

QUESTIONNAIRES

of the Thesis “The Urge of Being”

First series of questionnaires

Workshop The Urge of Being, Accademia Teatro Dimitri, Verscio, Switzerland, April 14th and 15th 2018.

Target: mixed artists (2 performers, 2 physical actors, 2 musician, 1 dancer, 1 visual artist).
Eight participants out of seven have sent the questionnaire back.

QUESTIONNAIRE #1 (performer)

Resonance in the days after the workshop

– Do/did you notice any type of resonance of the work in your personal and/or artistic life in the days after the workshop? In case, can you describe to which extent?

Maggior sicurezza/apertura vocale, increase of grounding and centering, aperture nel corpo...

Science - scientific visions

– Did the scientific information provided on Saturday morning influence your practice during and after the workshop?

Si, influenza il modo di accedere al proprio corpo, l'ascolto, la maniera di leggere le proprie emozioni

– Is there any aspect/information of the scientific introduction that have triggered your interest/body/thoughts/etc?

Si, in particolare il concetto dei neuropeptiti e dei ricettori. L'idea che le emozioni sono ovunque nel nostro corpo e che vanno liberate

– If there wouldn't have been the scientific introduction, do you think that the experience would have been the same?...

No, the scientific introduction helped me a lot having another approach with my body, more pragmatic, working with the breath and the voice als tools to investigate in the unexplored parts of my body

Vocal tools

– Which difference did you experience by working with vocalizing, with text or with song? Which part did you find more difficult? Which more emotional? Which more performative and/or expressive?

Vocalizing was for me a really deep travel mind-body-outside, a sort of guide meditation. Text and song are the more performative. Song is for me more difficult cause it is already connected to a rhythm.

Imagination and fantasy

– Did you find imagination, fantasy and inner visualization useful tools to access your work? If yes, how?

Yes, they help me to find the necessity of the moment, the urge of what I need to put outside.

Group

– How did the work of your colleagues influence your own practice?

The Listen to others plays a big role in this workshop, cause we work all the time with inputs, responding to external impulses. It reminds me that we are not alone and we always are affected in some way from the environment.

Energy

– Did the high velocity and intensity of the work influence your experience?

Yes, it helps me to give up and stop my mind to have the control of my self. Let the body work

– When did you feel tired, active? Did you have peaks of energy?

I had a lot of peaks of energy for example working out my text with the group. In the exercise with the drum, exercises with the breath from the dog position, dialogues with the partner using the plastique.

Urgency - survival mode

– What does it mean for you to work in the urgency of the action and of being?

Feel that what I'm doing is a matter of death or life.

Emotions

– Could you say if the breath and/or voice and/or movement have allowed an emotional

state to emerge? Could you describe some moments in details?

The opening of the chest in combination with the voice, the new rooms found in my leg during the drum exercise, the space found in my shoulders during the breath exercise, the diagonals and tunnels found in my rib cage during the voice exercise (from the dog position)

Process

- Did you notice any changes in trusting yourself, your strength, your process, your capacity to express yourself?

I noticed that when I'm in the moment of urge I let my body work trusting without judge me and this is a good moment to allow a creative process. The flowing movement in according with the breath/voice help me everytime finding new space where I feel free and awake to every impulse.

- To access the work - to create a replicable process: what does these phrases mean for you? Are there tools that you have learned to access your energetic, and eventual emotional network and generate a (replicable) process?

Yes, the workshop provide me a lot of tools that I can use for my creative process and my training.

Future Vision

- Can this work influence your profession? Why/how?

Yes. This work is a perfect way to train myself as a performer, to open myself to the creative process, to the multiple meanings of the original idea. I've learned from this work that a text or a song has not only a meaning and this training prepare you to react to the multiple possibilities, catch one of them which is the most urgent, let it flow in to the body through the breath and finally transform this in voice and movement in accord to send it out as a gift.

Key Words – Free Association

Here you find a list of key words and exercises that we have explored during the workshop; please write what you have experienced in terms of **effect** and/or **changes** and/or **role** and/or **emerging of certain emotions or feelings** connected to these words.

Feel free to write as much or less as you like and let go images, memories, visions, poetic associations, no limits!

Breath

Stopping movement; neutral, with the visualization of a person, with the object
Chest Sadness, Fear, Proud,
Muscles, muscles contraction and working with muscular tone Violence and peace, cruelty
and love, black and green, stones and meadow
Center – perineum water and earth, safeness and strong, I can spring everywhere, I can
respond to every input, sensitivity
Strength - force – energy Passion, life or death, send it as a god, directions of light
To draw Warm, flow of my body, the colours are part of my breath
Singing in response to the drawings (embodiment)
Emotions
Feelings
Spirit
Fantasy
Imagination
(Is fantasy different from Imagination?)
Inner visualization (is the same than inner imagination?)
Changing
Freedom
Dancing
Voice
Text
Song

QUESTIONNAIRE #2 (visual artist)

Resonance In The Days After The Workshop

– Do/ did you notice any type of resonance of the work in your personal and/or artistic life in the days after the workshop? In case, can you describe to which extent?

I had the feeling that for few day after the workshop I was more self-confident. I felt a different energy (I usually never use this term but in this case I can't find another word to describe it), I felt more proactive and positive. I also felt that my personality was more "adherent" to my body that I usually feel.

Science – Scientific Visions

– Did the scientific information provided on Saturday morning influence your practice

during and after the workshop?

I would not say that the infos influenced the practice directly but they gave me a “ground”; I usually like to have a combination of theory and practice in every aspect of my work/practice. Theory and practice dialog and stimulate different parts of my personality and of my way of thinking.

– Is there any aspect/information of the scientific introduction that have triggered your interest/body/thoughts/etc?

I had never thought about feeling and emotions as two different things; at the moment I can't explain my interest for this information but it's something that really caught my attention. But finally the whole theory is very fascinating!

– If there wouldn't have been the scientific introduction, do you think that the experience would have been the same?

No, for me would have been totally different.

Vocal Tools

– Which difference did you experience by working with vocalizing, with text or with song? Which part did you find more difficult? Which more emotional? Which more performative and/or expressive?

I really loved to work with vocalizing! I could just focus to the body, the breath and the sound of my voice and I felt very free. With the text was more difficult, as I have no good memory I was too much distracted from the words and remembering them was bringing me “out of focus”.

Imagination And Fantasy

– Did you find imagination, fantasy and inner visualization useful tools to access your work? If yes, how?

I think that actually this was one of the first time in my life in which I wasn't using my imagination or fantasy. When you said “the air that you are breathing was in the body of someone else” I actually really felt it, it was and I didn't need to imagine it, and this is just one example. Maybe I used inner visualization but I really was focused on was I was feeling as a body and not as a mind (probably this is lead to the habits of living very much in my mind, so I focused a lot on the body to reach a kind of balance)

Group

– How did the work of your colleagues influence your own practice?

I think they influenced it in different ways, at the very beginning I was feeling a little bit uncomfortable because I was the only one (except Brenda, which was very helpful to me) who didn't have the habit to use the body as some kind of way of expression. But then I learned very very quickly from my colleagues that there is no need to be ashamed or shy or whatever is that feeling that usually blocks me doing something in public. I also saw that some of them were very generous, other were more cold but very sophisticated in the way they used their body to express something. In the end I would say that they were a support to my inner work.

Energy

– Did the high velocity and intensity of the work influence your experience?

Yes, if you have to be fast and the work is very intensive you have no time to feel shame, modesty, to think how do you look, if what you are doing seems stupid, and so on. You just do what is coming. This make me think that when I work in visual art I set some rules in my work in order to give a lot of space to the randomness, to the hazard; work with intensity and velocity opened, to me, the same possibility.

– When did you feel tired, active? Did you have peaks of energy?

First day: I start feeling tired after some hours of work, but actually at the end I had lots of energy. Second day: I had more energy in the morning and then it decreased gradually until the end of the work, but then during the night I almost couldn't sleep.

Urgency – Survival Mode

– What does it mean for you to work in the urgency of the action and of being?

I would give almost the same answer as above... Urgency of being to me means no time to think, you do, you express what you are without overstructures.

Emotions

– Could you say if the breath and/or voice and/or movement have allowed an emotional state to emerge? Could you describe some moments in details?

The emotional state that came up most frequently was "it's not me". I had the feeling that I could detach from myself and look at me in a pure way but at the same time I really was the mistress of my body.. and when I had this emotional state (I don't know if I would call it

in this way..) I also felt very very focused and concentrate. It happened when we did the exercise of the muscle contraction, when we use the voice in the diagonal and when we used the voice and the song together with the movement.

Process

– Did you notice any changes in trusting yourself, your strength, your process, your capacity to express yourself?

I had the feeling that for few days after the workshop I had a different way of standing and I had a different perception of the weight of my body. Let's say that I was feeling that my body as it is and the way I feel myself were very adherent.

Future Vision

– Can this work influence your profession? Why/how?

I'm not sure yet. I can imagine that I could develop a more "physical" process in my work, but I probably need time to process everything. (I'm usually very slow in my artistic work).

Key Words – Free Association

Here you find a list of key words and exercises that we have explored during the workshop; please write what you have experienced in terms of **effect** and/or **changes** and/or **role** and/or **emerging of certain emotions or feelings** connected to these words. Feel free to write as much or less as you like and let go images, memories, visions, poetic associations, no limits!

Breath

Stopping movement; neutral, with the visualization of a person, with the object

Chest

Muscles, muscles contraction and working with muscular tone

Center – perineum

Strength - force - energy

To draw

Singing in response to the drawings (embodiment)

Emotions

Feelings

Spirit

Fantasy

Imagination

(Is fantasy different from Imagination?)

Inner visualization (is the same than inner imagination?)

Changing

Freedom

Dancing

Voice

Text

Song

QUESTIONNAIRE #3 (dancer)

Resonance In The Days After The Workshop

– Do/ did you notice any type of resonance of the work in your personal and/or artistic life in the days after the workshop? In case, can you describe to which extent?

I am myself searching for ways to enter in the creation and to generate « organic » material, which means for me material that is asking to be expressed. So this workshop was really a tool for me to continue this research. Coming from dance, I am much more used to work with physical material. What I miss in the dance training is the awareness of what it is that is being expressed and in this workshop I could connect much more to that. (discover of inner themes). For that mean, I think the preparation of this workshop is really important (choosing and learning the text and the song) because it frames and taps into some kind of « themes » and somehow is a way of reconnecting the physical sphere with the mental and emotional one.

Science – Scientific Visions

– Did the scientific information provided on Saturday morning influence your practice during and after the workshop?

It didn't influence my practice during the workshop but I had to think back about it because I was really feeling that something was moving in terms of energy inside of me. I felt a void of energy the first day. The introduction directed my attention towards the flows of energy and it gave me an understanding that energy is not missing, but that it needs to be accessed.

– Is there any aspect/information of the scientific introduction that have triggered your

interest/body/thoughts/etc?

I was very interested in this. I think energy is a word we mythify a bit and it is interesting to know what is actually happening inside of the body. Also, as artists we deal a lot with emotions, energies... but we don't know that the scientific world is also working on them and I think it is important to open up this dialogue.

– If there wouldn't have been the scientific introduction, do you think that the experience would have been the same?

I think it would have been different because I felt my attention and awareness were directed towards the flows of energy in myself and in the group and that I had somehow a constructive distance from that, because of the introduction.

(see first answer)

Vocal Tools

– Which difference did you experience by working with vocalizing, with text or with song? Which part did you find more difficult? Which more emotional? Which more performative and/or expressive?

