTIKOOLI TEADUR JA TALLINNA ÜLIKOOI DOKTORANT.

Kuidas oleks ööbida teatris? Rääkida näitlejatega seksuaalsusest? Kuulata beebiga klassikalist muusikat rahvusoperi põrandal?

Need on mõned hariva laste- ja noorteteatri saavutused. Noortele mõeldud teatris kerkib nüüdisteemalisi näidendeid nagu seeni pärast vihma: digimaailma ohud, keskkonnaprobleemid, soorollid ja koolistress.

Siiski on pilt teine, kui vaatame olukorda tänapäevaste teatriesteetikate ja -tehnikate seisukohast. Ehkki lasteteater on teinud läbi suure arengu pärast nõukogude aja nukuteatrit, on seal palju arenguruumi.

Kolm nähtust puuduvad pea täielikult professionaalses laste- ja noorteteatris: beebiteater, komöödiad ja osavõtuteater. Harva saame nautida ühisest mängust ja jagatud ruumist sündivat vaba ja rõõmsat atmosfääri.

Head uudised: uued teemad ja haridusprogrammid
Eesti vanim vabatrupp VAT Teater on ainus, mis pakub järjepidevalt harivaid etendusi koos lisamaterjalide, kohtumiste ja foorumteatri, improteatri ning loovkirjutamise õpikodadega. Seejuures on nad pühendunud ühiskondlike muutustega sammu pidamisele. Nad on toonud lavale terve rea veebiteemalisi näidendeid, mille fookuses on internetiprobleemid, pimeveebi ja arvutimängude ohud. Looduse ja digimaailma kokkupõrget uurib lavastus Mister Green, mis kutsub publiku tunniajasele sõnatule seiklusele metsa. Meedia-ajastust mõjutatud seksuaalsuse teemasid analüüsib rootslase Klas Abrahamssoni näidend Kas sulle meeldib porno?, mis on olnud mängukavas juba üle kümne aasta.

Nüüdisaegsete teemadega tegeleb ka Von Krahli teater, mida tuntakse oma ühiskonnakriitilise avangardi poolest 1992. aastast. Hiljuti on nad võtnud mängukavva kaks lastele mõeldud komöödialavastust. Käbekärp käib välja soome-ugri versiooni Superhiirest. Kummi T pilab püstjalakomöödia laadis konservatiivseid soorolle ja koolikiusamist. Mõlemad lavastused pakuvad värskendust komöödiaalal, kus seni on lapsi lõbustanud peamiselt klounid.



VAT Theatre, Mister Green. Photo by Siim Vahur.

Tõsised teemad nagu narkootikumid ja keskkonnaprobleemid on laval ka Tartus, Eesti suuruselt teises linnas. Uus paljulubav trupp Must Kast tutvustab seal noortele teatrit täiesti uuest küljest. Lisaks ühiskonnatundlikele lavastustele korraldavad nad iga etenduse järel avatud vestlusringe.

Haridusprogrammide osas üllatavad oma värskel lähenemisega pealinna suurteatrid. Eesti Rahvusoper on ainus, kes tutvustab teatrit kui kunstivormi lastele alates sünnist. Seal saavad väikesed vaatajad tegelustekil roomates oma esimese klassikalise muusika elamuse Kontserdis kõige pisematele.

Teine suurteater Eesti Draamateater on korraldanud abiturientidele Arvustuste öö sarja, kus noored huvilised vaatavad etendust, õpivad analüüsima ja kritiseerima, kohtuvad näitlejatega ja ööbivad magamiskottidega teatris enne, kui kirjutavad hindamisele minevad arvustused.

Kehvad uudised: uue esteetika ootus
Kõige enam on puudu osavõtuteatrist ja kaasavast mängust. Ehkki täiskasvanuteatris vohab jagatud ruumi põhimõte juba ammu, püsib neljas sein väikeste vaatajate jaoks vankumatult paigal. Vaid mõned ZUGA kaasakiskuvad tantsulavastused on toonud värsket hingamist.

Juhtiv professionaalne lasteteater NUKU teater on osutunud küllalt konservatiivseks oma suhtumises vaatajate rolli ja teatriruumiga eksperimenteerimisse. Nende mängukavast leiab kirjandusklassikat, nt Väike prints, Pollyanna või Timm Thaler ehk Müüdüd naer, mis propageerib igavesi väärtusi ja tundekasvatust koos suurepäraste rollide ja lavakujundusega. Kuid isegi hiljutine 3–5-aastastele lastele mõeldud lavastus Päril mäng algas manitsusega, et lapsed laval midagi ei puutuks ja istuks vaikselt pimeduses.

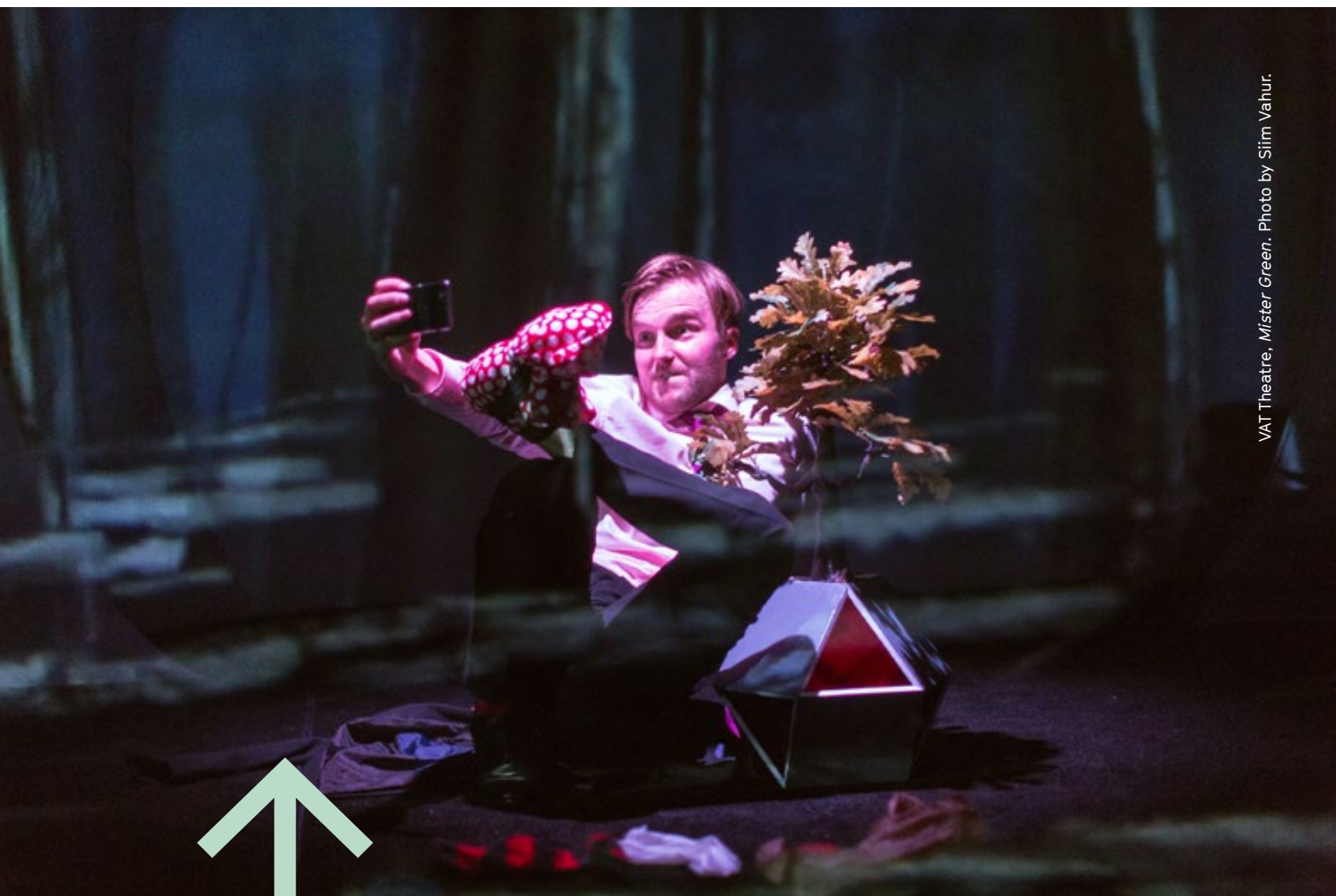
Seega ei tohi meie väiksed tõelised mängijad mängida teatris. Kriitikuna olen ennast tihti tundnud laste õiguste eest võitlejana. Justkui kuuluksin lasteõigusorganisatsiooni Babies' Rights Watch.

Kokkuvõttes on Eesti noore vaataja teater õppinud küll kõndima, kuid ei oska veel hüpata ega tantsida. Tal on palju arenguruumi. Ja palju ruume avastada selles maailmateatri majas. †

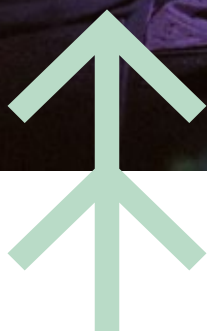




VAT Theatre, *Mister Green*. Photo by Siim Vahur.



VAT Theatre, *Mister Green*. Photo by Siim Vahur.



Innocent TYA for the Innocent Audience?

Not So Fast...

JOOHEE PARK IS A BOARD MEMBER OF ASSITEJ KOREA. SHE HOLDS A PH.D. IN THEATRE FOR YOUTH AND CURRENTLY TEACHES THEATRE AT UNIVERSITIES IN SEOUL.

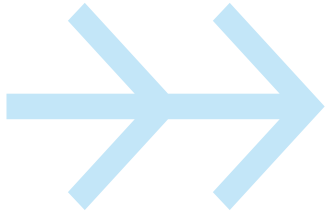
Ever since becoming a mother, I have become interested in the lyrics of children's songs. A few years ago my son came home singing a song that went, "What do I want to be when I grow up? Do I want to wear an apron like my mother, or a necktie like my father?" Appalled at the gender stereotypes, I wrote a long letter to my son's kindergarten teacher.

20th century French philosopher Louis Althusser states that systems such as churches, schools, and culture transfer ideology of the hegemony by shaping the minds of the people. Calling these institutions Ideological State Apparatuses (ISAs), Althusser argues that through these apparatuses people are repeatedly exposed to certain messages, which they later on reproduce. For example, a person who is repeatedly exposed to films and books that suggest the West is superior to the East is more likely to believe in that message and reproduce it through conversation and other activities. When children's songs echo the message that housework is a woman's job and men belong outside the house, children may grow to believe that is true, later becoming carriers of such ideology themselves.

Althusser's theory seems to hold strong, as a quick search on the Internet reveals that people seem to have little problem about such issues. When somebody online posts concern about songs or children's shows with stereotypical gender roles, people (at least those in the Korean speaking community) tend to shame them by saying things like, "Just let the children be children. Leave feminism and politics out of their lives." Or, "Children are innocent. Why can't you let them be innocent?" These people think that children do not care about the connotations and are only immersed in how fun something is. South Korean parents have a tendency to regard childhood as a carefree, apolitical period. However, as Althusser states, people who are continuously exposed to certain ideologies without being aware of it, whether they are children or adults, come to believe in such ideas. Furthermore, are children really innocent and naïve? Yes, they have experienced less and have lesser abilities in some matters but children see, hear, read, feel, and think. As people who are involved in making TYA, how much consideration do we put into what children are hearing and seeing and reading in real life? Do we actually believe they are innocent, or want to believe so?

Last year I saw a Korean TYA production titled *Zeralda and the Ogre*. Based on Tomi Ungerer's 1967 storybook *Zeralda's Ogre*, the story follows a girl Zeralda who by chance helps a ogre in distress. The ogre had been a terror to the community, eating up small children, but Zeralda's delicious cooking makes him change his eating habits. The ogre asks Zeralda to come cook for him in his castle, and Zeralda, with the consent of her father, complies. The ogre never eats children again, and his ogre friends are all converted as well, thanks to Zeralda's culinary skills. Time goes by and Zeralda grows into a beautiful woman. The ogre asks Zeralda to marry him, and they live happily ever after. Perhaps this story would not have been problematic in 1967, but in the 21st century

순수한 아이들을 위한 순수한 아동극? 순수한 아동극은 없다



필자는 엄마가 되고 나서 아이가 부르는 동요나 보는 만화에 전보다 더 관심을 가지게 되었다. 몇 년 전 어느 날, 필자는 아이가 어린이집에서 배운 동요의 가사예 놀라 선생님께서 정문의 손편지를 쓴 적이 있다. 그 노래에는 이런 가사가 있었다: “내가 커서 어른 되면 어떻게 될까? 아빠처럼 넥타이 매고 있을까? 엄마처럼 행주치마 입고 있을까?”

20세기 프랑스의 철학자 루이 알튀세르는 교회, 예술, 그리고 교육처럼 강압적이지 않지만 국가의 이데올로기를 전달하고 보존하는데 중요한 역할을 하는 기구들을 ‘이데올로기적 국가 기구’라고 명명하고 이데올로기적 국가 기구가 어떻게 지배 계층의 이데올로기(세상을 바라보는 생각의 체계)를 국민들에게 내면화 시키는지 연구하였다. 예컨대 반복적으로 예술과 교육을 통해 서양이 동양보다 우월하다는 이데올로기에 노출된 사람은 서양이 동양보다 우월하다고 믿게 될 뿐 아니라 그 자신이 또다시 이데올로기적 국가기구의 일부가 되어 그 메시지를 후대에 전달하는 사람이 될 수 있다. 이렇게 이데올로기는 물리적 강압 없이도 전달되고 더욱 견고하게 보존될 수 있다는 것이 알튀세르의 주장이다. 젠더도 마찬가지이다. 반복적으로 가사 노동이 여성의 일이고 남성의 역할은 넥타이 매고 돈을 벌어오는 것이라고 교과서에서 동요에서 이야기하면 아이들은 자기도 모르게 남성과 여성의 역할에 대해 왜곡된 생각을 가지게 된다.

