



European
Polytheatre



Cultural
Awareness &
Expression
Laboratory

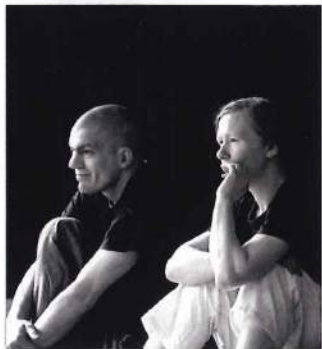
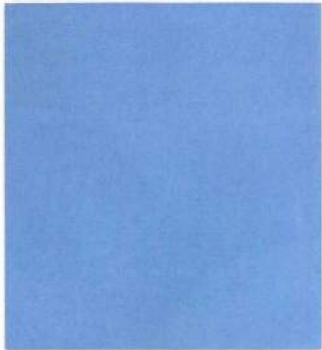


Education and Culture
Lifelong Learning Programme
GRUNDTVIG



"All the world's
a stage..."

William Shakespeare



By working together the European Polytheatre Project shares the partners knowledge , expands experience and educates in creative ways by the use of different traditional theatre techniques. The project is a means to meet people and to further deepen their understanding of various cultural backgrounds and identifying the meaning of European cultural heritage.

The European Polytheatre Project is supported by The European Commission Life Long Learning Programme - Education and Training - Grundtvig

Grundtvig networks aim to strengthen the links between the various 'actors' involved in adult education, to improve the quality, European dimension and visibility of activities in the field of adult learning, and to help make learning opportunities more widely known and available to people of all ages.

The Project



TRANSVERSAL^{THEATER}

Machina Drama Group (Salonicco / Greece) is a non-profit organization established in 1995, implementing several drama activities in the framework of continuous learning promotion for people disadvantaged for socio-economic reasons/ unemployed, people in age 45 +, women, low educated, people without professions and immigrants. Throughout its existence Machina : is functioning in cooperation with local municipality; has presented more than 25 performances; has cooperated with other European drama groups from Malta, Austria, Finland, Latvia for the production of cultural work and cultural exchange; has been distinguished in Pan-hellenic Drama Competition of Educational Company and "ArtTheatre", gaining the First Award the 1995, the Special prize the 1996; has gained the Second Award in the Pan-Hellenic Drama Competition of Ministry of Education and Lifelong Learning (2002). One of Machina main objectives is to enhance cultural and educational activities shared by Europeans through the development of cooperation, learning partnerships and to encourage transnational circulation of art, culture, knowledge and ways of expression.

Ref. Maria Papanikolaou
www.dg-machina.com

The Transversal Theater Company. (Amsterdam / Holland) The TTC approach is multifaceted and interdisciplinary. In addition to creating performances, we write academic books and articles, offer workshops on acting and other aspects of theater making, and organize conferences. Throughout our work, we not only engage research across the arts and humanities, but also from a variety of other fields, including cognitive neuroscience, robotics, and mathematics. The primary aim of Transversal Theater is to connect young scholars and artists with experienced academics and theater professionals, and, in effect, to foster exchanges, collaborations, and opportunities to learn, share, and explore new ideas, techniques, and insights. Transversal Theater has toured productions, given lectures, and taught workshops in fifteen countries altogether.

Ref. Bryan Reynolds
www.transversaltheater.com



The Partners



Les Amis de la Salle Paroissiale Ste Anne
Rue de l'Église, 11, 3500 ANFERME-DE-NANT

Les Amis de la Salle paroissiale Sainte-Anne (Dinant / Belgium). The association has been created in 1998 to re-dynamise a local hall that was more or less in ruins. The way we found to collect money and renew it was to develop the theatre company that had begun its activities some years before and had already gathered hundreds of people of all generations in preparing and performing local or regional (hi)stories. The Compagnie du Rocher Bayard was born and since then, its reputation has grown and has been recognized on local, regional and even national levels by the amateurs associations. We have a group of 20 teenagers working on the national Teens Stage Program lead by Promotion Theatre asbl; we work with a group of 30 adults on repertory theatre (Molière, contemporary writers, ...) and with a group of 150 people on historical plays that we perform in villages, woods, castles etc. We lead theatre workshops. Our specificity is to promote the participation of the local populations by rehearsing and performing in front of their houses.

