

Programme

VIII METHODIKA

International Festival for Theatre Training Methods

Berlin 27.11. - 2.12.2018

The festival is created by Jurij Alschitz' European Team of Teachers, master students and long-term collaborators.

The speakers, workshop leaders and performers share their artistic experiences and research which was influenced by the work of Jurij Alschitz throughout the last 20 years.

The team of teachers - Olga Lapina, Riccardo Palmieri, Christine Schmalor, Dimitris Tsiamis – have proposed four main themes for the festival and will each lead one day.

Due to the nature of the school of Jurij Alschitz, the contributions refer to more than one theme. During the course of four days, we will experience cross-references to the different aspects of the Master's training and philosophy, discuss new emerging ideas and on the fifth day, hear about his newest research about Holistic Theatre. Jurij Alschitz will speak about his upcoming experimental educational project ALthattheatre which introduces Quantum Pedagogy.

In the evenings, we will enjoy performances and share experiences - and of course celebrate the TRANSITION towards the World Theatre Training Institute AKT-ZENT's new life on Saturday.

Welcome to the VIII METHODIKA

Dear colleagues,

This edition of METHODIKA is special for many different reasons. The International Festival for Theatre Training Methods has a new and collective organisation. The Team of Teachers introduces itself together for the very first time. We feel bound by the School of Jurij Alschitz and have been teaching in line with his methodical Training for many years even though artistic individuality also means using different paths. And this is exactly what distinguishes the unique Method of Jurij Alschitz – the Resonance challenges ones’ own creativity. It is only through constant renewal that one’s own training method remains alive.

The creator of METHODIKA is now the theme of our gathering: RESONANCE WITH THE SCHOOL OF JURIJ ALSCHITZ. We very much look forward to the participation of all the colleagues who have worked with Jurij on many occasions, who will be presenting the resonance of this work in their own Training practice over the next few days.

This METHODIKA is also the celebration of 20 years of creative work in our studio in Berlin. AKT-ZENT’s studio is for many a synonym for creative homeland. After the conclusion of the first GITIS - Acting and Directing Class in 1998, we decided to create an artistic space in the form of a training studio. In 2002, for the production of *White Nights*, it was furnished with a wooden floor and designed by Italian painter Aldo Andreolo to become the studio that we know today. Countless times have we heard artists acknowledge the unique and exceptional energy enclosed within this room. Yes, we have worked on it. And so often did Jurij, after teaching in the most different corners of the world, admit that “there is no other place that compares to AKT-ZENT.”

This METHODIKA is the opportunity to celebrate our parting with this studio. The world is changing, Berlin is changing, and in fact we have already started changing at the beginning of the year, by turning into the World Theatre Training Institute AKT-ZENT.

Therefore, our meeting stands under the motto of TRANSITION. New ideas, new forms of collaboration, new places, new constellations ... all of this is already on the way. Beyond that, all partners are called upon to propose their own ideas and suggestions to develop innovative projects for the future within the framework of the Institute.

As Research Centre of the International Theatre Institute, the entire world is our home; we are free and unbound in spirit and are only committed to one thing: the artistic future of the Theatre and the innovation of theatre training.

With this in mind, we will be celebrating the 70th anniversary of the International Theatre Institute on the last day of our festival. The World Organisation for the Performing Arts was founded in 1948 in Prague to bring respect and peace to this world through the means of theatre.

In the name of my colleagues Olga Lapina, Riccardo Palmieri and Dimitris Tsiamis, I wish all of us a fruitful and memorable week.

Christine Schmalor
Festival Director

A word from the Master

Dear pupils, friends, guinea pigs, students, academics, followers, amateurs, imitators, professionals, comrades, colleagues, companions, partners, allies, admirers, accomplices, like-minded people, supporters, people who I have loved, and explored, studied, created and destroyed, people who I have taught and learnt from, people with whom I have reconciled, quarrelled, fallen in love, parted and met again, and again fallen in love, people with whom I was in the same ensemble for a quarter of a century, perhaps the largest ensemble in the world with thousands of actors, teachers and theatre students from around the world. I greet you and thank you for these years, for your trust, for your support and interest in what I did. I cannot imagine all these years of life without you. You have not made these years easier but rather more interesting, fun and useful – you have brought flavour and excitement to my life!