그런데 어쩌면 더 심각한 점은 이런 부분에 대해 문제를 제기하는 사람이 매우 적다는 것이다. 인터넷 댓글에서나 개인 SNS 포스팅에서 유아 만화나 동요가 품은 구시대적 이데올로기에 대해 비판을 하면 당장 ‘프로불편러’라는 답글이 달리고 ‘아이들 노래는 그냥 아이들 노래로 봐라’라는 조언이 쏟아진다. “아이들 노래는 아이들 노래로 보는 것”은 무엇을 뜻하는 것일까? 결국 ‘순수한’ 내지는 ‘무지한’ 아이들이 소비하는 문화는 중립적이며 어차피 아이들은 그 안의 이데올로기를 이해하지 못하기 때문에 그냥 아이들이 좋아하면 된다 그런 뜻이 아닐까 싶다. 한국의 부모들은 아동기를 걱정 없는, 정치중립적인 시기로 보고 싶어하는 듯 하다. 그런데 여기에 필자는 두 가지 반론을 제기하고 싶다. 첫째, 위에서 알튀세르를 통해 언급했듯, 인지하지 못하는 상태에서 반복적으로 노출되는 메시지에 사람은 자기도 모르게 동화되기 쉽다는 것이고, 둘째는 아이들이 과연 무지하고 순수한 존재인가에 대한 의문이다. 물론 어른보다는 당연히 경험이 적고 여러 부분에서 능력이 부족하지만 아이들 역시 보고 듣고 읽고 느끼고 사유한다. 무엇을 보고 어떤 것을 느끼고 어떻게 사유해서 내면화 하는지 그것에 대해 한국의 아동극 관계자들은 얼마나 고민하고 있는지... 어쩌면 정말로 아이들이 순수하다고 생각하는 것이 아니라 순수하다고 생각하고 싶은 것은 아닐까?

지난 1월, 필자는 제14회 아시테지 겨울축제에서 <제랄다와 거인>이라는 공연을 관람하였다. <제랄다와 거인>은 프랑스 작가 토미 웅거리의 1967년도 작품 <Zerald's Ogre>를 바탕으로 만들어진 1인 인형극인데, 그 줄거리는 다음과 같다: 제랄다라는 소녀는 아버지와 함께 산

속에서 농사를 짓고 살고 있는데 어려서부터 요리를 해서 맛있는 요리를 잘 한다. 제랄다가 사는 곳 근처에는 거인도 살았는데 그 거인은 어린 아이들을 잡아 먹기 때문에 마을 아이들은 늘 숨어있어야 하고 나와 놀지도 못한다. 어느 날 아픈 아버지를 대신해 제랄다는 산에서 나와 마을로 심부름을 가게 되고 가는 길에 부상을 당한 거인을 만나게 된다. 아무것도 모르는 제랄다는 거인에게 맛있는 요리를 해주며 간호해주고 거인은 제랄다에게 자신의 집에 와 함께 살며 요리를 해 달라고 부탁한다. 제랄다는 그 부탁을 들어주고 제랄다의 요리에 빠진 거인과 그의 친구들은 다시는 아이들을 잡아먹지 않아 마을에 평화가 온다. 시간이 지나 숙녀가 된 제랄다는 거인과 결혼하여 아이들을 낳고 행복하게 산다는 것이 이야기의 결말이다. 1967년에는 문제의식 없이 읽을 수 있었던 것 같은 제랄다의 이야기는 2018년에는 다소 충격적이다. <제랄다와 거인>은 도대체 무슨 이야기를 하고 싶었던 것일까?

필자의 평이 혹독하다고 할 수 있겠으나 이러한 비판의식의 부재는 비단 <제랄다와 거인>만의 문제는 아니다. 한국 아동극 중 적지 않은 공연들이 이렇듯 동화나 설화를 연극으로 만드는 과정에서 그 이야기를 비판적으로 바라보는 과정을 생략한다. 그 이유가 무엇일지 고민해 보았다. 아마도 비판적으로 바라보는 연습이 되어 있지 않거나 앞서 언급하였듯이 어린이를 위한 예술은 ‘순수한 연극’을 가지고 만들기 때문에 굳이 색안경을 끼고 보지 않아도 된다는 믿음 때문일 것 같다. 물론 어린이들을 웃겨주고 기분 좋게 만드는 연극들도 필요하다. 그러나 대부분의 연극들이 지배 이데올로기에 바탕을 둔 채 세상의 아주 일부만 보여준다면 결국 아들은 세상을 비판적으로 바라보고 그에 대해 이야기할 기회를 잃게 된다.

우리가 예술을 통해 접하는 생각들과 표현들은 우리의 무의식에 남아 우리의 이데올로기를 형성하는 데 기여한다. 어려서부터 문학과 텔레비전을 통해 남자를 통해 구원받는 이야기를 보고 자란 여자는 무의식적으로 누군가 자기를 구원해줄기를 바라는 수동적인 존재가 될 수 있다. 반대로 남자 아이는 자신이 누군가를 구해야 하는 강인한 인물이 되어야 하는 강박에 시달릴 수 있다. 어린이들을 위한 예술이 세상을, 현실을 왜곡해서 보여주면 그것에 반복적으로 노출된 아이는 왜곡된 세계관을 가지게 된다. 모든 아동극이 아름답고 사랑으로 가득한 가정만을 보여준다면 그런 집에서 자라지 못한 아이는 아동극을 통해 세상을 이해하기 어려워진다. 아동극을 만드는 예술가는 자신이 무슨 얘기를 하고 싶은지, 과연 내가 만든 작품이 정말로 그것을 전달하는지, 또 그것이 아이들에게 어떤 영향을 끼치는지 고민해야 한다. 아동극을 만드는 데 있어 진공 상태는 존재하지 않는다. 예술가의 선택 제작자의 선택 하나하나가 우리가 학습하고 내면화한 이데올로기와 시스템을 반영한다. 아이들 역시 무균실에 존재하지 않는다. 선과 악을 경험하고, 무엇인가를 욕망하고, 끊임없이 복잡한 세상을 호기심으로 바라본다. 순수한 아동극은 없다.

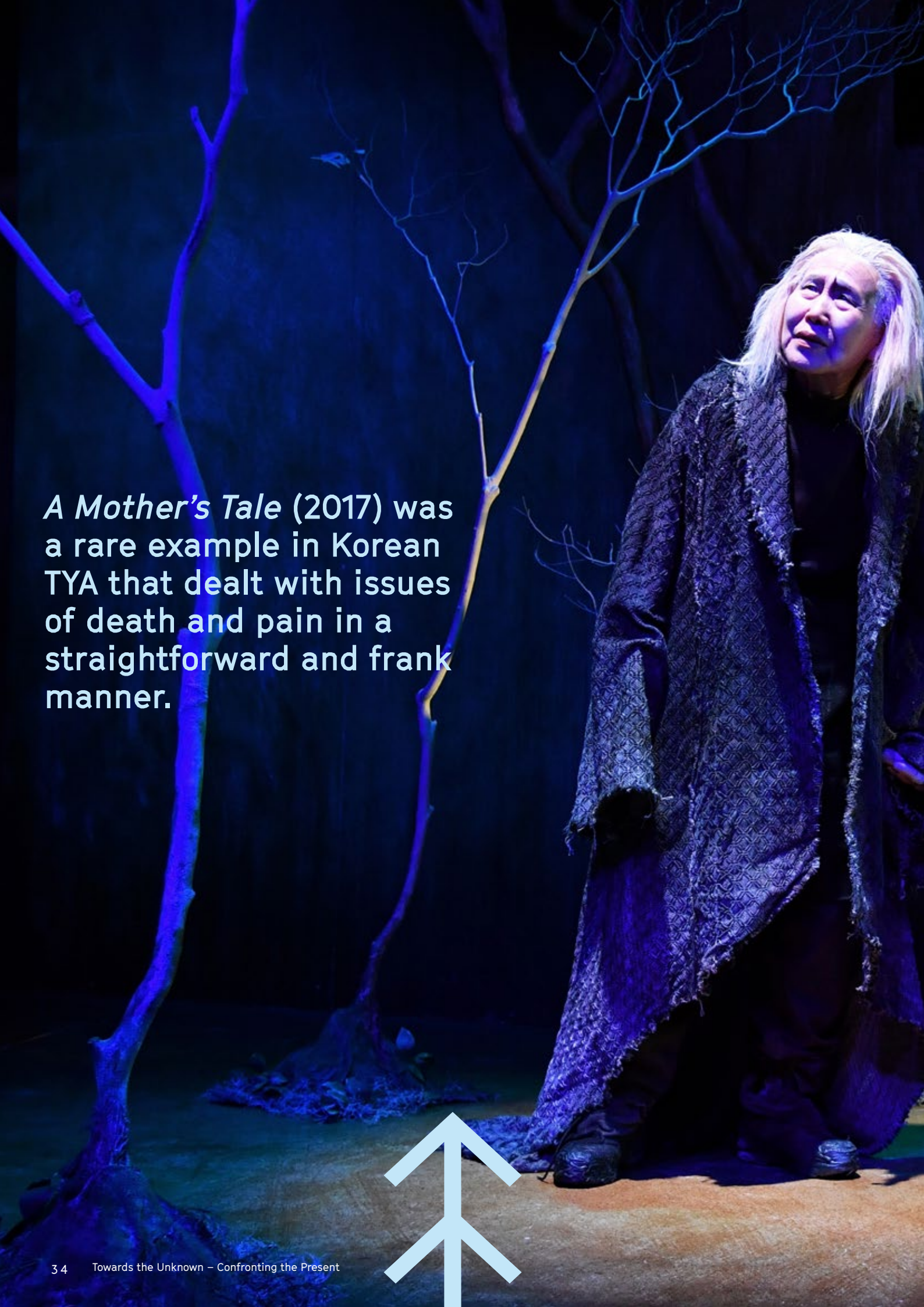


it is quite shocking. A much older ogre with a long history of eating children asking a girl to come live with him in his castle to cook for him then eventually marrying her? What message is this story trying to send?

Unfortunately, examples such as this are not rare in Korean TYA. I have witnessed many TYA productions leaving out the process of analyzing the original story from a critical point of view when adapting a play from a well-known folk tale or storybook. Why is that process so often overlooked? I believe it is because many practitioners are either un/undertrained to evaluate a story critically and/or because they consider art for children to be “innocent” and apolitical. Yes, such productions that please children and make them laugh have their place in the repertoire. But when the majority of productions offer only a limited view of this world based on the predominant ideology, then we are robbing young people of a choice to engage in conversation about this world.

The things we show on stage, the images and words, stay in the heads of children and help them understand the world. TYA practitioners must be painfully aware of what story they really want to tell, whether their production is actually showing that story, and what impact that story may have on children. There is no such thing as a vacuum in TYA. Every choice reflects the ideologies already internalized in the adults’ system. Children do not live in a sterilized world, either. They can read things on the Internet, see the news on TV, and hear adult conversations. They can experience good and evil, desire something, and gaze at the world with curious eyes. What they see on stage matters beyond the fun jokes and cute images. There is no such thing as innocent TYA. †

This article is a shorter English version of “There is No Such Thing as Innocent TYA” that was printed in *The ASSITEJ Korea Journal* (published December 2018). All translations are mine.

A woman with long, light-colored hair stands in a dark, blue-lit environment. She is wearing a long, patterned, dark-colored coat. The background features several bare, thin trees. The lighting is dramatic, with strong blue and purple tones. The woman's expression is somber and contemplative.

A Mother's Tale (2017) was a rare example in Korean TYA that dealt with issues of death and pain in a straightforward and frank manner.





Photo by Ok Sanghoon and Jang Jehoon, © Jongno Foundation for Arts & Culture



25 Years “With Heart and Makeshift Mind”

SONJA PETROVIĆ COMPLETED HER GRADUATE AND POSTGRADUATE STUDIES IN THEATRE DIRECTING. SINCE 2009 SHE IS THE HEAD OF FESTIVAL OF ECOLOGICAL THEATRE FOR CHILDREN AND YOUTH, WHICH IS CELEBRATING ITS 25TH ANNIVERSARY IN 2019. LOCAL AND INTERNATIONAL PROFESSIONAL THEATRE COMPANIES PERFORM AT THE FESTIVAL, AND IT IS MANAGED BY PROFESSIONALS WHO, LIKE SONJA, HAVE GROWN TOGETHER WITH IT. (WWW.FEP.ORG.RS)

I am a child who was born one day for a reason probably different from other children's reasons, or perhaps the very same one.

I am just a child who's been growing up in Serbia, a country that's changed names six times and with changing borderlines. In those times surviving meant having one's stomach full, and one's head empty. Because who's going to think of heads when our lives are at stake. It took place in Bačka Palanka. A small town in the flatlands of Vojvodina, in the north of what is now Serbia, in a country called Yugoslavia at the time.

I am just a child who grew up in this small town – a town with no museums, cinemas, art galleries, theatres... A city with no notion of culture or spiritual welfare.

However, I am that same child who grew up in a town in which the Festival of Ecological Theatre for Children and Youth took place, quite by accident, as it seemed to me at the time.

Just like that... with no stage, no stage lights, no expectations, no plan, no money...

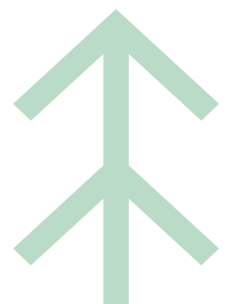
Against the empty headedness, against the absence of delight, against not having an opinion, against the lull, against the senselessness, and in favor of, I guess, the very essence, the first Festival of Ecological Theatre for Children took place.

Because of the great desire, because of individuals' needs, because of those who missed the long forgotten food for thought. Because of the children, because of the grown-ups. Because of all of them together, and maybe, even slightly, because of me.