I found the work with vocalizing more difficult « physically ». It was more challenging in terms of power of the voice and breath. This is the part where I was realizing that I don't have the « technique tools » to work with voice in a sustainable way - meaning I don't know how to support my voice. I thought the work with text would have been more challenging for me, as I am not used to work with text so much, but I actually found a lot of enjoyment and freedom inside of it and a door to expression. Here, the support of the partner was really helpful for me. With text I found a lot of freedom in the body; in the sense that text and body language found a connection but not in the obvious way. Let's say: not in the way I would have rationally chosen to « interpret » the text. I would have liked to work deeper on the song. I remember it now as a moment of flowing and enjoyment, with the energy of the group, but not of deepening the work and finding a challenge in it. (which I have the feeling could have gone further on an emotional level).

Imagination And Fantasy

– Did you find imagination, fantasy and inner visualization useful tools to access your work? If yes, how?

Yes, absolutely ! I think the tool of visualizing the body (in this case, the focus was on muscles) not only in a physical way but also in a metaphoric/symbolic/personal way is

essential for me to get in touch not with THE body, but with mine, which means that I am then more able to let emerge what my body needs to speak out. I don't remember how we accessed the improvisation with imagination the first day (was it the accordion spine... ?), but I remember it being very strong for me, because I immediately have a reason to move. The reason might not be clear from outside (this is for me where it differentiates from pantomime or mime), but

I am inside of my world as a child would be when he/she plays a game that he imagined. I still have questions how to trigger this imagination. Music helps for sure. I also had the deep desire of dancing/moving after we drew our own energy.

Group

– How did the work of your colleagues influence your own practice?

I found the group extremely supportive; for me there was not only a support for the work, but I felt inside of a community of crazy dreamers, each one helping the other in their process of expression. I felt a lot of understanding from the group. I found the group was really generous and this allowed me to learn a lot and to experience myself as an actor - he who acts - without having the pressure of « recitare ». I felt the group work not as separated individuals responding, answering or reacting to what is happening outside, but as a ping pong of energies: I didn't have to produce something in order to support, but to take in the energy, to let it transform and to give it back. The separation between individuals was not so concrete anymore.

Energy

– Did the high velocity and intensity of the work influence your experience?

Yes! I think the fact of not stopping the process is extremely beneficial for the work.

– When did you feel tired, active? Did you have peaks of energy?

The first day I was feeling very weak inside and it was kind of surprising for me. The second day I was more carried by the enjoyment. I think there is in general a lot of tiredness and exhaustion coming from « not letting go ».

Urgency – Survival Mode

– What does it mean for you to work in the urgency of the action and of being?

It means being moved. It means finding an animality, reconnecting with the instinct of

survival. Of course there is no death danger in the studio, nor in life generally; or let's say, we are not in touch with the danger of imminent death in our daily life. So, survival for me has a more spiritual sense. It's about waking up. It's about not letting the world label you, shape you, telling you how to express. It's about defence.

Emotions

– Could you say if the breath and/or voice and/or movement have allowed an emotional state to emerge? Could you describe some moments in details?

With vocalizing, because of the intensity of the work, I felt at a certain point an emotion that I could call fear, fear of death. The exercise of tensing all the muscles was also emotional in a way for me. It is very personal. For me it was tapping into an area that I am working on in my personal life, as a person and as a performer, which is the moment where you fear that you will not be able to do something and that you lose your drive/courage. I often dream of me not throwing myself into the water and these two moments were for me awakening the feeling of « not daring ». I have the impression that I was not able to fully break through it though.

Process

– Did you notice any changes in trusting yourself, your strength, your process, your capacity to express yourself?

Yes, especially thanks to the group and partner work. The group was an important element to free myself from the kind of judgement that blocks the process and to enter in a state of game/enjoyment/discovery. Now I have the feeling that the group was such a support that next step and challenge would be to take out the group and to try to sing or to say the text but alone - it would be a work more directed towards solo work, but I think it is essential also for the group work, in order not to « hide » behind the group.

– To access the work - to create a replicable process: what does these phrases mean for you? Are there tools that you have learned to access your energetic, and eventual emotional network and generate a (replicable) process?

For me the whole work of the actor, especially if he/she is interested in creating performances is to understand how to access the material that is already present in the body. (things we carry; memories, unspoken thoughts, imagination, desires ...) in order to let this material emerge. In this workshop, the fundamental tool for me was to find the enjoyment, because this process of letting go, letting things be expressed, brings a lot of

joy, so I have the feeling I am on the right path when I am enjoying.

What helped me in that was the work with rhythm, which I experience as a game, and also that Daniela was always underlying the importance of going out with the energy, of EXpressing. (as a dancer, I can say that this part is somehow missing in the process of dancing, it stays really intimate and inside). Having a drum in the middle was amazing ! Also the part of inner visualization of the muscles is a good way to access the work. For me it is a way of starting a personal and rich dialogue with one's own body and to listen to it, to tune to it. If you want the body to talk, you have to listen to it.

The second part, which I was not able to tap into in these two days, is to recognize the material and to anchor it more in the body. In order to do that, I think we have to become again observers of what is happening. It's like with dreams, I have the feeling. If you « just » dream, their content tends to become numb and to slowly disappear, whereas when you give attention, by writing them down for exemple, they speak more to you and they might also give you further answers.

Future Vision

– Can this work influence your profession? Why/how?

Yes, because it is a way for me to open up dialogues and paths to generate material.

– What do you feel ready for? (*Meaning: Could the workshop be a phase of a creative process?*)

I wish ! The material generated, especially in terms of group composition, was really interesting and valuable for me. Floating from one energetic state to another in a smooth but illogical/surprising way.

Key Words – Free Association

Here you find a list of key words and exercises that we have explored during the workshop; please write what you have experienced in terms of effect and/or changes and/or role and/or emerging of certain emotions or feelings connected to these words. Feel free to write as much or less as you like and let go images, memories, visions, poetic associations, no limits!

Breath - reconnection with the body, volumes, refreshment.

Opening, allowing the dialogue in between in and outside world, take air, being alive, saying yes to life

Stopping movement; neutral, with the visualization of a person, with the object

Chest

Muscles, muscles contraction and working with muscular tone - pain, life, cleaning, violent. connecting to fear and to fear of not being strong enough

Center – perineum : force, desire to reconnect

Strength - force - energy - sometimes missing/void, finding the faith that there is a lot of energy inside of the body and that it is not about producing it, but letting go of it.

SHARING IS THE TOOL !

To draw - access to imagination, softness, dance, letting go, i loved this moment. It brought a lot of softness for me and I think I find a lot of strength in softness.

Singing in response to the drawings (embodiment)

desire to address the song, to sing for the others, breath was missing !

Emotions

Feelings

Spirit - free the spirit ! let the caged self move and move you.

Fantasy

Imagination - letting things emerging, tripping - fun, enjoyment, it gives me a REASON to move, i know why I am moving

(Is fantasy different from Imagination?) yes, i think fantasy is the action of imagining, and imagination is more connecting to a state close to dreaming, it's not so much of an action.

Inner visualization (is the same than inner imagination?) No, but they connect. Maybe inner visualization, which comes more from a mental knowledge (also if the knowledge is not absolutely correct) allows to go into inner imagination

Changing

Freedom - so important to find, as a performer. It goes a lot with saying, telling, communicating, expressing.

Dancing - moooooore !

Voice - where can I find the support for it ?

Text - framing the work, giving a direction, allows to connect mental and body spheres. The whole thing is about finding your text. I wonder how it would be with improvised text !

Song - same as text, but it is even more connected to the emotional sphere for me.

QUESTIONNAIRE #4 (musician)

Resonance In The Days After The Workshop

- Do/did you notice any type of resonance of the work in your personal and/or artistic life in the days after the workshop? In case, can you describe to which extent?

Ho sentito subito nei giorni dopo il ws una rilassatezza fisica e una facoltà di respirare più libera del solito; a distanza di tre/quattro giorni la mia voce ha acquistato più tonicità

Science – Scientific Visions

- Did the scientific information provided on Saturday morning influence your practice during and after the workshop?

Si, e vorrei che durante il ws si facesse anche più di una visualizzazione interna connessa con le cose studiate all'inizio.

- Is there any aspect/information of the scientific introduction that have triggered your interest/body/thoughts/etc?

Si, il passaggio orso-corsa-emozione

- If there wouldn't have been the scientific introduction, do you think that the experience would have been the same?

Forse si ma con meno enfasi sulle dinamiche interne

Vocal Tools

- Which difference did you experience by working with vocalizing, with text or with song? Which part did you find more difficult? Which more emotional? Which more performative and/or expressive?

La voce è migliorata come tono e forza, è difficile tornare a inserire l'espressione vocale più libera all'interno del testo o di una sequenza . La prima parte più free è decisamente più emozionale, la seconda più strutturata.

Imagination And Fantasy

- Did you find imagination, fantasy and inner visualization useful tools to access your work? If yes, how?

Si, nel modo che ho detto prima

Group

– How did the work of your colleagues influence your own practice?

Molto. Se il gruppo si spinge oltre , vai anche tu oltre insieme a loro

Energy

– Did the high velocity and intensity of the work influence your experience?

Si perchè non ho tempo di pensare di fare la cosa giusta

– When did you feel tired, active? Did you have peaks of energy?

Il primo giorno è stato molto impegnativo, il secondo ho re-investito molta energia

Urgency – Survival Mode

– What does it mean for you to work in the urgency of the action and of being?

Non permettere alla mente di governare il corpo, ma bilanciare e rispolverare cose.

Emotions

– Could you say if the breath and/or voice and/or movement have allowed an emotional state to emerge? Could you describe some moments in details?

Si, soprattutto la parte in cui dovevamo vocalizzare con la persona che ci teneva per le anche, ho sentito che la voce ha riverberato lungo le braccia e non mi era mai successo.

Process

– Did you notice any changes in trusting yourself, your strength, your process, your capacity to express yourself?

Molto connesso con la terra e diretto verso l'alto

– To access the work - to create a replicable process: what does these phrases mean for you? Are there tools that you have learned to access your energetic, and eventual emotional network and generate a (replicable) process?

Si tutti i tools fisici e vocali

Future Vision

Can this work influence your profession? Why/how?

Si, in termini di presenza e rilassamento e voce

- What do you feel ready for? (*Meaning: Could the workshop be a phase of creative process?*)

Nulla in particolare, è un processo per me giornaliero

Key Words – Free Association

Here you find a list of key words and exercises that we have explored during the workshop; please write what you have experienced in terms of **effect** and/or **changes** and/or **role** and/or **emerging of certain emotions or feelings** connected to these words. Feel free to write as much or less as you like and let go images, memories, visions, poetic associations, no limits!

Breath: New channels inside the body

Stopping movement; neutral, with the visualization of a person, with the object

Chest

Muscles, muscles contraction and working with muscular tone

Center – perineum: better balance

Strength - force - energy

To draw

Singing in response to the drawings (embodiment): very powerful

Emotions

Feelings: I felt free and thankful

Spirit

Fantasy

Imagination

(Is fantasy different from Imagination?)

Inner visualization (is the same than inner imagination?)

Changing

Freedom

Dancing

Voice: discovering new rooms

Text

Song

QUESTIONNAIRE #5 (performer)

Resonance In The Days After The Workshop

– Do/ did you notice any type of resonance of the work in your personal and/or artistic life in the days after the workshop? In case, can you describe to which extent?

Si. Nel mio letto la sera del secondo giorno, sentivo dell'energia, un movimento forte all'interno di me, come un eco. Durante la settimana mi son venuti ricordi fisici durante il lavoro di danza, sensazioni legate ad immagini.

Science – Scientific Visions

– Did the scientific information provided on Saturday morning influence your practice during and after the workshop?