Your visit to Berlin, our meeting is first and foremost a meeting between yourselves and this seems especially important to me! When people are close to each other's energies and artistic ideals, I believe that the waves of creative effort join together, resonate and amplify each other's vibrations, receiving additional energy. I hope you will always remain connected with the vibrations of our Theatre that are in tune with you, in which we believe, which we sincerely love, which unite us all.

Your teacher, pupil, friend, guinea pig, student, follower, amateur, imitator, professional, comrade, colleague, companion, partner, ally, admirer, accomplice, like-minded person, supporter,

Jurij Alschitz

27.11. Tuesday – Training as Method

Led by Riccardo Palmieri

MORNING

10:30 - 12:00

WELCOME by Christine Schmalor

RESONANCE

An Introductory Lecture to *METHODIKA* by Jurij Alschitz

12:30 - 14:00

Riccardo Palmieri (Italy)

FROM EXERCISE TO STAGE

Training: Collective experience to open Pushkin's Queen of Spades

AFTERNOON

15:30 - 18:00

Annabelle Rice and Maria Dehnisch (Sweden)

ART AND GAME

Acting analysis on Pushkin's Pique Dame

The first steps on "how to create the right atmosphere" and how to find the artistic path which will lead to the main core of Pushkin's novella "Pique Dame" in Annabelle Rice's dramatization "Queen of Spades".

By improvising one of the first scenes, we will investigate: "The art of games and the games of art". To gamble with your life or to play your given cards right: That is the question!

EVENING

19:30

A NIGHT AT THE CASINO

Festival Opening with a collective improvised creation

28.11. Wednesday – Improvisation

Led by Olga Lapina

MORNING

10:30-12:00

Judith von Radetzky (Germany)

WHO IMPROVISES?

Lecture and more

Mind and consciousness did not fall from heaven, but developed from the evolution of our nervous system. In the Asian philosophy of Daoism and Buddhism, it is acknowledged that the unconscious plays a main role in our actions. Some people act up to 40% unconsciously throughout their life, others who are more rational rather access it in their dreams where their subconscious pops up and shows itself with its capacity for invention.

For an artist, the subconscious plays a supreme role. All creation and pieces of art which open new visions are based on its vivid function. The newborn can never extract himself from habitual and therefore limited thinking.

This opens the question: is it possible to discover and train your own subconscious? Is it possible to invite it, to open it up? And to initiate a major change in life and art?

Contacting one's own never ending source of creativity requires never-ending training. I would like to introduce you to aspects of this training which come from theoretical and practical aspects of Daoism.

12:30-14:00

Olga Lapina (Lithuania, Denmark)

IMPROVISATION AS A CREATIVE STRATEGY IN THE PROCESS OF MAKING PERFORMANCE

The lecture is based on artistic research which explores the subject of improvisation understood not only as an acting technique, but also as a specific creative system as well as a well-rounded creative strategy engaging everybody involved in making performance and allowing for the establishment of new forms of theatre. Such definition of

improvisation is inherent to the understanding of play in theatre and, as a result, this research builds on the notions of playfulness, with improvisation as one of its characteristics. The creative strategy of performances *The Word Factory*, *About Fears* and *Code: HAMLET*, all created during this research, incorporates principles of playful improvisation into different stages of their creative processes: the analysis of directing, the development of dramaturgy and scenography, as well as the creation and performing of immersive theatre.

