

SCREAM or TERRESTRIAL INTERVIEW - Liquid way to action, physical theatre workshop

Through a laboratory model that seeks to break the borders between dance, dramatic theatre and other forms of performing arts, we aim to share our tools to enrich authenticity and autonomy of the performer. We look rigorously and closely to details of our body, voice and mind, to the moments where the action is born.

Inspired by the principles of ‘experiential learning’ we understand the necessity of a complex and holistic approach to the performer’s profession.

The final action in the performance is often the result of a long transformation of an idea or intuition. It seems there is not one fixed way to reach the action. The path we choose can be stable and yet fluid at the same time. This workshop continues in our aim to create space for an extraordinary experience and lead towards unique artistic outcomes.

Inter-views will be our broad reference theme, a meeting point of our creative research during the upcoming workshop. It refers to an intimate meeting where the internal world can be reviewed. By playing between objective and subjective, between feeling and thinking, we want to embrace the richness of contradictions that is present in every living being. We want to give space for all participants involved to find their own form of *storytelling* evolving from and arriving back to the central point of their own *Inter-view*.

Close dialogue and conversations will be the objective frame through which we will look into the individual interpretation of experience at different points of the creative process. We will search into forms of expression through songs and movement – both as a response to the questions or answers of the interviewers.

Voice Tale

Stereotypes of the ‘beautiful voice’, myths about being ‘tone deaf’ or unable to keep a tone are all reference points that we later carry as performers, obstacles to our development which may result in us never actually considering the potential of our own voices. We tend to give value to the aesthetics and virtuosity of a voice rather than its quality, uniqueness or ability to express. The work session focuses on an exploration into our own voice and its reflection and fusion in the voices of others. When our voices meet the voices of others a whole new land of possibilities appear. The voice of the other becomes something to relate to and interact with. It becomes a dialogue or a story told by various voices. But above all, it encourages us to listen in an active way whilst singing, without separating the two processes.

By tracing the movement of the body through a labyrinth of oppositions, we come to a deeper understanding of our individual physical and vocal identities, the different voices that mirror our own fragility and strength.

Participants will be introduced to our approach to:

- respectful and focused working environment
- creating personal, intense, daily physical practice
- developing sensitivity and listening
- physicality and its relationship to the voice
- experiencing creation both in partnership, a group and individually
- physical and vocal structures
- various training tools/possibilities of expression
- transformation from physical training into creative improvisation with text, imagination, movement and voice
- composition of physical structures

During this workshop we are planning to enrich our artistic activity by creating short movies in a collaborative system of creative teams together with professional filmmakers and the workshop participants themselves under supervision of DogDocs film company and filmmaker Adam Hanuljak.

In the last phase of the work through a common process of film production, participants will gain experience in, and a better understanding of, the relationship between performer and camera. The

workshop offers a unique opportunity to experience a complex process, starting with creation of live solo performance material before developing, adapting and using it within the broader context of film creation.

We invite into our workshop professionals and semi-professionals experienced in any performative genres and styles. You can be a dancer, actor, singer or just a great theatre enthusiast looking for high challenges and professional demands.

The workshop will be led in English. The practice is based on the platform of listening and communication through the body and intuitive experience, therefore verbal explanation will be kept to a minimum.

Our work derives from over 10 years of experience in research into the performer's training at the Grotowski Institute, Wrocław, Poland. As professional actors/performers, teachers and theatre makers, we have had opportunity to see and learn from various masters closely connected to the Grotowski Institute as well as coming from various other places around the world. Our physical and vocal training is the result of years of practice. We have developed it into simple, unique principles accessible to every artist/performer.

LOCATION

The work session will take place in Brzezinka in the historical forest base of the Grotowski Institute, located 46km from Wrocław. The Brzezinka forest base began as a renovation project by Jerzy Grotowski and the Laboratory Theatre in 1971. The renovated farm buildings surrounded by 10 hectares of forest now contain a performance space, studio spaces and full living accommodations.

FEE

The session fee, paid until 15 May* in the amount of 600**/750 EUR, includes accommodation in the Brzezinka forest base, organised transport between Wrocław and Brzezinka, and meals for the entire period of the work session (11 days).