Probabilmente si. L'idea di validare tutto ciò che sento. "Intelligenza del corpo, dei tessuti". Dopo, hai anche spiegato concretamente il legame fra toccare la ripcage e svegliare, aprire nuovi spazi. Da delle immagini concrete e giustifica.

– Is there any aspect/information of the scientific introduction that have triggered your interest/body/thoughts/etc?

The Gut feeling. L'intelligenza dei tessuti, di un corpo che riflette invece di solo una mente.

– If there wouldn't have been the scientific introduction, do you think that the experience would have been the same?

Più o meno sì. Comunque da sicuramente qualcosa, benché sia difficile a seguire ad un certo punto, e magari un po lunga. Introdurre nozioni durante il lavoro?

Vocal Tools

– Which difference did you experience by working with vocalizing, with text or with song? Which part did you find more difficult? Which more emotional? Which more performative and/or expressive?

Era più facile con le vocalizzazioni, essendo più astratte che il testo o la canzone (dove ho anche avuto piccoli problemi di memoria). Le emozioni mi sono arrivate quando il testo ricominciava ad essere udibile e la canzone "cantata" (anche stranamente, con ancora delle allungazioni).

Imagination And Fantasy

- Did you find imagination, fantasy and inner visualization useful tools to access your work? If yes, how?

Of course. Ho l'impressione che quando il corpo ha un'immagine da seguire, oltrepassa molto più facilmente le difficoltà tecniche, e va anche più facilmente lì dove non è ancora mai andato, se come gli basta seguire questa specie di storia/viaggio che l'immaginazione crea. E piacevole lasciarsi andare dalle immagini e sicuramente un corpo provando piacere sarà anche più disponibile. Piuttosto che utili direi (sapendo che parlo per me e che le immagini hanno un impatto particolarmente grande su di me) che sono indispensabili, insieme allo spirito di gioco.

Group

- How did the work of your colleagues influence your own practice?

Quando qualcuno sembrava teso o bloccato, dava voglia di aiutarlo a sciogliere queste sue difficoltà; quando qualcuno era in uno stato di euforia, si ripandeva (? I mean, spread, se répandre) questo umore; le emozioni erano molto condivise. Ci hai invitati a copiarci, ed è stato un'ottima cosa da dire, anche se dovrebbe essere ovvio, bisogna dirlo ogni volta, conferma la nostra libertà di farlo, e aiuta tanto. Lo spirito di gioco fra tutti insieme all'imitazione e l'interazione aveva qualcosa di quasi scimmiesco di molto piacevole e probabilmente giusto visto che siamo delle sciemme (cf Relazione ad un'accademia di Kafka se t'interroga questo mio collegamento colle scimmie)

Energy

- Did the high velocity and intensity of the work influence your experience?

Sì, probabilmente che il lasciarsi andare viene anche da qua.

- When did you feel tired, active? Did you have peaks of energy?

Alla fine della prima giornata, ero molto stanco all'ultimo esercizio, quando sono partite due di noi e che abbiamo continuato comunque. Probabilmente che c'è stato un sentimento di fine e che il corpo aspettava solo questo per dire stop. La seconda giornata in generale ero abbastanza stanco, anche perché ho dormito poco, purtroppo, con picchi di energia

Urgency – Survival Mode

- What does it mean for you to work in the urgency of the action and of being?

Va bene così. L'urgenza ci dovrebbe sempre essere quando si sale sul palco, e

probabilmente quando si crea in generale, mi conveniva bene. Attenzione comunque a riconoscere quando qualcuno passa dalla stanchezza all'essere veramente esaurito (? *épuisé*, *exhausted*). Ovviamente il confine è lì dove si gioca ma può anche magari essere pericoloso.

Emotions

– Could you say if the breath and/or voice and/or movement have allowed an emotional state to emerge? Could you describe some moments in details?

They did. Per esempio all'inizio del workshop, colla "fisarmonica". La respirazione ha dato il movimento e insieme hanno portato delle immagini e emozioni (di gioia, euforia). Non so se vengono prima le visioni o le emozioni. Salgono probabilmente contemporaneamente e si nutrono each other. Un'altro momento è stato con la mia canzone, per esempio, dove lo stato di stanchezza, tutto il movimento appena attraversato e il toccare del tappeto di acrobazia, la calma (il calma?) ritrovata per un attimo hanno dato una debolezza, un colore di *berceuse* alla mia canzone, che mi ha emozionato. Sono due esempi che mi vengono adesso, ma è ovvio che ho attraversato molte emozioni durante tutto il processo.

Process

– Did you notice any changes in trusting yourself, your strength, your process, your capacity to express yourself?

Non particolarmente.

– To access the work - to create a replicable process: what do these phrases mean for you? Are there tools that you have learned to access your energetic, and eventual emotional network and generate a (replicable) process?

Fraasi che mi sembrano aver senso. Il lavoro su di sé non è sempre facile da accedere, c'è una specie di stato creativo, che potremo trovare, appunto con un "replicable process". Secondo me questo processo non può essere sempre lo stesso; diciamo che questo workshop avrà arricchito (arricchito?) la mia ricerca su come accedere a questo stato creativo.

Future Vision

– Can this work influence your profession? Why/how?

Sì. Ha aggiunto esperienze alla mia ricerca personale di verità/spontaneità/flusso nel lavoro teatrale. Ha fatto legami in più fra le mie diverse esperienze precedenti, soprattutto

sulla sorgente dell'immaginazione. Le esperienze di questo stage sembrano confermare che l'immaginazione *attiva* (necessaria al lavoro teatrale) si trova/ può trovare attraverso il movimento e il respiro; che per *ricevere* le immagini (e poi lasciarle crescere, trascorre), bisogna avere un corpo pronto a vibrare secondo quello che riceve, pronto a seguire, trasmettere. Corpo radiante. Proverò a integrare degli elementi del workshop al mio training, a lasciarmi colorare dal pensiero/filosofia-prattica nella quale ci hai invitati. (nuovi spazi, embodiment, diagonali per la voce, pensiero di essere parte di un tutto)

- What do you feel ready for? (Meaning: Could the workshop be a phase of a creative process?)

Non sono sicuro di aver ben capito la domanda, però mi ha dato la voglia di ballare, di creare e cercare nell'ambito della danza.

KEY WORDS – FREE ASSOCIATION

Here you find a list of key words and exercises that we have explored during the workshop; please write what you have experienced in terms of **effect** and/or **changes** and/or **role** and/or **emerging of certain emotions or feelings** connected to these words. Feel free to write as much or less as you like and let go images, memories, visions, poetic associations, no limits!

Breath fisarmonica, tessuto vegetale, libertà, écorché dansant sur le pré vert

Stopping movement; neutral, with the visualization of a person, with the object

nuovi spazi , nuove danze, storie immersive

Chest dance of the chest, a single chest dancing in the air

Muscles, muscles contraction and working with muscular tone

respiarzione muscolare, tessuti felici, carnespugna

Center – perineum

sexual, tribal dance, not seductive just purely and simply sexual, without any social comment on it

Strength - force – energy non più che di solito

To draw calm, Frodo at Fondcombe (don't know the term in italian or english), andicapati beati, pure acceptance of the others (talking about the moment of concrete drawing)

Singing in response to the drawings (embodiment)

colours, am I the drawing?, uno dei disegni aveva un cancro e si doveva ballare questo cancro nei piedi o nella testa, secondo come si prendeva il disegno

Emotions

going threw

Feelings

going threw

Spirit

always present, a volte accolto meglio

Fantasy

little dialogues between stupid marionettes, onomatopea livello top, contact giocoso with other fools around me

Imagination

viaggi interni attraverso lo spazio esterno

(Is fantasy different from Imagination?) non lo so, adesso ho messo immaginazione come le visioni, immagini ricevute, e la fantasia come essenza del gioco con gli altri

Inner visualization (is the same than inner imagination?) visualisazione ha un lato più preciso, quasi scientifico, visualisare cosa fanno i muscoli, polmoni, ecc, l'immaginazione s'estrae di queste condizioni reali interne

Changing

always would be better

Freedom

arriva e riparte

Dancing

always più o meno

Voice

abitudini tenaci, difficili da scuotere

Text

cercare "les failles" per allargarle e passarci

Song

vale lo stesso. Difficile, abitudine di farsi portare dalla melodia per veicolare I contenuti

If you need/want: free notes

Ho avuto paura per il mio oggetto quando era sul pavimento e che tutti ballavamo in giro, mi ha fatto uscire dell'esercizio fino al momento dove si è fatto calciare e che l'ho messo da parte. Mi chiedo qual era lo scopo di questo momento, magari sono troppo materialista ma dal momento che portiamo un'oggetto al quale teniamo, l'esercizio mi sembra da migliorare. Avrei probabilmente dovuto metterlo da parte prima, seguendo la mia intuizione.

QUESTIONNAIRE #6 (physical actor)

Resonance In The Days After The Workshop

– Do/ did you notice any type of resonance of the work in your personal and/or artistic life in the days after the workshop? In case, can you describe to which extent?

I realized, especially in the 1-2 days directly after the workshop, a bigger awareness of my body as entire organism as well in specific parts of it and in relation/connection with the external world. Physical and emotional perceptions were more connected between them and they were sharper than usually. I felt more clear, the world around appeared more clear, I was honest with myself. Moreover I was surprised by the amount of energy I had the day after the Workshop: even if it was a busy day and I had to move and travel several times and connect with different people and “habitats”, there was a regenerative energy accompanying me through the entire day and night.

Science – Scientific Visions

– Did the scientific information provided on Saturday morning influence your practice during and after the workshop?

For sure I thought about the theory and research about molecules of emotions, receptors, etc....right after the explanation, in the following days, as well as right now. I don't think that influenced directly my work during the workshop, but it has been a starting point/guideline to reflect about the effect of the work on myself

– Is there any aspect/information of the scientific introduction that have triggered your interest/body/thoughts/etc?

It's definitely intriguing to hear about research digging into body's internal conversation and how body and mind are chemically connected and how emotions can be manifested throughout the body.

I would like to discover if there are researchers that are keeping investigating about it and to have more information's (if there are) about experiments made out of the laboratory (I think it would be also a useful tool during the explanation) . And I'm asking myself how it would be if this theory would be more spread and known: we are used, in western society, to think about two separate entities and to give in general more importance and trust to the mind, sometimes even forgetting or not dedicating attention to what the body is

communicating. Now, by following this scientific theory, it would make more sense to speak of integrated entity, a “bodymind”: which consequences could have that in our society? And if it would be taught in school? How would be human relationships – from private to work/official – with a higher awareness about emotions and body sensations?

– If there wouldn't have been the scientific introduction, do you think that the experience would have been the same?

I think the scientific introduction does not change the intensity and the value of this experience, it probably changes the way of thinking and understanding this experience. It gives a basis to reflect on the work; it's an useful tool for a rational/scientific explanations of the effects; it's the basis to explain some emotional and body's reactions

Vocal Tools

– Which difference did you experience by working with vocalizing, with text or with song? Which part did you find more difficult? Which more emotional? Which more performative and/or expressive?

Vocalizing was more following an basic exercise, not having to focusing on words, just producing, guiding and paying attention at the body effect; text and song have a more difficult level: it's necessary to detach the focus from memorized words and their meaning in order to being able to use them as simple tool for discover. With the song is even harder, because also the music part has to be put aside and it took a while for me to allow my voice just to be free from the original structure and experiment, search and be reactive. In every vocal experience there was one moment where I felt in connection with my voice, where the voice was alive in my body, not just in the neck area, but more spread in other parts and I could feel the vibration of it. Sometimes was just few seconds and that was the most emotional part. I really appreciate as most expressive part the moments when we could confront and play our voices and effects together with other participants and just react on the moment to inner and outside impulse. It was a partly unexpected, partly fluid, it was a challenge and a game, it was a fulfill feelings experience, with emotions and senses in first position.