The actors were flabbergasted by children climbing up on stage to remove the villains, the viewers in complete and utter shock, everyone yelling, trying to speak over each other for reasons only known to themselves, and I am three years old, sitting in the front row, at the edge of my seat, watching my very first theatre play. Next to my heart, I have a tag saying MEMBER OF CHILDREN'S JURY. And I'm watching peacefully. Quite calmly, as everything seems to be moving inside a bubble, and if I were to but sneeze, everything would burst and disappear. And I don't know anything, of anything, of anyone, or what on earth is happening right there, but I'm enjoying myself and am really careful to preserve this moment inside a bubble. I don't even know how this importance is manifested, but I do know that the tag next to my heart is very important and essential, and what I feel even more acutely, but am still not able to tell, is that I'm enjoying myself. And I'm laughing.... Later I would learn it's called love.

To this very day I laugh just like that. As if I were enjoying myself, delighted, and as if I knew I mattered.

It's been exactly 25 years since that moment. Everything else is more or less the same.





2nd Festival of Ecological Theater for Children and Youth, 1995.
 Left: Ljubica Kovačević, ex-president.
 Right: Sonja Petrović, current president of the Festival.

My town still has no theatre, still no museum, and it's still more important to have one's stomach full, rather than one's head.

However, there's still the Festival of Ecological Theatre for Children and Youth. It still has no stage, no money. . . Thousands of children born in Serbia, in Bačka Palanka, a town with no theatre, still flock to see it. Children who don't know what a theatre performance is, or who actors are, or why they pretend to be someone they're not. There are still those who calmly sit at the edge of their seats feeling something they will only later to be able to identify.

Everything is more or less the same in my small town, except for the fact I am no longer a child, I am a grown up person, a director by vocation and head of this Festival by choice. And I smile as if I were still three, because I know it's love.

Everything is more or less the same in my small town, except for the fact that many other children from the audience back then are no longer children, but grownups full of love for theatre, and longing for spiritual wellbeing.

Everything is more or less the same, except for the fact that the Festival has fostered an entire generation of slightly better people, for this town, for this country and this world.

More or less, and yet nothing has ever been the same in this world, ever since the Festival of Ecological Theatre for Children and Youth has existed.

I am just a child born one day for one reason probably different from the reasons of other children, or perhaps the very same one, one can never tell. †



25 година „Срцем, штапом и канапом“

СОЊА ПЕТРОВИЋ. ОЂЕНА 1990. ГОДИНЕ. ЗАВРШИЛА ОСНОВНЕ И МАСТЕР СТУДИЈЕ РЕЖИЈЕ. БАВИ СЕ РЕЖИЈОМ ПРЕСТАВА, РАДИО ДРАМА, ПЕРФОРМАНСА, МУЛТИМЕДИЈАЛНИХ ДОГАЂАЈА... ОД 2009ТЕ ГОДИНЕ ДИРЕКТОР ЈЕ ФЕСТИВАЛА ЕКОЛОШКОГ ПОЗОРИШТА ЗА ДЕЦУ И МЛАДЕ КОЈИ ОВЕ 2019. ГОДИНЕ СЛАВИ 25 ГОДИНА ПОСТОЈАЊА. НА ЊЕМУ ГОСТУЈУ ПРОФЕСИОНАЛНЕ ПОЗОРИШНЕ ТРУПЕ ИЗ ЗЕМЉЕ И СВЕТА, А ВОДЕ ГА ПРОФЕСИОНАЛЦИ, КОЈИ СУ ПОПУТ СОЊЕ РАСЛИ И СТАСАЛИ УЗ ЊЕГА. (WWW.FEP.ORG.RS)

Ја сам дете које је рођено једног дана због једног разлога вероватно другачијег од разлога остале деце или можда баш истог.

Ја сам само једно дете које је одрасло у Србији, у земљи која је од тад променила шест имена и неколико линија на карти. У време када је преживети значило бити пуног стомака, а празне главе. Јер ко ће о главама мислити када су наши животи у питању.

Било је то у Бачкој Паланци. Малој варош у равној Војводини на северу садашње земље Србије која се тада и још пар наредних година звала Југославија.

Ја сам само једно дете које је одрасло у тој Паланци-граду без музеја, биоскопа, галерије, позоришта... Граду без идеје о култури и духовном добру.

Међутим ја сам исто то дете које је одрасло у граду у коме се, мени се тада чинило, сасвим случајно десило Фестивал еколошког позоришта за децу и младе.

Тако... без сцене, без рефлектора, без очекивања, без плана, без новца...

Против празноглавости, против одсуства милине, против немања мишљења, против затишја, против бесмисла, а ваљда због суштине.

Десио се први Фестивал еколошког позоришта за децу.

Због велике жеље, због потребе појединаца, због оних којима је фалила и та давно заборављена духовна храна. Због деце, због одраслих. Због њих заједно, а можда мало и због мене.

Глумци збуњени јер им се деца пењу на сцену и склањају негативце, публика у потпуном шоку, сви галаме покушавајући да надјачају једни друге само из њима познатих разлога, а мени је три године, седим у првом реду на ивици столице и гледам своју прву позоришну представу. Крај срца ми забодена картица ЧЛАН ДЕЧИЈЕГ ЖИРИЈА. И гледам мирно. Сасвим мирно јер све у мехуру као да се креће и ако само кинем распућиће се и све нестати. И не знам ни шта, ни како, ни коме, ни шта се ово побогу догађа, ал' мени је лепо и баш пазим да сачувам тај тренутак у мехуру. Не знам ни како се битност манифестује али знам да је то што ми покрај срца стоји врло важно и битно, а оно што је још важније осећам, још увек нисам у стању да то знам, да ми је лепо. И смејем се... Касније ћу сазнати да је то љубав.

Дан данас се смејем тако. Тако као да уживам од милине и као да знам да сам битна.

Од тог тренутка прошло је тачно 25 година. Мање – више све је остало исто.

Мој град и даље нема позориште, и даље нема музеј, и даље је битније бити пунијег стомака него главе.

Међутим, и даље постоји Фестивал еколошког позоришта за децу и младе. И даље је без сцене, без новца... Ту и даље долази на хиљаде деце која су рођена у Србији у Бачкој Паланци у граду без позоришта. Која не знају ни шта је позоришна представа, ни ко су глумци, ни зашто се они претварају да су нешто што нису. И даље има оних који мирно седе на ивици столице и осећају нешто за шта ће касније сазнати шта је.

Мање – више у мојој вароши све је исто само ја више нисам дете, ја сам одрасла особа – редитељка по занимању, а директорка тог Фестивала по избору. И ја се смешкам исто као да ми је три године јер знам да је то љубав.

Мање – више у мојој вароши све је исто само још многа деца из те публике више нису деца него одрасли људи пуни љубави према позоришту и жељни духовног задовољства.

Мање – више, све је исто осим што је Фестивал изнедрио читаву генерацију мало бољих људи за овај град, за ову земљу и овај свет.

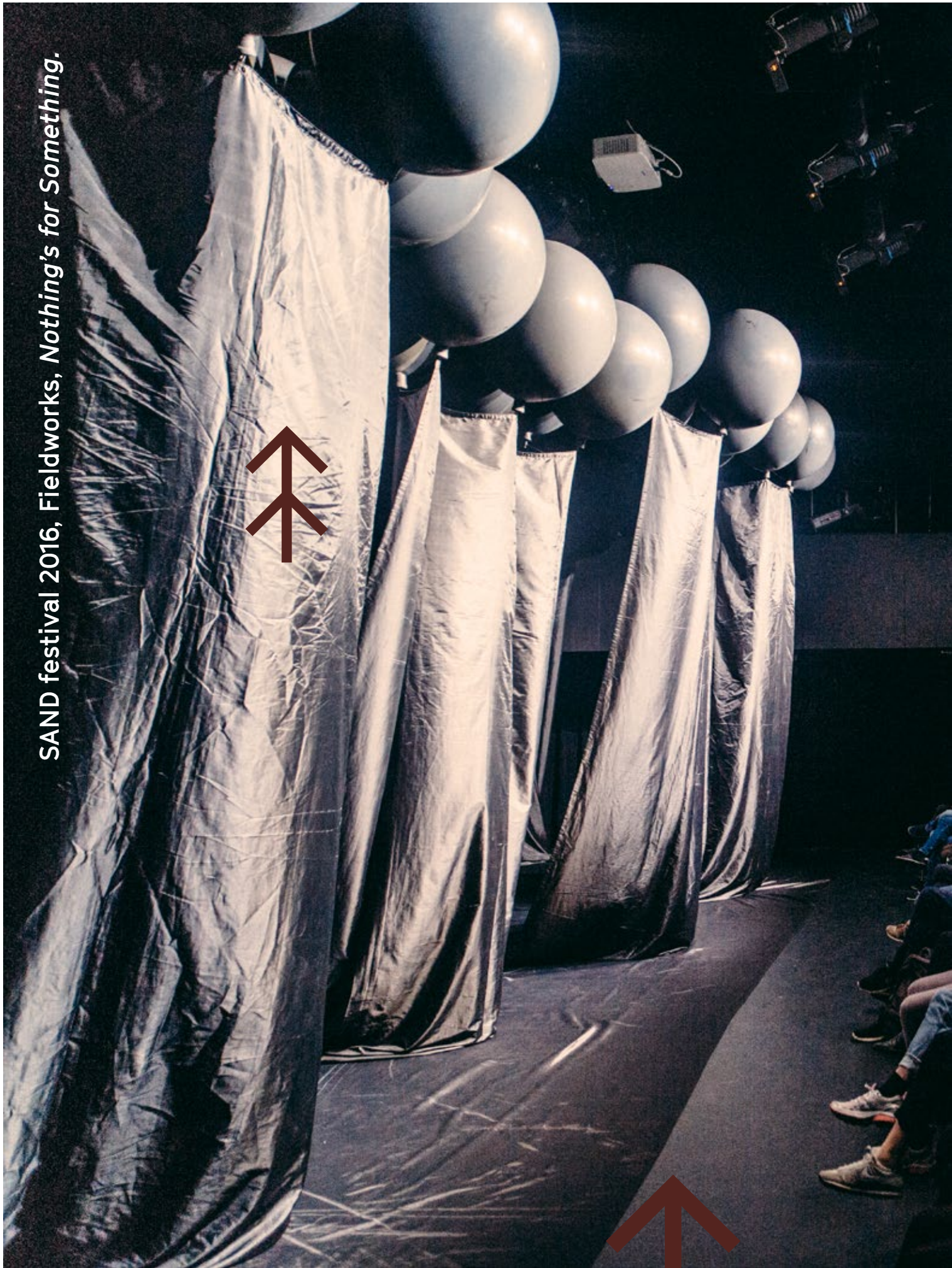
Мање – више и више ништа није исто на овоме свету од како постоји Фестивал еколошког позоришта за децу.

Ја сам само једно дете које је рођено једног дана због једног разлога вероватно другачијег од разлога остале деце или можда баш истог, то се никада не зна. †

24th Festival of Ecological Theater for Children and Youth, 2018.
Centre: Sonja Petrović, current president of the Festival.
Around her: Members of Children Jury. Photographer: Milla Pejić



SAND festival 2016, Fieldworks, Nothing's for Something.





SAND



Photo by Erik Ruud.

Thinking with Theatre



The Sympoiesis of Theatre for Early Years

LISE HOVIK IS AN ASSOCIATE PROFESSOR IN DRAMA AND THEATRE AT QUEEN MAUD UNIVERSITY COLLEGE OF EARLY CHILDHOOD EDUCATION, AND ARTISTIC DIRECTOR OF TEATER FOT.

Making theatre for young children is an art of interdisciplinarity. Music and sound, dancing and movement, scenery and visuals, drama, text or poetry will mix together and affect all the senses of a child. This crossing and mixing might be an art in itself, and might require some tools for understanding.

'Thinking with Theatre' is important not at least because our world has become so complex and difficult to sort out, and we need deep thoughts and thorough thinking about what we are doing and making, and this is urgent. The human footprints are soon covering up the whole globe, while human sounds are drowning birdsong and whispering trees. How can theatre contribute to a better understanding of our role, how can theatre teach us to listen to nonhuman life and beings?

In my theatre work for Early Years, I have been searching for concepts and methods that can help us to be better capable of being present, to listen and to play. Through acting and making

presence together with each other and with the young children audience we hope to give way for new poetic experiences. In this process the concept of sympoiesis have been helpful, and I will explain how I have tried to use the term in relation to my artistic research.

Neither Fish nor Fowl consists of two performances *Beginnings* (3–5 years) and *Baby Becomings* (0–2 years). Together with my company Teater Fot, I have been investigating the significance of affect as philosophical, emotional, and material inspiration in Theatre for Early Years.

The significance of affect in performance work was initially inspired by Deleuze & Guattaris *Thousand Plateaus* (1984), and the research methods were theatre making, film making, and writing. By reading and writing through the process I discovered the philosophies of Donna Haraway and her conception of sympoiesis in *Staying with the trouble* (2016)¹. Haraway proposes new ways of thinking with other species in an ongoing process of what she terms 'sympoietic becoming'. Humans are not exceptional beings, but equal to every other species on our planet, in an ongoing rearrangement of cells, organisms, microbes and earthly compost. We eat and are eaten, we infect and become infected, we affect and become affected by one another in a process of ongoing creation or sympoiesis (sym - meaning 'with/together with', and poiesis (Aristotle) meaning 'creation, production').

Haraways conception of sympoietic becoming is in dialogue with autopoiesis which (in biology and environmental studies) refers to a system capable of reproducing and maintaining itself. Autopoietic units tend to be centrally controlled, homeostatic and predictable. Sympoietic systems are, on the contrary, collectively producing systems that do not have self defined spatial or temporal boundaries. Information and control are distributed among components. The sympoietic systems are evolutionary and have the potential

for surprising change. Haraway argues that we can no longer think in terms of autopoietic systems, and that sympoietic understandings are needed to think with both human and nonhuman ecologies, evolution and development. Following Haraway, sympoiesis also works with history, affects, performances, technologies, and more (Haraway, 2016, p. 63). She calls for 'art science worldings' as sympoietic practices for living on a damaged planet (p. 67), and gives interesting examples from projects working across the disciplines of art and science.

