

The Paradox of Justice
European Laboratory theatre Co-production

JUSTLAB

Strategy of implementation of methodologies
HANDBOOK



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I. JUSTLAB in short

The Paradox of Justice – European Laboratory Theatre Co-production (JUSTLAB) is a Creative Europe project led by PLAVO Theatre – theatre laboratory from Serbia with partner organizations Theaterlabor Bielefeld from Germany and the Grotowski Institute from Poland.



The project aims at the creation of a transnational laboratory theatre coproduction of the three partners, and at building capacity within the sector of European laboratory theatre. It will do so by promoting its values, providing conditions for laboratory practices to develop, by sharing knowledge and allowing its practitioners to be active at an international level.

The coproduction will raise awareness, enhance dialogue and create empathy among audience-members. In addition, it will promote societal resilience by giving a critical reaction to different aspects of injustice in contemporary Europe, the rise of violence and the crisis of democratic values. These are most visible through the rise of right-wing ideologies, in the attitudes towards migrants, women and socially marginalized groups, as well as in the reckless destruction of nature.

The Projects' main activities include laboratory work in performance creation, testing methodologies with local audiences, particularly disadvantaged groups, performing in 3 countries including a live stream online and interpretation into Sign language, and making an online Archive of Knowledge.

II. Information about partner organizations

There are three participants of the project – PLAVO Theatre from Belgrade (Serbia), Theaterlabor Bielefeld (Germany) and Grotowski Institute from Wroclaw (Poland).



2.1 PLAVO Theatre - theatre laboratory

PLAVO Theatre is a theatrical laboratory founded in 1995 in Belgrade, which ideology is based on principles established by reformers of XX century theatre – Constantin Stanislavsky, Antonin Artaud, Jerzy Grotowski, Eugenio Barba and Odin Teatret, as well as Italian director Massimo Giannetti. Theatre which exists with the idea to serve theatre, not to be its servant, theatre which explores deeper levels of human communication, theatre which has the idea of moving boundaries of human perception, theatre which lives the utopia of reconciliation of anthropology and society, and theatre which presents a critical attitude – these are the basic premises of this theatre. It is a group of people who, cherishing a seed of anarchism in themselves, use theatre as the place which has credibility and in which some serious things about the world that surrounds them could be said.

PLAVO Theatre was founded in 1995 in Belgrade. So far it realized 29 theatrical productions presented in many festivals in Serbia and abroad, over 300 educational projects for the youth, organized 8 international festivals and established cooperation with numerous partners in Serbia and internationally. In 2021 PLAVO Theatre moved to a new theatrical space in the center of Belgrade. In the future the aim is to broaden the activities and establish a new independent cultural center, which will open its doors to various artists and a wider spectrum of cultural programs.

Activities of PLAVO Theatre include:

- Creation of theatre performances based on laboratory work and their presentation across Serbia and Europe;
- Theatrical pedagogy: education of all those who are interested in a researching approach to theatrical work. A special emphasis is put on work with the youth, with the aim of opening their horizons to a new prospective of arts and culture, as well as the use of the possibilities of laboratory theatre in civil society. The development in work with different vulnerable groups, particularly the disabled; International cooperation: organization of international meetings and festivals, residential and educational projects for theatre artists and young people.

2.2 Theaterlabor Bielefeld



Since the Theaterlabor was founded in 1983, actors, directors and dramaturges have been working in the theatre laboratory to experience the various forms of contemporary theatre, to explore them and to interpret them repeatedly and in a surprising way. In the first few years after its founding, the ensemble focused on body work, inspired by Jerzy Grotowski, Eugenio Barba, Commedia dell' Arte and Asian dance and developed various expressive potentials for an intensive, dynamic and immediate theatre language of its own.

In addition to playing in its own house, the theatre laboratory also travels with its plays. The theater laboratory has both street theatre productions for different locations in its repertoire, but also repeatedly produces location- and time-specific pieces, for example productions that deal innovatively with regional socio-cultural topics or performative productions for museums. Theaterlabor has stood for expressive, crossing-border, experimental theatre for 40 years. They look for interesting partners for every production. Theaterlabor develops its own topic-related aesthetic for every piece, every event. There is a very intensive exchange between everyone involved in a production. Each piece is created in a joint process – collective work is one of the goals of this theatre. Theaterlabor develops its own topic-related aesthetic for every piece, every event. There is a very intensive exchange between everyone involved in a production. Each piece is created in a joint process – collective work is one of the goals of this theatre.

