



The „Year of the Seagull“ is a developmental laboratory program for encouraging high degree research and artistic exchange between professional stage and screen actors and directors from Denmark as well as guest participants from abroad. It is touring through several countries in 2015, starting in March in Berlin. By working on Checkhovs play we would like to celebrate the 120th anniversary of the play "the seagull" as well as the 120 years of a relatively young art form: Filmmaking.

Under the artistic direction of lecturer Greta Amend, this laboratory follows the two previous acclaimed workshops she conducted at the National Filmschool of Denmark in 2014, after which a superb group of danish actresses, actors and film directors strongly expressed their will to continue this work to gain access to innovative forms of expression, learning and working methods, which could provide fresh impulses to their own work. We now give danish directors the opportunity to take part in this international Film- and Theatre project. The intended goal is to present own directing compositions within an international showcase during the time of Berlinale 2016 (February 2016). The next step would be the development and production of a joint Film,- and Theatre project based on Checkhovs „The seagull“ with all attending participants.

We want to devote ourselves to the analysis of modern forms and possibilities to encourage new film and theatre creations. In exchange between the creative poles of director, actor and author we strive to dissolve the separation between the two fields of film and theatre. Where are the similarities, where the differences in the work flow, where are the limits and the liberties? Especially the process of "editing", mostly used for film, will be researched and adapted for the stage.

We invite actors and directors to capture real authentic moments within their adaption of the scenes, according to their own genre and style, preferences and prowess, by looking for the right register of emotion, gesture and dialogue in a free atmosphere.

Through the energy, the melancholy and the humor of the characters Chekhov's play is perfectly suitable for camera work. The intimate interplay between the characters, their pursuit for the beautiful things in life develops into a poetic atmosphere. The different rhythm of each actor's imagination we are striving to explore, while filling the gesture with meaning. We will carve out the differences of the picture and sound aesthetics of stage and screen. Is it true that the language of film only tolerates text in little increments? While big gestures are required for the stage? What is meant by big gestures? What means theatrical acting or so called over acting? We will work on the refinement of the actors and the directors ability to move through different domains and learn to assess themselves.

The „Year of the Seagull“- Project is aimed to be developed into a series of collaboration, readings, rehearsals, investigations, roundtable discussions and showcases to provide working professionals with an intensive study of their craft, while fostering further collaborative relationships among a peer community of artists. This course provides them with the possibility of building up an advantageous infrastructure with organizational and artistic competence, and the potential to work on a common mindset and artistic vocabulary for future mutual projects.

Greta has been working with Chekhov's texts in her classes for years and her aim is to enfold new impressions of Anton Chekhov's 120-year-old play „The Seagull“ by delivering it from the page to the stage combined with short extracts of (pre-produced) film. She will play with Chekhov's essential themes, his lyricism and his subtlety to measure our artistic position with one of the greatest creator of characters in the history of dramatic writing.

The group will also focus on the core principals of a successful interaction on set, on stage and in rehearsals with the aim to explore new aesthetic possibilities, as Chekhov said in his own writing: „*We have to find new forms*“ (Kostya). The practical/hands-on scenework encompasses research, ensemble training, improvisation and scene-analysis and will be partially accompanied by the camera work of the directors. The training devotes its attention to the fact that an artist has to accept the task of taking the ultimate responsibility for creating the performance by him or herself.

Our workspace - Amfiteatret Copenhagen, provided by our cooperation partner Lene Storgaard, the leader of Amfiteatret - with its stage offers participants the opportunity to work at their artistic ability in expressing themselves. Class language will be in English, on stage mother tongue is very welcome.

General Info for Copenhagen:

Dates: August 2015 – daily from 10am to 5pm:

Tuesday 11th, Wednesday 12th, Thursday 13th, Friday 14th, Saturday 15th day off for reflection and preparation of the following 3 days, Sunday 16th, Monday 17th, Tuesday 18th (internal) Show/Get-Together

Seats: limited, first-come-first-serve principle

Price: 4.000 kr. / 536 Euro (to be paid in Euro)

Location and Cooperation Partner in Copenhagen:
Amfiteatret, Bellahøj Friluftsscene | Bellahøjvej 20 | 2700 Brønshøj

Course deadline for directors: 15/07/2015

Registration here: <http://www.energizingtheactor.com/anmeldung/>



Greta Amend studied drama first at the Hannover College for Music and Theatre from 1983 to 1987, graduating with her 30-min-Film „House of Fools“ in 1987. Between 1990 and 1992 she continued her studies with Anatolij Vasil`jev at the Theatre of Dramatic Arts in Moscow.

In Berlin she studied acting and directing with directors Krzysztof Kieślowski, Ruth Zaporá, Hendryk Baranovsky, Sergej Ashkenasy and Wojciech Marczewski. Additional private lessons involved comprehensive Michael Chechov scene work with actors from Schaubühne Berlin. Among her film training teachers were danish director Henning Carlsen and Rae Allen.

Greta has since then not only been working extensively as an actress for more than 30 years, she has also been a director, teacher and casting director* for the past twelve years. As casting director her credits include more than 40 domestic and international film productions, among them “Dau” by Ily Khrzhanovsky (“4”) and “Stadt, Land, Fluss” by Benjamin Cantu (Berlinale Teddy Award).

Throughout her career she has compiled a vast understanding of the different disciplines and by that created set of exercises designed to prepare the modern media artist for the work on set and stage. These exercises have become the cornerstone of her method, which she teaches throughout Europe, and are reflected in her practice-oriented work. This series of exercises focuses on refining already existing acting techniques and optimizing the actors’ and directors’ artistic abilities beyond classical techniques and terms.

More about Greta and impressions of different Masterclasses on

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