The creative processes of artmaking are in general compatible with the idea of collective creation, sympoiesis. Theatre is never a work by one artist, or one art discipline. There will always be a space and an audience. There will be sympoiesis in collective creative performance processes. Artforms merge and play together, not

only in the making, but also in the performance events. Sympoiesis in theatre is about how music affects movement, and how movement affects materials. Materials are affected by human hands and feet, and the bodies are in turn touched by the materials. The materiality of singing and drumming affects the musicians bodily actions in the performance space, and the vibrations make the children audience dance. All the art disciplines of theatre (scenography, music, acting) affect each other, and are able to connect in the present moment of poiesis, in different and mutual ways. In this way it is possible to understand and maybe develop a 'Thinking with Theatre' for Early Years. The sensuous worlds of children, and the ways in which children themselves make sympoietic becomings, will be guiding the art. †

[†] Donna J. Haraway (2016) *Staying with the trouble. Making Kin in the Chtulucene*. Duke University Press.



Teater Fot, *Beginnings*, for children 3–5 years. Photo by Lise Hovik



Tenke med Teater: Sympoiesis i teater med de aller minste

BIO: LISE HOVIK (F. 1962) ER FØRSTEAMAUENSIS I DRAMA OG TEATER VED DRONNING MAUDS MINNE HØGSKOLE FOR BARNEHAGELÆRERUTDANNING OG KUNSTNERISK LEDER FOR TEATER FOT.

Å skape teater for de yngste barna er en interdisiplinær kunst. Musikk og lyd, dans og bevegelse, scenografi og dekor, drama, tekst eller poesi blandes sammen og berører alle barnets sanser. Denne blandingen og kryssingen av kunstarter kan betraktes som en kunst i seg selv, og krever kanskje noen nye begreper? Å tenke med teater er nødvendig, ikke minst fordi vår verden er blitt så kompleks og vanskelig å forstå, og vi trenger dype og grundige tanker om hva vi holder på med, – og det haster. Menneskelige fotspor dekker snart hele jordkloden, og menneskelyder drukner lyden av fuglesang og vind i trær. Hvordan kan teater bidra til en større forståelse av vår rolle og plass i helheten, hvordan kan teatret lære oss å lytte til ikke-menneskelig liv?

I mitt teaterarbeid og forskning på teater med de aller yngste, har jeg lett etter begreper og metoder som kan hjelpe oss å bli bedre til å være tilstede, til å lytte og leke. Gjennom å spille og skape nærvær sammen, og i møte med barna håper vi å gi rom for nye poetiske erfaringer. I denne prosessen har begrepet sympoiesis vært viktig, og jeg skal her forklare hvordan jeg har forsøkt å bruke det i min kunstneriske forskning.

Verken Fugl eller Fisk består av to forestillinger Begynnelser (3–5 år) og Baby Becomings (0–2 år). Sammen med kompaniet i Teater Fot har jeg undersøkt betydningen av affekt i scenekunst for de yngste, både som filosofisk, emosjonell og materiell inspirasjon i arbeidet.

Betydningen av affekt i teaterarbeidet var i starten inspirert av Deleuze & Guattaris Tusen Platåer (1984), og forskningsmetodene var teater- og filmproduksjon foruten skriving. Gjennom prosessen ble jeg kjent med Donna Haraways begreps sympoiesis fra boka *Staying with the trouble* (2016)¹. Her beskriver hun nye måter å tenke på, sammen med andre arter, i en pågående prosess som hun kaller sympoetisk tilblivelse. Mennesker er ikke enestående skapninger på jorda, men likestilt med alle andre arter i en pågående skapende prosess som består av en stadig omorganisering av celler, organismer, mikrober og komposteringer. Vi spiser og blir spist, vi infiserer og blir infisert, vi affekterer og blir affektet, vi berører og blir berørt av hverandre i en pågående og sam-skapende/sym-poetisk prosess (sym – med/sammen og poiesis – skaping/produksjon).

Begrepet sympoiesis står i dialog med begrepet autopoiesis som innen biologi og miljøstudier refererer til et system som er i stand til å reproducere og vedlikeholde seg selv. Autopoetiske systemer er ofte sentralstyrt, internt stabile og forutsigbare. Sympoetiske systemer er motsatt; kollektive systemer uten selvdefinerte grenser i tid og rom. Kontroll og informasjon er fordelt ut blant de ulike komponentene som alltid er i utvikling, foranderlige og uforutsigbare.

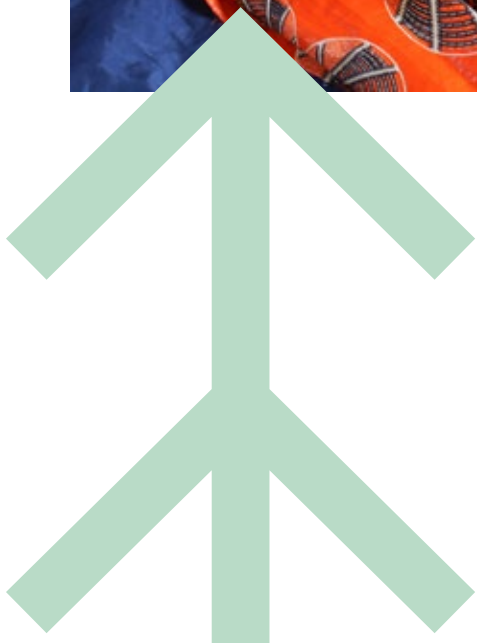
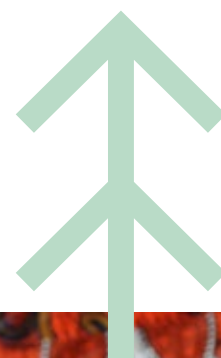
Haraway mener at vi ikke lenger kan fortsette å tenke i tråd med ideen om autopoetiske systemer, verken i biologien eller kulturen, og at en sympoetisk forståelse av livet er nødvendig for å kunne tenke sammen med både menneskelige og ikke-humane økologier, evolusjoner og utviklinger. I følge henne inkluderer sympoetiske systemer både historier, affekter, framtreddelser, teknologier og mer (Haraway s. 63). Hun inviterer både kunst og vitenskap til medskapning av nye verdener, science art worldings, som sympoetiske praksiser for en ødelagt verden (s. 67), og hun viser til spennende eksempler fra kunstprosjekter som samarbeider med forskere innen miljø og naturvitenskap.

Det er lett å se sammenhengen mellom skapende kunstprosesser og naturens skapende prosesser, og ideen om en kollektivt skapende prosess, sympoiesis, i teatret.

Det er aldri kun en kunstner alene, eller kun en kunstner på scenen. Det er alltid også et rom og et publikum. Det vil være sympoiesis i teatrets skapende forestillingsprosesser. Kunstformer smelter sammen og spiller på hverandre, ikke bare i den skapende prosessen, men også i forestillingshendelsene. Sympoiesis i teatret handler om hvordan musikk virker på bevegelser, og hvordan bevegelser virker på materialer. Materialer og objekter virker sammen med menneskekroppen, og kroppen beveger materialene. Sangen og trommenes materialiteter former musikernes bevegelser, og skuespillernes handlinger på scenen, og vibrasjonene får barna til å danse. Alle teatrets kunstarter virker sammen på ulike og gjensidige måter. Slik er det kanskje mulig å forstå og tenke med teater for de aller yngste. Barnas sanselige verdener, og måtene de selv skaper sympoetiske tilblivelser, vil vise vei i dette arbeidet. †

¹ Donna J. Haraway (2016) *Staying with the trouble*. Makin Kin in the Chtulucene. Duke University Press.

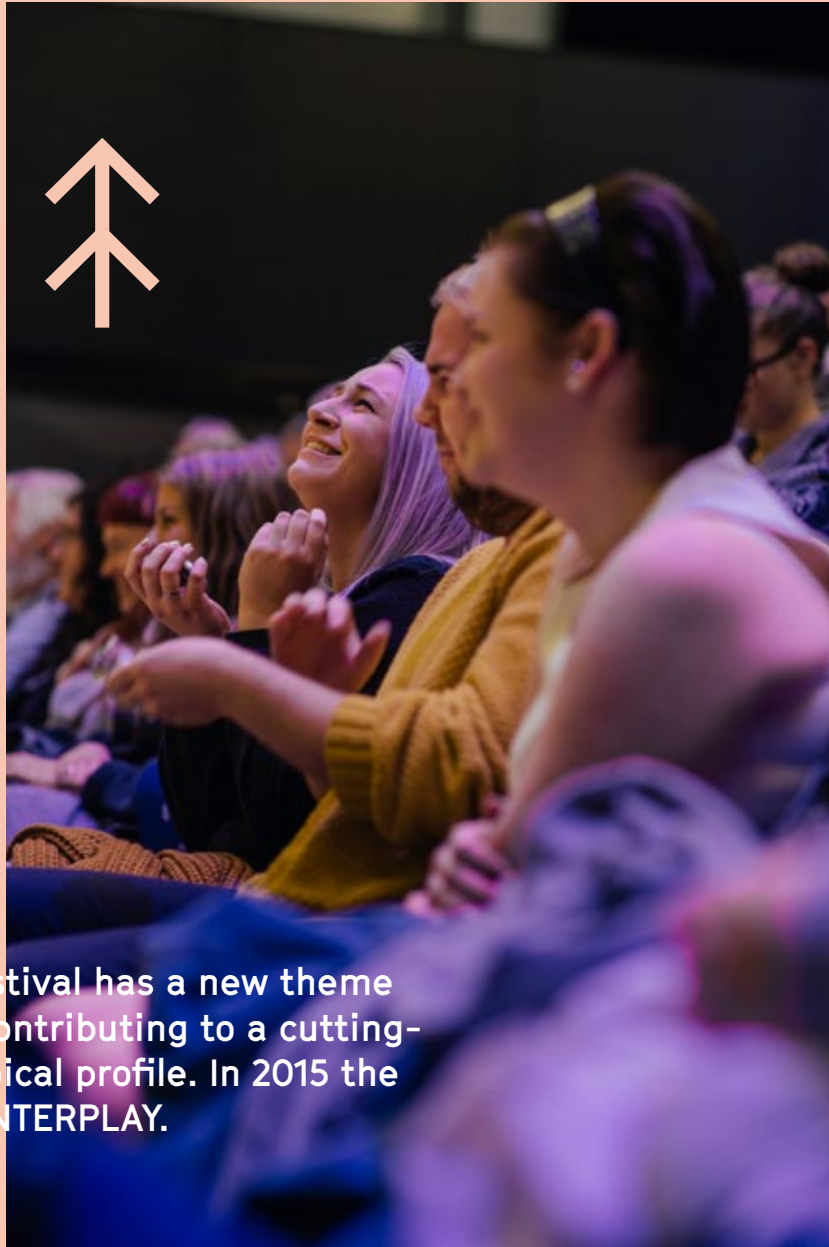
Teater Fot, *Baby Becomings*, for babies 0–2 years. Photo by Andrea Haugerud Hovik



Photos by Erik Ruud.

SAND





The SAND festival has a new theme every year, contributing to a cutting-edge and topical profile. In 2015 the theme was INTERPLAY.

SAND festival 2016, Bø/Johnsen, Noise. Control.



The Actual Reality Game



MANUELA SARKISSYAN, PUPPETEER GRADUATED FROM NATFA, BULGARIA. IS A CO-FOUNDER OF SIDA FOUNDATION. SHE HAS WORKED WITH CHILDREN AND YOUTH SINCE 2011.

As a puppeteer and an acting teacher working mostly with children, I notice a huge necessity for an honest face-to-face communication between generations. It doesn't seem to be breaking news that the digital era makes the gap bigger, but I believe that we can fix this by improving the quality and depth of our conversations.

So, using my expertise and experience, I found an inspiring solution to the intergenerational communication problem in a talk-based participatory performance lead by a special older looking puppet whose only weapon is speech. Being aware that it doesn't include modern technology and that it may appear static, I have accepted the challenge and I believe it works so far.

Here is how I developed my idea into a theatrical practice.

In my opinion the natural condition of a young audience is to be interactive. The show itself is an invitation to everyone who would like to join the journey and its main target is children 6+ but not exclusively. Thus I put my effort into opening up enough inner space within the participants so they feel comfortable to try it out. Not everyone chooses to participate actively but even if they don't join physically, their brains and imagination take them on a journey of their own.



Manuela Sarkissyan and her puppet Charodeya
from the show *Pocket Enchantments*.
Photo by Boryana Pandova.



In my opinion the natural condition of a young audience is to be interactive.

Manuela Sarkissyan

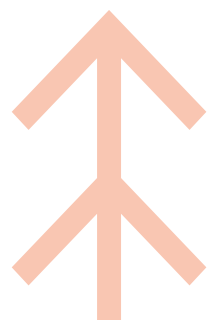


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I offer them, through the protagonist, an Actual Reality Game. Once the spectators decide to jump in, five catching secrets are revealed in front of their eyes step by step. Charodeya (the name of the shero – she-hero – means charm in action with the nuance of magic) is an old wise orange-haired weirdo. Fast memorizing is one of the superpowers she first demonstrates during the performance. Her motto is that superpowers are not a possession only to super(s)heroes but the other way around – every super(s)hero with a superpower owns at least one. At the end of the interaction Charodeya spreads the superpower mystery among the audience and everyone is invited to get some small amount from the invisible wave of flying pocket enchantment. The ritual is repeated after each of the five secrets and it aims to catalyze their activation.

