



LumparLab Teaterförening rf

# Lear Landscapes

**A laboratory for performing artists on *King Lear* by William Shakespeare**

16–22 September 2010 on Föglö, Åland Islands

with **Heidrun Kaletsch** and **Grete Sneltvedt**

Dramaturgy: **Katja von der Ropp**

*Listen – to the sound of breathing and the movement of light, shadow and darkness*

Lear Landscapes searches for ways to connect with the world created by Shakespeare in *King Lear*. By studying *King Lear* and its contemporary impact, the laboratory opens and extends the use of theatrical vocabulary. Different landscapes will emerge depending on the ways and tools chosen to connect with the play. The landscapes of Lear are not defined by the text alone, but will come alive from the artists' own perceptions, experience and imagination while working on the material. Sound, volume, rhythm, colour, tempo and shape will change depending on who brings these aspects to life. Basically, our research is focused on one's approach to listening, to being attentive to what the play, the others and our entire surroundings offer us for creation.

What happens if we listen to *King Lear*? How can we hear his voice and the voices of others? Since perception is about focus and awareness, attention to differentiation and change that happens around us, this laboratory will focus on listening, on paying attention to our perception of our surroundings. This represents a paradox to the world of *King Lear*, where people do not stop, wait and listen, they only act and react. Cordelia's silence sets the play in motion while Lear is not able to listen, he does not hear what is really said beneath the words.

The programme includes daily training, exercises, text analysis, individual rehearsals and presentations. As we are inspired by the Viewpoint-work introduced by Anne Bogart and Tina Landau, we use it and incorporate it in the training. Our background in actors' training and text analysis comes from the Russian tradition based on the methods of A. Vasiliev and J. Alschitz. Besides the physical viewpoints working on time and space, this laboratory will take the step into vocal viewpoints, addressing sound and human voice as a tool on stage. We will investigate how listening and awareness of breathing rhythms, sound and silence create and alter meaning. We will focus on the use of phonetic elements in verse and prose – how do we convey imagery and meaning through sound and rhythm in spoken language?

**Lear Landscapes** is a cross-genre venture investigating Shakespeare in contemporary performing arts within an international network of artists, theatres and research centres.

Lear Landscapes consists in a series of five laboratories that might culminate in a Nordic *King Lear* production. The following laboratories will again take place on Föglö, the second in November 2010, the third in February 2011, the fourth in May 2011 and the last in August 2011.

## **PRACTICAL INFORMATION**

### **PARTICIPANTS**

A maximum of 12 professional performing artists and students of dramatic, dance and musical theatre. The laboratory mainly targets performing artists in the Nordic countries.

### **WORKING LANGUAGE**

The working language will be English. On stage every artist may speak in his mother tongue.

### **FEE**

The price of 650 Euro will cover the seminar, lodging and full board. Participants must pay their own travelling expenses.

### **Application deadline: 01 August 2010**

For further information about the seminar and application, costs and possible assisted funding, please contact LumparLab:

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Heidrun Kaletsch: [heidrun.kaletsch@web.de](mailto:heidrun.kaletsch@web.de)

### **VENUE: Degerby/ Föglö (Åland Islands)**

Our lodging is in a friendly guest house with bedrooms for two persons. Full board is provided. The working space is in walking distance from the guest house – a large hall with a wooden floor and a stage.

*Support from Svenska Kulturfonden and Föglö Kommun*

*Sponsored by Viking Line*

### **LEADING TEAM**

**Grete Sneltvedt** MA, pedagogue, and **Dr. Heidrun Kaletsch**, theatre director, are both certified as stage art pedagogues by Dr. Jurij Alschitz (European Association for Theatre Culture/GITIS Moscow). Since 2003 they have taught as a team in Italy, Sweden and Åland, continuously developing their training methods. Within LumparLab this project focuses on the collaboration between performing arts and science in the Nordic countries. **Katja von der Ropp** MA (theatre studies/ Berlin, Helsinki), works as dramaturge and director of cross-genre performances in Berlin. **Ingvill Fossheim** MA, scenographer and costume designer, works in Norway/Finland/Great Britain. **Mervi Appel** BA, producer (art history Turku University, arts management, Fondation Hicter, Brussels).

### **LUMPARLAB**

LumparLab is a theatre association situated on the Åland Islands. Its aim is to further our knowledge and skills about current theatre developments in the Nordic countries and, at the same time, establish a cross-scientific approach to practical theatre work. LumparLab cooperates with artistic and scientific centres on a Nordic and international level. Shakespeare Revisited is an autonomous project within the association.

[www.lumparlab.ax](http://www.lumparlab.ax)

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