



UNIVERSITÉ
LIBRE
DE BRUXELLES



EUROPEAN THEATRE AND FILM INSTITUTE

Week of theatre methods in Brussels BRISER LE MUR 3-8/02/2019

From 3 to 8 February 2019, the first Week of Theater Methods “Briser Le Mur” took place in Brussels. The creators of the event is European Theatre and Film Institute ETFI from Brussels. The following universities became participants of the week: Moscow Art Theatre School, Drama Studio London, Guildford School of Acting, Amsterdam University of the Arts, Institute Des Arts de Diffusion Belgium.

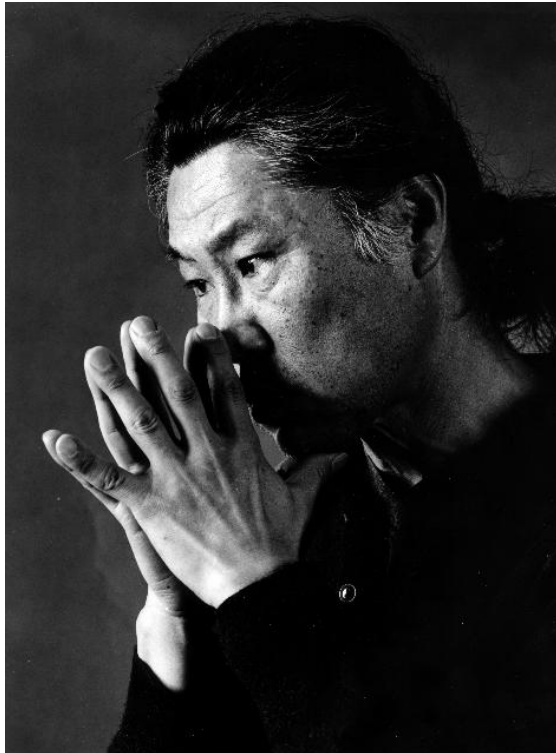
70 students from UK, Holland, Russia, Italy, Slovakia, Czech Republic, France and Belgium participated in master classes of renowned artists and pedagogues. The special guest of this year was the Moscow Art Theatre School. They showed 4 performances in the new contemporary theatre space of Centre Tour a’Plomb in front of the multicultural audience of the European Capital. An international team of young filmmakers shot a video about the Week of Theater Methods. 24 hours of archival material were shot on each masterclass, including interviews with masters, testimonies of spectators and participants. Shootage allows to create the final result for any TV channel in any format:

- a 52-minute documentary with events and actions driven character (a young European actor who, thanks to his participation this week, reveals his roots, on the one hand from Russia, on the other from England.)
- or a series of popular science films about 5 techniques that were presented this year (Butoh dance theatre, Verbatim, Oratory Theatre, Shakespeare origins, Jan Fabre Technique)
- or shorter reports about the experience.

The name of the week is “Breaking the wall”, because this project was started by ETFI 2 years ago as an attempt to destroy the wall between the theater schools of Flanders and Wallonia. And this year the project took the form of an international festival, with the goal of bringing together young theater figures from Europe and Russia. Master Tadashi Endo said: “When we stand on the border between the two countries, it’s enough to look at the sky and see that there are no borders in the sky. Theater is the sky that connects us.” Vladimir Bouchler, Artistic Director of ETFI, said: “The through action of the Week is a striving for Progress. All participants have grown above themselves. The teachers learned the techniques of their colleagues from other countries, thanks to the form of the Week, which implies the Final Show of all the ateliers with a question and answer session”.

Margarita Khaskelskaia, head of the ULB theatre atelier said: “The wall was broken not only in

the linguistic and intercultural aspect, but also between the techniques. It became clear that the form of simultaneous work in five parallel workshops, with a show on the last day, motivates the search for new theatrical forms, promotes the exchange of knowledge, helps to connect and interpenetrate between the techniques”



TADASHI ENDO

New patterns of movements can grow in your mind and in your body.

Workshop during the Week Of Theatre Methods in Brussels in ETFI (European Theatre and Film Institute)

Dates:

3/02/2019 16-00 - 19-00

4,5,6,7,8/02/2019

10-00 - 15-00

8/02/2019 18-00 Presentation of workshop results

TADASHI ENDO, élève of the great butoh dancer Kazuo Ohno, found his own way of dance which he calls “Butoh - MA”. MA is a very important word in zen buddhism which has two meanings: the “emptiness” and “the space between the things”.

When Tadashi Endo is teaching, it is not only hard warming up, improvisations and choreographic work, he also tries to give a deep view into the butoh philosophy, tells a lot about what Kazuo Ohno and Tatsumi Hijikata thought and about their lives as "butohist". Tadashi always tries to let the students search for their own butoh. Like Kazuo Ohno says;"everybody can dance Butoh" but may be not the Japanese butoh, everybody can find his/her own movements in the sense of butoh. To succeed in this research you need emptiness so that new ideas and new imaginations with new patterns of movements can grow in your mind and in your body.

*Butoh (舞踏 Butō) is a form of Japanese dance theatre that encompasses a diverse range of activities, techniques and motivations for dance, performance, or movement.

