

Blended Intensive Program
Erasmus+

PHYSICAL THEATRE LAB

SI | BG | SK

2024

7. OCTOBER | VIRTUAL COMPONENT

19. - 24. OCTOBER | PHYSICAL PART

BIP PHYSICAL THEATRE LAB

19th – 24th October 2024

Framework:	Erasmus+ Blended intensive program
Event organiser:	Faculty of Dramatic Arts ACADEMY OF ARTS IN BANSKA BYSTRICA SLOVAKIA
Participating schools:	Lyuben Grois Theatre College, BULGARIA AGRFT - Academy Of Theatre, Radio, Film And Television, SLOVENIA
Project leader:	PaedDr. Peter Vítko
Project coordinators:	Mgr. art. Petra Kovalčíková, ArtD. Mgr. art. Zuzana Budinská, ArtD.
Dramaturgy of the project:	Mgr. art. Petra Kovalčíková, ArtD.
Lecturers:	Mgr. BcA. Pavol Seriš, Ph.D. Mgr. art. Soňa Kočanová, ArtD. Mgr. art. Katarína Burdová, Ph.D.
Visual design:	Irena Glézlová
Addministrative support:	Ing. Marta Bakaljarová
Project program compiled by:	Mgr. art. Petra Kovalčíková, ArtD.



The Hidden life of Trees (performance)

Faculty of Dramatic Arts

ACADEMY OF ARTS IN BANSKA BYSTRICA

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The Faculty of Dramatic Arts (**FDU**) at the Academy of Arts in Banská Bystrica was officially established in October 1998 by a decision of the Academic Senate. Its creation marked a significant milestone not only for the Academy but also for the development of dramatic arts in Slovakia. The faculty emerged from the transformation of the Department of Acting and Directing, which had previously been part of the Faculty of Performing Arts. This move reflected the growing importance of theater arts and the need to create a specialized space for educating future actors, directors, and other professionals in the field.

The first dean of the faculty was the renowned actress and educator, Professor **Mgr. art. Božidara Turzonová**. Her extensive experience in acting and teaching provided the faculty with a solid foundation. Under her leadership, the FDU quickly established itself as a prestigious institution for training in the dramatic arts. Her vision and guidance helped shape numerous talents who went on to successful careers in professional theater, film, and television.

Throughout its history, the FDU has undergone various phases of development, continuously responding to contemporary trends in theater and audiovisual arts. The faculty has expanded its academic programs to meet the needs of the modern artistic environment while maintaining its unique position within the Slovak educational landscape. It has focused on blending traditional theatrical forms with contemporary artistic approaches, providing students with comprehensive preparation for a wide range of professional careers.

Since December 2020, the faculty has been led by **Mgr. Ľubomír Viluda, ArtD.**, who is committed to further developing the faculty and its programs with a focus on innovation and internationalization. Under his leadership, the faculty continues to build a modern educational environment where students collaborate with inspiring teachers and industry professionals. The FDU actively engages with various cultural institutions and international partners, offering students opportunities to participate in real-world projects during their studies.

Today, the Faculty of Dramatic Arts plays a pivotal role in the cultural and artistic landscape of Slovakia, while its influence continues to grow within the wider European sphere. With its rich tradition and relentless pursuit of innovation, the faculty is shaping a new generation of artists, well-prepared to creatively meet the challenges of today's world. From its very beginnings, the faculty has been supported by a roster of distinguished educators, including Jozef **Adamovič**, Andrej **Maťašík**, Jozef **Mistrík**, Juraj **Sarvaš**, Ida **Rapaičová**, Jan **Přeučil**, Jan **Vedral**, Ljuboslav **Majera**, Eduard **Grečner**, Jan **Gogola**, and many others. Their contributions have been instrumental in maintaining the high standards of the educational process.

The Faculty's impact extends beyond the classroom through its involvement in major international projects, including:

International Theatre Conference: The longest-running scientific platform in Slovakia dedicated to advancing theatre science and education, currently preparing for its 21st edition.