AFTERNOON

15:00 - 16:30

Dimitris Tsiamis (Greece)

THE CREATION OF EXERCISES

Practical experience from The World Theatre Training Laboratory

About three improvisation exercises created at Schloss Bröllin during the International Laboratory in 2012

17:00 - 18:00

Anastasija Klee (Kazakhstan / Germany)

ЖЕНЩИНЫ Ч / WOMEN Ч [CH]

Performance collage with texts of Anton Checkov; part of the research work based on the theme "acting and poetics of white"

Musik: Sasha Pushkin

EVENING

19:30

Apostolos Apostolides

THE LAST ACTOR

Performance and discussion

THE LAST ACTOR, an existence which touches upon issues such as the Theatre, Art, the Artist, Man, Life, Metaphysics, the Truth, Love, Inspiration, the Divine, the Beautiful, the Pure, the "Being". A unique approach by Apostolos Apostolides, in the writing and composition of different texts, deriving from the study of the works of various dramatists, artists and philosophers.

29.11. Thursday – Resonance in Musicality, Dance and Film

Led by Christine Schmalor

MORNING

10:30 - 12:00

Christine Schmalor (Germany)

MELODY - HARMONY - RHYTHM - FORM

Training

Musicality as Fundament of Artistic Existence and Collective Creation.

12:30-14:00

Alicja Ziolkó (Norway)

ACTANGO - STAGE PARTNERING

Practice

Actango is a tool for exploring and creating stage dialogue at physical, musical and philosophical levels. The tool works for both verbal and non-verbal expressions. Actango gives knowledge and awareness about presence, contact with fellow players, the moment, the room and the audience.

AFTERNOON

15:30 - 18:00

Greta Amend (Germany)

CLOSE UP!

Lecture and Practical Experience

Exercises for Film. The film sketch as new format of creation. Poetic work for the camera.

Video

Examples from the *Superbohemians*.

EVENING

19:30

SHARING EXPERIENCES

Kalev Kudu (Estonia)

Lecture with video

Examples from my Cherry Orchard as a post-apocalyptic play.
Presentation of my experience in working with this play in five different countries (Estonia, Russia (Moscow), Georgia, Belgium and Latvia)

Ismar André Smith Rachmann and Viviane Dias (Brasil)

Lecture with video

Myths and imagery of Latin America which nourish theatre and propose new images; with reference to their own ritualistic Brazilian performance “Matriarcado de Pindorama”

30.11. Friday - Ritual and Metaphysics

Led by Dimitris Tsiamis

MORNING

10:30-11:00

Mareike Anderson (Germany)

SOUNDING

A ritual for the room

11:00 - 12:30

Dimitris Tsiamis (Greece)

THE SEVEN DAYS OF CREATION- THE RITUALISTIC PROCESS OF THEATRICAL CREATION

A lecture performance

From chaos to harmony, theatrical creation passes through phases with specific features that can be combined with the archetypal and mythical processes of creation. All myths of Creation formed the basis for rituals of regeneration, for all cultures. The awareness of the deep relation between creativity and regeneration is revealing the theatrical process as a transforming experience, as a rite of passage for the artists involved.

12:30-14:00

Ruth Wyneken and Markus Herlyn (Germany)

TRUTH – MIMESIS – IMITATION – COPY

Lecture and training

Theatre between principles of the cosmos and principles of form. Truth as “openness of being” - what does it mean for the actor? Can the truth of the cosmos, of nature with its rhythm and laws be adapted to the stage or does it become imitation? When does imitation become a copy? Can empty forms (rituals) give birth to animated contents?

This lecture is in resonance with Jurij’s workshop on *The Seagull* and the models of theatre in Anton Chekhov’s play.

AFTERNOON

15:30 - 18:00

Ismar André Smith Rachmann (Brasil)

TRANSITION

Training

Exercises preparing the actors to cross borders from “daily life” to “life on the stage”. Active meditations which lead to the opening of creative energy and develop artistic individuality.

Viviane Dias (Brasil)

COSMOGONIA

Ensemble training and creation

Exercises with the spoken word in resonance with the ensemble to create a special environment and development of the "Cosmogonia" exercise, where artistic individuality nourishes the energy of ensemble.