It is extremely touching to observe the kids stretching their hands in order to grab a dose of magic. The enthusiasm they do it with points out their 100% presence and faith. Afterwards we continue to talk and experience the rest of the five secrets: belief in miracles, the danger of losing the gift of imagination, the vanishing knowledge of the good heart, and the life-saving sense of humor. None of these secrets can be revealed without the active participation of the audience thanks to whom the show moves forward. The final award consists of the acquired right to be part of the special mission of Charodeya – to save a lost fairy-tale by finding and creating its pieces and bringing it back in the Fairy-Tales Kingdom.

Everything the children have to pass through is like an initiation process but in a secure and supportive environment. The Actual Reality Game and the intergenerational exchange happen gently, the confrontation with the present finds a happy ending. Kids play and have fun. In such a short period they build self-confidence thanks to the positive emotional atmosphere. Their long-term memory also opens up archiving the experience as a future source of inspiration. Their imagination is free to create new worlds based on “the hero’s journey” which could be therapeutic. And the role of the puppet is extremely important. Without her it wouldn’t work the same way because while looking at her they recognize the supershero, not just an adult, not a human being, but somebody they admire and they trust. In conditions like these the real magic occurs – the level of true sharing is high as well as the excitement from discovering the creative process. For me it’s priceless to be part of this adventure where I am provoked, surprised and inspired by dozens of heartwarming revelations, unexpected combinations and funny expressions. Keeping audio recordings from all the performances I definitely start thinking that not only the fairy-tales deserve to be told. †



По мое мнение естественото състояние на младата публика предполага интерактивност.

Мануела Саркисян

Игра в Действителната реалност

МАНУЕЛА САРКИСЯН ЗАВЪРШВА АКТЬОРСТВО ЗА КУКЛЕН ТЕАТЪР В НАТФИЗ „КРЪСТЪО САРАФОВ“. ТЯ Е СЪОСНОВАТЕЛ НА ФОНДАЦИЯ СИДЕЯ. ОТ 2011Г. РАБОТИ С ДЕЦА И МЛАДЕЖИ.

Като кукловод и преподавател по театър, работещ основно с деца, в наши дни забелязвам огромна необходимост от искрено общуване между поколенията. Това, че дигиталната епоха прави пропастта по-голяма, не е извънредна новина, но аз вярвам, че бихме могли да поправим нещата чрез подобряване на качеството и дълбочината на разговорите ни едни с други.

И така, използвайки моята експертиза и опит, открих вдъхновяващо решение на проблема с междупоколенческата комуникация в партисипативно представление, базирано на диалог, воден от една специална кукла, приличаща на старичка, чието единствено оръжие е словото. Съзнавайки, че спектакълът не включва модерни технологии и че може да изглежда статичен, приех предизвикателството и смятам, че до този момент изпълнява целите си. Ето как развих идеята в театрална практика.

По мое мнение естественото състояние на младата публика предполага интерактивност. Самата театрална форма представява покана към всеки, на когото би му допаднало да се присъедини към приключението, като целевата група са деца над шест годишна възраст, но не е задължително. В този ред на мисли усилията, които полагам, са насочени към отваряне на достатъчно вътрешно пространство в участниците, така че те да се почувстват предразположени да опитват. Не всеки избира да участва активно, но дори когато не се включва физически, мозъкът и въображението го понасят на собствено пътешествие.

Чрез главното действащо лице в представлението предлагам една игра в Действителната реалност. След като зрителите решат да се включат в нея, стъпка по стъпка пред очите им се разкриват пет привлекателни тайни. Чародея е мъдра, рижава, чудата възрастна дама. Една от нейните суперсили, която първо демонстрира, е бързото запаметяване. Нейният девиз е, че суперсилите не са само за супергероите, а точно обратното – всеки притежава поне една. Накрая на интеракцията Чародея разпръсква сред публиката тайнството на суперсилата и всички са призвани да си уловят малка частица от невидимата вълна летящо джобно чародейство. Ритуалът се повтаря след всяка една от петте тайни и цели да ускори тяхното активиране.

Изключително е трогателно да се наблюдават протягащите ръцете си деца в опит да си хванат доза с магия. Ентузиазмът, с който те го правят, подчертава стопроцентовото им присъствие и вяра. Впоследствие представлението продължава с разговор и преживяване на останалите тайни от чародейската комбинация: вярата в чудеса, опасността от загуба на въображението, изчезващото знание за доброто сърце и животоспасяващото чувство за хумор. Никоя от тези тайни не би могла да се разкрие без активното участие на публиката, благодарение на която спектакълът се придвижва напред. Крайната награда за зрителя се състои в придобиване на правото да стане част от специалната мисия на Чародея – спасяване на изгубена приказка чрез нейното намиране-измисляне и връщането ѝ обратно в Приказното царство.

Мануела Саркисян и нейната марионетка Чародея от шоуто Pocket Enchantments. Снимка от Боряна Пандова.



Всичко, през което децата трябва да преминат, напомня процес на инициация с тази особеност, че се случва в сигурна и подкрепяща среда. Играта в Действителната реалност и обменът между поколенията се случват с лекота, с което посочения в началото като настоящ комуникационен конфликт завършва с щастлив край. Децата играят и се забавляват. За краткото време, което имат, те изграждат самоувереност благодарение на положителната емоционална атмосфера. Дълготрайната им памет също се активизира, архивирайки преживяното като бъдещ източник на вдъхновение. Въображенията им са свободни да измислят нови светове, използвайки за основа „пътя на героя“, което от своя страна може да има и терапевтичен ефект. И ролята на куклата тук има извънредно значение. Без нея замисълът на спектакъла не би сработил, тъй като докато малките зрители я гледат, те разпознават в нейно лице супергероинята, не просто възрастен или човешко същество, а някого, на когото се възхищават и на когото имат доверие. В такива условия се случва истинската магия – нивото на откровеното общуване е високо, също както и въодушевлението от откриването на творческия процес. За мен е безценно да бъда част от това приключение, където съм провокирана, изненадвана и вдъхновявана от десетки затрогващи откровения, неочаквани словесни комбинации и забавни изрази. Съхранявайки аудио записи от всички представления дотук, определено се замислям за това, че не само приказките заслужават да бъдат разказани. †



To menn, maskiner, mekanikk
Two men, machines, mechanics

og ei høne
and a chicken

Photos by Lars Opstad



GARAGE CIRCA TEATER



Kilden, Teatersalen
Wednesday: 11:00, 19:00
Thursday: 9:30, 13:00
Friday: 9:30, 12:30
Age: from 10 years



Welcome to the garage! This is where we fix things.

We restore, organize and structure. Or don't we?

In a dirty and crammed workshop, two fixers – with an urge to always improve and develop – spend their days exploring the potential in an enormous collection of motors and mechanical bits and pieces. They investigate their way into a huge construction that keeps growing in both size and complexity, until the construction itself takes over the whole workshop. Now, who's in control? Garage is a humorous investigation of creativity and the everlasting belief in progress.

Indoor theatre for children and adults from 10 years.
Duration: about 50 minutes.



Towards the Unknown... and Beyond

Theatre and
Childhood
as Schools
for Resilience



Illustration: Lola Fernández de Sevilla

LOLA FERNÁNDEZ DE SEVILLA, HAS A PHD IN PHILOSOPHY AND IS AN AWARD WINNING PLAYWRIGHT AND A RESEARCHER.

“Towards the unknown... and beyond:” this sentence could be the best definition for “childhood” ever. As newcomer human beings to the world, this process named childhood consists indeed of testing and approaching life through experience. As very beginners, it is normal to fail: falling down and necessarily getting up again and again. But hopefully mistakes will not lead to fatal consequences.

You see me, sitting at a table opposite you, a rather heavy, elderly man, grey at the temples. You see me take my napkin and unfold it. You see me pour myself out [sic] a glass of wine. And you see behind me the door opening, and people passing. But in order to make you understand, to give you my life, I must tell you a story – and there are so many, and so many – stories of childhood, stories of school, love, marriage, death, and so on; and none of them are true. Yet like children we tell each other stories, and to decorate them we make up these ridiculous, flamboyant, beautiful phrases, as Virginia Woolf writes (*The Waves* 1931). As creators, that is what we do: telling tales to each other to be able to understand what is happening to us, who we are and what our world is like.

This ability to invent stories – of whatever kind they may be – as a way of resistance, is something that connects our experience as adults to childhood’s vulnerability, any childhood, and not just our audience’s childhood. We create within, from, and for our own childhood, with dialogue and communication: with the children we were at a time and who are kept inside us.

The unknown is in the forest, but also under the bed; at the doctor’s or at school. Graciela Montes talks about childhood as an essentially ambiguous concept, a lifetime which includes both lights and shadows and which generates tenderness as well as violence. There is a monster living inside every child; we just need to observe during half an hour everything that happens at a schoolyard. Montes advocates for the implacable nature of these monsters and stands up for avoiding their domestication. The unknown, the wild, besides being part of the world, is also placed inside every single child; self-knowledge is one of the favorite subjects in literature and theatre for children and young people. And actually self-knowledge will continue to be a significant aspect for the rest of their lives.

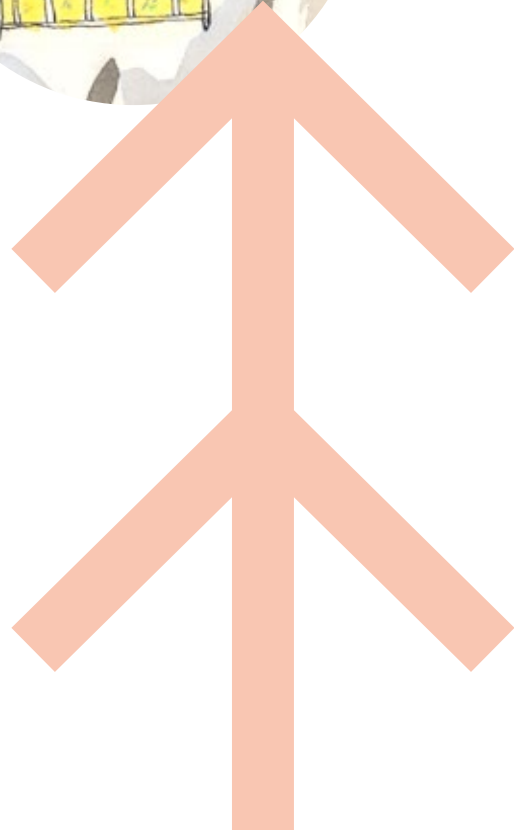
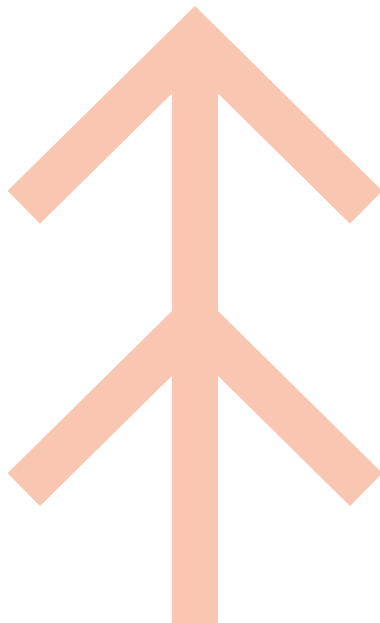
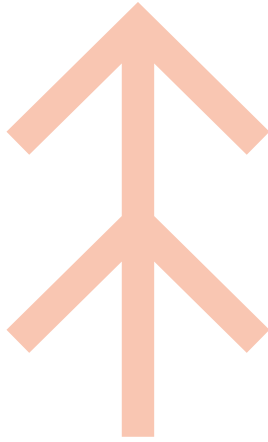
There is a monster living inside every child; we just need to observe for half an hour everything that happens in a schoolyard.



Theatre for young audiences is responsible for supporting this growing process by means of providing hints and maps towards knowledge and self-knowledge. At the same time and for the same reasons, theatre must listen to and learn from childhood – past and present, others' and own childhood – its genuine ability to get up for the umpteenth time after the last fall. That concept of beyond mentioned at the end of the first sentence in this article. To take your first steps,

chasing and catching someone, brand new roller skates... are true risk activities. Girls and boys teach us how to continue attempting everything time and again, and not to surrender to such attempts. Childhood and art – and also theatre and literature as a part of it – are genuine schools for resilience that should keep interpellating, listening, arguing and counter-arguing to each other, in a spiral relationship of past, present, and future connections, through time and space. ↑

Article translated by Lola Fernández de Sevilla and Pilar Fernández de Sevilla.





Hacia lo desconocido... y más allá. Teatro e infancia como escuelas de resiliencia

LOLA FERNÁNDEZ DE SEVILLA ES DRAMATURGA, INVESTIGADORA Y DOCTORA EN FILOSOFÍA.
EN 2018 HA SIDO PREMIADA Y PUBLICADA POR ASSITEJ-ESPAÑA.

Hacia lo desconocido... y más allá: es probable que no exista mejor definición de la infancia que esta frase. Como seres recién arrojados al mundo, ese proceso que llamamos infancia consiste, precisamente, en tantear la vida, en realizar aproximaciones a la misma por medio de la experiencia. Como primerizos novatos, lo normal es fallar: caerse y tener que volver a levantarse, muchas veces. Los errores, con suerte, no dejarán secuelas.

“Me ves, sentado a la mesa, frente a ti, grueso, anciano, las sienes canas. Me ves coger la servilleta y extenderla. Me ves servirme un vaso de vino. Ves la puerta que se abre detrás de mí, la gente que pasa. Pero para que lo entiendas, para darte mi vida, tengo que contarte un cuento: y hay tantos y tantos cuentos... de la infancia, de la escuela, de amor, de matrimonio, de muerte, y así de forma sucesiva, y ninguno es cierto. Pero nos contamos cuentos como si fuéramos niños y, para adornar los cuentos, componemos estas frases ridículas, extravagantes y hermosas”, dice Virginia Woolf (*Las olas*, 1931). Esto es lo que hacemos, como creadoras: contarnos cuentos para llegar a ser capaces de entender lo que nos pasa, quiénes somos y cómo es nuestro mundo.

