

SUPA 2006

Summer University of Performing Arts '06

Theatre Studies, Mediterranean Institute, University of Malta

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PERFORMING STREAM

A Performing Arts Workshop

by Nhandan Chirco

Date: Monday 31 July – Friday 04 August 2006

Time: 10:00 – 15:00

Venue: MITP Theatre, St Christopher Street, Valletta

The workshop is an intensive period of practical work on elements of performing craft. Participants will develop performing propositions during a period of creative work as they are led through vocal and physical training. The aim of the work is to explore possibilities that start from a physical approach to performing arts.

Nhandan Chirco is an Italian performing artist born in 1972. From 1994 to 1998 she was a member of the team led by Thomas Richards at the *Workcenter of Jerzy Grotowski and Thomas Richards* in Pontedera (Italy), participating in the active research *Art as Vehicle*. Since 1998 she has been active as performer in Italy, France, England, Singapore, Slovenia, and Serbia and Montenegro, directing dance-theatre performances, conducting workshops and teaching. Chirco currently leads the course of Movement and Voice Work at the Art Academy of Novi Sad, Drama Department.

Workshop Fee: Lm 65 or 150 euros

The workshop is open to a limited number of participants. To participate, please send a brief performing arts CV along with an email explaining your interest in the workshop. Those selected will be contacted within two weeks of application. Participation will only be confirmed on receipt of the full fee.

To apply for this workshop and for more information, write to:

contact@tarf.info



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INTRODUCTION

The workshop is an intensive period of practical work on elements of performing craft. Participants will develop performing propositions during a period of creative work as they are led through vocal and physical training. The aim of the work is to explore possibilities and resources that start from a physical approach to performing arts.

The significance to movement and voice work of the specific approach adopted during the workshop is related not only to performer training, but also to the development of one's creative potential. The intensive and demanding movement and voice work challenges the performers to embrace new perceptions of performance through the awakening of the body. The work addresses and develops a variety of aspects that are useful for performers of all performance genres, such as concentration, awareness of space, impulses, breathing, rhythm, physical strength, speed and coordination, resonance of voice and body awareness. The work tends to uncover the physically perceptive sensibility which performers originally had, before performing arts acquired their various codified performing styles.

Movement work researches a continuous flow of impulses and movements that are initiated from within the body and that are related to constituent elements of the space and to a precise flow of personal associations.

Vocal work is based on the process of exploring the relation between voice resonance, body postures, movements and personal associations. Ultimately, the movement and voice work is oriented towards the discovery of an inner sensibility and the recognition of an inner and profound memory, innate to the human body. The work seeks to restore the wholeness of the performer's body in the performing context.

The workshop methodology is based on the very simple yet demanding performing structures and working principles related to the performing craft. The relation between structure and precision on one side and spontaneity and stream of life on another, is essential for this approach to performing.

Elements of the Work

Physical training

Physical training is like a very dynamic game, based on a precise but open structure of simple sequences. The aim of the training is to activate and maximize one's physical capabilities, imagination and attention to partners, as well as to perceive these elements in a holistic manner. The training seeks to awake the performer's attention, to enhance reactions and the perception of space. It orients performers toward a stream of living impulses, where the sources of movement are personal associations, memories and connections with the others. It helps the performer to fight the mechanical way of moving and to rediscover the body organicity.

Sensorial Work

The exercises are aimed at creating specific situations for the performer in which to explore the reactions of the body and the particular way that sensations and perception functions. Participants are led to experience contact with environment and with partners in conditions which provoke a different use of sensorial perception allowing an unusual relation between mind and body.

Vocal Improvisation

Vocal improvisation comprises both work with songs and with texts. Through vocal improvisation performers are allowed to discover and to un-block their voice. Vocal improvisation is intended to be an organic and creative process of exploring the relation between voice and resonators, posture of body and movement and personal associations. During the work these elements are treated as a whole.