In 2000, the Theaterlabor team converted the former production hall on the factory-site of former sewing machine manufacturer Dürkopp, into a theatre. The TOR 6 Theaterhaus is on the one hand the home of independent theatre group Theaterlabor and international festivals; their own productions, collaborations and small events determine the program. On the other hand, the Theaterhaus is a cultural venue in which various local actors present their work. The program consists of a wide range of performances, from experimental theatre, to contemporary dance to cabaret.

2.3 The Grotowski Institute



The Grotowski Institute is a cultural institution which combines artistic and scholarly research projects that correspond to the challenges laid down by Jerzy Grotowski's creative practice. The Institute emerged out of the Centre for Study of Jerzy Grotowski's Work and for Cultural and Theatrical Research, which was established in 1989.

Activities:

- Theatre productions: „Masters in Residence” project, documentary theatre programme, residency programme for theatre groups and individuals;
- Research Programme: Archive, Reading Room, Open University of Research, conferences and seminars;
- Educational Programme: laboratories, trainings, workshops;
- Publishing: theatre journals, publishing house;
- Cultural events: concerts, performances, exhibitions, meetings.

The Institute runs several art spaces: the historical Grotowski Laboratory Theatre, Studio na Grobli with spaces and accommodation, a forest base named Brzezinka – a place for workshops and residences, and Performative Arts Centre “Piekarnia”.

Grotowski Institute focuses on an international exchange of experiences, but also produces performances of artists related to it. It is a home of several independent theatrical groups, among which the most representative is Teatr ZAR, whose international composition was formed during cyclical research expeditions to Georgia in 1999 – 2003. During these journeys, the group collected musical material, the essence of which are centuries-old polyphonic songs that go back to the beginning of our era and are probably the oldest form of polyphony. “Zar”, from which the group takes its name, is the name of the funeral songs performed by the Swans, who live in the high regions of the Caucasus, in northwest Georgia. The work of the ensemble stems from the belief that theatre, contrary to Greek *thea* – seeing, should not only be watched, but most of all listened to. The performances of Zar Theatre are performed internationally, in Europe and USA, and have won several prestigious awards.

III. JUSTLAB methodologies

3.1. Introduction

The Paradox of Justice is an artistic coproduction of three theatrical laboratories from three European countries. All partner organizations find their roots in the work of great reformers and researchers in theatre, such as Konstantin Stanislavsky, Antonin Artaud, Jerzy Grotowski, Eugenio Barba with Odin Theatre and others. These influences are implemented in the work differently by each partner, according to different experiences, cultural backgrounds and conditions of practice.

However, the laboratory concept of all partners refers to the possibilities and uniqueness of the theatre as a medium. Research into the sense of theatre goes back to its roots in ritual, when it had a higher purpose for the community, and explores how to recreate this power nowadays. Paraphrasing Jerzy Grotowski, if we strip theatre to its essence by eliminating elements of other



arts (text, music, décor) we will come to the relation between an actor and a spectator. The project Paradox of Justice wants to contribute to the research in theatre methodology which aims to deepen this relation, to make it more meaningful and truthful. The idea is to develop the craft of theatre making within a laboratory approach, by merging the three different methodologies of the three partners, which were developed within decades of dedicated work in theatre, thus having very concrete specificities. The result should be a single comprehensive methodology, a wide and systematic approach to know-how in theatre, which is in a strong correlation with contemporary society and the perception of a contemporary spectator.

Although this integrative methodology leans to the ideas of partners' theatrical ancestors, it will also represent authentic innovation of three partners. Within the strategy of its implementation, this methodology is titled and defined as “Methodology of Composing of Theatre”.



3.2 Methodology of Composing of Theatre

The idea developed through many years of cooperation of the three partners. It was mentioned for the first time in the mutual meeting organized by PLAVO Theatre in Belgrade in 2007, titled “Composing of Theatre – Theatre of Composing”. Since then, all partners have been developing this approach in their own methods of work, characterized by different predominant elements (like the use of the body or the voice/ singing).

