

**INTERNATIONAL  
CONFERENCE**

**Wrocław,  
November 04 – 07, 2021**

**NEW MEANINGS  
OF PUPPET  
IN THEATRE  
AND PERFORMATIVE ARTS**

**LALKA  
NOWA**

**PARTNERS:**  
Polish Centre of the International Theatre Institute  
Polish-Japanese Academy of Information Technology  
WRO Art Center

**MEDIA PATRONAGE**  
“Puppet Theatre”

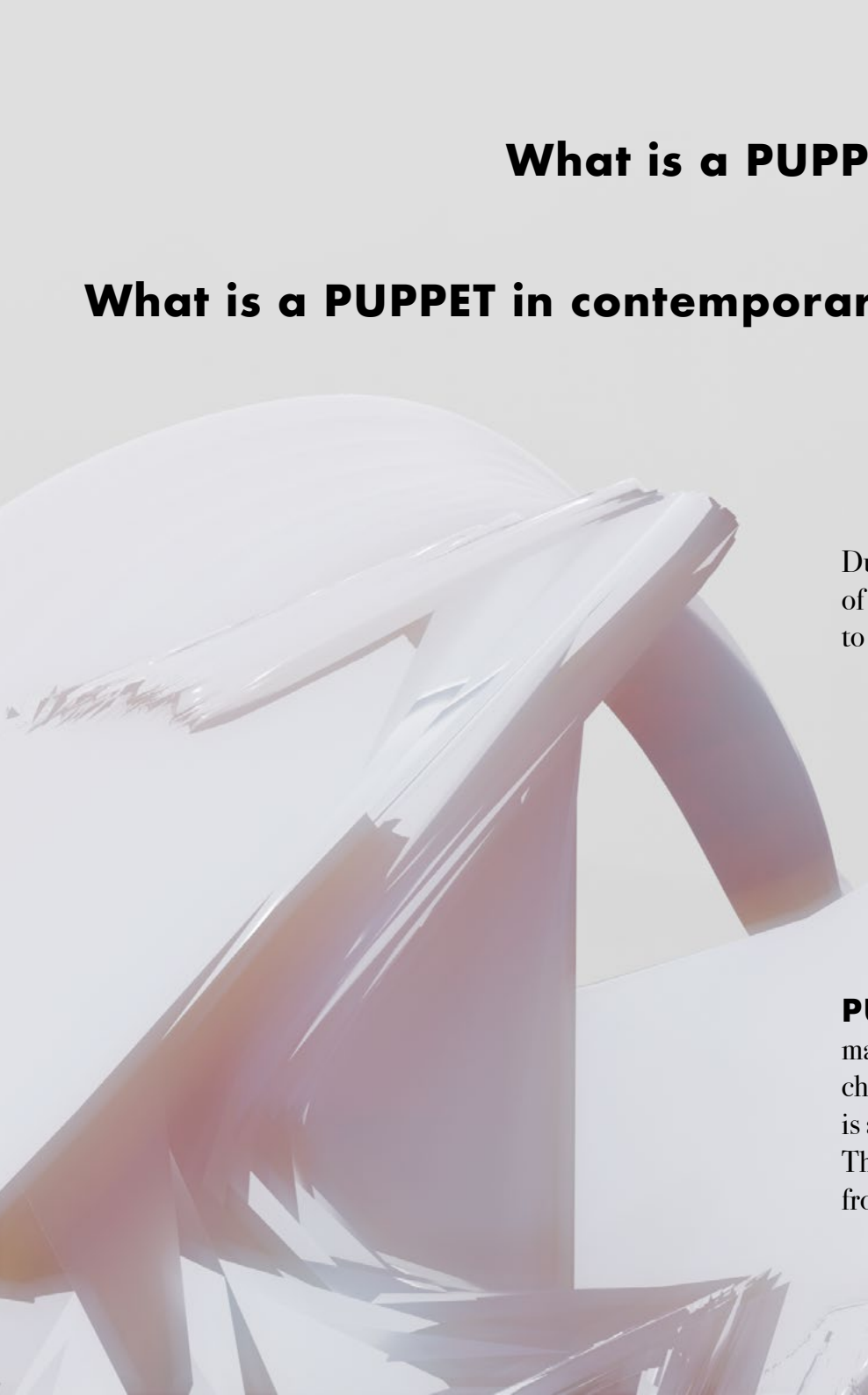
**CONFERENCE ORGANIZER:**  
Faculty of Puppetry



**National Academy  
of Theatre Arts  
in Krakow**  
Branch in Wrocław

## What is a PUPPET in the contemporary theatre?

## What is a PUPPET in contemporary art?



During this international conference, we will try to find new definitions of **PUPPETS** and new instruments, new categories that will allow us to define the **PUPPET**.