Ref. Bruno Mathelart
bruno.mathelart@belgacom.net

Kompani komedi

Kompani Komedi (Stockholm / Sweden) is a non-profit organization established in 1995, dedicated to Commedia dell'Arte and Vulgar Comedy as theatrical forms. As a theatre group we are primarily an artistic and educational organization. Our goal is to play, establish and popularize physical theatre, Commedia dell'Arte and Vulgar Comedy in Sweden and internationally. Kompani Komedi strives for a deeper collaboration with other theatres and organizations in order to build and take part in a greater network where we think we can make a contribution with our knowledge. Kompani Komedi is organized from an idea about everyone's participation in the whole process. Only those who are active in performances and other work may be members in the non-profit organization. On the other hand everyone who works active within the group may be members. We want to create the biggest possible devotion in the work in the long run this way.

Ref. Micke Klingvall
www.klingvall.com/e/KK-e.html



MTM mimoteatromovimento (Rome / Italy) is a non-profit organization that deals with theatre as a pedagogical tool for adult education. MTM uses traditional technique of Commedia dell'Arte in order to develop the capacity of the participants to express themselves fully. MTM has all kinds of students and especially male adults employed and unemployed, women and young immigrants are attending their workshops. MTM works in English and Italian. Since 1979 MTM has organized, produced and developed several activities in the field of theatre focusing on international programs like workshops, festivals and performances involving international actors and staff. Lydia Biondi, as the president of MTM, has a background in fine arts, dance and theatre.

Ref. Lydia Biondi
www.mimoteatromovimento.it

The Partners

16 | 19 DECEMBER 2012, Rome, Italy

FIRST WORKSHOP CONDUCTED BY MS. LILIA LYTRA, ARTISTIC DIRECTOR OF DRAMA GROUP "MACHINA" FROM THESSALONIKI, GREECE.

MICHANI's president, Ms L. Lytra is a professionally trained director in Classic Greek Drama technique and also holds a degree in Greek Classic and Modern Literature. She has been connected with drama training and practice for many years and conducted projects overseas, always in a European context.

The Ancient Greek Drama (Tragedy, Comedy, Satirical Drama) is entechno, eponymous drama – understandable by all.

Every spectator interprets and comprehends the text and its representation according to their personal criteria, aesthetic and spiritually. The genetic material is in Chorus. Chorus exists and acts everywhere. We all are Chorus, with our body posture, voice, gaze and speech. Chorus that continuously lives through us. Because every era has their sovereign problems.

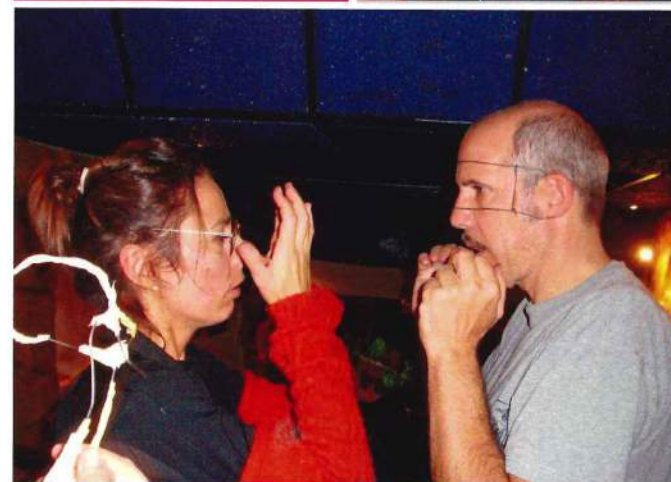
Many of them diachronically. Among them the migration, the recourse, the exile.