Performance Work

Participants will be invited to create short theatrical-fragments on devised materials. Individual fragments may then be related in a collective structure. The method proposed for approaching the materials and developing a performing structure is based on the 'translation' of the materials in a score of physical actions based on the performer's personal associations. The language applied is a poetical body-language, based on individual imagination and free from narrative obligations. ■

Nhandan Chirco

A Bio Note

Nhandan Chirco is an Italian performing artist born in 1972. From 1994 to 1998 she was a member of the team led by Thomas Richards at the *Workcenter of Jerzy Grotowski and Thomas Richards* in Pontedera (Italy), participating in the active research Art as Vehicle. She participated with the Workcenter in different projects in Italy, French, Russia, Poland and Brazil.

Since 1998 she has been active as performer in Italy, France, England, Singapore, Slovenia, and Serbia and Montenegro, directing dance-theatre performances, conducting workshops and teaching. Her creative work is mainly rooted in the performance practices of Grotowski and on principles of work coming from contemporary dance. Some of the basic elements of the work are impulses, organic movement, structured improvisation, body-voice and performance montage.

In 2002 she directed the performance *The Bent of Nature* at the Serbian National Theater of Novi Sad. In 2003 she collaborated in the creation of and performed in *Mezzanino*, a dance theatre performance coreographed by Maja Delak, from Enknap Dance Company of Ljubljana and in *Possible-Diagrams* directed by Denes Debrei at Serbian National Theatre in Novi Sad. In 2004 she directed and acted in the performance *Kanun* at the Serbian National Theatre of Novi Sad. In 2005 she directed and performed in collaboration with Branko Popovic the performance "*That's the show, free gratis and for nothing...*" which was presented at Teatro E. Petrella – Longiano, at the Polverigi International Dance Festival by Inteatro and at Il Laboratorio dell' imperfetto – Cesena (Italy). In 2005, she also created and performed *TWO – Variations on Identity*, presented in Italy at Palazzo della Rocca – Roncofreddo and at the International Theatre Festival PERFORMA in Maribor (SLO).

Chirco currently leads the course of Movement and Voice Work at the Art Academy of Novi Sad, Drama Department, in the post-graduate programme Body Unlimited – University of Novi Sad (SCG). Since 2004 she is leader of Body Work at Osijek Acting Academy – University of Osijek (Croatia). ■

■ **Reservation Policy**

If you have been reserved a place for this workshop and the fee is not transferred by **15 June 2006**, then we would consider it that you are no longer interested in participating and will offer that place to someone else on the waiting list.

■ **Cancellation Policy**

75% refund of fee if notified by 20 June 2006

50% refund of fee if notified by 10 July 2006

No refund later than 11 July 2006

contact@tarf.info

■ **Currency Converter**

Currency in Malta is the Maltese Lira (Lm)

1Lm = 2.42 euros

<http://www.euroverter.com/>

■ Accommodation in Valletta

Participants are expected to find their own accommodation. The following is a list of guesthouses and hotels in Valletta that may be contacted. All accommodation in Valletta is within walking distance of the MITP theatre (St. Christopher Street) where the workshop will be held.

Asti Guest House. 18, St Ursola Street, Valletta. Tel. +356 2123 9506

www.mol.net.mt/asti

Limited places, Single: Lm7 (17 euros)

Midland Guest House. 255, St Ursola Street, Valletta.

Tel. +356 2123 6024 Fax: +356 2168 9766

robertgz@maltanet.net

Single: Lm6 (15 euros)

Bonheur Guest House. 18, Sappers Street, Valletta. Tel. +356 2123 8433

bonheurmalta@hotmail.com

Single: Lm6 (15 euros)

The British Hotel. 40, Battery Street, Valletta.

Tel. +356 2122 4730. Fax: +356 2123 9711

Single Lm14 35 euro Twin Lm21 50 euro Contact hotel for more options

www.britishhotel.com

info@britishhotel.com

Castille Hotel. Castille Square, Valletta.

Tel +356 2124 36 77/8 Fax +356 2124 3679

Single Lm18.50 (44 euro) Contact hotel for other options

www.hotelcastillemalta.com

reservations@hotelcastillemalta.com

Osborne Hotel. 50, South Street, Valletta.

Tel. +356 2124 3656/7 Fax +356 2124 7293

Single Lm19.00 (44 euro) Contact hotel for other options

www.arrigogroup.com.mt

www.osbornehotel.com

osbornehotel@onvol.net