EVENING

19:30

Agne Nemanyte (Lithuania/UK)

Experimental collage with texts by Sei Shōnagon

A performance created and developed by Agne Nemanyte based on the book by a Japanese author, poet and court lady Sei Shonagon and an archaic Greek poet Sapho. These two women, from two very different ancient worlds inspired me with their charm, extraordinary attention to detail, passion and dedication to artistic expression. As women, intellectuals, lovers and artists, these two writers challenged their own times by writing progressive, intimate and beautiful texts which belonged and lived within every woman, man or child. It is their natural inner forces, sins, desires and perceptions that were stronger than any circumstances and laws of the time and should not be forgotten in the ones we live in now. In Japan and Greece, a small piece of paper that used to be re-written and perpetually passed on, now lives as words of the ancient world in modern typewritten books. Reading it is already a great pleasure which belongs to its moment of discovery. I want to discover something too. I sense that through the ever-standing simple things like nature, love and beauty, an actor can touch his given time

and reveal its true, naked colours. Only when the conditions are both perfect and imperfect. For example, like a perfect accident that creates a universe just for a split second and then disappears from sight, but lives imprinted in one's soul. Well, I shall call it soul, as it might be as Paleari said in "The Late Mattia Pascal", just a little lantern that needs oil to shine.

Dimitris Tsiamis (Greece)

GOD KIRILOV

Performance

Alexei Kirilov envisions the new Man, a man happy and so proud that it makes no difference for him to live or not to live. He envisions the man who will beat Pain and Fear and will be God himself.

The performance God Kirilov is a hymn to freedom. It reveals the thinking of a free spirit who seeks redemption from the fear of death. Through his hero, Dostoyevsky opens existential questions in a direct and alive way that awakes us to rethink about the meaning of life and the idea of God.

Kirilov, perhaps the most thoughtful and contradictory hero of the Possessed seeks to overcome the fear of Death through his own virtual model, the one of the "Man-God", which he introduces to us before "sticking his tongue out" at what he leaves behind and before his final declaration: "Freedom or Death".

1.12. Saturday - Future

MORNING

11:00 - 14:00

CELEBRATION OF THE INTERNATIONAL THEATRE INSTITUTE'S 70TH ANNIVERSARY

WELCOME

Christine Schmalor about ITI worldwide and the idea of the *World Theatre Training Library/Laboratory*

THE PATH TO A HOLISTIC THEATRE

Jurij Alschitz

REFLECTIONS

The Team of Teachers exchanges experiences about transcultural Training

RECEPTION



EVENING

18:00

FINAL DISCUSSION AND OUTLOOK

19:30

CELEBRATION of TRANSITION

METHODIKA's final party

20th ANNIVERSARY and FAREWELL to the artistic work that took place in AKT-ZENT's studio in Berlin Kreuzberg - the artistic homeland of innumerable colleagues from around the world.

2.12. Sunday - day for networking and departure

BRUNCH

Time and place to be announced.

CVs in the order of appearance

Tuesday 27th

Dr. Jurij Alschitz, artistic director of the World Theatre Training Institute AKT-ZENT.

Riccardo Palmieri is an actor, director and theatre teacher from Italy. He is the founder and artistic director of Cajka Teatro d'Avanguardia Popolare in Modena, which creates and hosts national and international theatre events. He is also a member of the World Theatre Training Institute AKT-ZENT's Team of Teachers formed by Jurij Alschitz.

Annabelle Rice is a full-time director and playwright with a formal education as actress, playwright and director from schools such as: The Royal academy of ballet, The high school of dramatic arts (DI) and The Calle Flygare Theatre School. She also has a bachelor's degree in Theatre Science as well as Philosophy and Rhetoric. Finally, she is a student of Jurij Alschitz with a diploma from 2002. Annabelle works mostly with her own scripts or adaptations as Auteur.

Maria Dehnisch is an actress and pedagogue from Stockholm, Sweden. She has a bachelor in dramatic art at the State school of drama and acting (Teaterhögskolan) in Gothenburg. She is a student of Jurij Alschitz, obtaining her diploma in 2002 in Oslo. Maria has studied film directing at Stockholm film school in Sweden.