TADASHI ENDO is well known all around the world as a solo dancer, performing his solo productions MA, TASOGARE, QUAI DAN, ONE NINE FOUR SEVEN, KARA DA KARA, SYNOPSIS, IKIRU-hommage à PIna Bausch, FUKUSHIMA MON AMOUR, MABOROSHI. He choreographed and directed the productions METASEQUOIA, SENRO, MINOTAURUS, MIGRATION, KI ME RA, and I. S. (INTERSEX) performed by his company the MAMU DANCE THEATRE and SHI ZEN performed by cie. LUME (Sao Paulo), SOPRO with Carlos Simioni/LUME, VOCE with Chris Colla/ LUME, MA BE MA in Sao Paulo, BLACK MIRROR with Lab. Escénico (Mexico City), DÔ performed by Bando de Teatro Olodum (Salvador). Since 2005 there is continuous collaboration with Germany's famous film and opera director Doris Dörrie. He danced and choreographed in the opera DON GIOVANNI (2011-12), ADMETO (2009), MADAME BUTTERFLY (2005) and in the cinema film HANAMI-Kirschblüten (2007).



Natalia Voloshina

THE ORATORIO CHEKHOV

Workshop during the Week Of Theatre Methods in Brussels in ETFI (European Theatre and Film Institute)

Dates:

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4,5,6,7,8/02/2019

10-00 - 15-00

8/02/2019 18-00 Presentation of workshop results

The oratorio genre is rarely applied to dramatic classics. In this work, the choral work is important - artists create rhythmic patterns with voices and physical actions, vary in speech and plastic. The chorus and the soloists, "orators," performing original scores, emphasize the audience's attention to paradox and absurdism in Chekhov's texts. During the workshop, students will work on key dialogues and monologues from the play Chekhov's «The Three Sisters». Leader of the workshop Natalia Voloshina (pedagogue, actor, director from Moscow Art Theatre School)



Alexey Rozin

VERBATIM THEATRE

Workshop during the Week Of Theatre Methods in Brussels in ETFI (European Theatre and Film Institute)

Dates:

3/02/2019 16-00 - 19-00

4,5,6,7,8/02/2019

10-00 - 15-00

8/02/2019 18-00 Presentation of workshop results

Verbatim means «word-for-word»

Verbatim theatre is a form of documented theatre in which plays are constructed from the precise words spoken by people interviewed about a particular event or topic.

During the week of Theatre Methods in Brussels student from different countries will work under supervision of Aleksey Rozin (pedagogue, actor, director from Moscow Art Theatre School) on the sharp topic: «Migrants»



Kasper Vandenberghe

Member of the Jan Fabre teaching group

<https://www.troubleyn.be/eng/jan-fabre-teaching-group>

FROM ACT TO ACTING

Workshop during the Week Of Theatre Methods in Brussels in ETFI (European Theatre and Film Institute)

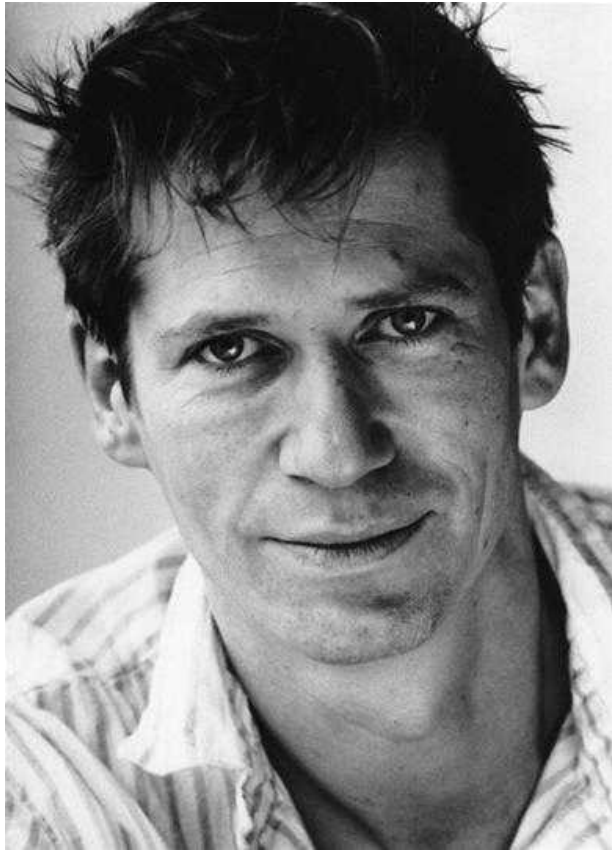
Dates:

3/02/2019 19-00 - 21-30

4/02/2019 15-00 - 18-00

5/02/2019 15-00 - 18-00

The contemporary performer unites performance, theatre, and dance. Fabre always looks for physical impulses in and on the bodies of his performers and stimulates them to act on stage on the basis of those 'real' physical sensations. Fabre uses the expression 'from act to acting' to describe that process: the real physical impact (tension, pain stimulus, exhaustion, etc.) becomes part of what happens on stage. The physiological processes in the actor's body radiate in the hall, as it were, so that the pain, tension, and exhaustion also affect the audience. (From: Prof Luk Van den Dries, "Het geopende lichaam", p. 110, published by De Bezige Bij, 2014)



SHAKESPEARE

Shakespeare - For Today, For Tomorrow, Forever.

Workshop delivered by Jonathan Kemp, Head of Acting at Drama Studio London

Workshop during the Week Of Theatre Methods in Brussels in ETFI (European Theatre and Film Institute)

Dates:

3/02/2019 16-00 - 19-00

4,5,6,7,8/02/2019

10-00 - 15-00

8/02/2019 18-00 Presentation of workshop results

From technical trickery to universal truths - we takes scenes in the original English from the great poet dramatist and pull apart the detail of his verse, finding the path to his emotional heart and human understanding. Why have his plays stayed alive for 500 years? What do we find in them today? Are they really still funny? Perform, play, discover and create with some of the greatest words ever written.

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