



THE POETRY OF ACTING

PART 1: EMBODIED WORDS 13 – 18 June 2016 at Supercinema in Tuscania, Italy

An interdisciplinary laboratory for professional artists in the performing arts.

In search of the embodied words using texts by Federico Garcia Lorca. In the laboratory we will work practically with the voice in relation to breathing, movement and scenography.

Embodied words is the first part of a series of six laboratories on the theme THE POETRY OF ACTING. You are welcome to take part in individual workshops or following the whole series.

Why work on the voice? Why work on the voice in relation to movement, time and space?

The human being is always present in the art of acting, physical and concrete, with a resonating, vibrating voice in a living body. The art of acting deals with what it means to exist.

The work of an actor deals with all aspects of human existence; loneliness and togetherness in sorrow, joy, hatred, love, memory and presence. Our own existence becomes the material, the starting point for our work in **in** our search to understand and relate to others and in finding ways of expressing this.

Human life revolves around the voice, around our desire and need to speak and communicate. A grounded voice awakens the body as it arises from breathing, muscular **tensions (may be: activity?)**, attentive listening and from the body's conscious attempt to answer on what we experience, in ourselves and in our surroundings.

We strive to ground the body-voice so that the spoken words can be made of flesh and blood. In acting we speak about "giving voice to" and "make oneself heard" and this will be of main importance during the workshop. As important will be the awareness of sound, of listening to and hearing ourselves and the others be.

To access one's own voice potential one needs technical training and methods to acquire useful tools to open the voice through freedom, control and responsiveness. Our goal is to connect voice, text, body, movement and scenography in a common texture and to strengthen the cooperation between different professions in stage art.

The work will be done in groups, pairs and individually with one or all three pedagogues present.

Sessions

We will work mornings and afternoons. During the morning sessions we will concentrate on warming up and tuning the instrument followed by technical work on the voice. The preparatory work will then be applied on scenes from texts by Federico Garcia Lorca in the afternoon.

The workshop is led by LumparLab Theatreassociation pedagogues Grete Sneltvedt (AX) and Ingvill Fossheim(NO) in collaboration with Associazione Vera Stasi pedagogue Silvana Barbarini (IT)

Grete's (performing arts pedagogue) work will be based on the training and experiences she has received in her work with Nadine George and her technique. The voice is the technical tool that creates the connection between sound, feeling and words, says Nadine George, and her technique enables the actor to get in touch with this connection.

The training is built up in steps going from partner and group work with breathing exercises, moving on to the voice and exploring different sound qualities; male and female followed by individual work.

This leads directly into work on texts by Lorca where we apply "Full voice". The method offers space in the body for vibrations as the actor to speak with full power engaging the whole body.

Prime aspects in the training are on breathing, gravity, relaxation and direction. The sounds made are coloured by inner bodily experiences connected with technical tools.

Silvana (Dancer/choreographer) will work with a physical warming up, based on connections between body and mind. Working with developmental patterns and exploring different body systems (the muscles, the skeleton, the fluids) allows us to reach a state of centering and easiness in ourselves and with the others. The grounding and the freedom gained through the training, gives richness and flow to energy and movement. The body awareness created during the process offers a good base for working on voice-movement.

Afternoon improvisations will deep the possibility to approach different characters changing the focus in our body-mind rich universe and will explore relations between words and actions in the space.

Ingvill (Scenographer/costume designer) work will be two-part, and it connects to the practical work done in the other work sessions applied into scenographic practices. Together with the participants she will investigate their work spatially, searching through exercises to develop the visual and durational potential for their chosen texts and actions. This work connects with and supplements their individual work on voice and movement.

Ingvill will also document our work as basis for further workshops. In the shared training she will actively observe and document through sketches and photography. This material serves as both documentation and map - marking dynamics and rhythms of the moving/still/resonating bodies in our working space. Teamed with the textual work the photos and the sketches become important sources from which, as the workshops progress, she will develop temporal and mobile scenographic arrangements and lightstates to improvise with and around in shared sessions. These improvisations will be documented on video, for further development and reference.

You will get information about the texts you shall work with before the workshop and it should be learned by heart before arrival.

The working language will be English and you may choose if you want to work in English or in your mother tongue.

Binding registration 13 April 2016

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Practical information

Workshop dates: 13 – 18 June 2016 Arrival 12th and departure 19 th June

Place of work: Supercinema in Tuscania, Italy
http://www.progettiperlascena.org/1/dove_lavoriamo_2911424.html

Place of arrival: If you travel by plane the nearest airport is Roma Fiumicino. We will arrange to pick you up in a car and drive to Tuscania. You will also be driven back to Fiumicino returning.

Lodging and eating: Vera Stasi provides several guest houses for the people that attend their workshops, nearby Supercinema, in the historical centre of Tuscania. All the houses have a bathroom with shower and a kitchen.

The total prize for the workshop (including ass. card, lodging, food and airport's transfers) is 400 €

The fee is to be paid to LumparLab Teaterförening's account in Ålandsbanken IBAN FI19 6601 0001 0484 79 BIC AABAFI22