The Methodology of composing of theatre refers to the composing of vocal, textual, physical and instrumental elements created by the actors into a single theatrical act, using the principles of composing which are similar to those of musical composition. In this kind of composition, rhythm, dynamic and sensual experiences are more important for the perception of the spectator than the line of a story or narrative. The strategy of implementation is to first apply these principles in the individual part of work of each partner, followed by an exchange with the other partners during the work. The biggest part of implementation will then take place in the finalization of the performance, where the material of all three partners will be put together and composed by three directors, working in synergy. The idea is to create a kind of theatrical symphony, consisting of smaller thematic elements. Apart from different theatre techniques, partners will also contribute to the diversity and complexity of the composed piece with different approaches to the theme of the performance.

The collage of multiple images coming from the different approaches of the three theatres to the topic of Justice will be immersed in music. Music will be the primary uniting element and the performance will rise from it. Actors will be performing old vibratory songs brought by the Grotowski Institute and some more contemporary as well as traditional instrumental songs, brought by PLAVO Theatre. Actors will use all three methodologies of working with body and text for creating their physical and textual scores, relying on a specific awareness of a physical action, brought through the implementation of Alexander technique and shared by Theaterlabor.

The methodology of directing and montage relies on principles of the Theatre of Metaphysics (“The Theatre and Its Double”, Antonin Artaud) which makes it possible to put all of these versatile elements together, in a cohesive piece. The aim is to provoke questions in the spectator by addressing different senses and awakening the irrational part of their perception, through unusual and unpredictable images and happenings on the stage, which follow an inner, secret logic coming from the performance, rather than a linear narrative (which is common for conventional theatre). We see this as the best way to put the audience in action, to make them stay with the questions of the performance, even after it is finished, even after they go home. The final montage of the performance will follow the dramaturgy which appears as a consequence of the produced material within the process of work. The dramaturgy is also prepared in the workshops/ meetings with all groups together, before the montage.

The proposed theatrical methodology is the most suitable for achieving the project's objectives because in its roots it cherishes diversity and respects differences; it engages all senses of spectator and it provokes questions. It is unconventional and inviting for all spectators, no matter of their background, education or social standard. From the experience of the project partners, disadvantaged groups as one of the targeted audience groups of the co-production, react particularly well to the proposed methodology, because of its openness.

Here there are some specificities of the working methodology of each partner.



3.3 Working methodology of PLAVO Theatre

The work of PLAVO Theatre mostly relies on the first phase of Jerzy Grotowski's research in theatre, within his Teatr Laboratorium and principles of 'poor theatre' established by him (Towards a Poor Theatre, Jerzy Grotowski, 1968). Very important influences are also coming from the practice of Eugenio Barba and Odin Teatret, especially their research in theatre anthropology. And last but not least, there is the influence of Italian director Massimo Giannetti, especially his work in pedagogy and personal development through theatre. PLAVO Theatre realizes theatre as a place of an open mind, personal expression and self-development for each member, as well as for those who attend their performances and educational programs. The methodology consists of following segments:

The actor's training

One of the most important and basic elements of the methodology is the actor's daily training. Just like musicians, actors need to exercise their own instruments. In their case those are mind, body and voice. The main qualities which are liberated and progressed within the training are one's intention, initiative and energy. The actors exercise control and precision of every physical, vocal and mental action in the situation of representation. The aim of this precision is not aesthetical, but to reveal and communicate the inner impulse of the performer in the most efficient way. The actors practice their mind-body-voice unity through the training as well as the ability to activate their will, energy and irrational playful capacities whenever it is necessary. In other words, they train to always be alive and authentic on the stage, no matter the circumstances. Specific body and voice work aims to unleash total capacities of expression of each individual, through transcending ones limits and obstacles. This is the work on the pre-creative state where the seed of creation is found.



Each individual can adapt the training to their needs at a certain moment. Concrete elements which are used in the training are taken from hatha yoga, plastique exercises, martial arts, different traditional dances etc. Vocal technique in the first place consists of breathing exercises, mostly taken from yoga, where body, breath and voice are one. Singing techniques are taken from different traditional cultures around the world. Furthermore, vocal training consists of the exercises aimed to gain control over the voice resonators used by the performer.

Work on a theme/context

Themes have to be relevant for lives of everyone involved in the process of creation and they are always researched both in theory and through personal experience. When the team agrees on the relevance of the chosen theme of a certain artistic process, a research on important authors and writings, or other works of art and philosophy on the topic is conducted. Then, an author, whose work resonates the most with the opinions and feelings of the group becomes a kind of guide through the process. The whole group sits 'around the table' and for a period of time studies and discusses the works and thoughts of a chosen author from the point of general relevance. During this process, a more personal relation to the theme and one's own space of identification is discovered by each individual artist, based on personal experience.