**PUPPET** Theatre is theatre of a broadly understood form: **PUPPET** theatre, mask theatre, object theatre, artistic theatre, body theatre, light theatre, shadow theatre, mechanical theatre, installation, a theatre without people. On the one hand, the **PUPPET** is a sign that integrates these forms, and on the other, an unlimited panopticon of meanings. Therefore, we will try to sanction the status of the **PUPPET**, and then perversely escape from it and find new meanings of the **PUPPET**, new possibilities, new contexts.

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is a potential of matter in contemporary theatre and contemporary art.

is a radical transformation.

considers previously untouched spaces, areas, and fields.

is an object that we don't know much about yet.


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However, we practitioners, theorists, puppeteers, actors, directors, set designers, musicians, researchers, or viewers want to revive the **PUPPET** on a conceptual, verbal, or laboratory level. We will test the **PUPPET** in various, seemingly incompatible, realities. We will make use of the **PUPPET** in performance. We will convert the **PUPPET** into new technologies. We will analyse it within various fields of science. This will enrich us with the new ones.

The international scientific conference is addressed to all people who are interested in this topic: lecturers and students of universities, academies, artists, theatre directors, scientists in various fields of science, theatre audiences and all enthusiasts in whom **LALKA** evokes a penetrating thrill.



**The door of the Stanisław Wyspiański  
National Academy of Theatre Arts in Kraków,  
Branch in Wrocław is open to you!**

We invite you to submit papers of both scientific and performative nature. The presentation time for one paper should not exceed 20 minutes. During the international conference, the main language of communication is English.

**Our considerations will be focused on the  
subject matter of thematic workshops.**



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NEW HISTORY

NEW THEATRE

NEW ACTOR

We can give a new meaning to the **PUPPET** only if we understand its story well. Sacred sculptures, marionettes or hand puppets used in street performances, or the figurative office of Oskar Schlemmer are mirrors that reflect the character and needs of society in those times. How can we use this heritage by diagnosing contemporary society and making a new mirror for it – making a **LALKA NOVA**?

We can assign a new meaning to the **PUPPET** only when we characterize the contemporary theatre – a theatre inscribed in the aesthetics of performativity by Erika Fischer-Lichte, stretched between performance and everyday life by Richard Schechner, and finally understood based on immersive art. What kind of **PUPPET** is determined by contemporary theatre? Perhaps alternatively, what kind of contemporary theatre does **LALKA NOVA** determine?

New meanings that we assign to the **PUPPET** determine new meanings of an actor – always the author, the mover, the animator. However, Edward Gordon Craig depreciates an actor's value and throws an uber-marionette in their face, which remains a dream until now. Will it remain there? What is the status of the **PUPPET**-actor relationship in the contemporary theatre? Who animates whom? What new rules does **LALKA NOVA** introduce into an actor's performance?





# LALKA NOVA

**NEW  
TECHNOLOGIES**

**THEATRE  
WITHOUT PEOPLE?**

**ACADEMY OF THEATRE  
ARTS WORKSHOP**

The new meanings that we ascribe to the **PUPPET** are probably a consequence of new technologies development. Achievements in such fields of science as mechanics, automation, electronics, sensorics, cybernetics, and computer science create unlimited possibilities around contemporary art, contemporary theatre, and contemporary **PUPPET** theatre. How can the development of new technologies influence the development of **LALKA NOVA**?

The new meanings that we give to the **PUPPET** also serve as a basis for conversation about the critique of anthropocentrism in contemporary art. Are people capable of creating art without their agency, without their participation, without their reception? Do animal performances (often morally ambiguous), plant performances, performances using other objects that are a manifestation of anthropocentric criticism, make sense if their concept is created by a person? And what does the **LALKA NOVA** have to do with it?

We give a new meaning to the **PUPPET** in the Puppetry Department at Stanisław Wyspiański National Academy of Theatre Arts in Krakow, Branch in Wrocław. We want to present to all the participants of the international conference what has always been and what is now, which will always be the domain of teaching at Puppetry Faculty, by presenting the results of students' work. Maybe we will find in them what we have been looking for from the very beginning – **LALKA NOVA**.

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## INTERNATIONAL CONFERENCE LALKA NOVA

New Meanings of Puppet in Theatre and Performative Arts

November 04–07, 2021

Stanisław Wyspiański National Academy of Theatre Arts in Kraków  
Branch in Wrocław  
Braniborska 59 Street  
Wrocław

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The project was developed in cooperation  
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at Polish-Japanese Academy of IT  
in Warsaw.

### **STUDENTS' SUPERVISOR:**

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National Academy  
of Theatre Arts  
in Krakow  
Branch in Wrocław



POLISH-JAPANESE  
ACADEMY OF INFORMATION  
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