Wednesday 28th

Judith von Radetzky works as an actress, director and theatre teacher. After numerous theatre engagements, she completed the first GITIS Acting- and directing class by Jurij Alschitz in Berlin and significantly contributed to the creation of AKT-ZENT and development of his studio. Another direction study with Anatolij Vassiliev in Lyon subsequently led to commissioned and home productions under her direction and the foundation of *Graphit Theater Labor*. Furthermore, Judith von Radetzky is a certified Qi Gong instructor and uses various Qi Gong practices in her artistic and pedagogical work.

Dr. Olga Lapina is a theatre director and acting and directing teacher from Lithuania. She is a director at different Lithuanian state theatres and puts on performances and workshops in Italy, Brazil, France, Germany, Estonia and Russia amongst others. Since 2011, she has been teaching acting and directing in Klaipeda University and Lithuanian Academy of Music and Theatre. She completed her PhD on “Improvisation as a Creative Strategy in the Process of Making Performance” at LMTA in 2018. She is also a member of WTTI’s Team of Teachers formed by Jurij Alschitz.

Dimitris Tsiamis is a director, actor and acting teacher from Greece. He is a member of the Team of Teachers of the World Theatre Training Institute AKT-ZENT as well as founder of Per-Theater-Formance company (2004, based in Athens). His research during the last few years focuses on a new approach to the ritualistic dimension of theatre and the development through different practices of the model of the “prophet-actor”. Since 2017 he teaches Devised Theatre at East 15 Acting School in London.

Anastasija Klee is an actress and performer. She received an acting education at Kazakh National Academy of Arts “T.K.Zhurgenov” at Almaty, Kazakhstan; today she is a student at the Free University (Theatre and Literature). Having moved to Berlin in 2014, she became an assistant for AKT-ZENT and took part in many seminars and laboratories of Jurij Alschitz. Since 2018, she has been part of the Performance Collective "Die Happy Few" in Berlin and offers theatre training and workshops for different groups of children and adults.

Sasha Pushkin is a pianist, composer and improviser. Sasha began studying classical piano at age seven; by age eight, he had performed his first concert of original compositions. By the age of 22, Sasha had played for audiences of ten thousand people in St. Petersburg and Kiev. As cross-over musician he created his own musical approach, called "Exprovisation". He is also active as a band leader and composer for films.

Apostolos Apostolides is a theatre pedagogue, researcher, director and actor. He is leading masterclasses, workshops, lectures, seminars and performances worldwide. He was the President of "Theatre Education & Training Committee" of International Theatre Institute (2011-2014) and the President of the "Forum for Theatre Training & Education" of the International Theatre Institute (2014-2017). He is the artistic director of various organisations and festivals.

Thursday 29th

Christine Schmalor is the Programme Director of the World Theatre Training Institute AKT-ZENT which she founded together with Jurij Alschitz and is part of his international Team of Teachers. She is a theatre teacher / trainer for most projects and was president of ITI Theatre Education & Training Committee between 2004 and 2011. Since 1995, she develops and conducts European and international collaborative theatre research programmes - in 2017 she created the Hybrid Theatre Training Platform.

Alicja Ziolk is an actress, tango dancer and trainer from Norway. She trained as an actress at several institutions including School after Theatre / GITIS / SCUT directed by Jurij Alschitz and as a tango dancer in Paris and Buenos Aires. Since 1996 she has worked as an actress, created performances and taught acting and tango throughout Europe. She has produced and staged numerous interdisciplinary performances where Tango is an important tool. In 2006 she founded and curated Cosmonauti, international festival for open rehearsals.

Greta Amend works as an actress, director, lecturer, casting director and producer for film and theatre. She entered the entertainment industry early as a professional actress for theatre and film, studied

drama at the Hannover College for Music and Theatre and in Moscow at an 'Acting and Directing' Masterclass where she was taught by Dr Jurij Alschitz. Greta has been pursuing her acting career by working extensively in theatre productions with numerous foreign and local companies in Europe. She has also been a casting director since 2002.

Kalev Kudu is the artistic director of *Tartu Student Theatre* in Estonia. As theatre director and manager, he has a long experience of working with students and has put on over sixty productions. His theatre productions have included a long list of well-known playwrights and stories from world literature, ranging from Becket to Büchner and Daniil Harms to the Kullervo-story from Kalevala-epic. Kalev Kudu has also participated in over thirty different festivals across the globe where he has won numerous prizes.

