

The 7-th Annual Conference of Alter
Transforming practices and knowledge through the lens of disability:
experiences, transmissions, training, organizations
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(Dis)Abled Theatre:
Performative Strategies
of Inclusion
and Emancipatory Potential of Art

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THE AIM

- analyzing and re-thinking of some issues connected with the emancipatory potential of art/theatre/performance in the field of social life of people with disabilities
- Project „More than Theatre”, realized by Jerzy Grotowski Institute (Wroclaw, Poland) in 2016



- www.grotowski-institute.art.pl
- the educational and artistic project **„More than Theatre”**; a part of a „Full-fledged Art of People with Disabilities - Beyond Therapy Project” (Jerzy Grotowski Institute, Wrocław, Poland)
- Curators: **Magdalena Hasiuk** (PhD, Institute of Art PAN), **Jana Pilatova** (Prof. at Theatre Faculty DAMU in Prague), **Justyna Sobczyk** (Teatr 21), **Anna Zubrzycki** (Centre for Theatre Practices „Gardzienice” and Song of the Goat Theatre)

MAIN ASSUMPTIONS

- a way of **understanding theatre as a laboratory of life** which central idea is focus on experimenting and searching (J. Grotowski)
- **„a rehearsal for reality”** centered towards the development and **social change** (Augusto Boal „Theatre of the Opressed”, strongly inspired the critical pedagogy of Paulo Freire)
- „disabled theatre” defined as **fully-fledged art, created accordingly to the equality and empowerment rules**

DISABLED THEATER

- THEATRE HORA, 2012
- Jerome Bel
- Marcel Bugiel



Disabled Theater, S. Umathum, B. Withstutz, (Eds.),
Diaphanes, University of Chicago Press, 2015.

MARCEL BUGIEL AND JEROME BEL CONVERSATION ON
„DISABLED THEATRE
[FB, 05-09-2017]

- the stage as a space for asking questions and formulating some problems which have not been arisen so far
- *„For me, theatre is an opportunity to see what you are not used to see, see something what remains hidden”*

PERFORMATIVITY

- practices of meaning production; cultural signifying processes
- corporality and its visual aspects;
- art/culture
- subjectivity
- body/gender/sexuality/disability

PERFORMATIVE ASPECTS OF DISABILITY

- disability is an aesthetic value (T. Siebers, 2013)
- (non)visibility paradox (P. Kuppers, 2015)

PERFORMATIVE ASPECTS OF DISABILITY:: 2 FIELDS OF MEANINGS [P. KUPPERS, 2015]

- a dis-abled body attracts attention and glances of people in everyday life (visibility) but may be metaphorically invisible
- dis-abled actors appear on the stage and play with their corporeality (hipervisibility)

QUESTIONS

1. What art is and what isn't?
2. What does it mean to be an artist?
3. What are the conditions of art production and criteria of artistic activity?
4. Who is the artist and from what positions articulates his/her voice?
5. Can the voice be heard and by whom?
6. What is the status of work of art ?
7. Who makes decisions regarding all the questions?

ART AND DISABILITY

- a kind of tension/conflict between aesthetic and ethic experience

ART AND POLITICS

- **„Critical art is an art that aims to produce a new perception of the world, and therefore to create a commitment to its creation”** [Jacques Ranciere, Distribution of the Sensible]
- aesthetic is political (J. Ranciere, 2007)
- aesthetic/art (a kind of knowledge system) has ability to „distribute the sensible” and re-configure the boundaries and structures of community, has power to exclude and to include.

EMANCIPATORY POTENTIAL OF SOCIALLY ENGAGED ART

Art/theatre/performance can be perceived not only as an act of creative and esthetic expression but also as an important and effective tool for making the social, cultural and political change leading to the individual and collective emancipation of people defined as marginalized and socially excluded

Thank You for the attention:))

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