Artorium festival: An international festival showcasing the work of young artists from art schools worldwide, now gearing up for its 14th edition.

Contemporary Acting LAB: A dynamic space for exploring modern acting techniques.

Physical Theatre LAB: A creative laboratory focused on the art of physical theatre.

These initiatives highlight the Faculty's commitment to fostering artistic innovation and collaboration on both a national and international scale.



Plays for adults (Paweł Demirski) (performance)

Project in Erasmus+ Framework
Blended Intensive Program (BIP)
PHYSICAL THEATRE LAB

The Physical Theatre Lab is part of the Blended Intensive Programmes (BIP), a unique form of mobility that combines short-term physical presence with virtual collaboration. These programmes offer students and staff the opportunity to work together on specific projects, blending online cooperation with a brief, in-person exchange abroad. The Physical Theatre Lab focuses on developing physical acting skills, allowing participants to engage both virtually and physically in creative exploration and theatrical innovation.

The Physical Theatre Lab is designed to cultivate and refine acting skills specifically in the domain of physical theatre, where the focus is on the body as a primary instrument of expression. The lab sees the body not just as a tool for movement, but as an endless well of inspiration for theatrical creation. The program places a strong emphasis on the movement component of acting, encouraging participants to explore their physicality in new and innovative ways. It aims to expand actors' capabilities by focusing on several key areas:

Body awareness: Helping actors become more attuned to their physical presence, understanding how their body moves in space and how to use it purposefully on stage.

Physical language and stage composition: Developing a personal “vocabulary” of movement that enhances the actor’s storytelling ability through physicality, and exploring how to compose movement within the space of the stage.

Individual score of physical actions: Guiding actors in the preparation of a personal sequence of movements, much like a choreographed dance, that reflects their unique style and enhances their performance.

Interaction and physical response to a partner: Focusing on the dynamics of physical interaction with fellow performers, learning how to react authentically to physical cues and movements from others.

Authenticity of expression: Encouraging actors to find genuine, truthful expressions through their bodies, stripping away artificial or rehearsed movements to uncover natural, spontaneous reactions.

Improvisation: Teaching actors to use improvisational techniques to discover new possibilities within their movements and reactions, allowing for creative exploration on stage.

Authorial practices and the devising process: Introducing actors to the concept of creating original theatre through collaborative devising, where the actor plays a role not just in performing, but in shaping the theatrical work itself.

The exercises in the Physical Theatre Lab are designed to help actors break free from ingrained movement patterns and discover new possibilities within their physical expression. By encouraging actors to surprise themselves with the originality of their movements, the lab opens up a space for creativity and innovation.

The BIP in 2024 will also provide opportunity for participants to create and show a short theatrical piece, which will be presented as a “work in progress” during the **ARTORIUM** festival which will run parallel with activities in place in Banská Bystrica, giving participants the opportunity to showcase their newly developed skills.

Additionally, all participants can attend a variety of performances, both local and international, as well as screenings of documentary films.

Participants are invited to engage in post-show discussions, providing them with a broader perspective on contemporary theatrical practices and the chance to interact with other artists and professionals from around the world.

ABOUT THE LECTURERS

Mgr. art. Soňa KOČANOVÁ, ArtD.

Vice-Dean

for Arts, Science, Research, and International Relations at the
Faculty of Dramatic Arts, Academy of Arts in Banská Bystrica



Soňa Kočanová graduated from the Acting program at the Faculty of Dramatic Arts, Academy of Arts in Banská Bystrica, where she has been teaching since 2009. She specializes in stage movement and successfully defended her dissertation on the subject in 2013.

Throughout her career, she has worked with the alternative movement theatre Continuo in the Czech Republic, performed as a guest artist at the Jozef Gregor Tajovský Theatre in Zvolen, and has also been involved in street theatre and theatre productions for children. In addition to her teaching work, she collaborates with professional theatres as a movement director and leads workshops focused on stage movement. She is also a clown in the Red Nose Clowndoctors organization.