Ismar André Smith Rachmann is an actor, director and theatre teacher from Brasil. He obtained his Master's degree at University of São Paulo.

Viviane Dias is actress, director, playwright and theatre teacher from Brazil. She obtained her PhD as well as her Master in Arts at the University of São Paulo.

Viviane and Ismar founded Estelar de Teatro, a 13 years old theatre company with performances in Brasil and abroad. Both, as team of teachers, have developed courses in São Paulo and other countries, in universities, schools and theatres.

Both participated in the 2-year M.A Programme "Theatre Teaching", directed by Dr Jurij Alschitz at the Universidad Nacional Autonoma de Mexico / CUT from 2012 to 2014.

Friday 30th

Mareike Anderson has been sharing her sound in AKT-ZENT's studio in the morning for the past ten years. She is a singing and music teacher, vocal coach and choir conductor. These 25 years as a music teacher as well as personal experience and research projects helped her develop the vocal, instrumental and physical experience of the "unexpected moment" in music (L.Arye/A.Mindell P.O.P.) and nature.

Dimitris Tsiamis, see Wednesday

Ruth Wyneken is an author, playwright and lecturer from Germany. She obtained an M.A. at LMU Munich in Slavistics and Philosophy. Since 1987, she has been working at the crossroad of literature and theatre as: dramaturgy teacher with 20 university lectureships in Germany and Russia, the initiator/ director of theatre-projects in Germany, Switzerland and Russia, as well as a writer, editor and translator of books, dramas, stories and more than 100 publications in cultural print medias and radio.

Markus Herlyn is a director and acting teacher. His work is inspired by his long-standing education with Jurij Alschitz and his methodically structured artistic approach. Markus has been artistic director of the “Studio 13 Theaterinstitut” in Bremen since 1994, has developed several theatre ensembles and directed more than 40 theatre productions and experimental long-term theatre projects. As acting teacher, workshop-leader and theatre pedagogue Markus has been working for numerous institutions for 24 years.

Ismar André Smith Rachmann and **Viviane Dias**, see Thursday.

Agne NemanYTE is an independent stage and visual artist highly interested in and dedicated to the exploration of ancient songs and dances and improvisation theatre. Agne has studied and worked with J. Alschitz, Anatoli Vassilyev, M. Gaitanidi, and at the J. Grotowski and Thomas Richard Centre, as well as with contemporary dance companies in London and Lithuania. Agne lives a nomadic life and has no academic degree or university training, but is actively pursuing a possibility to study-work with a theatre company in Europe and become a part of creative community which dedicated its life to the split second of pure joy.

Dr. Jurij Alschitz

The Path to a Holistic Theatre

This speech is addressed to my theatre colleagues, students and teachers, to whom I know the idea of unity of the Theatre is so important.

It is also a brief presentation of and an invitation to take part in a new training project which adopts a brand-new perspective on the education process.

I build the pedagogical concept of this project on the well-known holistic principle – the priority of the whole in relation to parts. In Aristotle’s “Metaphysics”, he writes “the whole is greater than the sum of its parts.” From a theatrical perspective, there is an overwhelming feeling that the Theatre is not a sum of the performances put on, the roles played, the lectures given, the festivals held... It is something quite different. I instead see the Theatre as something that I have experienced over a long time through practice in close to fifty countries across the globe.

This project is one that is very personal to me. What finally gave me the impulse to form this *holistic theatre* concept is the project which I almost instinctively put forward to ITI ten years ago: the “World Theatre Training Library”. This scientific research closely followed by practical activities in various communities for almost eight years has given me a unique insight into little-known manifestations of the Theatre in the most remote corners of the world, where “theatre” is given as a name to things we would have never associated it with. As I have grown older, the satisfying perception of world theatre as a single huge living organism in which I am but a small particle, a grain of sand, has grown with me. The happiness of a true artist does not arise from success, glory, or money, but rather from the sense of belonging to the Eternal.

