



LumparLab Teaterförening

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 embodied words using texts by Federico Garcia Lorca. In our 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 to follow the entire 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 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 of 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.

The work will be done in groups, pairs and individually with one or all three pedagogues present. We will work in morning- and afternoon sessions. During the morning sessions we will concentrate on warming up and tuning our instruments, before moving on to technical work on the voice. The preparatory work will then be applied to scenes from texts by Federico Garcia Lorca in the afternoon.

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

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". The 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 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 develop the possibility to approach different characters, changing focus in our body-mind rich universe and will explore relations between words and actions in the space.

Ingvill (scenographer, costume designer) will have a two-part focus, and her work will connect with the practical work done in the other work sessions applied into scenographic practices. Together with the participants, she will investigate their work spatially, developing 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 a basis for further workshops. In our shared training, she will actively observe and document our work through the medium of sketches and photography. This material will serve 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 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 native tongue.

Binding registration: 13 April 2016

Contact

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Practical information

Workshop dates:

13–18 June 2016 Arrival 12th and departure 19th 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 after the workshop.

Board and lodging:

Vera Stasi provides several guest houses for the people attending their workshops, near the Supercinema, in the historical centre of Tuscania. All the houses have a bathroom with a shower and a kitchen.

Fee:

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

The fee is to be paid to LumparLab Teaterförening's account in Ålandsbanken

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