Esta capacidad de inventar historias –del tipo que sean– como forma de resistencia, es algo que conecta nuestra experiencia como adultos, con la vulnerabilidad de la infancia –cualquier infancia–. No solo con la de nuestro público. Creamos con, desde y para nuestras propias infancias, en diálogo y comunicación con ellas: con las niñas y los niños que un día fuimos, y que seguimos albergando en nuestro interior.

Lo desconocido está en el bosque, pero también debajo de la cama; en la consulta del médico, o en el colegio. Graciela Montes habla de la infancia como de un concepto esencialmente ambiguo, una fase de la vida que incluye tantas luces como sombras, generadora tanto de ternura como de violencia. Cada niña y cada niño tiene un ogro viviendo en su interior; basta observar todo lo que sucede, durante solo media hora, en un patio de recreo.

Montes aboga por el carácter irreductible de esos ogros, y rompe una lanza en contra de su domesticación. Lo desconocido, lo salvaje, además de ser parte del mundo, se encuentra también en el interior de cada niño; el autoconocimiento es uno de los temas por excelencia de la literatura y del teatro para la infancia y la juventud. Y aun después, continuará siéndolo durante el resto de la vida...

El teatro para jóvenes públicos tiene la responsabilidad de acompañar ese proceso de crecimiento, de ofrecer pistas y mapas en el camino de llegar a conocer y conocerse. Al mismo tiempo, y por las mismas razones, tiene la necesidad de escuchar y aprender de la infancia –las presentes y las pasadas, las ajenas y las propias– esa genuina capacidad para levantarse después de la enésima caída. El más allá al final de la frase con la que comenzaba este artículo. Dar los primeros pasos, perseguir a alguien y atraparlo o estrenar patines... son auténticas actividades de riesgo. Las niñas y los niños nos enseñan a seguir intentándolo, a no rendirnos en nuestro intento. La infancia y el arte –y el teatro y la literatura, como partes del mismo– son verdaderas escuelas de resiliencia, que no deberían dejar de interpelarse, de escucharse, de argumentarse y contraargumentarse entre sí, en una espiral de conexiones pasadas, presentes y futuras, tanto a través del tiempo como del espacio... †

Slow Theatre

Creating Multi-Sensory Experiences



HEIDI SCHOENENBERGER IS A HARDIMAN SCHOLAR AT THE NATIONAL UNIVERSITY OF IRELAND, GALWAY PURSUING HER PHD IN THEATRE, FOCUSING ON THEATRE FOR YOUNG AUDIENCES.

The nature of Theatre for Young Audiences (TYA) is communicated in its title alone. When we hear of a TYA performance, we can be sure that young people are invited to experience it. How then, can we gain a sense of certainty that the performance is intended for all audiences, and not only normative young audiences?

I ask myself this question after learning how to create a performance for a group of six individual children classified as neurodiverse.

I was invited to a four-day training in Galway, Ireland delivered by Tim Webb, founding artistic director and writer of *Oily Cart* who pioneered the creation of theatre performance for children with complex disabilities. The training supports the *Hear our Voice* project, part of the *Small Towns Big Ideas* initiative of Galway 2020. This is a collaboration between Galway Autism Partnership (GAP), sensory creative artist Phillida Eves, and Media Producer Garry Kelly which combines multi-sensory performance and documentary film-making to engage with the neurodiverse community in Galway. GAP is a community-based charity that supports autistic individuals and their families living in Galway city and county. Galway artists partnered with those from Rijeka City Puppet Theatre (Croatia) to develop immersive performance and story-telling for young audiences with complex needs including autism, developmental and intellectual disability, and sensory issues.

During training we learned about the variety of multi-sensory work that *Oily Cart* makes for audiences of all ages and abilities, which they refer to as enhanced performance. We then met our audience: six children aged 5 to 7 on the autism spectrum. I observed as the performers played, explored limits and boundaries with music and got to know the children. Within thirty minutes we learned that this group of children had an abundance of joy, energy, anxiety, calm, curiosity, playfulness, and skepticism. All of these elements were essential factors necessary to feed the

performance we would create for them. Afterward, we spoke about the behaviors we noticed, the signals the children naturally gave us and what we hoped to learn upon the next visit.

We then worked to prepare something for everyone... a nearly impossible task. Through Tim's devising exercises, we quickly learned to slow down to reach this particular audience. To explore performer-audience communication in an inclusive setting, it is vital to create the work one-to-one. To do this, the traditional principles of theatre-making are both challenged and emphasized. Use silence, do not underestimate preparation and maintain a balanced structure in the design of a performance. This invites the audience into a participatory, child-led experience.

Suddenly, I was struck thinking an essential element of TYA was being sacrificed: magic. Many children with autism like to know what is coming next. How can we invite the neurodiverse into a magical experience without offering any surprises? One answer was through simplicity. We decided to prepare a performance in three clear stages: introduce a puppet, introduce a problem, solve the problem together with the help of the audience. The performance was then enhanced by involving as many of the senses as possible. Ignite the visuals, use music and silence to fill gaps, engage the sense of smell and most importantly, allow touch to become a part of the magic.

On the day of the newly devised performance we asked ourselves two simple questions: Were each of the children engaged? Were each of the children stimulated? The answer to both questions was yes. We learned that when focusing on what does and does not work for each child in the audience, the performer invites engagement and stimulation to happen in different moments, whenever it is right for the child. It was in the close-up, slow theatre that the magic was present.

This was an early stage of a longer-term project that sits among incredible work in this field happening in the UK, USA, Australia, and Ireland. To invite all young audiences to be a part of TYA is to create theatre that is slow, simple, and clear and in turn to create a safer place to hear the voices of a group of neurodiverse individuals. Now more than ever, the practice of slowing down in a fast-paced world for all children, regardless of ability, remains significant for educators, theatre-makers, artists, and academics internationally. †



RACHEL ABERLE IS THE ASSOCIATE ARTISTIC DIRECTOR OF GREEN THUMB THEATRE. SHE LIVES ON THE TRADITIONAL TERRITORIES OF THE COAST SALISH PEOPLE (VANCOUVER, CANADA).

In reflecting on my work in TYA, it strikes me that the kind of work I gravitate towards is in a constant state of confronting the present. I am the Associate Artistic Director at Green Thumb Theatre, which has been producing work addressing social issues for young audiences for over 40 years.

I am also a playwright, and have so far focused on work for teen audiences – again, always with a focus on digging into the kinds of social issues they face in their daily lives.

Creating this kind of work can be tricky. The vast majority of teenagers in North America, if they've seen any theatre at all, have seen Shakespeare, or perhaps their school's yearly musical production. While I think musicals and the classics are valid forms of theatre, I also think that presenting only these two examples provides teens with a decidedly skewed vision of what theatre is and can be. For teens that only have access to Shakespeare, I would imagine that if anything, they would think of theatre as being in a constant state of confronting the past.

In instances where schools bring in a theatre production created specifically for teens, there is almost always the expectation from parents and teachers that the work will teach young people a lesson. This is especially true if the work is described as addressing a social issue. Why bother addressing a social issue if you're not going to tell young people what they're supposed to think about it?

Speaking from my own experience, I know that I have never connected with art that beats me over the head with its "message." Furthermore, requiring TYA to moralize limits us from digging into murkier areas of life. Life throws situations at all of us, regardless of age, where there may not be a clear right or wrong. How can we create TYA that explores these rich and complex topics if we are only willing to explore situations where the "dos" and "don'ts" are black and white?

Digging into





Green Thumb Theatre,
Nathan Kay, Elizabeth Barrett,
The Code. Photo by Leah Gair
at Chicknkratch Productions.

to the Crey

For me, approaching the work in a way that honors the complexity of young people's lives means starting with myself. I look at my own questions, and explore whether I think young people have versions of these questions too. I think they almost always do. Digging into questions that feel top of mind to me also means I'm not forced into creating work that is reactionary. I'm not trying to play catch up with my work, quickly writing a show about whatever big topic seems to be leading in the news.

For example, in the summer of 2016 I started thinking about how everyday misogyny has affected my life from the time I was young. I started writing *The Code*, a play for teens about how entrenched gender dynamics affect everything from the overall culture in a school to the nuances of how we relate to one another personally. When we began marketing the play in spring of 2017, it proved challenging. It didn't feel like there was a succinct term to sum up the play's "theme." In the office, we referred to the piece as addressing a "small s" social issue, as opposed to a "capital S" social issue like mental health, addiction, or bullying. Then, in October of 2017, the New York Times published the first piece detailing Harvey Weinstein's sexual misconduct. Overnight, conversations about everyday sexism became the norm, and *The Code* went from addressing a small s social issue to addressing a big, bold, flashing neon social issue.

The play brings up a lot of questions. It answers almost none of them. How could it? When adults are just barely starting to grapple with the topic, it would be dishonest to pretend to young people that there is an easy, clear-cut path through the issue. Does that mean we should ignore it, and only speak to young people about topics we're comfortable being the authority on? I think it's clear by now that my answer is a categorical no, and the enthusiastic response I've gotten from young people who have seen *The Code* tells me I'm on the right track. †

Embodied Childhood in Contemporary Theatre

The Resistance to
the Invisibilization
of the Child's Body





Wagner Schwartz, *La Bête*. Photo by Humberto Araujo.

In this article, I propose a reflection on the complex issues that arise around the presence of children (as spectators and performers) in contemporary theatre and live arts. For that, I am going to start talking about an event that challenged conservative conceptions of children and childhood in Brazil two years ago.

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In September 2017, the artist Wagner Schwartz presented his performance titled *La Bête* (in English *The Beast*) at the Museum of Modern Art (MAM) of São Paulo. Inspired by the work of the Brazilian visual artist Lygia Clark titled *Bicho* (which also means “beast”), in *La Bête* Schwartz lets his own naked body be manipulated as if it were one of Clark’s geometric figures. On the same day that *La Bête* was presented at MAM a performance video recording was posted on line and it was shown several times by major media in the following days. The video shows the moment when a little girl follows her mother and, as many spectators had done before, touches the artist’s foot and arm. The scene, out of context, gave many people the impression that the child was being subjected to violence. It caused a national commotion across the country. The artist and the child’s mother were strongly attacked with accusations involving negligence and even pedophilia by conservative groups and far-right politicians.



“The current society strives to erase the fact that the child has a body.”



In analyzing the repercussions of this event, which also included an investigation of pedophilia by the District Attorney of São Paulo, virtual lynching, threats, violent protests and even physical assault on museum staff, the Brazilian writer Eliane Brum concludes “the current society strives to erase the fact that the child has a body.”¹ For Brum, it stems from cultural constructions that erase the body of the conceptions of childhood and conceive the child as a being living in a world separate from the adult world. The issues raised by the author around this event, which has generated other developments such as censorship in art exhibitions in some Brazilian states, are extremely provocative to the understanding of the relations between art and childhood currently.

For the last four years I have been researching the presence of children in contemporary theatre and I have found some very interesting experiences that challenge the invisibilization process of the child’s body mentioned by Brum. Due to their peculiar approaches and partnerships with children, performances by artists such as the Oficina Uzina Uzona (Brazil), Rimini Protokoll (Germany), Romeo Castellucci (Italy) Gob Squad (Germany) and Milo Rau (Switzerland) stimulate us to think about the child’s body in performing arts and in contemporary Western society.

Sometimes the discussions about the presence of children in these performances bring a real concern about the well-being and safety of the child (and it is absolutely necessary to think about it) but the censorship and the attacks may prevent the maintenance of spaces and times in art where the

children can exercise an essential right which is the freedom of expression and freely live an embodied childhood.

Unfortunately, as Brum says in her article, certain contexts show that not all children “deserve” to be protected, only those who are considered “ours”. Current events such as the war in Syria, military interventions in Rio de Janeiro, and the detention of children in “cages” on the US border highlight the contradictions of the main argument used by conservative groups to attack artists, contending that every child needs to be protected from the “evil” of the world. These terrible human actions, often supported by those same conservative groups, reveal which children “deserve” our protection and which of them we must protect ourselves from. Thus, they tragically define who are children and who are not children in the eyes of contemporary society.

Faced with this brutal reality, the contemporary theatre, and many other artistic experiences with children (dealing with issues such as gender, race, ethnicity, sexuality, violence, immigration, and religion) could be and already are a form of resistance against the confinement of children, not only those in true cages, but also those in their homes, their schools, their police-controlled neighborhoods, and their war-torn countries. Therefore, these art experiences are acts of resistance against the invisibilization of their bodies and the silencing of their voices. †

¹ From the article *The invention of childhood without body* published in the newspaper El Pais Brasil in March 2018.



Infância Encarnada no Teatro Contemporâneo: A Arte como Resistência à Invisibilização do Corpo das Crianças

MELISSA FERRIRA É PESQUISADORA NA UNIVERSIDADE ESTADUAL DE CAMPINAS (UNICAMP), SÃO PAULO – BRAZIL. BOLSISTA DE PÓS-DOUTORADO DA FUNDAÇÃO DE AMPARO À PESQUISA DO ESTADO DE SÃO PAULO (FAPESP), PROCESSO 2017/11886-0.

Neste artigo eu proponho uma reflexão sobre algumas das complexas questões em torno da presença de crianças (como espectadoras e performers) no teatro contemporâneo e nas artes do corpo. Para isso, eu vou falar de um acontecimento que, há dois anos, desafiou concepções conservadoras de infância e de criança no Brasil.

