



ACTO

Instituto de Arte Dramática

**Creative Disciplines of Physical Training for Performers
Conference / Demonstration**

Descriptive Memory and Production Dossier

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"alargar o espaço de liberdade de que somos portadores.."

Summary description

The Performer needs to have on his body a stable ally: a need which is determined by the obligation of being present, as an artist, at the time his work is transmitted: the work resides in him, it is produced by his body, and authenticity of the action is demanded of him. Thus, the question arises regarding the use of the body: being a product of his civilization, an actor is often uncomfortable within his body.

A continued line of research, which seeks to answer the questions regarding the performer's physical work, goes as far back as Stanislavski, reaching its exponent with Jerzy Grotowski and his followers (E. Barba among them). The aim is to defy the body, making it face impossible challenges that have to become possible, freeing it, i.e. letting it be a channel for vital impulses that manifest themselves in the precision of the exercises and in the structure of the training.

Despite a certain improvement in performing the exercises being inherent, that is not the objective, it is however, that within this confrontation/conjugation between vital and spontaneous impulses and the precision of the training, the actor is capable of going beyond himself, of discovering and finding himself, making way for creative spontaneity within the strictness of a structure that is adequate to the Performing Arts.

The precise structure of these training disciplines, once it has been assimilated, shall allow the performers to find the path of live impulses and discover the laws of organic mobility. The training is a time for individual and collective discovery, necessary for the evolution of the creative process.



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Noteworthy technical aspects:

- relationship precision / organicity;
- rhythm and tempo-rhythm;
- awareness of the spacial environment and its elements;
- proxemic aspects of the performer's work;
- direction;
- contact among individuals;
- motivation;
- flow of energies;
- improvisation through impulsion vs vigilant awareness;
- improvisation within a structure;
- organic motivity;
- balance;
- concepts of "Image" and "Psychophysical Association".

Program

Disciplines presented:

Training Odin Teatret*:

- sticks;
- kicking.

Training Teatr-Laboratorium*:

- physical exercises;
- plastical exercises;
- the cat.

* the training for actors is always an individual task of creative fulfillment for the person practicing it. Training must be adapted and personalized so that the aims are minimally reached. So when we simplify by referring to the trainings as Odin Teatret's and Tratr-Laboratorium's, we should, more precisely, say "Acto's training, based on...".