* After 15 May the fee is 850 EUR.

** For participants from Central-Eastern Europe.

Please send your completed application form and CV to studiomatejka.workshops@gmail.com by 15 June 2016. The workshop will be restricted to a limited number of participants. We will close the application when we reach the maximum number of participants.

LEADERS



Matej Matejka (Slovakia) is a theatre researcher, actor, educator, director, founder and leader of Studio Matejka. He studied acting at the State Conservatory, Bratislava (Slovakia) and at JAMU University, Brno (Czech Republic). In 2001–2006, he was an actor with Farm in the Cave Theatre

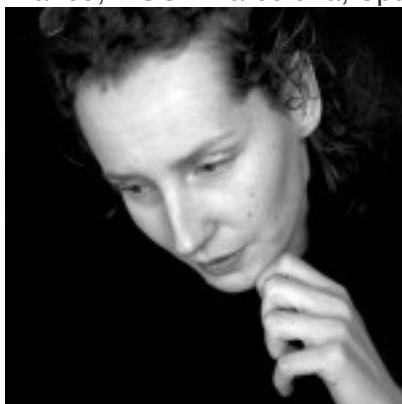
Studio, Prague, and co-creator of its performances, including the multi-awarded *SCLAVI/The Song of an Emigrant* (Fringe First, Total Theatre Award, Herald Angel, Alfred Radok's Award, Grand Prix Golden Laurel Wreath).

Matej is a long-term collaborator of and researcher at the Grotowski Institute in Wrocław, Poland (since 2005) and was an actor with Teatr ZAR, co-creating and performing in *Anhelli: The Calling* and *Caesarean Section: Essays on Suicide*, the latter awarded with the Herald Angel and Total Theatre awards in Edinburgh, UK (2012).

Matej Matejka is the founder and leader of Studio Matejka, a company working under auspices of the Grotowski Institute since 2010. In 2012 and 2014, he directed seven short films: *Pearadise*, *Life While You Wait*, *Twenty Second Street*, *Juste comme ça*, *The Desire*, *The Mess* and *Conflicts of Apathy* (first prize at NU Video Dance 2014, Bratislava). *Pearadise* won Best Foreign Film at the Los Angeles International Underground Film Festival in 2013. In 2012 and 2013, Matej directed the performances *Echoes of the Walls Underground Are Louder than the Footsteps above Me* (co-directed with Yuri Kordonski), *The Woman Decomposed*, *Charmolypi*, *Awkward Happiness or Everything I Don't Remember About Meeting You* (special mention at BE Festival, Birmingham, 2014). In 2014, he directed and produced a site-specific project called *Harmony of Contradictions – Poland* at Browar Mieszczański (Burgers' Brewery) in Wrocław, Poland.

As a theatre researcher and educator, Matej is deeply interested in the physical expression of actors and dancers. Influenced by Russian Studios of the early 20th century and the work and heritage of Grotowski and Tanztheatre, his training techniques and teaching span theatre and dance, psycho-physical expression and structural stylisation.

Matej has developed various workshop series: *Wakening the Listening Body*, *Contradictions*, *Liquid Way to Action* and *Dance of Likeness*. He has led workshops at theatres and universities all around the globe (including at the California Institute of the Arts, US; Double Edge Theatre, US; UNEARTE University, Venezuela; National School of Drama in New Delhi, India; DS Delos of Dimitra Hatoupi, Greece; University of Salford, UK; Theatre Alberta, Edmonton, Canada; Au Brana, France; AISGE Barcelona, Spain; and in South Korea, Lebanon, Ukraine, etc.).



Ditte Berkeley (Denmark, UK) was brought up in Spain. She graduated from Rose Bruford College of Speech and Drama in London in 2001. She has since been a leading actress and co-creator with Teatr ZAR in Wrocław, Poland. She performs in all of Teatr ZAR's performances and has taken part in their numerous expeditions. Performances include a triptych comprising *Gospels of Childhood*, *Ceasarean Section* and *Anhelli: The Calling* and ZAR's latest production *Armine, Sister*.