« En tis moriis dronton ke u di apagelias, di eleu ke

Fovu perenusa ti ton tiuton pathimaton katharsin

Estin un Tragodia mimisis praxeos spudeas ke telias

Megethos echusis, idismeno logo choris ekastu ton idon »



16 | 20 MAY 2013, Amsterdam, Holland

SECOND WORKSHOP CONDUCTED BY MS. LYDIA BIONDI, ARTISTIC DIRECTOR OF MIMOTEATROMOVIMENTO FROM ROME, ITALY

Working on Commedia dell'Arte in only 4 days was really challenging. The wellknown characters (Arlecchino, Pantalone, Colombina...) are so unique, rich and original that they need a professional approach. So Lydia came up with five "coaches" who had to train the learners in vocal, physical and mask techniques, the basics of the Commedia dell'Arte.

Lydia Biondi worked on women characters and Roberto Cito on Pulcinella. Cristiano Leopardi trained the actors chosen to perform the Captain, Dino Ruggiero focused on Arlecchino and Zanni.

CdA without dancing and masks is unimaginable. So Stefania Toscano lead a folk dance workshop about the Tarantella while Cristiano showed the trainees how to create original masks. Giovanni Morassutti supported the group with translation.

Costumes, masks and a few decoration elements had been brought to enrich the scenography.

Like usually the miracle happened and "The boat is leaving" touched the audience heart. What a funny and great experience !

Arlecchino/Harlequin: (enters from the audience side)

« Walking, walking, passing many cities, towns, villages, rivers, and lakes...finally I arrived at the port where people were boarding the ferry...but I didn't have enough money for a ticket so I decided to take a small boat and rowed myself; I worked the oars up and down and pulled up and down...up and down... until I arrived at the shore. But I wasn't used to boats so I fell on my face! Luckily I didn't break my nose... Instead of helping me people laughed scornfully and I fell a second time...godverdomme!! »

Commedia dell'Arte Workshop

conducted by Lydia Biondi



Amsterdam 17-20 May 2013

Podium Mosaic: Bos en Lommerweg 191

Times: 15.00 - 18.00 & 19.00 - 22.00

Performance on 20th @ 20.00

For more information and participation visit

www.europeanpolytheatre.eu

or send an email to oscar@transversaltheater.com

European Partners



26 | 29 OCTOBER 2013, Växjö, Sweden

THIRD WORKSHOP CONDUCTED BY MR. BRYAN REYNOLDS, ARTISTIC DIRECTOR OF TRANSVERSAL THEATER FROM AMSTERDAM, HOLLAND.

On the first day, there was an open workshop where the participants learned more about Transversal Theatre unique approach to theatre. The main focus for the whole workshop was the co-creation of the performance Railroad. The performance theme was the Holocaust. The performance was held at Regionteatern Blekinge Kronoberg, October 29 (Tuesday). 19.00.

Generated from the social, cognitive, and performance theories, aesthetics, and critical methodologies of transversal poetics, transversal acting emerged ten years ago during the Transversal Theater Company's rehearsals of its productions and has continued to develop through subsequent productions and the ongoing Transversal Acting Workshop.

Our approach begins from the premise that vulnerabilities, surrenders, and slippages can be more productive than control, domination, and regulation. Moreover, we posit that events, rather than narratives or histories, most profoundly define experience, however incomprehensible they might appear without ready contextualization or explanation. For transversal acting, always interconnected, it is moments of engagement with environments that most significantly affect and mobilize the actor, and not the other way around. Keenly aware and responsive, the actor achieves performance agency through the in-between, transversal spacetimes of actions, interfaces, articulations, and departures. The actor willfully frees herself of control so that unpredictability can occur and she can learn to navigate the limits and thresholds of consciousnesses, subjectivities, and circumstances. It is here that eventualizations – events with affective duration – and momentous discoveries are powerfully realized. The Transversal Acting Workshop works to develop the awareness and skills that make such experiences not only possible, but also manifestable at the will of the actor.