Creation of artistic materials

After the space of personal identification with the topic is defined by each actor, the period of creation of physical and vocal scores begins. Actors work together or individually in the room where through the laboratory approach they search for the most adequate and truthful actions. Specific contexts related to the topic of research is implemented into the training which flows from strict elements into improvising. The improvisations are triggered by a personal experience or a text related to the context of work. Certain segments of improvisations are then elaborated in more detail and the final creative score is fixed and memorized.

During this phase, the actors also work on chosen musical material, both individually and all together, selecting and learning songs, instrumental partitures, building a common ecstatic energy, arranging and adapting musical scores according to the requirements of the performance.

Creation of the performance

After the sufficient budget of the actors' materials is created, the process enters into a new phase – montage of the material by the director. The director observes the material offered by the actors and chooses what will be used in the performance, building and rebuilding the body of the performance in order to create an unexpected and provocative, thus most impactful dramaturgy. The dramaturgy is not premeditated. It is born out of the process of many confrontations such as in the first place the confrontation of each artist with the context, then with the work of a chosen author, confrontation of the actors with the director and confrontation with the imaginary spectator.



The aim of each performance is to provoke questions within the spectator, by using contemporary theatre language, composed of physical and vocal actions of the actors, in an unexpected way, challenging the kinesthetic sense of the spectator all the time. Music is performed live by the actors and it is an integral part of the performance, not just an accompanying element, so that every action of the actors, even text, is realized as a kind of dance. The placement of the audience is also specific for each performance, there is never a 'fourth wall'. This allows the spectator to be a part of the ritual as a witness. PLAVO Theatre is cherishing a seed of anarchism, through the specific way of thinking in their work and performances, based on negation, irony and disorder, with the aim to provoke questions, rather than to give answers and recipes.





3.4 Working methodology of Theaterlabor Bielefeld

The core of the work of Theaterlabor lies in the idea of engaging with their direct environment. Founded in theatrical concepts of theatre as described by Eugenio Barba, they listen to what is happening within their communities as well as within themselves very carefully, and through this physical engagement, they create their art.

The group appears multifaceted and often surprising. The aesthetic practice is characterized by occasion-related artistic means, which are consciously chosen for each work. Thus, no Theaterlabor production looks like the other. Certain elements have been tried and tested for many years, but they are always combined and developed in new ways.

The ensemble has gone through a profound generational change and it is still in it. Individual members bring decades of experience from different contexts to the group. All these individual approaches flow into the overall work. The Alexander-Technique is a meta-method for the work, brought to the ensemble by the artistic director Indira Heidemann, in order to adequately address all these different backgrounds and offer a common, universal ground.



As artists, who have to manage quick transformations from Micro – to Macro processes and – levels, the Alexander-Technique is a base for the “Use of the self” in everyday life and in their artistic work. The universal character of Alexander's work in theoretical as well as in practical dimensions allows us to use our psycho-physical equipment/mechanisms as instruments for any activities on any level of the human experience. Simply put, the Alexander Technique is the study of thought in relation to movement.



Theaterlabor's Ensemble is practicing Alexander lessons on a regular basis and is developing its actors' crafts from that impact. The Alexander-Technique leads to a very specific training of the bodies and minds; the complete beings of actors. They do not merely learn to be very specific about their movements, the way they bring tension or relaxation to specific muscles within a movement for instance or the energy with which they move. They learn a specific kind of mind-set, that helps them regulate and understand their own movements on the stage. They have a very high mind-body regulation, which is not stifling or controlling, but rather is based on the capabilities their bodies have, when they do not let stifling thoughts restrain them. At the same time; the precision they can reach, when they do not 'overreach' their actions, by letting go of all thought. The result is a training that leads to a beautiful precision in the actor's presence on the stage. This physical work is the basis for every performance, but on top of this physical training, the actors are also trained in working with text, character, improvisation, dancing and singing. Because the actors train these qualities on a very regular basis, over the course of many years; their craft deepens and develops in ways that creates a sustainability in quality, that is unique to this practice.



Speaking with Eugenio Barba, we consider the work of an actor to be movement. There are three qualities or states to their movement: 1. regular, everyday movement, 2. pre-performance or pre-expressive modus and 3. performing state. Considering this, this Alexandertechnique is applicable even in a stage "before" the everyday state. And then, to be of influence during the performance regarding freedom and ease of movement – both physically and in thought.