Ditte has been a researcher in the field of voice at the Grotowski Institute in Wrocław since 2006. As well as being a theatre practitioner, she was the initiator and artistic director of the cyclical VoicEncounters festival in Wrocław. In 2009, in collaboration with CPR (Wales), she co-organised the Giving Voice international festival.

She has collaborated with Studio Matejka during the research period of 2010–2013 as voice supervisor and trainer. Ditte leads various workshops with Teatr ZAR, such as *Into the Sound*, and is currently engaged in the vocal research line of the BodyConstitution programme at the Grotowski Institute. She is the leader of her independent workshop *Voice Tale (Speaking Song)*, both in Poland and internationally.



Cécile Da Costa (France, Czech Republic) has been working as a physical actress and singer since 2005. She was a member of Farm in the Cave Theatre Studio (Prague, Czech Republic) for 5 years, taking part in the performances *SCLAVI/the Song of an Emigrant*, *Waiting Room*, *Divadlo/The Theatre* and in work demonstrations directed by Viliam Docolomansky with the choreographic guidance of Charlotta Öfverholm (DV8). As part of Farm in the Cave projects, she took part in several research expeditions to Ruthenia (Slovakia) and Brazil Nordeste (work on capoeira and the dances bumba meu boi and cavalo marinho). The company performed widely in Europe and outside, and was awarded several times, including at the Edinburgh Festival. Cécile is now collaborating with Spitfire Company, Prague, as a choreographer and an actress/singer, as well as leading workshops.



Alexandra Kazazou (Greece, Poland) was born in Wrocław in Poland. She is half-Greek, half-Polish and studied acting at the Aristotle University of Thessaloniki. She worked as an actor in the North National Theatre and co-founded Asypka, a theatrical group based in Athens. She first encountered physical theatre in a workshop with the Song of the Goat Theatre during her studies and in 2009 she went to Wrocław to enter the MA in Acting course with the Song of the Goat Theatre in collaboration with Manchester Metropolitan University. Kazazou is currently a member of Studio Matejka, a resident company at the Grotowski Institute. In 2012 she prepared a solo piece, *Charmolypi*, directed by Matej Matejka, which she performed in Poland, Belgium, Russia, Greece, Turkey, the USA and Scotland. During her six-year spell in Poland, she has performed with Odra Ensemble, co-founded Jubilo and taught ancient Greek drama at the University of Wrocław. Her main interest of research is the function of chorus in Greek tragedy and the connection with the daily chorus of life and ensemble work. A significant inspiration and life experience was her expedition to the Guantanamo Bay base in Cuba. She is a certified teacher of Ashtanga Yoga. In 2014 she directed *LinateNDU*, which she presented at the Grotowski Institute as part of Solo Situations 2. She co-directed *Borders* with Theatre Under the Tree (Istanbul), and created the role of Miranda in *Storm* directed by Anna-Helena McLean, the leader of Moon Fool (UK). She was assistant director on Studio Matejka's *The Harmony of Contradictions: Poland*. In January 2015 she played the title role in *KassendER*, directed by Io Voulgaraki, created at the Grotowski Institute as part of Solo Situations 3. She currently teaches acting workshops around the world.



Adam Hanuljak (Slovakia) studied directing at the Academy of Performing Arts in Bratislava, where in 2014 he received his PhD in documentary film directing and is currently teaching there. He has directed dozens of documentary films. With Studio Matejka, he has produced two films: a documentary spanning two years of Studio Matejka's work titled *Why We Are Here?* and the short film *Conflict of Apathy* directed by Matej Matejka, which won Best Dance Short at Nu Dance Fest, Slovakia, 2014. He has also experience working as a projection artist for theatre and dance performances.



Karol Jarek (Poland) is a photographer. He graduated in philosophy from the University of Wrocław. Karol collaborates with Teatr ZAR, Studio Matejka, Song of the Goat Theatre, Jubilo Project and Moon Fool. Currently, he is a photographer at the National Theatre in Athens. His work has been shown, among other places, in the Wrocław Contemporary Museum, ArtBrut Gallery, the Grotowski Institute and the Song of the Goat Theatre.