EUROPEAN POLYTHEATER
PRESENTS
RAILROAD

WRITTEN AND DIRECTED BY
BRYAN REYNOLDS

REGIONTEATERN BLEKINGE KRONOBERG

OCTOBER 29, 2013 19:00

TICKETSALE: 0470-416 00,

OR THROUGH WWW.TICNET.SE

70 SEK / TICKET

16+ ONLY



12 | 16 APRIL 2014, Dinant, Belgium

FOURTH WORKSHOP CONDUCTED BY MICKE KLINGVALL OF THE KOMPANY KOMEDI FROM STOCKHOLM, SWEDEN.

Bellman, with his "Fredmans epistles" was sex, drugs and rock n' roll in the seventeenth century. He created a world with rough characters, taken from the actual streets scene of Stockholm at the time, but transformed into heroes, nymphs, vestals or Biblical or mythical persons. Every where house was a Fröja (the Norse version of Aphrodite) temple and every bar a Bacchae temple where the musician was the high priest.

He himself was not part of his world of glorified ragtagy winos. His big break came from a song of tribute to the king, who made him head of the state lottery (an honoree title that gave him a regular income).

Except from drinking songs and parodies of the bible he also wrote dramatic work, religious music, occasional poems and founded a Bacchae order, a parody of the society of orders that was extremely popular among the upper classes at the time."

The workshop will be a lot of music. Lena and Whokko will help with music studies. They play guitar or mandola and accordion.

We will have everyone sing together to learn the songs then we'll break it down to lines. It will not be important that the participants are musical.

At the same time I will stage things and work with a few exercises in order to understand the style from an actor's view. I will also study a bit to lecture some about the times and who Bellman was.

As I said in Växjö: the aim is not as much to make a great show as it is to focus on the workshop.

EUROPEAN POLYTHEATRE
presents

The world of Bellman

Stockholm in the late seventeenth century

A workshop in bulgar comedy!



Mercredi 16 avril 2014
à 20 heures
Salle Sainte-Anne

Rue du Vélodrome, 11 à 5500 Dinant/Anseremme

Réervations et informations :
Sonia Gahide - 0477 880 308 - soniagahide@hotmail.com

Logos: European Polytheatre, European Polytheatre Cultural Awareness & Expression Laboratory, European Union, kompani komedi, ASSN, MACHINA, TRANSILV



1 | 4 JULY 2014, Thessaloniki, Greece

FIFTH WORKSHOP CONDUCTED BY MR. BRUNO MATHELART, ARTISTIC DIRECTOR OF LES AMIS DE LA SALLE PAROISSIALE STE ANNE FROM DINANT, BELGIUM.

Street theatre, Heritage theatre, Contact or Movement theatre...
3 approaches that were chosen to value the City of Thessaloniki, the focus of the last EURPOL workshop and performance!

The Compagnie du Rocher Bayard's reputation was built around the evocation of historical events or meaningful monuments and places of our beloved region. Thanks to the commitment of historians and local partners or associations, the inhabitants of a village-quarter-town-city are involved in the realization/production of a performance that gathers every volunteer in a human and social venture. To train the theatre techniques of these beginners, experienced actors of the company monitor the groups, working on rhythm, concentration and enthusiasm. Creativity and interactivity with the audience, body language, Brain-Gym, choreography, songs and dances are other aspects that require practice.

Véronique Damoiseaux is a young French and Theatre teacher in a High School. Her initial training and experience in our company lead her to conduct contact or movement theatre workshops, first with our teenagers in Belgium, and for the first time, here in Thessaloniki, with adults, youngsters and children.

To perform the local History of the ancestral city using the "picture" and "contact" techniques, copying the movements of the market workers and producing a kind of "reality show" on-spot, the actor trainees brought the audience towards different places of interest. Local musicians and singers colored the presentation of their talents.

The success of this project was depending on a good relationship between the local association/authority and the Belgian coordinating team. Access to some places, authorizations to perform on the public space, participation of local associations (Sea Scouts, Folks groups...) were equally signs of the positive results we intended to reach!



"I regard the theatre as the greatest of all art forms, the most immediate way in which a human being can share with another the sense of what it is to be a human being."

Oscar Wilde



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www.europeanpolytheatre.eu



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