Imagination And Fantasy

– Did you find imagination, fantasy and inner visualization useful tools to access your work? If yes, how?

Those are for me necessary tools! I need to visualize emotions, vibrations and feelings

and I do it through colors, forms and imagines that pop up in my mind; sometimes I drive them, sometimes I let them drive; sometimes I connect them to the external world, sometimes I take them directly from the external world. I also use them to connect with others and during some exercises I need them as fil-rouge to build and research.

Group

– How did the work of your colleagues influence your own practice?

It's impossible to ignore the energy around! Others are a source of inspiration, entities to communicate with, to share, I receive and send physical and emotional messages. I was influenced by the surrounding and they were the biggest part of the surroundings. They were communicating mirrors. They were a big support: I felt complicity and real connection. The group was a pumping muscle producing energy and sending it where necessary. I think without them effects and results would have been different, maybe partly less intense.

Energy

– Did the high velocity and intensity of the work influence your experience?

Definitely! I need a certain time to let body and mind free, to break my walls and not define myself with my limits. Velocity and intensity are the tools to go through this process. They let me go out of my structure, to cheat on myself and gain the point of awareness needed to observe and feel.

– When did you feel tired, active? Did you have peaks of energy?

It was like a chain: tiredness, follow by energy that brings to build something that bring to extra energetic point, that I consumed during the process and that brings me to another tiring moment, etc... When I start from an input and let the fantasy guiding me without controlling it I feel an incredible strong energy. It happens for example during the improvisation with drawings.

Urgency – Survival Mode

– What does it mean for you to work in the urgency of the action and of being?

To let the body (with organs, voice, molecules, etc..) decide what is the urgent priority in the present moment. The body (or bodymind) need to be prepared and pushed to that point.

Emotions

– Could you say if the breath and/or voice and/or movement have allowed an emotional state to emerge? Could you describe some moments in details?

The breath was the tool I used to dig into my body deeply and together with the voice to find and make space, and keep pushing them in order to break some internal barriers. There were few moments when I felt this break (or the beginning of it) and that was the urgency: to keep working on this break. I felt scarred and free at the same time. During the movement impro “guided” by drum I was constantly surprised and powerful.

Process

– Did you notice any changes in trusting yourself, your strength, your process, your capacity to express yourself?

I perceive the workshop as a kind of exercise to discover some areas of myself and touch limits of these areas. When I reach those points, I learn, my bodymind “automatically” learns and yes I feel determined. I have more strength and I trust myself more and, as a consequence, my capacity of expressing myself improves.

– To access the work - to create a replicable process: what does these phrases mean for you? Are there tools that you have learned to access your energetic, and eventual emotional network and generate a (replicable) process?

Being able to get to the same/similar bodymind –status that can allow me to deep into the research and provoke effects connected with emotions and energies. Velocity and intensity indeed, as first! Exercise from Grotowski s studies as basis. Complete challenge and trust of my body.

Future Vision

– Can this work influence your profession? Why/how?

This work can change my perception of myself and the world around me in a specific moment and the way I feel myself in certain situations. It makes me more aware in my personal sphere. I guess this can influence my profession, but I cannot explain how yet.

– What do you feel ready for? (*Meaning: Could the workshop be a phase of a creative process?*)

The workshop can be seen as starting point of a creative process, a tool to discover, find and clear and then pick up something and processes it

Key Words – Free Association

Here you find a list of key words and exercises that we have explored during the workshop; please write what you have experienced in terms of **effect** and/or **changes** and/or **role** and/or **emerging of certain emotions or feelings** connected to these words. Feel free to write as much or less as you like and let go images, memories, visions, poetic associations, no limits!

Breath digging, resistance

Stopping movement; neutral, with the visualization of a person, with the object

Chest opening

Muscles, muscles contraction and working with muscular tone pain, vibration, strength

Center – perineum balance, attachment point

Strength - force – energy urge of being

To draw proseguimento visivo della visualizzazione interna

Singing in response to the drawings (embodiment) full fantasies, fun, joy, compatibility

Emotions floating bubbles

Feelings It stays, It settles, It goes and comes back

Spirit

Fantasy useful game

Imagination let it flow

(Is fantasy different from Imagination?)

Inner visualization (is the same than inner imagination?)

Changing necessity, effort, joy, pain

Freedom

Dancing inside movement, outside sometimes same sometimes different; light and energy

Voice tricky instrument

Text

Song challenge, fun, effort

QUESTIONNAIRE #7 (physical actor)

Resonance In The Days After The Workshop

– Do/ did you notice any type of resonance of the work in your personal and/or artistic life in the days after the workshop? In case, can you describe to which extent?

Certain states of being that emerged throughout the workshop I find crucial for my work as an artist. These states weren't necessarily new to me, but they emerged in a new and intense quality:

1. A high attention and curiosity towards my surrounding in a very broad sense (people, objects, space) and the readiness to discover.
2. The readiness to participate actively (as an actor, as a spectator or, more accurately, as both at the same time, as “a person that is present”) without judgment but with a readiness to accept (“openness”).
3. The state of merging with a group: The readiness to listen and to react to any change of energy and action that is happening in the moment while feeling like an active and organic part of the group.
4. The high degree of spontaneity: The readiness to react to various kinds of impulses.
5. The state of being vulnerable and strong at the same time. Or put into other words: being ready to give oneself up to whatever is to happen, not as a victim, but with positivity and with willingness to experience.
6. The state of being playful but dedicated and “serious”: The readiness to work hard and go to the limits but with a certain lightness and without doggedness.

Those states I didn't perceive as being separate from each other but as being interlinked and being present mostly at the same time. Formulating those six points is only an attempt to roughly define the overall experience.

As a physical actor those states of being seem very important to me when it comes to the creative process, to my presence on stage and to group work. I believe, that they provide a fertile ground and a base to artistic processes such as these:

1. Exploration within (physical) artistic research.
2. Living relationships with other actors on the stage and the audience.
3. A strong (“authentic” or “real”) connection between the actor and the contents he or she wants to deliver and the artistic tool of expression (e.g. movement) he uses in order to do so.

However, I am not sure how the impact of the workshop will be on my future work and to what extent I will be able to “implement” the experience. After the workshop I was working on a movement project that was strongly based on a fixed set of choreographies.

Therefore, I was strongly occupied with acquiring those (technical) forms which made it hard to me to get back to the experience of the workshop. I hope (and I think) though, that the experience of the workshop will influence my future work within this project or later.

Science – Scientific Visions

– Did the scientific information provided on Saturday morning influence your practice during and after the workshop?

I didn't take part at the theoretic part of the workshop, since I took notice of the workshop at noon on Saturday. I received a little summary of participants shortly before the start of the practical part though. Probably the information helped me to consciously search for loosening my muscles throughout the practical part and to perceive the physical sensations that were created throughout the workshop.

– Is there any aspect/information of the scientific introduction that have triggered your interest/body/thoughts/etc?

The basic understanding of how emotions and physical actions are connected created an image of my body being a medium through which impulses can flow. Possibly this information created a curiosity which made it easier for me to let myself go in the practical part of the workshop.

– If there wouldn't have been the scientific introduction, do you think that the experience would have been the same?

In my case, possibly yes.

Vocal Tools

– Which difference did you experience by working with vocalizing, with text or with song? Which part did you find more difficult? Which more emotional? Which more performative and/or expressive?

I found the song slightly more difficult (probably I felt myself at first limited by the melody, also I find singing a more personal action than speaking). I found the work with the text more expressive and performative. Probably, because I was working with the text before lot and I enjoyed finding by chance new significances of the words and phrases of the text that didn't came to my mind before.

Imagination And Fantasy

– Did you find imagination, fantasy and inner visualization useful tools to access your work? If yes, how?

In fact, I would like to explore that part more. Was there a theoretical part too in the interduction about this that I missed? Throughout the workshop, my fantasy and imagination was not triggered as much, the experience was more bound to physical sensations, relations between people, relations with objects and with the space, less with my fantasy and imagination.

Group

– How did the work of your colleagues influence your own practice?

I felt that the group was very open for the workshop and I felt supported and not judged by the group. Therefore I felt invited to give myself fully up to the experience. The safe atmosphere helped me to loosen up, to explore new dynamics.

Energy

– Did the high velocity and intensity of the work influence your experience?

It surely did. I think, through the velocity and intensity, I reached (physical) states of being that I would not have reached otherwise.

– When did you feel tired, active? Did you have peaks of energy?

Throughout the workshop there were moments, where I felt tired. In those moments I went on nevertheless with the physical activity. The tiredness (which I perceived always as physical, never as mental) passed while I activated myself. Like that, I reached several peaks of energy.

Urgency – Survival Mode

– What does it mean for you to work in the urgency of the action and of being?

It means for me to give oneself fully up to the activity and to let oneself go and thus giving up control. However it does not mean to me to put oneself in danger but to trust in the instincts of the body. At least I never felt like putting me at serious risk during the workshop. Letting myself go in that case was linked to a feeling of trust.

Working in the urgency of action also means for to not canalize the action and releasing all the energy that is there in order to act. The action might like this be done in a quality or dynamic that is new to me. Also, the action, despite not being canalized, is completed with

a clear direction.

“The urge of being” for me includes “the urge of action, because being in an active state for me is a certain mode of being. There were moments in the workshop where I felt very awake and ready, even though I was not in action. I felt connected with myself and with the surrounding. This I would call the urge of being without action.

Emotions

– Could you say if the breath and/or voice and/or movement have allowed an emotional state to emerge? Could you describe some moments in details?

Even though I went through extreme physical states, extreme emotional states did not emerge. I felt joy when I moved myself, I was touched and captured by moments that emerged in the group process (e.g. the moment when we all worked together like one organism). I however would not call those moments a release of emotions.

Process

– Did you notice any changes in trusting yourself, your strength, your process, your capacity to express yourself?

Through the physical experience in the workshop I think that I started trusting the instincts of my body more. I got also experienced an urgency, a savageness and directness in my expression that made me curious (and joyful) and that I would like to explore more.

– To access the work - to create a replicable process: what does these phrases mean for you? Are there tools that you have learned to access your energetic, and eventual emotional network and generate a (replicable) process?

To access the work: To get in contact with whatever includes the work I am doing (the actions, the material, the content etc).

To create a replicable process: To create a process that can be followed through in a similar manor again. That means for example to find tools to access the work.

There were concrete tools that I learned throughout the workshops (for example the movements with which we were “sending” energy). However I feel that I couldn’t experience the tools enough in order to use them replicate.

Future Vision

– Can this work influence your profession? Why/how?

The experience of the workshop for sure will influence my work. For now it will not

influence it in a concrete way, since I don't think that I could recall the processes I went through during the workshop by my own. I would love to get in touch with this kind of work more, because I think it is more than useful for me as an physical actor.

– What do you feel ready for? (Meaning: Could the workshop be a phase of a creative process?)

The workshop made me curious to explore more, to experiment, to take risks and to joyfully search for new dynamics. Therefore it for sure is a phase of a creative process.

Key Words – Free Association

Here you find a list of key words and exercises that we have explored during the workshop; please write what you have experienced in terms of **effect** and/or **changes** and/or **role** and/or **emerging of certain emotions or feelings** connected to these words. Feel free to write as much or less as you like and let go images, memories, visions, poetic associations, no limits!

Breath: release, limit, exhaustion.

Stopping movement; neutral, with the visualization of a person, with the object: Observation, Connection, Curiosity.