Recurring elements of a typical first lesson can be:

- A person starting with Alexander-Technique usually starts from a sitting position and is asked which parts of their body feel tense or restrained.
- The person is reminded of the spine, and how the head, which is heavy, balances on a very small vertebra, which is then connected to the complete spine.
- The first principle is, to learn to balance the head lightly on the spine, without straining or tensing muscles.
- The space for movement in the spine is, contrary to what many believe, not in the basis of the feet, but in the balancing of the head. That is where weight can start to weigh down on the rest of the system of spine and muscles. That is also where this weight can possibly be lifted.
- Alexander technique is a training in not-doing or undoing, which is the core to many practices in this branch of theatre tradition. In particular; the unlearning of cultured or conditioned behavior that is not benefiting the condition of the actors' body, while in preparation, as well as in performance.





3.5 Working methodology of The Grotowski Institute

The artistic production of the Grotowski Institute is mainly represented by the work of artists engaged in the Institute and in Teatr ZAR, being a project of an international group of people associated with the Grotowski Institute, working in Brzezinka, the former forest venue of the Laboratory Theatre, which was relaunched as a workshop venue in the mid-1990s.

Among many training approaches there are two main lines of practices created by Teatr ZAR during its twenty years of experience:

The first line of practice by Teatr ZAR is treating **voice** as a phenomenon that constitutes our presence. An attempt to understand its essence brings us closer to knowing the essence of humanity and the phenomenon of being a person.



During the past years Teatr ZAR developed a domain named **the pneumatics of the actor**. Rather than being a particular technique, the pneumatics of the actor is a way of understanding life-in-ourselves which is **the Breath**. There are thousands of techniques to discover the pneumatic center in our bodies. The voice will always remain the most sensitive instrument of the discovery. The pneumatics of the actor is indeed the pneumatics of the body and the memory that lives in us.

ZAR approaches the songs gathered during their expeditions as texts of culture. Songs are texts of culture, since all texts are songs that are impoverished, severed like arms from the body. As they say: "We meet them like we meet people, and they give us solutions, give us certain directions. We rear them, re-compose them. We listen to them, trying to recognize human fortunes, changeable, de-composed, deformed."

Their practice is actually based on four permanent studies of practicing chants: Armenian monodic traditions; the Georgian polyphony (especially Svanetian tradition); the Mediterranean confraternities (Corsican, Sardinian and Sicilian) and Balkans polyphony (especially Shopski region).



The second main line of ZAR's practice named **Four Centres** is a result of the previous eight years of analytics in which they had started under the program **BodyConstitution**, emerged from their practices based on martial art such as aikido, kalarippayattu and capoeira.

The fundamental idea of Four Centres oscillated between the two oppositions: the **metre of the texture** and the **bios of acting** seen from the perspectives of the actor's dramaturgy.

The concept of Four Centres brings a modern way for understanding the fundamental idea of acting centres not as fixed points nor equilibriums but as “zones of **redistribution** of energy”. The core of the method is the practical examination of how the kinetic energy circulates- the first step exercises are based on a series of opposition of **modules/accords** for recognition-through-action. In the method of Four Centres they also introduce as well the notion of very individual, intimate *modules/accords* for the recognition of the “hidden” nature of human motions.





The second step brings their work towards bigger structures named **passages** - a small micro-dramatical composition combining different *modules/accords* of kinetic energy. The notion of imagination is always appointed as the main element to reach the creative level of the actions. The next aspect of the Four Centres method oscillated on the notion of the different qualities of kinetic energy seen and perceivable in and through the actor's actions: **Intensity, Durability, Flow**. All these three categories shall be seen in every action as a plot of movement qualities.

Finding it mature their method goes deeper in the way of understanding the nature of **Transmission, Transition and Transgression** of the actor's own materials, working with a lot of complex material shaped in the *etudes* form. The basic etudes called "Waiting room" is one of the main themes of the *etudes* work.

Since the Four Centres method focuses on building micro-dramatical actions, based on the tension between understanding the human body both as an organic and a dramatic field, the work allows the development of imagination and the combination of body memory with the constructed dramatic structures.



The method can be followed within the work with the Third Centre – the pneumatic one – **the Breath** as the main acting phenomena described above with the work with chants.

