

# THE POETRY OF ACTING

PART 4: EMBODIED VOICE



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22-27 JUNE 2020  
in Lumpharland, Aland Islands

# THE POETRY OF ACTING – PART 4: EMBODIED VOICE

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

In our laboratory, we will work practically with the speaking voice in relation to the connections between voice and movement in time and space applied on texts from the first biblical *Samuel*-book.

The laboratory is produced by **LumparLab** Theatre Association (AX) in collaboration with **Associazione Vera Stasi** (IT).

The pedagogues are **Grete Sneltvedt** (AX), **Silvana Barbarini** (IT) and **Heidrun Kaletsch** (DE).

## LABORATORY RESEARCH

*The Embodied Voice* is the fourth and last of a series of laboratories on the theme THE POETRY OF ACTING. You are welcome to take part even if you have not been to the previous laboratories.

In the research of interplay between voice and body we investigate different steps from the reading to the staging, starting from 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) starting from deep physical 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 a specific training to open the voice through freedom, control and responsiveness.

## SESSIONS

We work mornings and afternoons. During the morning sessions, we will concentrate on training and technical work on voice and movement. The preparatory work will then be applied to texts that will be transformed to monologues/scenes in the afternoon.

We work in groups, pairs and individually with one or two teachers present. An opportunity will be given to each individual to apply the training and technical work from the morning session on their own work.

The teachers have personal experience in what they teach, and they work together and individually from different points of view and disciplines, with a common goal of developing the poetry of acting:

**Grete** (performing arts pedagogue) accredited teacher of **Nadine George** Voice Work. “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 from *The Biblical Book of Samuel* where we apply “Full voice” in the beginning. 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 movement and actor’s energy. The inner spaces and the body awareness created during the process offers a good basis for working on voice-movement.

**Heidrun’s** (performing arts pedagogue, director) approach is based on *Viewpoints* work (**Bogart/Landau**), which focuses on several aspects of time and space on stage. She will work on the transfer from training to staging. Based on the training of Grete and Silvana the participants will research different ways to use the elements and tools given. Conceptual and contextual aspects of staging will be investigated. We will use mutual feedback on what we receive from stage.

## **PRACTICAL INFORMATION**

Before the laboratory you will receive information 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 act in English or in your mother tongue.

Binding registration: 20 April 2020

Fee: The price for the laboratory is 550€. Upon acceptance, a deposit of 100€ is required in order to secure your place. The balance of the fee is due 45 days before the start of the laboratory at which point it becomes non-refundable.

Lodging 50€ per night in a house by the sea for 6 persons, and 38€ per night in a small cottage for 2 persons. (The lodging includes a bike). You will live by the seaside and with the bike you will reach the working space within 20 minutes.

For further information and registration, contact **Grete Sneltvedt** on email [lumparlab@aland.net](mailto:lumparlab@aland.net) or mobile +358 (0) 457 342 7188.