Mgr. art. Katarína BURDOVÁ, Ph.D.

Head of the Theatre Dramaturgy and Directin Department
at the Faculty of Dramatic Arts, Academy of Arts in Banská
Bystrica.



After graduating, she completed her Ph.D. at the Theatre Faculty of the Academy of Performing Arts in Prague, specializing in the Theory and Practice of Theatre. A distinctive feature of her directing work is the use of an almost empty stage, a method she has also introduced into the study program for students of Theatre Dramaturgy and Directing.

Her theatre productions have been presented at both national and international festivals in France, Poland, Hungary, Ukraine, and the Czech Republic.

She has received several awards, including:

- The Jury Prize at the International Festival of Theatre Schools Zlomvaz in Prague
- The Festival Award at the International Festival of Theatre Schools at Kyiv National I.K. Karpenko-Karyi Theatre, Cinema, and Television University in Ukraine

In recent years, she has focused on the work of post-dramatic playwrights such as Dea Loher, Martin Crimp, Mark Ravenhill, Rebecca Lenkiewicz, David Harrower, and others.

Mgr. BcA. Pavol SERIŠ, Ph.D.

Professional Slovak actor, performer, mime and assistant professor at the Theatre Without Borders Studio at the Janacek Academy, Czech Republic.

Pavol Seriš is devoted to original theatre, blending stand-up comedy, physical theatre, absurd humor, mime, and dance. After graduating from the Faculty of Arts in 2010, he was admitted to the Physical Theatre Studio at the Janáček Academy of Performing Arts in Brno. He graduated in 2013 and continued his doctoral studies at JAMU, completing his PhD in 2017 with a dissertation on the theatrical work of Boleslav Polívka (1972-1987). He has been teaching at JAMU since 2018.



Seriš regularly conducts physical theatre workshops and creates movement collaborations for dramatic productions, working with institutions such as the National Theatre in Brno, the Slovak Theatre in Uherské Hradiště, the Švandovo Theatre, the F.X. Šalda Theatre in Liberec, and the Prague City Theatre. His work focuses on exploring the possibilities and limits of one-man theatre (solo performances), and he leads workshops both in the Czech Republic and internationally.

Lectures from the VIRTUAL COMPONENT →

PHYSICAL ACTING IN THE WORK OF THE ACTOR

a contribution focused on the research and practice in the field of physical theatre, taught by professional teacher and theatre artist Mgr. **Soňa Kočanová**, ArtD.

Abstract:

Movement is a fundamental aspect of an actor's expressive repertoire. In certain theatrical forms, movement, along with the mastery of the psychophysical apparatus, becomes the primary or even sole means of the actor's expression. Contemporary theatre encompasses a wide range of genres, including puppet theatre, street theatre, performance art, happenings, and other alternative forms. Even traditional repertory theatres are increasingly exploring non-traditional and innovative approaches to performance. Today's actor is expected to possess a high level of preparedness, versatility, and technical skill.

The lecture examines the pedagogical approaches to teaching actor's movement to drama students, with a specific focus on integrating the exercises and techniques developed by Jacques Dalcroze and Moshé Feldenkrais. It explores their application within the educational process and professional training of students enrolled in the Acting program at the Faculty of Dramatic Arts, Academy of Arts in Banská Bystrica.

EMPTY STAGE

a contribution describing the principles of the Peter's Brook stage work. Lecturer: **Mgr.art. Katarína Burdová, Ph.D.** (teacher and professional theatre director specialising in contemporary drama)

Abstract:

At the core of physical theatre lies the human being, who also serves as the central focus of anthropological theatre. One of the most prominent figures in this field was Peter Brook, a visionary and innovative theatre director. Brook's work emphasized the universal qualities of the human experience, transcending nationality, ethnicity, and social status. His research and theatrical productions were deeply rooted in this humanistic approach. Brook aimed to create performances that relied primarily on the actor's craft, with a deliberate minimization of stage design and external ornamentation, highlighting the actor's raw expressive abilities



PHYSICAL THEATRE LAB

„Body in motion“

lecturer: Mgr. BcA. Pavol Seriš, Ph.D.

daily schedule

DAY 1

19/10 SATURDAY

Place: Main Studio, Faculty of Dramatic Arts.