Chest: opening up, sending, giving direction, intention.

Muscles, muscles contraction and working with muscular tone: Activation, relaxation, readiness.

Center – perineum: Strength, direction

Strength - force – energy: release, urgency, flow

To draw: Childlike, free, experimental, flow

Singing in response to the drawings (embodiment): reaction, impression, inspiration

Emotions: Strong moments

Feelings: Physical sensations

Spirit: Open-mindedness

Fantasy: Creative flow

Imagination: Thinking

(Is fantasy different from Imagination?) Fantasy is more general for me. It is rawer and less concrete than imagination (I always imagine something concrete – an action, a thing, a situation etc.)

Inner visualization (is the same than inner imagination?) I would say the inner visualization

is even more concrete than the imagination: I create an image of something in my mind.

Changing: Searching for new dynamics

Freedom: It can be a physical state: Not tense, nor relaxed, but free.

Dancing: Joy, expression, giving up control

Voice: A very reactive tool of expression that is connected to everything in and around us,

Text: Something to discover, to play with, content

Song: Personal, emotional

END OF FIRST QUESTIONNAIRE SERIE (13-14 APRIL)

Second series Questionnaires: Workshop The Urge of Being, Accademia Teatro Dimitri, Verscio, Switzerland, April 27th and 28th 2018. Target: first year Bachelor in physical theater plus one participant of the third year Bachelor plus two performer assistants. Eight participants out of 16 have sent the questionnaire back.

QUESTIONNAIRE #1

Resonance In The Days After The Workshop

– Do/ did you notice any type of resonance of the work in your personal and/or artistic life in the days after the workshop? In case, can you describe to which extent?

Yes. I am thinking about what happened during this workshop every day, talking with different person about the experience and what I discovered about myself.

Scientific Info

– Did the scientific information provided on Saturday morning influence your practice during and after the workshop?

No, not so much. I have never been good student at understanding biology process, for me it was always very abstract and far from me... I prefer to feel it in my body and to experience as we did in studio. I didn't do such a difference for the studio work for me.

– Is there any aspect/information of the scientific introduction that have triggered your interest/body/thoughts/etc?

I liked to see the video of the actor of Grotovsky and then experiment it on our own a bit later during the studio.

– If there wouldn't have been the scientific introduction, do you think that the experience would have been the same?

Personnaly, I would say yes.

Vocal Tools

– Which difference did you experience by working with vocalizing, with text or with song? Which part did you find more difficult? Which more emotional? Which more performative and/or expressive?

I would say that both these two exercises (the one we did at the end of first day and the

one at the end of the second day) were very strong for me. And there were with texts very different the one of the other: one was "Les champs Elysée", so a song very lovely and cute, and the other was a monologue full of jealousy and hate from a character of Shakespear. So two textes very different, but I felt the exact same energy coming out of me... An energy I would call "the beast", as an animal with its pure primat instinct coming out of my chest to express his anger to the entire world. A beast that when it's out, it's very diffuclt to calm down... What is interesting is that the beast only came out when I had to perform in front of a public (during the exercice I dind't felt that) and also with the texte (with only the movements, the beast didn't came out). But what kind of texte didn't matter so much at the end, as it got out also with the cute song.

The beast was stronger during the second day, probably because I was more tired physicaly and emotionaly, and more pushed out though my limits of control. And I think that the fact that we did longer the exercice with the texte that with the song also had an impact with letting the beast come out.

Imagination And Fantasy

– Did you find imagination, fantasy and inner visualization useful tools to access your work? If yes, how?

I don't have the feeling to really have travelled throughtout my imagination and to have discovered new pictures in me... I think I was more focus on my body, on the contact with the others.

Group

– How did the work of your colleagues influence your own practice?

I was very happy to make this workshop with people so close to my heart and having them around during this experience was essential to me. It was like during a party sometimes and that was such a great feeling. And seeing them in these different state of mind, exploring different universes was just great to see, as discovering a new part of themselves... and that's not happening everyday! It's also them who gave some energy when I was missing some and that kept me "alive". During this workshop, I really felt we were one and entire group, all in the same boat, with a real equality with one another. It seemed that we were all discovering a new world all together, with no one thinking he knows best than the others and that was a great feeling. I think we supported each other a lot during these two days.

– Do you think that this work can have/had an effect on your group? If yes, to which extent?

Yes, for me it did. I feel that now we share something very precious in common, something that we didn't had earlier. It was an emotional experience that showed me how much I love the people of my class and how they are important to me.

I am happy that they know about the beast and that I can talk with them about that. I think it's very important for each of us to be who we are, fully as we are, to be able to work together the best as possible during these tree years.

I am also happy they know about the beast so if such thing happen again, they know that's kind of normal and will have some tools to manage it.

Energy

– Did the high velocity and intensity of the work influence your experience?

Yes, of course. For me, it was the heart of it. Without this intensity, we wouldn't be able to do all what we do and support six hours of training almost with pause... I discovered that the rhythm of how a class is given is such an important parameter for the entire energy... And paradoxaly, six hours more calm would have been much more tiring!

– When did you feel tired, active? Did you have peaks of energy?

The first day, I had a real peak of energy when the song on which we were dancing was a song connected to me by a way or another. For example, by chance, you put the song on which we did a choreography for our fist presentation at Dimitri, all the class together. That was such a crazy moment, I was so happy to hear it again and to share this moment with the class, connecting my feelings with my memories.

It became difficult for me when suddenly there were a judgment "right/wrong" that came out after hours of complete freedom, with the gymnastic of Grotovsky. There I felt a bit frustrated in my happiness and tiredness, I was unfortunately less motivated to do the thing, even if it was fun again when we had to put in two lines and send the energy at the other group. Actually for me, the peak of energy was always at the moment when we had to go in front of the others by two and to show something. It was always at these moments, even if I was very tired, that I was saying to myself "go, now it's the moment to get a bit more of energy" and I had the feeling that all the tiredness was giving me energy at these moments. I guess the beast was fully charged of these less motivation and the will to get over with what we were doing. During the second day, I felt more peaceful during the exercice, I had less peaks of energy or tiredness (apart at the end). I remember one

moment were I was very tired of what we were doing: we had to be two by two and work with the voice, first with vocals and then with the text, I think it was just before the presentation in front of the other. There I felt I was very frustrated and tired, and I wanted the work to end.

Urgency – Survival Mode

– What does it mean for you to work in the urgency of the action and of being?

For me, it means to be in the pure present with the conscious, and to accept and live fully what we are feeling throughout every bit of our body and soul.

Emotions

– Could you say if the breath and/or voice and/or movement have allowed emotional states to emerge? Could you describe some moments in details?

Yes, I would say that the breath and the movement and the voice were a very important part of the process for me. I remember well the exercise when we had to contract ourselves, letting all the air getting out of us, and then open our body while inspiring as more as possible. I remember to have felt a huge freedom, and my body expending itself, full of life and presence at the world. It was a great moment for me. Actually, all my emotions were stronger during this workshop. I could be very very happy and then very very tired and then very frustrated... During all the workshop I really felt really strong feelings, much more than in my everyday day life.

Process

– Did you notice any changes in trusting yourself, your strength, your process, your capacity to express yourself?

Now I have the feeling to know me more, with what I think to know about myself and some of what is hiding inside. I wouldn't say it gives me more trust on me right now, maybe more the opposite, but I believe that it's gonna change and evolve a lot during this formation at Dimitri. I have the feeling that I have to wake up the beast again and again, to know her more, to be able to control it and to transform it as a safe and powerful energy on stage and in life. It's a work I have to do here in Dimitri.

But as an actor, I think it's essential to know ourselves fully, with the good sides and the sides more hidden, and to be able to work with them.

– To access the work - to create a replicable process: what does these phrases mean for

you? Are there tools that you have learned to access your energetic, and eventual emotional network and generate a (replicable) process?

Yes, for me it can be replicable, but with a secure and safe environment.

Last Part of Sunday (Dialogue)

– The last part of Sunday is the *dialogue* where we have used the tools that we have learned in the workshop and previous experiences. Can you please point out some of the most important aspects of this moment as a performer and as a witness/witnesses of the dialogue of the others? How/what did you feel?

I talked about this moment at the previous questions.

Future Vision

– Can this work influence your profession? Why/how?

Yes, of course. The teachers of Dimitri say often “to get closer to theater”. Here I really felt I got closer to the “theater”. A theater exploring the humans, working with emotions and what we deeply are.

3 Words

– Could you describe the effects of the workshop on yourself (and/or on the group) in 3 words?

In French: “Entaille” – “Communion” – “Essence”

Key Words – Free Association

Here you find a list of key words and exercises that we have explored during the workshop; please write what you have experienced in terms of effect and/or changes and/or role and/or emerging of certain emotions or feelings connected to these words.

Breath: a motor to feel emotions

Stopping movement; neutral, with the visualization of a person, with the object: access to our personal mythology

Chest: always smile by the chest.

Muscles, muscles contraction and working with muscular tone: I always see muscle as something I am missing, but I really realized it was a ridiculous way to see my body at this workshop.

Center – perineum: my stomach, the point where my feelings go out.

Strength - force – energy: we always have energy, even when we think we don't.

Tiredness is energy.

Emotions: what we feel, whatever it is, is making us alive.

Feelings: ..

Spirit: Fuck yourself! I will keep that in mind for Dimitri, always.

Fantasy..

Imagination: personal inner world

Plastique exercises from Grotowski's training: always go forward, never make stops.

Changing: I don't know if it's changing, but more discovering new part that were there from the beginning and that we didn't know about.

Freedom: this workshop made me remembered the essentiality of freedom for theater.

Dancing: our body that express itself

Voice: voice that comes from the bottom of our feet

Text: pretexte

Song: nice scream of the soul

If you need/want: free notes

Thank you for the experience!

QUESTIONNAIRE #2

Resonance In The Days After The Workshop

– Do/ did you notice any type of resonance of the work in your personal and/or artistic life in the days after the workshop? In case, can you describe to which extent?

Si, ho avuto una risonanza del lavoro. Sono stata a bologna i due giorni successivi al workshop e mi sono resa conto che avevo un gran bisogno di parlare di questa esperienza, di parlare di cosa ho provato e delle porte che mi si sono aperte durante il lavoro...ma questo purtroppo non è stato possibile, non avevo assolutamente voglia di parlare del nulla di bere di fare casino... ma avevo bisogno di un momento per me o con qualcuno che avrebbe avuto voglia di parlare profondamente su qualsiasi argomento.

Mi sentivo aperta ...a ricevere dall'esterno ma anche nel capirmi da dentro.

Penso di essere finalmente riuscita a capire molto a proposito del mio rapporto con il mio ex ragazzo ...del motivo per cui non riuscissi a chiudere definitivamente con lui.

Scientific Info

- Did the scientific information provided on Saturday morning influence your practice during and after the workshop?

Non mi ha influenzato durante il lavoro ma mi ha aiutato a sapere da dove venisse tutta questa energia "ritrovata" e quindi a rispondere a una domanda.

Ma non mi sono chiesta durante il lavoro da dove le emozioni che provavo venissero psicologicamente, mi sono (forse limitata) a ricevere i tuoi stimoli (musicali e relativi alle parti del corpo) e quelli del gruppo reagendo senza voler razionalizzare e capire da dove venisse dentro di me (da quale relazione o momento realmente vissuto... forse in dei momenti sono nate delle immagini in questo senso ma penso di averle usate piuttosto per andare piu dentro e poi dimenticarle perche andando piu in profondita diventa altro).

- Is there any aspect/information of the scientific introduction that have triggered your interest/body/thoughts/etc?

