



LumparLab Teaterföring r.f.

## THE POETRY OF ACTING

PART 3: EMBODIED VOICE 31 JULY – 5 AUGUST 2017 at Supercinema in Tuscania, Italy

*An interdisciplinary laboratory on the voice for professional artists in the performing arts.*

*In our laboratory we will work practically with the speaking and singing voice in relation to breathing, movement and scenography applied on texts and songs in Yerma by Federico Garcia Lorca.*

*The workshop is led by LumparLab Theatre Association in collaboration with Associazione Vera Stasi. The pedagogues are Grete Sneltoedt (AX), Silvana Barbarini (IT) and Ingvill Fossheim (NO).*

### Laboratory research

In the research of the interplay between voice and body we investigate the different steps from the *reading* to the staging, starting from deep work on actors' training through voice and movement

- breathing as a basis on which to expand voice and body possibilities
- training techniques that through vocal and physical awareness affect the practical work on stage
- explore the vocal possibilities of the text and take creative risks in a supportive environment
- explore the movement of energy from the head to the body, with a high-level technique and discover a connection to the emotional centre
- investigate all the further steps (individual gestures, space interactions, group landscapes, scenography, costume) starting from deep physical awareness research on the interplay between voice and body

The laboratory provides an opportunity to connect with other stage artists and to create networks.

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

The human being is always present in the art of acting, physically and concretely, 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 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 activity, attentive listening and from the body's conscious attempt to respond to what we experience, in ourselves and in our surroundings.

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

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 the voice, text, body, movement and scenography in a common texture and to strengthen the cooperation between different professions in stage art.

### **Past and future**

The Embodied Voice is the third part of a series of six laboratories on the theme THE POETRY OF ACTING. The project further aims to connect the research and experiences of the laboratories into a performance based on *Yerma* and *Blood wedding* by Lorca with music by Kjell Frisk. You are welcome to take part in individual laboratories or to follow the entire series.

### **Sessions**

We work mornings and afternoons. During the morning sessions, we will concentrate on training ND technical work on voice and movement. The preparatory work will then be applied to scenes and songs from *Yerma* in the afternoon and evening.

We work in groups, pairs and individually with one or all three pedagogues present.

An opportunity will be given to each individual to apply the training and technical work from the morning session on their own work.

*Who are we and how do we work?*

Three pedagogues with personal experience in what we teach, work together and individually, from different point of views and disciplines, with a common goal of developing the poetry of acting.

Grete (performing arts pedagogue) will base her work 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". This method offers space in the body for vibrations for the actor to speak with full power engaging the whole body. Prime aspects of the training focus on breathing, gravity, relaxation and direction. The sounds made are coloured by inner body 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 centring and a sense of ease within ourselves and with 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 basis for working on voice-movement.

Afternoon improvisations will delve more deeply into 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) will connect the work sessions of Grete and Silvana with scenographic practices. Together with the participants, she will investigate spatiality, searching through exercises to develop the visual and durational potential for chosen texts and actions. In EMBODIED VOICE, we will focus on the costumed body as a scenographic element. This work connects with and supplements the participants' individual work on voice and movement.

Valeria Tumasolo will document the work on photo and video. This will be used to further development and reference.

You will receive information before the workshop about the texts you will be working on. You will need to learn these texts by heart before you arrive.

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

Binding registration: 1 June 2017

During the autumn of 2017, we will organize a weekend workshop on Åland "The Songs of Lorca" where we will continue on the theme of the Human Voice connected with investigating ways of singing within the concept of the play Yerma.

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