09:15 – 09:30

Arrival of participants

09:30 – 10:00

Introduction. Warm up. Distribution of participants into two groups (A group and B group) - creation of mixed teams. One is always actively working in the morning, while the other is learning by observation. In the afternoon, the groups swap.

10:00 – 12:00

Movement exercises focused on physical theatre, actor training. Active creation of A. group.

12:00 – 13:00

Lunch break

13:00 – 15:00

Movement exercises focused on physical theatre, actor training. Active creation of B. group.

15:00 – 15:30

Reflection, discussion and feedback on the work.

DAY 2

20/10 SUNDAY

Place: Main Studio, Faculty of Dramatic Arts

09:30 – 09:45	Arrival of participants
09:45 – 10:00	Warm up. Activation
10:00 – 12:00	Working with the actor's physicality and improvisation, actor training. Active creation of B. group
12:00 – 13:00	Lunch break
13:00 – 15:00	Working with the actor's physicality and improvisation, actor training. Active creation of A. group
15:00 – 15:30	Reflection, discussion and feedback on the work

DAY 3

21/10 MONDAY

Place: Záhřada, Cultural Center

09:30 – 09:45	Arrival of participants
09:45 – 10:00	Warm up. Activation
10:00 – 12:00	Pantomime and improvisation exercises, acting training. Active creation of A group
12:00 – 13:00	Lunch break
13:00 – 15:00	Pantomime and improvisation exercises, acting training. Active creation of B group
Evening program:	
19:00 – 19:15	Opening the Artorium festival – international festival of young art schools (programme https://divadlo.aku.sk/artorium/program-artorium)
21:00 – 22:30	Offprogram of the festival

DAY 4

22/10 TUESDAY

Place: Záhrada, Cultural Center

09:30 – 09:45	Arrival of participants
09:45 – 10:00	Warm up. Activation
10:00 – 12:00	Contemporary dance exercises. Active creation of A. group. Preparation and staging of a short staged performance using the results of the exercises from the previous days.
12:00 – 13:00	Lunch break
13:00 – 15:00	Contemporary dance exercises. Active creation of B. group. Preparation and staging of a short staged performance using the results of the exercises from the previous days
Evening program>	
17:00 – 18:30	Performance named Did you enjoy your dish, gentlemen? Performed by the Pavol Seriš. Physical one man comedy. The performance of one actor from the odd world of restaurants and waiters. The actor plays more than 20 different characters using minimum of props and counts on the active imagination of the viewer. The comedy is a mixture of theatre, mime, clown, stand-up comedy and dance and it tries to use character, situation, verbal and motion comics
20:15 – 20:30	Discussion after the performance

DAY 5

23/10 WEDNESDAY

Place: Main Studio, Faculty of Dramatic Arts.

09:00 – 09:30	Arrival of participants. Warm up. Activisation.
09:00 – 10:00 performance	Preparation, technical rehearsal and rehearsal of a short performance
10:00 – 11:00	Presentation of the work in progress in the Main Studio at the Faculty of Dramatic Arts (part of the festival programme)
11:30 – 11:45	Discussion
12:00 – 13:00	Lunch break
15:00 – 21:00	Festival programme. Participation in the performances of the festival Artorium.
21:00 – 22:30	Offprogram of the festival

DAY 6

24/10 THURSDAY

Place: Faculty of Dramatic Arts.

Departure of participants

15:00 – 21:00	Festival programme. Participation in the performances of the final day of the festival Artorium.
21:00 – 22:30	Offprogram of the festival



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→ Fakulta
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umení

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