Mi è rimasta molto impressa la slide con l'orso il volto impaurito e l'uomo che corre relativa alle due teorie sulle emozioni. Ci ho pensato molto... al ruolo del cervello nel riconosce ma anche del corpo e del suo istinto.

- If there wouldn't have been the scientific introduction, do you think that the experience would have been the same?

Penso che a livello di disponibilità e necessità al lavoro non ha influenzato e neanche a livello di potenza dell'esperienza, ma anche mi ha fatto piacere che ci fosse per capire e avere un'immagine di quello che biologicamente succede nel nostro organismo e anche collegarlo con i blocchi emotivi e il lavoro di grotowski nel pulire i canali del corpo. Penso che ha avuto una sua importanza nel renderci partecipi di un ragionamento (il tuo per la tua tesi e quello di grotowski nella sua ricerca) e anche mi ha resa piu consapevole di quello che succede mentre succede e quindi non ti tiri indietro perche in qualche modo già sai cosa è (piu o meno... ma è emozione che nasce nel corpo che si muove in un certo modo ecc...)

Vocal Tools

- Which difference did you experience by working with vocalizing, with text or with song? Which part did you find more difficult? Which more emotional? Which more performative and/or expressive?

Più difficile per me è stato l'esercizio in cui il partner ci toccava in un punto del corpo e noi

dovevamo lavorare su quel punto con respiro e voce.

Il piu emotivo per me è stato l'esercizio in cui cercavamo di vibrare grazie all'emissione di suono (eravamo in diagonale con qualcuno che dal bacino tratteneva). Sentire questa vibrazione e sentire la mia voce così mi emoziona.

Imagination And Fantasy

– Did you find imagination, fantasy and inner visualization useful tools to access your work? If yes, how?

Penso che aiuti nel lavoro ma non so se sia indispensabile... mi sono arrivate immagini ma non le ho cercate intenzionalmente quindi quando c'erano le ho prese e accettate e quando non c'erano ho fatto lo stesso accettando questo fatto. Quindi non so dire se ci sia una differenza e se l'avere o no immagini aiuti.

Group

– How did the work of your colleagues influence your own practice?

Il gruppo mi ha influenzato nei momenti corali di movimento perché si creano dinamiche e stimoli che ti portano a reagire/agire, ma anche nel momento in cui lavoravamo con partner il primo giorno, nel momento in cui ci spingevamo con le mani, ogni momento con un diverso partner mi ha influenzato poiché ogni volta era diverso e scoprivo diversi movimenti possibili.

– Do you think that this work can have/had an effect on your group? If yes, to which extent?

Ho notato qualcosa di molto chiaro nella settimana successiva come un desiderio collettivo di fare e di uscire dall'ordinario e di non pensare.

Energy

– Did the high velocity and intensity of the work influence your experience?

Sicuramente ! penso che in questo vi fosse la chiave dell'intero workshop quasi sfinire il corpo, entrare in una trance dove non hai più il controllo del cervello ma solo vivi e fai tutto liberamente senza alcuna restrizione personale o ambientale, o comunque se non ci riesci capisci quanto la mente ti porti via o lavora (ed è già un passo).

– When did you feel tired, active? Did you have peaks of energy?

Si, in diversi momenti sia da una urgenza personale ma anche da un input del gruppo che

seguì trovando energia

Urgency – Survival Mode

– What does it mean for you to work in the urgency of the action and of being?

Dopo questo workshop penso di averlo pienamente capito per me l'urgenza arriva quando c'è qualcosa che devi o che vuoi dire al modo

Emotions

– Could you say if the breath and/or voice and/or movement have allowed emotional states to emerge? Could you describe some moments in details?

E' successo in primis tramite il movimento e poi anche con la voce.

Per quanto riguarda il respiro non ho notato se a partire dal modificarlo emergessero diverse emozioni... ma è sicuro che seguiva lo stato emotivo emerso dai movimenti e dalle vibrazioni. Il momento che mi è rimasto più impresso è quando abbiamo finito la sequenza plastica e in due linee abbiamo donato a chi stava di fronte... nel dare ho sentito che stavo inviando il mio amore con il cuore completamente aperto. Nel ricevere invece ho sentito sia che non riuscivo a ricevere tutto (era troppo per me in quel momento) e anche c'era qualcosa che non volevo far entrare... come se fosse qualcosa gettato fuori, qualcosa che non volessero più.

Process

– Did you notice any changes in trusting yourself, your strength, your process, your capacity to express yourself?

Ho notato che in diversi momenti durante le lezioni mi spingo di più a fare e a uscire dal limite. E ho anche notato che sono spesso concentrata su me stessa, cerco quindi di aprire di più agli altri.

– To access the work - to create a replicable process: what does these phrases mean for you? Are there tools that you have learned to access your energetic, and eventual emotional network and generate a (replicable) process?

Trovare un modo per creare uno stato che permette di mettersi a disposizione abbastanza velocemente senza limiti e che permetta di trovare un'urgenza e quindi energia nella ricerca, nel lavoro... libertà a dare/ricevere.

E no... non sono riuscita ad arrivare a crearne uno

Last Part of Sunday (Dialogue)

– The last part of Sunday is the *dialogue* where we have used the tools that we have learned in the workshop and previous experiences. Can you please point out some of the most important aspects of this moment as a performer and as a witness/witnesses of the dialogue of the others? How/what did you feel?

Come testimone del dialogo degli altri ho notato che nascevano dei momenti molto belli e spontanei che quindi permettevano di creare figure che forse quando pensiamo troppo non accadono perché c'è spesso una necessità di controllo...che infatti non aiuta perché altrimenti questi momenti così belli e spontanei forse non nascerebbero (sarebbero sicuramente diversi...ma come sapevamo che era impro. era bello vederli nascere senza paura e troppo pensiero). Quando ero io con la partner invece non sono stata in grado di vedere questo

Future Vision

– Can this work influence your profession? Why/how?

Sicuro ! Sento che è un'esperienza che non devo dimenticare perché necessario trovare sempre una libertà in tutto quello che facciamo come performer (sia in un lavoro personale di ricerca sia in qualcosa che dall'esterno ti propongono di fare)

E aprire agli altri... al mondo.

3 Words

– Could you describe the effects of the workshop on yourself (and/or on the group) in 3 words?

Esplosività

Aprire agli altri

Il supporto crea libertà! Credici !

QUESTIONNAIRE #3

Resonance In The Days After The Workshop

– Do/ did you notice any type of resonance of the work in your personal and/or artistic life in the days after the workshop? In case, can you describe to which extent?

Si, era molto più facile trovare la fonte di risonanza della voce ed il mio corpo

era più fluido in danza.

Scientific Info

– Did the scientific information provided on Saturday morning influence your practice during and after the workshop?

Si, mi ha aiutato a trovare energia durante il workshop.

– Is there any aspect/information of the scientific introduction that have triggered your interest/body/thoughts/etc?

Si, mi ha molto interessata che abbiamo sempre ATP creata da diverse maniere.

– If there wouldn't have been the scientific introduction, do you think that the experience would have been the same?

Per me, penso di si.

Vocal Tools

– Which difference did you experience by working with vocalizing, with text or with song? Which part did you find more difficult? Which more emotional? Which more performative and/or expressive?

Ho trovato più facile di trovare la fonte del suono con le vocale che con il testo. La parte la più emozionale e la più espressiva era per me il duo danza/monologo.

Imagination And Fantasy

– Did you find imagination, fantasy and inner visualization useful tools to access your work? If yes, how?

Si. Mi ha permesso spesso di sopra-passare la stanchezza e di lasciare il mio corpo agire da solo.

Group

– How did the work of your colleagues influence your own practice?

Mi ha spinto nel mio lavoro. Era una fonte di fantasia e d'energia.

– Do you think that this work can have/had an effect on your group? If yes, to which extent?

Penso che ci ha mostrato a quel punto siamo legati insieme e che abbiamo una

forza di gruppo enorme. Ho sentito un amore enorme tra di noi.

Energy

– Did the high velocity and intensity of the work influence your experience?

Si, mi ha aiutato ad avere fiducia nella mia forza muscolare.

– When did you feel tired, active? Did you have peaks of energy?

Ero più stanca quando eravamo da solo ed avevo più energia quando eravamo tutti. Non mi ricordo dei « peaks of energy »

Urgency – Survival Mode

– What does it mean for you to work in the urgency of the action and of being?

Per me vuole dire avere una ragione sincera da condividere.

Emotions

– Could you say if the breath and/or voice and/or movement have allowed emotional states to emerge? Could you describe some moments in details?

Ho avuto momenti emotivi guardando gli altri durante il dialogo, soprattutto con Adrian.

Process

– Did you notice any changes in trusting yourself, your strength, your process, your capacity to express yourself?

Mi sento più sicura con la mia forza.

– To access the work - to create a replicable process: what does these phrases mean for you? Are there tools that you have learned to access your energetic, and eventual emotional network and generate a (replicable) process?

Per me è un modo di imparare e di integrare nel corpo. Mi aiuta per l'energia.

Last Part of Sunday (dialogue)

– The last part of Sunday is the dialogue where we have used the tools that we have learned in the workshop and previous experiences. Can you please point out some of the most important aspects of this moment as a performer and as a witness/witnesses of the dialogue of the others? How/what did you feel?

Ho scoperto spesso un'altra faccia dei miei amici e mi ha toccato. E per me facendolo mi sono sentita molto libera.

Future Vision

– Can this work influence your profession? Why/how?

Si, ho trovato un modo corporale che mi conviene molto.

3 Words

– Could you describe the effects of the workshop on yourself (and/or on the group) in 3 words?

Ho trovato una fonte di fluidità.

Key Words – Free Association

Here you find a list of key words and exercises that we have explored during the workshop; please write what you have experienced in terms of effect and/or changes and/or role and/or emerging of certain emotions or feelings connected to these words.

Breath: It's the only way to keep moving.

Stopping movement; neutral, with the visualization of a person, with the object: serenità.

Chest: fonte di fantasia

Muscles, muscles contraction and working with muscular tone: ho scoperto tanti movimenti quando i miei muscoli erano stanchi.

Center – perineum: forza tranquilla

Strength - force - energy: fiducia che cresce.

Emotions: le mie emozioni erano molto influenzabile dalle persone intorno a me.

Feelings: ho potuto sentire il niente.

Spirit: segue il corpo e non il contrario. Era un cambiamento per me.

Fantasy: tre dimensioni

Imagination: due dimensioni

Plastique exercises from Grotowski's training: era forte sentire l'energia dei altri

Changing: nuova energia che arriva

Freedom: piacere - benessere

Dancing: lasciare il corpo agire senza la riflessione

Voice: ho sentito per la prima volta la cassa di risonanza del mio corpo.

Text: occupa la mente mentre il corpo vive.

Song: sostiene la forza del corpo

QUESTIONNAIRE #4

Resonance In The Days After The Workshop

– Do/ did you notice any type of resonance of the work in your personal and/or artistic life in the days after the workshop? In case, can you describe to which extent?

Yes I certainly did. Then to explain and describe really well it's more complicated. I can anyway say that I felt a lot more relaxed and confident after this workshop

Scientific Info

– Did the scientific information provided on Saturday morning influence your practice during and after the workshop?

During no. After, I thought about the information we received and how it could have influenced or changed my opinion.

– Is there any aspect/information of the scientific introduction that have triggered your interest/body/thoughts/etc?

Yes. The fact to see that there is a link between emotions, arts and science, that first seem really far one from another.

– If there wouldn't have been the scientific introduction, do you think that the experience would have been the same?

Yes I really do.

