

Varna workshop: preparatory notes

These notes were prepared for actors taking part in a week long workshop held at Varna, Bulgaria.

PERFORMER - SPACE-SPECTATOR

The workshop will introduce performers to Edwards' current approaches to technique and composition. It will be an intense physical, practical project through which the participants will be able to experience as practitioners some of the ideas outlined below:

- Dynamogenesis: the origin of action, the impulse to movement.
- Two polar states of action: the desire to move and the desire to rest
- energy conservation and the expenditure of energy
- movement and stillness
- Performer as a centre of experience and origin of action
- Experience of action is personal. I can feel it but I cannot see it.
- the moment before action, before the decision moment
- Continuum of potential moments.
- the body as an immediate and felt presence

Starting points

Helping performers search for:

- A performer-performance process in touch with spontaneity, unpredictability and uncertainty.
- A process that releases its participants from any mechanistic notion of causality.
- A practice that invests the performer and the spectator with full creative potential.

The workshop will explore how to work with complexity, chaos, within the new re-alignment of natural forces in terms of quantum indeterminacy.

The workshop will propose a fundamental shift of practice, a practice that engages with fields of energy, in an environment composed of material substance and apparently empty space, and will explore the implications for human response, experience, action and reaction.

States of perception

What it feels like to work in a heightened state of awareness, and to use internal techniques that will help you to become more sensitive to the initial and developing conditions of their working process.

Making Decisions

Introducing decision making as an all or nothing process, developed to explore immediacy, where only the next moment is considered at any one time, and where there is no right or wrong decision.

Life force

As breathing physicalises space-time, the performer's own experience and engagement will explore how breath helps the performer to work on their own boundaries of being and becoming.

Space

Engaging independently with the space as an individual performer.

Underlying this practice are ideas such as:

- energy always moves forwards
- movement in space four dimensional

Energy

The body at work in performance: a bridge between randomness and the gravity bound, time bound world.

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