Em setembro de 2017, o artista brasileiro Wagner Schwartz apresentou a performance *La Bête* na abertura na abertura da 35ª edição do Panorama da Arte Brasileira, no Museu de Arte Moderna de São Paulo. Inspirado pelo trabalho da artista visual brasileira Lygia Clark intitulado *Bicho*, em *La bête* Schwartz deixa o seu corpo nu ser manipulado como se ele próprio fosse uma das figuras geométricas da artista. Na ocasião, um vídeo registrado por um dos espectadores foi postado na internet logo após a apresentação e rapidamente se tornou viral. O vídeo expõe o momento em que, acompanhada pela mãe, uma criança de cinco anos toca rapidamente na mão e no tornozelo direito do performer. As imagens, divulgadas fora do contexto e imediatamente compartilhadas milhares de vezes, causaram comoção nas redes sociais. Wagner Schwartz e a coreógrafa Elisabete Finger, mãe da criança e amiga pessoal do artista, foram duramente atacados com acusações de pedofilia e negligência por grupos conservadores de extrema-direita.

Ao refletir sobre os impactos da divulgação do vídeo, que incluíram linchamentos virtuais, ameaças de morte ao artista, interrogatórios na polícia e em comissões de ética, abertura de inquérito pelo Ministério Público e agressões físicas ao staff do museu, a escritora brasileira Eliane Brum conclui que “a sociedade atual se esforça para apagar o fato de que a criança tem corpo”¹. Para a autora, tal processo decorre de construções culturais que deletam o corpo de suas concepções de infância e veem as crianças como seres que vivem num mundo separado do mundo dos adultos. As questões levantadas pela autora em torno desse evento, que gerou ainda outros desdobramentos como censuras a exposições de arte em diversos estados brasileiros, são extremamente provocativos para entender as relações entre arte e infância na atualidade.

Nos últimos quatro anos eu venho investigando as implicações éticas, estéticas e políticas da presença

de crianças na cena contemporânea e algumas das experiências artísticas que encontrei em minhas pesquisas desafiam os processos de invisibilização do corpo das crianças mencionado por Brum. Devido as suas peculiares aproximações e parcerias com crianças, experiências de artistas e grupos como Oficina Uzuna (Brasil), Rimini Protokoll (Alemanha), Romeo Castellucci (Itália), Gob Squad (Alemanha) e Milo Rau (Suíça) estimulam reflexões sobre o corpo das crianças nas artes da cena e na sociedade ocidental atual.

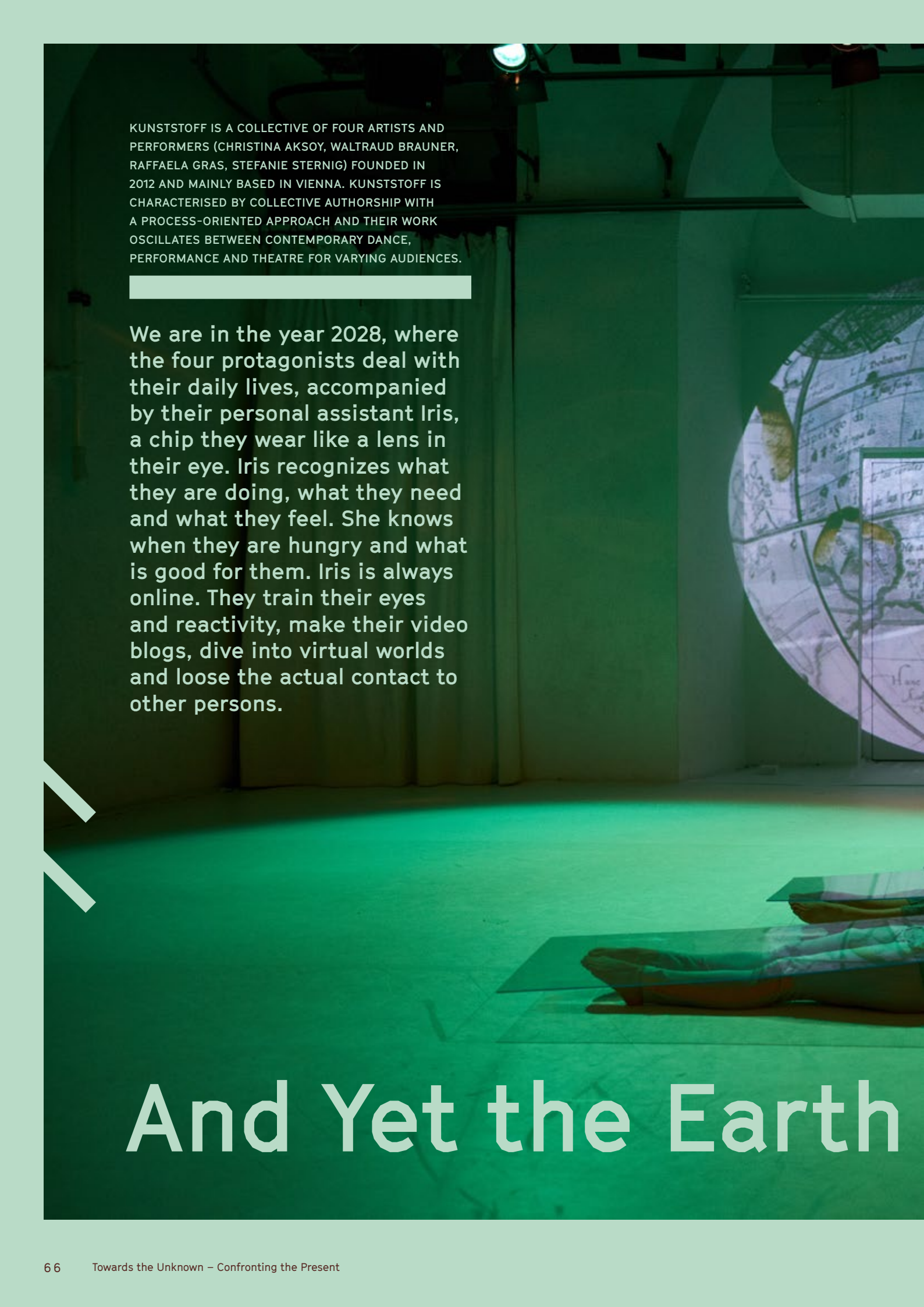
É importante frisar que muitas vezes as discussões em torno da presença de crianças na cena contemporânea suscitadas pelas performances de tais artistas trazem uma preocupação real sobre o bem-estar e a segurança da criança (e tais discussões são absolutamente necessárias), mas a censura e os ataques a tais obras podem, por outro lado, impedir a manutenção de tempos e espaços onde as crianças possam exercer o seu direito fundamental a liberdade de expressão e viver livremente uma infância encarnada.

Infelizmente, como nos lembra Eliane Brum, alguns contextos nos mostram que não são todas as crianças que “merecem” ser protegidas, somente aquelas que consideramos “nossas”. Ações recentes como a guerra da Síria, as intervenções militares no Rio de Janeiro e a prisão de crianças em jaulas na fronteira dos Estados Unidos reforçam as já conhecidas contradições do principal argumento, usado por grupos políticos e religiosos conservadores para atacar artistas e obras, segundo o qual as crianças precisam ser protegidas dos “males” do mundo. Tais ações revelam quais crianças merecem a nossa proteção e de quais delas nós queremos nos proteger, e, portanto, definem tragicamente quem é criança e quem não é criança aos olhos da sociedade contemporânea.

Diante desta brutal realidade, o teatro contemporâneo e outras manifestações artísticas com crianças (que lidam com questões como gênero, raça, violência, sexualidade, imigração e religião) podem ser, e já são, uma forma de resistência contra o confinamento de crianças, não apenas nas jaulas literais, mas também em suas casas, suas igrejas, suas escolas, suas classes sociais, seus bairros militarmente ocupados e seus países devastados pela ganância e pela guerra. Experiências artísticas realizadas em projetos educacionais e sociais, espetáculos de teatro, performances, exposições, entre outras manifestações culturais, são espaços e tempos de resistência contra a invisibilização do corpo das crianças e dos adolescentes e o silenciamento das suas vozes. †

¹ No artigo *A invenção da infância sem corpo* publicado no jornal *El País Brasil* em março de 2018.





KUNSTSTOFF IS A COLLECTIVE OF FOUR ARTISTS AND PERFORMERS (CHRISTINA AKSOY, WALTRAUD BRAUNER, RAFFAELA GRAS, STEFANIE STERNIG) FOUNDED IN 2012 AND MAINLY BASED IN VIENNA. KUNSTSTOFF IS CHARACTERISED BY COLLECTIVE AUTHORSHIP WITH A PROCESS-ORIENTED APPROACH AND THEIR WORK OSCILLATES BETWEEN CONTEMPORARY DANCE, PERFORMANCE AND THEATRE FOR VARYING AUDIENCES.

We are in the year 2028, where the four protagonists deal with their daily lives, accompanied by their personal assistant Iris, a chip they wear like a lens in their eye. Iris recognizes what they are doing, what they need and what they feel. She knows when they are hungry and what is good for them. Iris is always online. They train their eyes and reactivity, make their video blogs, dive into virtual worlds and lose the actual contact to other persons.

And Yet the Earth



In *And Yet the Earth is Flat* we are confronted with the technological future and possible consequences it entails. And the link to the present is obvious. We are already in this bright and flashing playground, where space and time get lost, a virtual world full of possibilities, anytime, anywhere... always.

And Yet the Earth is Flat is a performance for young audiences (age 8+) about digital transformation, understanding the difference between illusion and reality and the need to form one's own opinion. The four performers – Christina Aksoy, Waltraud Brauner, Raffaella Gras, Stefanie Sternig, called *kollektiv kunststoff* – developed the concept and choreography of the piece. The sounds come from Peter Plos, the virtual visual world from nita.

“We wipe through galaxies and galleries, we surf on virtual waves through different worlds and select stories and faces. We zoom to the maximum, fly from level to level, snatch at tags, click beyond limits and finally get stuck on screens.”



kollektiv kunststoff



kollektiv kunststoff, *And Yet the Earth is Flat*. Photo by Bernhard Wolf.

is Flat A Visual Collage

Und die Erde ist doch eine Scheibe:
Eine visuelle Collage



kollektiv kunststoff, *And Yet the Earth is Flat*. Photo by Bernhard Wolf.



DAS KOLLEKTIV KUNSTSTOFF WURDE 2012 VON DEN KÜNSTLERINNEN UND PERFORMERINNEN CHRISTINA AKSOY, WALTRAUD BRAUNER, RAFFAELA GRAS UND STEFANIE STERNIG INS LEBEN GERUFEN. DIE KÜNSTLERINNEN VERFOLGEN DABEI EINE PROZESSORIENTIERTE ARBEITSWEISE MIT KOLLEKTIVER AUTORENSCHAFT UND ARBEITEN AN DER SCHNITTSTELLE VON ZEITGENÖSSISCHEN TANZ, THEATER UND PERFORMANCE FÜR UNTERSCHIEDLICHE ZIELGRUPPEN IM IN- UND AUSLAND.

Wir schreiben das Jahr 2028. Die vier Protagonistinnen bestreiten ihren Alltag in Begleitung ihrer persönlichen Assistentin Iris, einem Chip, welchen sie wie eine Linse in ihrem Auge tragen. Iris erkennt, was sie machen, was sie brauchen, was sie fühlen. Sie weiß, wann sie Hunger haben und was ihnen gut tut. Iris ist immer online. Sie trainieren ihre Augen und Reaktionsfähigkeit, drehen rund um die Uhr an ihren Video-Blogs, tauchen ab in virtuelle Welten und verlieren den direkten Kontakt zu anderen Menschen.

In *Und die Erde ist doch eine Scheibe* wird das Publikum mit der technologischen Zukunft und ihren möglichen Konsequenzen konfrontiert. Die Verbindung zur Gegenwart ist offensichtlich. Wir befinden uns bereits auf der bunten Spielwiese, in der sich Raum und Zeit verlieren, ein virtuelles Meer an Möglichkeiten – immer und überall.

Und die Erde ist doch eine Scheibe ist eine Performance für Kinder ab 8 Jahren über die digitale Transformation, das Verstehen von Illusion und Realität und das Bewusstsein, sich selbst eine Meinung zu bilden. Die vier Performerinnen – Christina Aksoy, Waltraud Brauner, Raffaella Gras, Stefanie Sternig – entwickelten im Kollektiv Konzept und Choreografie des Stückes. Die Sounds dazu stammen von Peter Plos, die Visuals von nita.

„Wir wischen uns durch Galerien und Galaxien, surfen auf virtuellen Wellen durch Welten und filtern Geschichten und Gesichter. Wir zoomen bis zum Maximum, kämpfen uns durch Levels, haschen nach »tags«, klicken uns über Grenzen hinweg und kleben dann doch nur an Scheiben.“

kollektiv kunststoff



A taste of Norway

Go explore the culinary world of Kristiansand, and get a taste of the local cuisine! Some of Kristiansand's finest and most popular restaurants welcome AAG2019 delegates with special menus and offers. Welcome!



Still from video by Kasper Nybo Photography

Vanity Of Modern Panic

Gunilla Lind Danseteater



Nordic Venue, Teateret
Friday 11:30, 13:30
Age: 15+

Widerøe takes children's culture under its wings



Widerøe is a partner with the world's largest children's theatre festival, which will be held in Kristiansand in September.

Bringing people and culture together

Marketing Director, Cecilie Figenschou, says that Assitej Norge stands for values that match with Widerøes own values.

- We are proud to have the opportunity to profile ourselves through this large international event that takes place in Kristiansand, one of our most important strategic focus areas. We share the values that Assitej stands for, which is bringing people and culture together and giving children and young people opportunities to develop. They are our future travelers and an important target group, says Figenschou. Ketil Kolstad, director for Assitej Norge, is happy to have received Widerøe on board when delegates and performing artists from all corners of the world gather for the children's theatre festival in Kristiansand. The program consists of 22 theatre productions from around the world.

- Widerøe is an ideal partner for us. The company is working to bring people and culture together, across regions and borders. We at Assitej are working to bring together performing arts and culture for children and young people from all corners of the world. There are many common denominators here, says Kolstad.

Kjetil Kolstad believes that Widerøe will be shown to an interesting audience.