Pure joy arises from the realisation that The Theatre does not merely exist within renowned theatrical trends, traditions, directions, schools of various concepts and theatrical ensembles that we have been admiring for years, nor within plays that will forever be part of our history along with the outstanding personalities who have created them. The Theatre also lies in the smallest theatres, schools, performances and actors that remain undiscovered. Shakespeare, Molière, Stanislavsky and Pashka Chadin (character from “Seagull”) are one Theatre – to which also belong Maya performances, the Eagle dance, and the Jogjakarta puppeteer. “Great” and “small”, known and unknown - they all live and work, laugh and cry under the same basic laws and rules of the single Theatre, and will endlessly continue to do so. Because the art of theatre is eternal. The Theatre will forever be you and you will forever be the Theatre.

Why do I write about this for so long? Because studying the life of Sarah Bernard, Garrick, Stanislavsky’s system and Grotowski is meaningless without the understanding of what they were truly part of. Engaging oneself in training, putting on performances, role playing, proving the superiority of one method over another is amateurism without experiencing and appreciating the Theatre per se. It is only after having deeply felt a sense of belonging to the Theatre as an eternal entity that the actor will play differently, the director will put on the performance differently, will the student can learn differently. In every role, monologue and scene, the actor will hear and feel the eternity of the Theatre.

It is for this reason that I believe that we need to start teaching the Theatre from the understanding of the Whole as a basis. There is nothing wrong with debating the efficiency of different methods or the progressiveness of various theatrical systems. But with all our differences and contradictions, we belong to One. Let us build all these theatrical quarrels and discussions on this Unity. Remember Kipling who described the law of the jungle in one phrase: “we are all of the same blood!”.

Now let me take you through the method. For the past thirty years, I have been training actors and directors around the world with my exercise “This is my Theatre”. Regardless of time or place, my educational projects systematically start from this exercise. It is the seed from which a theatre artist grows, to which he will compare the results of his own work for the rest of his life. Lately, it has come to my attention that any exercise dedicated to unveiling the artistic individuality of the student (“My Theatre”, “I see it so”, “This is my chaos” etc.) is very useful, but incomplete. What is missing is the holistic concept of theatre education which I am now putting forward: in addition to the definition of “my theatre”, I want to introduce the concept of the “entire theatre” with different exercises around this theme. The actor should be regarded as the most important theatrical unit of the Whole, one of the Theatre’s atoms or nanoparticles. Similarly to quantum physics, this particle bears the sign of the whole Theatre whilst simultaneously being its own Theatre. It therefore becomes a Theatre within a Theatre: a micro-space within a macro-space, a micro-theatre within the field of macro-theatre. From this composition arises an inevitable resonance. Looking at the image of theatre within the theatre, it is impossible for the actor to develop his own micro-theatre without him being closely connected with the macro-theatre. This resonance is necessary. It can be compared to the development of the foetus in the mother’s womb. In my analogy, I take for necessary condition that the embryo already knows what life is and its purpose it has when it is born, what it needs to achieve. This knowledge is special, it goes beyond, much like a revelation. It is not even knowledge, but fate, a covenant. A sacred bond with the Theatre. After that, the “newborn” actor will be taught how to walk, to pronounce words, choose the right path, use a mask, build an action, determine the super task, distance himself from the character and hundreds of other useful and useless techniques and systems. But he will only truly be fulfilled if he remains faithful to his Union with the Theatre.

The prophecy of Jeremiah (31. 33-34) "...this is the covenant that I will make with the house of Israel ... says the Lord: I will put my law within them and I will write it on their hearts. I will be their God, and they shall be My people. And they shall no longer teach each other, brother's brother, and say, "Know the Lord," for they shall all know me, from the least of them to the greatest, says the Lord."

This is it! The Law of the Theatre must be enclosed within the hearts of actors! Do not teach methods and systems from the start, but write the Covenant in their hearts so that they feel that they are people of the Theatre.

This is not an easy task! Such a programme to teach a holistic theatre will take research, tests and worldwide cooperation.

Berlin, November 2018