The Fourth Center is related with **the Contact**: inter-personal, trans-personal and sub-personal aspect of exchanging/redistributing human energy and it is related rather with ability of perceiving/absorbing rather than to projecting/producing actions.

3.6 Joint strategic approach to the performance theme

The theatrical methodologies described above will be applied in the work on the performance theme, to which all partners will contribute with their own different approaches.

The idea for the co-production theme came out of the necessity of all partners to react to the constant increase of violence in the world, most visible in the rise of right-wing ideologies, in relation towards migrants, women and different groups of minorities, in reckless destruction of nature and abuse of its resources. Currently in Europe, we are witnessing the brutality of war. Homo Sapiens is the only species that destroys other species without there being any need (such as the one resulting from the struggle for survival) and has its own destruction in its behavioral repertoire. But do we and could we "know better"?



Throughout the history of mankind, human beings have been in search of a just organization of society, in which the rights and responsibilities of its members would be in harmony. The idea of Justice has always been equal to what is right, equal to cosmic harmony. It represents the moral action of humans, which is what defines a human being, opposite to all other living creatures. Justice is a kind of intuitive obsession of the human, no matter how one sees it. But exactly these different visions of justice take us further away from harmony.

Is our urge to dominate, as a consequence of our existential fear, something that will always bring us to a different understanding of justice, making 'just being' a reason for violence, instead of the base for harmony? We've got more rights than ever before in history, but, consequently, we must ask ourselves: what are our responsibilities?

Each partner will contribute to the theme of the performance from a specific aspect, which is most of their interest.





3.6.1 PLAVO Theatre – theatre laboratory themes of work



PLAVO Theatre will approach the topic of justice through researching into the core of our ethical system, which is rooted in patriarchal values. Is justice even possible within a system based on the principles of domination? The idea is to put a light on the cause of our inner feelings of injustice, helplessness and impotence in order to activate the question within each spectator about his/her individual way out. As a literary base for this voyage, they will rely on one of the most comprehensive authors on the existential paradox of human being in relation to justice and guilt, European author Franc Kafka and his text "Before the Law". In this text, which was published during his life as a self-standing story and later became a part of the IX chapter of his novel "The Trial", there is a compressed truth about our incapability to comprehend the Law. There have been many different interpretations of this parabola and what kind of law it reflects (religious, sociological, existential, psychoanalytical, mythological) and all of them seem so true, but they all have their source in one image. This image is rooted deeply inside of our experience of ourselves, our conscious and unconscious being and we stay guilty and frozen in front of it. This is an image of a Father.

In his "Letter to Father", Kafka wrote: "All I have ever written was always about you... Your threat... and your raised hand have been following me forever". The paradox, which Kafka's work reveals to us, through his own inner struggle, is that in a patriarchal universe, any attempt to enter the Law, seen as some higher transcendental, inner, or social justice, is inevitably condemned to fail. Although there is only one "door" assigned to each of us individually, we will still ask for an arbiter to let us go through it. And even if we manage to pass this door, behind it there are always other doors with gate keepers, each of them being more horrifying than the previous one. The expression "Kafkaian" entered our colloquial language, to express modern society. We all sometimes feel powerless and tricked, like Jozef K. in front of the door to justice, no matter if we see it as social justice, eternal bliss or personal freedom and peace. The aim of this approach to the question of justice is to confront the prison of necessity we sit in, in order to awake all our sleeping capacities to get out of this trap in our own life. Playing around all absurdity of this fatalistic view and exposing it in the artistic way, should enhance introspection and awareness as the best means for all of us to do better, to become better and to search for the individual path to a more just reality.

3.6.2 Theaterlabor Bielefeld themes of work



Within their practice as theatre performers and educators, Theaterlabor has been committed to the question of justice for a longer period. For this project, they chose to work with the political theories of Hannah Arendt, that they have thoroughly studied for earlier projects as well, and they are also inspired by new work of Donna Haraway, "Staying with the trouble, Making Kin in the Chthulucene" (2016).

Hannah Arendt helps us understand the dynamics of our society and the ways in which our private and political lives are entangled. In her work on totalitarianism, as well as in her report on the process of Eichmann in Jerusalem, Arendt asks the questions concerned with human nature and the paradox of justice. What makes a human being human, how can we think about our position in society, how do we create a just society for all? Hannah Arendt's concept of empathy is dear to our hearts; as performers we work with the idea of visiting the others' perspective, standing in another person's shoes; we have made it our profession.