Vocal Tools

– Which difference did you experience by working with vocalizing, with text or with song? Which part did you find more difficult? Which more emotional? Which more performative and/or expressive?

I felt a lot of difficulties working with the song, even though I am a good singer, maybe because of the choice of the song, or because I wasn't enough confident, or ready. But

with voice and vocalizing. I really got surprised how I got in it, and how easy it was to let me be in this work

Imagination And Fantasy

– Did you find imagination, fantasy and inner visualization useful tools to access your work? If yes, how?

Mostly with colors and images. Also with a kind of parallel imagination that mixed with real life in the same time

Group

– How did the work of your colleagues influence your own practice?

I found a lot of sustain, courage and energy in my colleagues that helped me to feel secure.

– Do you think that this work can have/had an effect on your group? If yes, to which extent?

Yes, but I can't say in which direction. I would say in a positive way.

Energy

– Did the high velocity and intensity of the work influence your experience?

Yes certainly. I think it helped me to break some barriers in my mind

– When did you feel tired, active? Did you have peaks of energy?

I felt really tired after, but during the process, mostly active and in fact really attentive and sensitive

Urgency – Survival Mode

– What does it mean for you to work in the urgency of the action and of being?

You can't fake, you don't even have the time to think of doing something. You just have to do it.

Emotions

– Could you say if the breath and/or voice and/or movement have allowed emotional states to emerge? Could you describe some moments in details?

Yes. There was some obvious moments of energy and emotion, some tears but also a

lot of positive energy. Friendship, love...

Process

– Did you notice any changes in trusting yourself, your strength, your process, your capacity to express yourself?

Yes. I feel a lot more secure if myself and of my choices mostly. I feel more confident, and I am less afraid of going somewhere I might not now yet in me.

– To access the work - to create a replicable process: what does these phrases mean for you? Are there tools that you have learned to access your energetic, and eventual emotional network and generate a (replicable) process?

Maybe, but I'm not sure. It was too strong to make it anytime you need to go in this work

Last Part of Sunday (dialogue)

– The last part of Sunday is the dialogue where we have used the tools that we have learned in the workshop and previous experiences. Can you please point out some of the most important aspects of this moment as a performer and as a witness/witnesses of the dialogue of the others? How/what did you feel?

For me it was really important. I discovered a lot of things in my body that helped me with my voice and my amplitude. As a witness of the other's experience, it was really beautiful to work as a partner with someone on the stage, to feel the other's energy, and also to see from outside the world of the others. I have been anyway really disturbed by the anger access of some that were really aggressive and kind of out of nowhere for me. This was a bit strange to me but also really helpful to be confronted to this and see that I could react really good

Future Vision

– Can this work influence your profession? Why/how?

Yes I think. Just to remember the things we've learned is important, and to try to reach again this state of mind. This was so intense that there were some part of us that went out that were unknowned.

3 Words

– Could you describe the effects of the workshop on yourself (and/or on the group) in 3 words?

Bounding-Gorgeous-Wild

Key Words – Free Association

Here you find a list of key words and exercises that we have explored during the workshop; please write what you have experienced in terms of effect and/or changes and/or role and/or emerging of certain emotions or feelings connected to these words.

Breath

Stopping movement; neutral, with the visualization of a person, with the object

Chest

Muscles, muscles contraction and working with muscular tone

Center – perineum

Strength - force - energy

Emotions

Feelings

Spirit

Fantasy

Imagination

Plastique exercises from Grotowski's training

Changing

Freedom

Dancing

Voice

Text

Song

QUESTIONNAIRE #5

Resonance In The Days After The Workshop

– Do/ did you notice any type of resonance of the work in your personal and/or artistic life in the days after the workshop? In case, can you describe to which extent?

I felt that my body was different, had more space, was more flexible, but also tired, but in a good way. There was a lot of emotion as well, but I felt the main “emotional blocks” I had

were still there and I fell quite fast back into my “little world of problems”. Also the feeling I had, that I can show or share anything I want with people unfortunately went away quite fast.

Scientific Info

– Did the scientific information provided on Saturday morning influence your practice during and after the workshop?

During the workshop I didn't have any scientific information in my mind and I think it also wasn't important in that moment. Maybe it would have changed to receive the information afterwards, but I think what we experienced during the workshop is not fully scientifically explainable and to try so would also diminish the experience for me. But to know that's it's not a spiritual thing but a body/mind connection gives the experience another point of view and helped me to let loose.

– Is there any aspect/information of the scientific introduction that have triggered your interest/body/thoughts/etc?

I think I will see my energy level differently now, as I know that there is much more than I'm aware of. And I'm also observing my body more now, trying to see how my feelings/emotion change my body and or are influenced by it. I think I see the instinctive aspect of my feelings/emotion more now.

– If there wouldn't have been the scientific introduction, do you think that the experience would have been the same?

Probably, but maybe with less understanding of the process, what maybe helped in our case to be open for the experience and let ourselves go. And it showed that there wasn't a spiritual approach, what some (me included) might have problems to open up for.

Vocal Tools

– Which difference did you experience by working with vocalizing, with text or with song? Which part did you find more difficult? Which more emotional? Which more performative and/or expressive?

I quickly felt that I was pressing too much, so my throat hurt after a while. With sound everything happened much more naturally, I didn't have to think, but with text my head was constantly working, because I didn't know the text that well. But after a while the text lost it's meaning, the words became sounds way more than actual words because they lost

their meaning, their colour, that was when it started to feel as free as with abstract sounds. I think for me abstract sounds at the moment feel more comfortable, but only because I'm not really experienced in working with texts.

Imagination And Fantasy

– Did you find imagination, fantasy and inner visualization useful tools to access your work? If yes, how?

Sometimes yes, for example the jungle exercise, and to imagine the trace that our giving leaves in the space. And also the breathing helped a lot.

Group

– How did the work of your colleagues influence your own practice?

When I was tired they helped me to regain energy and when they felt tired I felt the need to support me. They also took me away in their world which enlarged my horizon. And of course for the partner exercises the other person was essential. Give and take was probably the thing in the whole workshop

– Do you think that this work can have/had an effect on your group? If yes, to which extent?

Yes, I think we got to know each other in a different way, gained some more trust and maybe feel a bit more free around each other. It was nice to have an experience like that outside the school schedule. But still I feel that we went back to business-as-usual quite fast, which is probably normal.

Energy

– Did the high velocity and intensity of the work influence your experience?

For me it was essential to not stop, because it would have been too difficult to reenter with a slower velocity/rhythm.

– When did you feel tired, active? Did you have peaks of energy?

Peaks of energy were mostly on the first day, when exactly I can't tell anymore, because my memory also mixes everything a bit together. Tired I felt mostly when we did more quiet things, or had to wait, listen.

Urgency – Survival Mode

What does it mean for you to work in the urgency of the action and of being?

To not stop. Continue, go on, look for new, breathe, connect to others and take my own space.

Emotions

– Could you say if the breath and/or voice and/or movement have allowed emotional states to emerge? Could you describe some moments in details?

I think I discovered a lot of emotional blocks, and some of them I could let go, others not.

Breath and movement helped me more than voice, but mostly it was the combination that felt the most free.

Process

– Did you notice any changes in trusting yourself, your strength, your process, your capacity to express yourself?

I think deep inside yes. But to show it, to have also verso outside more self-confidence and trust in my expression is not so easy and feels still like before.

– To access the work - to create a replicable process: what does these phrases mean for you? Are there tools that you have learned to access your energetic, and eventual emotional network and generate a (replicable) process?

What I take from the workshop is the urge to look for new things, new movement, new expression, because at this point of my career this is the most important.

Last Part of Sunday (dialogue)

– The last part of Sunday is the *dialogue* where we have used the tools that we have learned in the workshop and previous experiences. Can you please point out some of the most important aspects of this moment as a performer and as a witness/witnesses of the dialogue of the others? How/what did you feel?

It was beautiful to watch. There were so many different emotions, but as I know the people quite good I also saw who was “stuck” in his usual being, behavior, where I would have loved to see something different. My dialogue was not that “free” as you pushed me in a certain direction (soft, kind) what in that moment I didn’t really like but also didn’t want to ignore. That’s why I felt that I wasn’t able to do what I want in that moment but I learned something new, which is good as well.

Future Vision

– Can this work influence your profession? Why/how?

Every experience in general influences our work, I believe.

3 Words

– Could you describe the effects of the workshop on yourself (and/or on the group) in 3 words?

Spacious, trust, acception

Key Words – Free Association

Here you find a list of key words and exercises that we have explored during the workshop; please write what you have experienced in terms of **effect** and/or **changes** and/or **role** and/or **emerging of certain emotions or feelings** connected to these words.

Breath → life, new energy, rhythm

Stopping movement; neutral, with the visualization of a person, with the object

Chest → space

Muscles, muscles contraction and working with muscular tone → not block, continue movement, extend

Center – perineum

Strength - force - energy → keep on going, tired is just tired when you stop

Emotions → with the body, come and go like waves, change fast, instinctive

Feelings

Spirit

Fantasy → is present but a lot unconsciously

Imagination → helps to keep on going

Plastique exercises from Grotowski's training → I thought would hurt (did but just the neck), gave an basic way of moving to the exercises

Changing → is a process

Freedom → borders can help to be free

Dancing → best way to connect with others, warm up, loved the music!

Voice → though work,

Text

Song

QUESTIONNAIRE #6

Resonance In The Days After The Workshop

– Do/ did you notice any type of resonance of the work in your personal and/or artistic life in the days after the workshop? In case, can you describe to which extent?

In first place I was just totally exhausted and and should have had at least taken one day off. But I was also happy and satisfied with being so exhausted in relation to the, in some ways, mind blowing experiences and ideas. Now, after the workshop I care less about looking good while dancing if it's not the subject and can enjoy it more. I was happy to see the attitude of, quote: "Fuck yourself!" in some eyes the days after the workshop, because for me it's the important step, to first enjoy yourself, before you can even think about reaching people.

Scientific Info

– Did the scientific information provided on Saturday morning influence your practice during and after the workshop?

The information were very interesting for me, because I could continue with my knowledge from the final exams of school and understand it all and put it along with what I already knew. I've never had a look at the aspects of the ATP in that way. So it was very interesting to combine it with arts. But, knowing that the workshop was still an experiment, I was asking myself, how exactly it can be used in or with arts. Finally, the information about the hormones and emotions I found very interesting, but didn't really found in the workshop a relation or a way of using this knowledge. But I probably think in this case too theoretically.

– If there wouldn't have been the scientific introduction, do you think that the experience would have been the same?

The information about the ATP was an important thing to know, if you go over the limits to find the last resource of it. So it was necessary.

Vocal Tools

– Which difference did you experience by working with vocalizing, with text or with song? Which part did you find more difficult? Which more emotional? Which more performative and/or expressive?

For me it was equal I think, because I am used and comfortable with both forms of expression and I found them both expressive and with performative potential. But it's difficult to say it clearly because there were different exercises with text and song.

Imagination And Fantasy

– Did you find imagination, fantasy and inner visualization useful tools to access your work? If yes, how?

Yes, because you can reach people often in this kind of work more clearly and direct with common images. They are more intuitive and instinctive and can bring people faster and easier in the right mode of working than theoretical approaches.

Group

– How did the work of your colleagues influence your own practice?

In the workshop I orientated myself a lot on the behavior of the others. The group was able to push my energy, inspire me to new movements etc. and gave a kind of secured space to be save in.

– Do you think that this work can have/had an effect on your group? If yes, to which extent?

Yes, it has an effect on the group. It's like a mental and physical trip we shared together. The experience pushed also the limits of what the whole group is or can be able of.

Energy

– Did the high velocity and intensity of the work influence your experience?