- Widerøe has the chance to show the international audience all the exciting travel destinations Norway has to offer. Many of the participants at the festival wish to experience more of Norway when they are first here, says Kolstad. †

Visit wideroe.co.uk to learn more



Widerøe tar barnekultur under sine vinger

Norges eldste flyselskap, Widerøe, er samarbeidspartner med Assitej Norge under årets internasjonale barneteaterfestival i Kristiansand, Artistic Gathering 2019.

Markedssjef Cecilie Figenschou sier Assitej Norge står for verdier som passer Widerøe godt.

- Vi er stolte over å få anledning til å profilere oss gjennom dette store internasjonale arrangementet som finner sted i Kristiansand, en av våre viktigste strategiske satsingsområder. Vi deler verdiene som Assitej står for, nemlig å bringe mennesker og kultur sammen og det å gi muligheter for barn og unge til å utvikle seg. De er våre framtidige reisende og en viktig målgruppe, sier Figenschou.

For Widerøe er det også viktig å være synlig for et sørlandsk publikum. Kristiansand og Sørlandet er en av Widerøes viktigste destinasjoner, med forbindelse både til London og København og resten av Norge, via Bergen og Trondheim.

- Det er imponerende at Norge har klart å bli vertsland for et så stort internasjonalt arrangement. Det setter byen Kristiansand på det internasjonale kartet og det setter også vi som reiselivsaktør pris på, sier hun.

Ketil Kolstad, direktør for Assitej Norge, er glad for å ha fått Widerøe om bord når deltakere fra alle verdenshjørner samles til teaterfestival i Kristiansand 2.-7. september.

- Widerøe er en ideell samarbeidspartner for oss. Selskapet jobber med å bringe mennesker og kultur sammen, på tvers av regioner og landegrenser. Widerøe har i sin 85-år lange historie gjort mer enn de fleste for å knytte Norge sammen og spre kunst og kultur ut til alle hjørner av landet. De siste årene har selskapet blitt mer internasjonalt og flyr nå til flere destinasjoner i utlandet. Vi i Assitej jobber med å bringe internasjonal scenekunst og teaterkultur for barn og unge sammen. Her er det mange fellesnevnerne, sier Kolstad.

Under Assitej Artistic Gathering 2019 i Kristiansand vil Widerøe være synlig på arenaer og andre steder hvor deltakerne samles. Kolstad tror Widerøe får mye igjen for samarbeidet.

- For det første får Widerøe demonstrert at de støtter barne- og ungdomskultur og internasjonalt samarbeid. Barn er en viktig og ofte undervurdert målgruppe i denne sammenheng. For det andre får Widerøe sjansen til å vise et internasjonalt publikum alle de spennende reisemålene Norge har å by på. Mange av deltakerne på festivalen ønsker å oppleve mer av Norge når de først har kommet hit, sier Kolstad. †

Les mer om Widerøe på wideroe.no

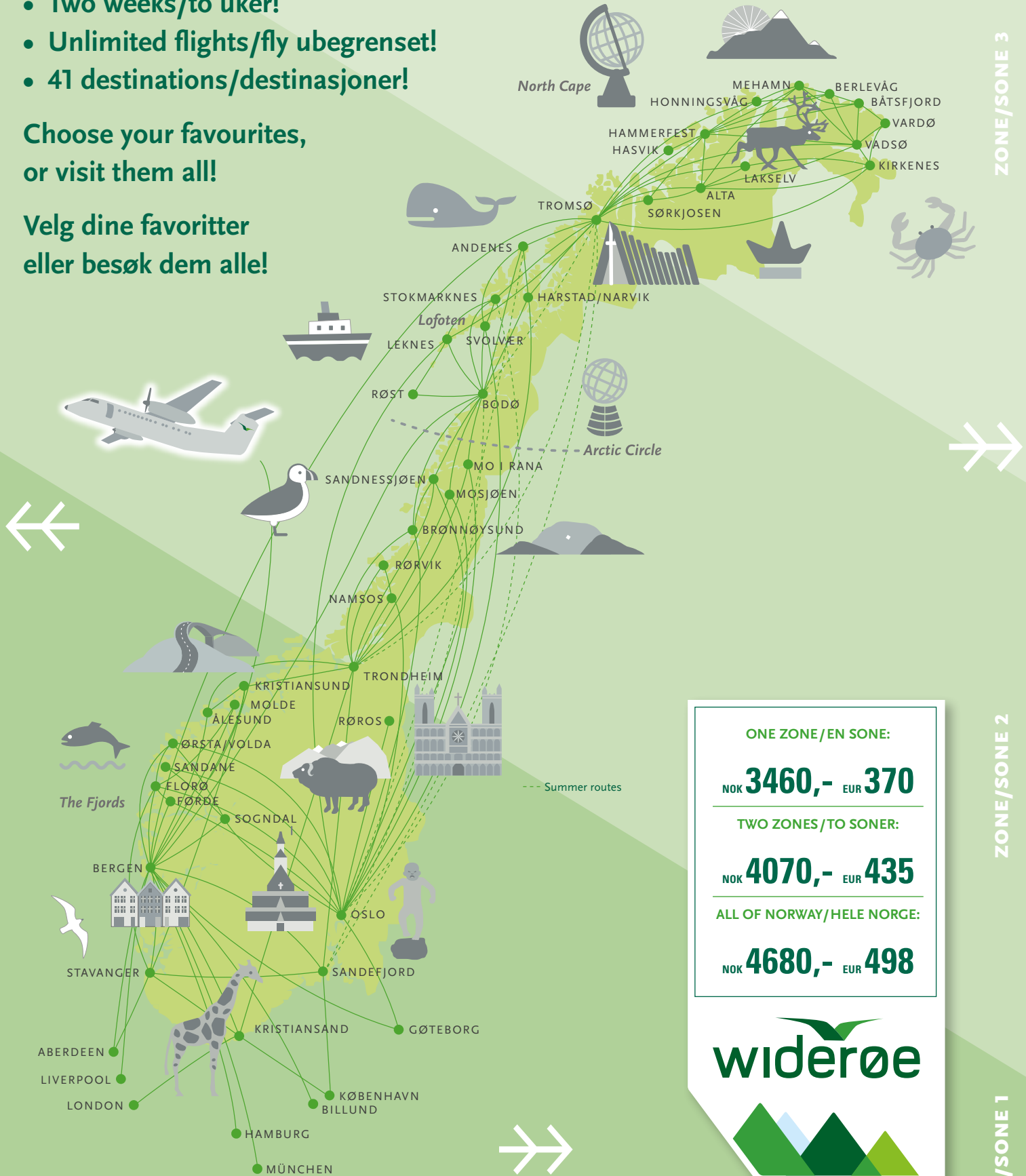
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Night Light: co-creation by Andy Manley & Teater Refleksion, co-produced by Red Bridge Arts & Imagineate



Teatro Prova

BOBOBOO
THEATRE SHOW ADDRESSED TO FAMILIES,
NEW PARENTS, NURSERIES AND KINDERGARTEN

DIRECTED BY Chiara Carrara and Daryl Beeton
WITH Chiara Masseroli and Marco Menghini
SET DESIGN AND PROPS BY Marilena Burini, Roberto Frutti and Marco Raineri
COSTUMES BY Giusi Marchesi
PRODUCTION Teatro Prova

Once upon a time there was a young couple in love and carefree.
One day a surprise arrives: a small pink ball, a beautiful child.
And they all lived happily ever after.
But is it really so? In our history this is not the end, but only the beginning! In our story of Boboboo the adventures of being parents and the growth of their child is told in a sweet, moving, yet ironic and sometimes irreverent, way.

The show is funded by the Lombardy Region and Fondazione Cariplo in the framework of "Next" project.

AGE GROUP: 1-5 years

CONTACT Silvia Giordano | **TEL.** +39 035 4243079
E-MAIL: estero@teatroprova.com | **TEATROPROVA.COM**




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+ kreativ
= effekt***

*wise + creative = effect

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In July, 2020 for about two weeks!

*Confirmed dates will be announced.



ASSITEJ Korea Mascot "TEJ"

Born on March 20.

TEJ carries a globe hoping for children all around the world to enjoy theatre and be happy. Inside the globe are a variety of stories TEJ wants to convey to children around the world. Look forward to what TEJ brings next!



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MIRAI means "Future" in Japanese.

2020 International Performing Arts Festival for
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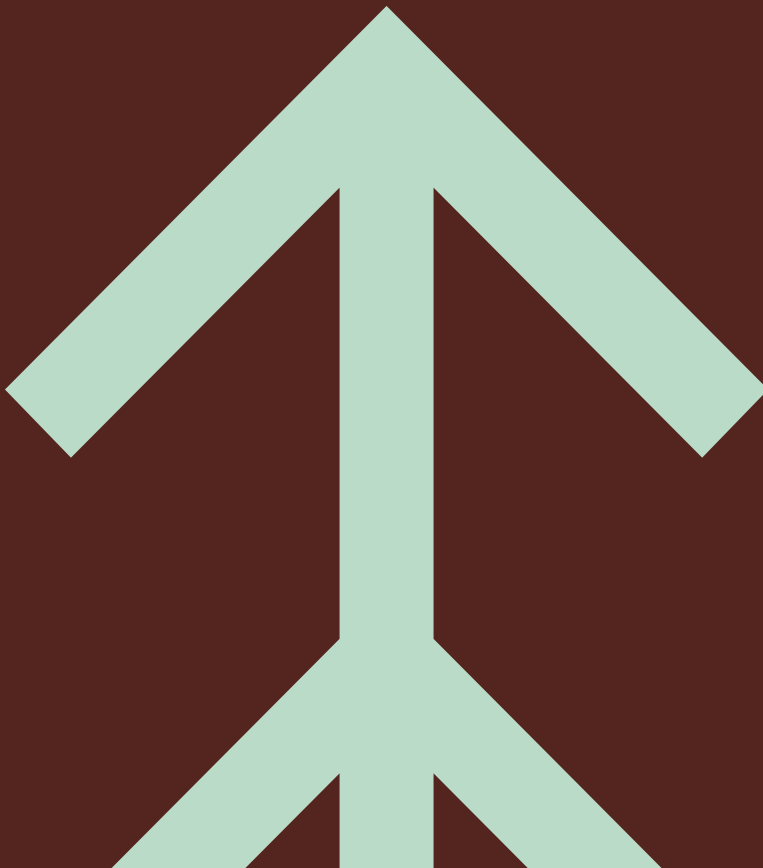
2020.assitej-japan.jp

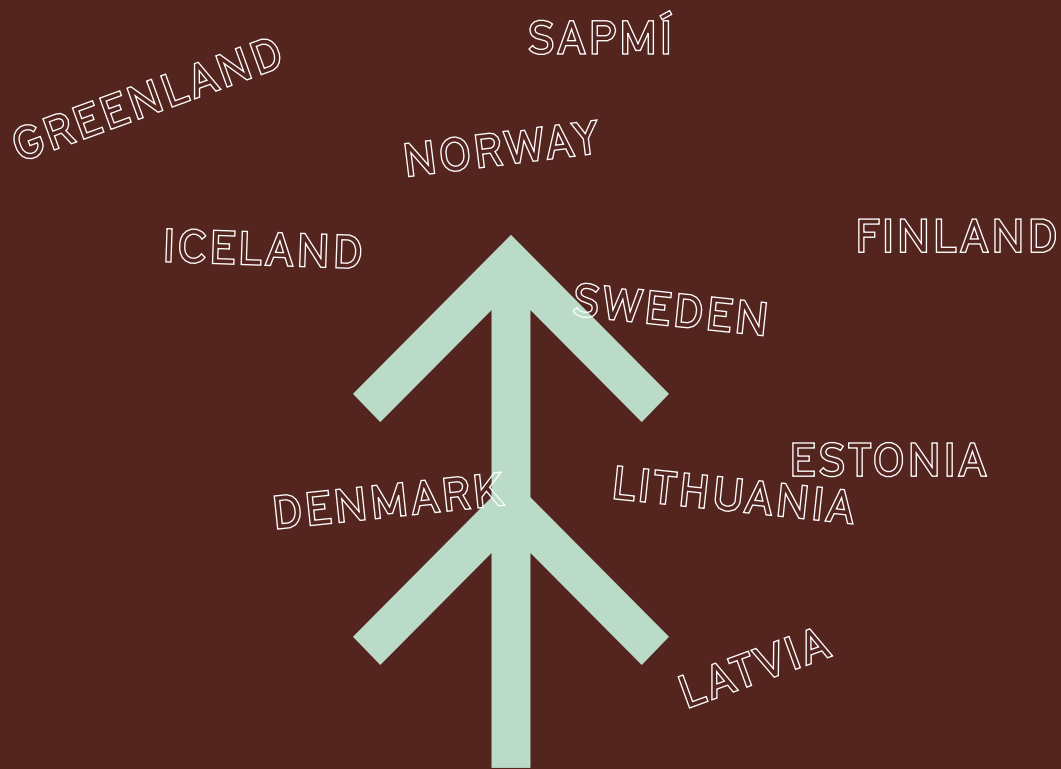
We aim to create
"all our futures for children" and to cultivate
"culture for all our futures".

The 20th ASSITEJ World Congress

"Towards the Unknown - Beginning the Journey"







Growing up North

TYA in the Nordic-Baltic region

Welcome to the Nordic Venue during the ASSITEJ Artistic Gathering in Kristiansand 2-6 September 2019!

The Nordic Venue is a joint cooperation between all the 8 Nordic and Baltic national centers of ASSITEJ, and aims at presenting and discussing cutting edge performing arts from all over the region. We are proud to present one show from each country, including Greenland and Sapmí.

You will find the Nordic Venue at the old regional theatre Teateret. The days will be packed with shows and a professional program designed for youth delegates and professionals to meet and work side by side. Youth involvement and participation is given special attention. Every evening the Nordic Venue turns into a festival bar. See the full program here: www.aag2019.no/program

An AAG2019 festival pass will give you access to most events. There are no seat reservations, but a first come, first served principle. And first of all is the young audience, always.