Donna Haraway speaks about justice as well, but she considers a wider range of living creatures that have the right to a just world, than merely humanity. Haraway is related and indebted to Arendt. She refers to Arendt's concept of empathy, of visiting the other's perspective. She asks in which ways we can rethink the world; how we can inhabit our planet, in a way that is more sustainable for all creatures living on it. And she asks us, not to create utopian views about the future or hang around nostalgically in the past, but to stay present with the trouble of the here and now.

How can we rethink our ideas and concepts of human justice, within the political conditions in which we find ourselves as artists in these turbulent times in Europe, and in our own hometown, while considering that what seems to be justice for us, might not be the same justice for all species living on this planet? How can we, to speak with Haraway, 'Stay with the trouble' of our own specific, situated conditions and how can we use our artistic skill and years of experience to express and create the concerns of our local communities. Both Hannah Arendt and Donna Haraway provide us with key-concepts to shape our thoughts about our surroundings, and the political and social conditions we live in. We want to combine the works of these two female thinkers on justice in this production.

3.6.3 The Grotowski Institute themes of work



The Grotowski Institute related artists will draw their material from Greek mythology, as well as from three shifting moments which happened in Wrocław Old Square Market place. In Greek mythology Horae or Horai were regarded as goddesses of order in general and natural justice. "They bring and bestow ripeness, they come and go in accordance with the firm law of the periodicities of nature and of life", Karl Kerényi observed: "*Hora* means 'the correct moment'." Proportion and Harmony looked as all what was needed to achieve Justice for people. Usually, Horai created Triads within the human mind, and the most known was the Triad of: Eunomia ("Order"), Eirene ("Peace") and Dike ("Justice"). Within the existence of Horae, those three ideas: Order, Peace and Justice were fundamentally connected and (en)lighting each other, since all of them were serving society – its coherence and sustainability – while protecting every member of it.

The natural law, however, has never become the basis of human relations. Names of Order, Peace and Justice, have been misused many times in history to finally take the form of: Populism, Manipulation, Fear.

The three moments, each of which took place in the exact same place, almost under the windows of Municipalities in Wrocław and which can be crucial to understand the shift of contemporary society within its fundamentals are:

- On November 18, 2015, during a demonstration against immigrants organized on the Market Square in Wrocław, Piotr Rybak burned a puppet of a Jew;
- On May 15, 2016, on the Wrocław Market square, police officers detained 25-year-old Igor Stachowiak, returning from a nightclub. He was stopped by two two-man police patrols, violently incapacitated, strangled and hit with a stun gun, after which he died. 'In the opinion of the Helsinki Foundation for Human Rights, this case is extremely important in the context of building a culture of intolerance towards torture';

- On June 24, 2021 on the Wrocław Market square in front of the Old City hall, All-Polish Youth, ONR, Union of Christian Families, National Guard, National Movement and Lower Silesian Solidarity manifested its opposition against the Wrocław Award for the All-Poland Women's Strike for their fight for women's rights. All-Poland Women's Strike (Polish: *Ogólnopolski Strajk Kobiet*, OSK) is a women's social rights movement in Poland, established in September 2016. It was set up in protest against the rejection by the Polish Parliament of the bill "Save Women", which was considered as a parallel to the project "Stop Abortion". The movement was responsible for the organization of Black Monday, a protest action that took place simultaneously in 147 Polish cities, towns and villages.

3.7 Final note

The Strategy of Implementation of Methodologies was regularly discussed and shaped by the artistic committee of the project since the beginning of the project in December 2022. Final agreements related to the Strategy were adopted during the Exchange of methodologies workshop and a kick-off meeting of the artistic team of the project, which was held in PLAVO Theatre in Belgrade from May 30 – June 2, 2023.



IV. Bibliography and useful links

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Franz Kafka, "The Trial", 1925

JUSTLAB project web site <https://justlab-online.eu>
Facebook: Justlab- The Paradox of Justice | Facebook
Instagram: justlab_theatre_coproduction
PLAVO Theatre – theatre laboratory <https://plavopozoriste.org>
Theaterlabor Bielefeld <https://theaterlabor.eu>
Grotowski Institute <https://grotowski-institute.pl>

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Photos in the handbook taken during the Exchange of methodologies workshop
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