It was a good mode to think as less as possible and to access the body instincts.

– When did you feel tired, active? Did you have peaks of energy?

There were lows and highs of energy, but I can't identify a clear connection with the actions we did. Only if your body gets the signals, that it could maybe take a break it was clear that the energy went down to rest.

Urgency – Survival Mode

– What does it mean for you to work in the urgency of the action and of being?

It is a way to find the direct reactions, instincts and ideas of the body. Turning off the

thinking and working so direct with the language of the body, produces also a way of doing art that is very natural and close to the body.

Emotions

– Could you say if the breath and/or voice and/or movement have allowed emotional states to emerge? Could you describe some moments in details?

Yes, the breath, movement and voice come from the body and has a direct impact on his emotions, in some ways like an amplifier. It depends of cause on the quality of the movement, breath and voice to create specific emotions. I experienced in the workshop many of this moments with this effect.

Process

– Did you notice any changes in trusting yourself, your strength, your process, your capacity to express yourself?

The workshop pushed my limit of exhaustion more fare and experienced a more direct language of my body.

– To access the work - to create a replicable process: what does these phrases mean for you? Are there tools that you have learned to access your energetic, and eventual emotional network and generate a (replicable) process?

“To access the work” means to me, to get in the right mode of or for working and for this mode helps a good atmosphere and concentration. The intense “warm up dancing” was new for me in such dimensions. Well one tool was “don’t stop moving” and another “fuck yourself!”

Last Part of Sunday (dialogue)

– The last part of Sunday is the *dialogue* where we have used the tools that have learned in the workshop and previous experiences. Can you please point out some of the most important aspects of this moment as a performer and as a witness/witnesses of the dialogue of the others? How/what did you feel?

A great mode to move yourself and to move with the others, it felt more urgent and less thoughtful in a good way. Like somebody already said it was smooth kind of movement even on the ground, like the body knew himself the best way to move himself.

Future Vision

– Can this work influence your profession? Why/how?

It was an intense experience with a lot of new inputs and viewpoints and I think I will use all what I learned of movement, energy, voice, etc. in my own way in my profession.

3 Words

– Could you describe the effects of the workshop on yourself (and/or on the group) in 3 words?

Opening the mind and the body to in a way trust the instincts and power of what we have, but what we forgot how to use. This intense experience brought also the group closer together.

Key Words – Free Association

Here you find a list of key words and exercises that we have explored during the workshop; please write what you have experienced in terms of effect and/or changes and/or role and/or emerging of certain emotions or feelings connected to these words.

Breath urgent and deep

Stopping movement; neutral, with the visualization of a person, with the object Grandmother

Chest rib cage that's moving

Muscles, muscles contraction and working with muscular tone power, tired, recover,

Center – perineum moving, center of movement, energy and voice

Strength - force – energy for expression

Emotions hormones, urgent

Feelings sensations

Spirit the spirit of things, beings and movements

Fantasy fantasy needs liberty

Imagination a way to connect and express

Plastique exercises from Grotowski's training an other way to talk

Changing changing breath is changing the mode/emotion

Freedom to not being judged

Dancing moving with expression

Voice an other way to move

Text like path for the voice to walk on

Song like water for the voice to swim in

QUESTIONNAIRE #7

Resonance In The Days After The Workshop

– Do/ did you notice any type of resonance of the work in your personal and/or artistic life in the days after the workshop? In case, can you describe to which extent?

Yes, I noticed a big change in the group. I trust more in this group now.

Scientific Info

– Did the scientific information provided on Saturday morning influence your practice during and after the workshop?

I don't think so

– Is there any aspect/information of the scientific introduction that have triggered your interest/body/thoughts/etc?

Yes the story of Candace Pert

– If there wouldn't have been the scientific introduction, do you think that the experience would have been the same?

No, because I think everything is important. I think personally it wouldn't have changed so much though, but from the others I heard that it influenced them a lot, so I think there would have been a change for the group.

Vocal Tools

– Which difference did you experience by working with vocalizing, with text or with song? Which part did you find more difficult? Which more emotional? Which more performative and/or expressive?

I found it more difficult to work on the voice than on the body, because I'm less used to it and more interested in the body.

Imagination And Fantasy

– Did you find imagination, fantasy and inner visualization useful tools to access your work? If yes, how?

Yes, very useful, because gives my mind something to work with, so I get less distracted and it's easier to create consensus between my body and my mind

Group

– How did the work of your colleagues influence your own practice?

It influenced my practice, but I can't really describe how.

– Do you think that this work can have/had an effect on your group? If yes, to which extent?

Yes, as I already wrote, it augmented trust in the group for me, and I felt this also from the others

Energy

– Did the high velocity and intensity of the work influence your experience?

Yes, it made it more intense and true and interesting and enjoyable for me.

– When did you feel tired, active? Did you have peaks of energy?

I had a peak of energy in the end for sure. There were also others, but they came and went off in waves I can't really say when exactly.

Urgency – Survival Mode

– What does it mean for you to work in the urgency of the action and of being?

To allow every impulse

Emotions

– Could you say if the breath and/or voice and/or movement have allowed emotional states to emerge? Could you describe some moments in details?

The movement for sure has allowed me to live emotional states deeper and more close to what I feel is me.

Process

– Did you notice any changes in trusting yourself, your strength, your process, your capacity to express yourself?

Yes, the fact that we did a work like this in a university context gave me hope that maybe it will be possible for me one day to really work with something I really care about.

– To access the work - to create a replicable process: what do these phrases mean for you? Are there tools that you have learned to access your energetic, and eventual

emotional network and generate a (replicable) process?

The tools for me are a help to concentrate and focus my energy, and by doing that I can enter a process.

Last Part of Sunday (dialogue)

The last part of Sunday is the *dialogue* where we have used the tools that we have learned in the workshop and previous experiences. Can you please point out some of the most important aspects of this moment as a performer and as a witness/witnesses of the dialogue of the others? How/what did you feel?

A very important moment for me, was when Adrian started to set free a lot of anger and you intervened. I felt very uncomfortable with the reaction that I felt from the group at first, because I felt a kind of drama, that I couldn't connect with. But I was very happy, that in the end we transformed the energy, that was somehow stuck in this happening, and that I could connect with the group again.

Future Vision

– Can this work influence your profession? Why/how?

Yes, it can give me trust, that it's possible to work with things, even though our vocabulary to describe them is still very poor. It doesn't make them less important or less real.

3 Words

– Could you describe the effects of the workshop on yourself (and/or on the group) in 3 words?

Trust, astonishment, release

Key Words – Free Association

Here you find a list of key words and exercises that we have explored during the workshop; please write what you have experienced in terms of **effect** and/or **changes** and/or **role** and/or **emerging of certain emotions or feelings** connected to these words.

Breath

Stopping movement; neutral, with the visualization of a person, with the object

Chest

Muscles, muscles contraction and working with muscular tone

Center – perineum

Strength - force - energy

Emotions

Feelings

Spirit

Fantasy

Imagination

*Plastique exercises from Grotowski's training **Hip throwing***

Changing

Freedom

Dancing

Voice

Text

Song

QUESTIONNAIRE #8

Resonance In The Days After The Workshop

– Do/ did you notice any type of resonance of the work in your personal and/or artistic life in the days after the workshop? In case, can you describe to which extent?

Der Workshop hat mir persönlich einmal mehr aufgezeigt wie stark man sich durch den Körper ausdrücken kann. Es ist eine Erfahrung mehr die ich mit mir mittragen darf und mit anderen teilen. Persönliche Wechsel kann ich nicht nur auf diesen Workshop zurückführen. Eine persönliche Veränderung ist für mich ein langer Prozess in dem viele Erfahrungen, darunter auch die des Workshops, gegenseitig einfluss nehmen.

Scientific Info

– Did the scientific information provided on Saturday morning influence your practice during and after the workshop?

Ja. Die Einleitung über ein Biologisches Forschungsgebiet geben dem künstlerischen handeln eine Akademische grundlage und somit eine in meinen Augen fassbare Realität. Diese höchst komplexen Fragestellungen wurden im Workshop erlebbar gemacht. Auch wenn grosse Fragen über Emotionen und Energien bleiben.

– If there wouldn't have been the scientific introduction, do you think that the experience

would have been the same?

Nein. Das ganze hätte ich in einen rein Künstlerischen Kontext gestellt. Die Erfahrung wäre dadurch bestimmt anders gewesen.

Vocal Tools

– Which difference did you experience by working with vocalizing, with text or with song? Which part did you find more difficult? Which more emotional? Which more performative and/or expressive?

Den Einsatz von Stimme ist für mich persönlich schwierig da ich aus dem Bereich Tanz komme und keine Erfahrungen mit Stimme habe. Dadurch wirkt sich dieses weitere Element auf mich eher einschränkend aus. Ich fühle mich weniger sicher und dadurch stellen sich auch physische Blockaden auf.

Group

– How did the work of your colleagues influence your own practice?

Die Gruppendynamik war für das Aufrechterhalten der Energie sehr wichtig. Es war ein stetiger Austausch von Energie. Eine Beziehung mit positiver Wechselwirkung.

– Do you think that this work can have/had an effect on your group? If yes, to which extent?

Auf jeden Fall. Eine derartige Erfahrung öffnet neue Türen zu den Gruppenmitgliedern. Man lernt sich in einer echten, ehrlichen und freien Ebene kennen.

Energy

– Did the high velocity and intensity of the work influence your experience?

Ja. Das generell rasche Tempo war existenziell für das Gelingen dieser Erfahrung. Man hat keine Zeit sich mit seiner eigenen Müdigkeit zu befassen und so in eine Trägheit zu fallen.

– When did you feel tired, active? Did you have peaks of energy?

In den Momenten wo eine neue Übung begonnen und erklärt wurden bestand das Risiko abzuschweifen und die Konzentration fallen zu lassen.

Urgency – Survival Mode

– What does it mean for you to work in the urgency of the action and of being?

Auf einer Ebene von Ehrlichkeit und Echtheit zu arbeiten wo man sich nicht um Luxusprobleme kümmern kann. Man ist in einer Art Trance, welche das Energielevel aufrecht erhält. Während dem Workshop und auch noch lange (4 bis 5 Stunden) darüber hinaus.

Emotions

– Could you say if the breath and/or voice and/or movement have allowed emotional states to emerge? Could you describe some moments in details?

Die letzte Übung zeichnete in diesem Belangen einen Höhepunkt. Die Tatsache zu zweit auf der Bühne zu stehen und sich in das Geschehen rein fallen zu lassen brachte unglaublich Starke Ausdrucksformen hervor und berührte zu tiefst.

Last Part of Sunday (dialogue)

– The last part of Sunday is the *dialogue* where we have used the tools that we have learned in the workshop and previous experiences. Can you please point out some of the most important aspects of this moment as a performer and as a witness/witnesses of the dialogue of the others? How/what did you feel?

Sehr viele Verschiedene Emotionen. Diese Emotionen waren immer in Bezug auf die darstellende Person. Die Hilflosigkeit als Zuschauer gibt eim ein Gefühl von ohnmacht.

Future Vision

– Can this work influence your profession? Why/how?

Jede Erfahrung beeinflusst meine Person. Solange meine Arbeit mit meiner Person stark verbunden ist wird diese Arbeit einer grossen Einfluss auf mich haben.

3 Words

Could you describe the effects of the workshop on yourself (and/or on the group) in 3 words?

Key Words – Free Association

Here you find a list of key words and exercises that we have explored during the workshop; please write what you have experienced in terms of **effect** and/or **changes** and/or **role** and/or **emerging of certain emotions or feelings** connected to these words.

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Voice

Text

Song