



Casting Call for the 2019 Edition
International Lab for Research and Theatrical Creation
“In search of the Ancient Actor for a Modern Theatre”



14 days of full immersion in the practice of the Art of Theatre
studied from different points of view
in order to stage a choral show

To whom it's addressed

- **Actors, dancers and singers**
- **Musicians interested in being on stage with the actors.**
- **Directors and playwright.**

What is about it

A meeting in privileged conditions of group work where to give place to bold reflections, uncomfortable ones, about the ethic, the discipline and the real sense of a cognitive function that theatre is called to fulfil, in this convulsive present time, as an open door to the invisible.

A moment of artistic and professional growth, meant to satisfy deeper needs, even of spiritual nature, arising from more and more urgent uneasiness about the sense of this profession today, beyond the established logic of the show business and the mechanisms of cultural policies.

International character

A key distinctive feature of this experience will be the nature of the cast of its participants.

To the group of Italian and foreign artists coming from different parts of the world, will join others selected among artists or potential artists, that have arrived in Italy as immigrants.

When and where

The Lab will take place **from August 18 to August 31 of 2019 in Atena Lucana (SA) - Italy**

https://it.wikipedia.org/wiki/Atena_Lucana

<https://www.youtube.com/watch?v=yuMjM9Oc4Jk&frags=pl%2Cwn>

Introductory note

«Since the beginning of my journey through the theatre, which over the years has brought me into contact with the most diverse cultures and traditions on four continents, I felt the need to keep open certain fundamental as well as uncomfortable questions: "are we able, as actors, of really communicate with every public regardless of their culture, language, religion, political ideas, moral convictions, etc.? What path does an artist of the scene have to travel (or retrace) today to know how to tell stories capable of stimulating the viewer to reflections that can, even in a minimum degree, increase his level of consciousness? Where does the profound meaning of the word "Tradition" reside in the Science of Art?

Far from formulating definitive answers to these questions, the experiences that emerged gave me proof of the existence of a certain quality of presence that today, especially in the western theatre, is by then a golden fish.

A quality that instead had to be "conditio sine qua non" for those who, in immemorial ages of human antiquity, found themselves acting (actors in fact) as "specialized individuals" in the task of narrating stories specifically conceived, in allegorical form (myths, legends, epics, etc.), to build those objective values that are indispensable for the harmonious and peaceful life of the community.

Since its foundation, to synthetically express the Teatro Simurgh's work direction, we use the title: "In Search of the Ancient Actor for a Modern Theatre".

The ancient actor, whom we aspire to, is the one who has a conscious relationship with his own body. This mastery gives him a special quality of the presence that make him able to reach the audience through physical actions that live in each movement, word, and even in each one of his thoughts on the scene. Such an actor knows what he says and what he does, in the sense that he grasps profoundly its meaning, but he remains open with every part of himself to a constant listening to physically rediscover, every time he plays, what his mind has already perfectly assimilated.

This actor feels the rhythm, each time different, of the audience in front of him, takes it by the hand and leads it gently to the journey that the play proposes and evokes to the imagination. He never speaks directly to the spectator's mind, but knowledgeably uses every vibration of the body, to

which the audience respond organically. So he communicates before and beyond the "said" word, that's why he can capture our attention.

This Actor is singer, dancer, musician; is open to all influences, he constantly search and nourish himself of the most diverse traditions, and extends his study in various fields of knowledge.»

Fiore Zulli

Notes about Teatro Simurgh and its founders

<https://www.teatrosimurgh.com/en/notes-about-teatro-simurgh/>

Research lines

The leading purpose is to create a forge in which different traditions meet and merge to give life to a new tradition "hic et nunc", to new traditional languages understood in the etymological sense of the word "tradition": from the Latin verb *Tradere*, that is to transmit an experience of living knowledge of the reality lived and shared in the present moment.

It is in this Tradition of Here and Now where gets incarnated that Ancient Actor able to reconnect with the universal traditions which are depository of the archetypal and mythical cores of ancestral knowledge.

The Lab proposes a way to open up concretely and in the present moment to questions about universal and immutable principles that invite the artist to walk a personal path towards a deeper understanding of stage art, going back to its ritual origins to actualize them in the life of our time, always starting from the artist's cultural identity and biographical experience.

The matter is to make the participants meet on a non-explored ground where, guided by the common need to seek the root of their presence, could be possible to create an environment where the seeking of Life on stage can take place through exercises of different nature.

Taking care to avoid any temptation to look for premeditated formal results, we will work to let the players feel free to risk, giving up the security of all that in them is "already known" to be open to what instead is actually unknown.

The exercises and scenic improvisations that take place, are fed by the effort that the players will have to do to go beyond the limits of their ordinary expressiveness and search deeper and deeper for that essential force that lives hidden in the physical, mental and cultural postures that make up our personality.

General plan for the exercises

- Explore the empty space as a container and metaphor of the acting body
- The intention behind the physical action.
- The presence of the body that does listen, remember, see and tell.
- The conscious movement that becomes dance
- The vocal action and the music of the text.
- The origin of singing as art of storytelling.
- The improvisation and the montage.

In the exercises and scenic improvisations will be present elements of dance.

Traditional masks from Asia, Africa And South America will be used as understanding tools of codification of the evocative gesture.

We'll work with songs and music from different cultures of the world.

Fragments of texts by classical and modern authors from four continents, will be used for the dramaturgical structure of the final show.

The final show

In the evening of the last day of the residence, in the ancient village square, there'll be a public sharing of the materials of texts, dance, singing, masks and music created during the Lab and assembled in form of a show as an offering and a meeting with the community.

The show has multiple values:

It will be the tangible result of an artistic work that, although facing universal and current themes (not necessarily linked to immigration stories), will also reflect in some way the conditions and the atmosphere of the group and of the environment that produced it.

The presence on stage of a human group consisting of people of different skin colours, languages, nationalities, cultures, religions, artistic disciplines, etc. will make sure (as we've already proven in previous experiences) that an audience composed for the most part by people not accustomed to "go to the theatre" in the official ways and places, lose in this case that mechanical impulse that leads to judge, more or less intimately, human diversity. This is because the quality of the work that will be faced will make them simply perceive a single group of artists able to entertain them through images, live music, dance and texts by great universal authors with whom they would hardly come into contact in their everyday life.

Casting

This final sharing of the research work will also be the first scenic result of the work in progress and the casting for the **production of a choral show** that will be developed with further rehearsals in Naples between October and November, to debut in December 2019 at a festival with the international troupe of the selected actors, dancers and musicians. **For this debut all the artists will be professionally paid.**

Artistic requirements

The only artistic requirement to enrol the call is **to be able to sing**. It's not required "a curriculum as a singer", but rather the simply capacity of singing tuned. In other words, the candidate must be able to reproduce exactly and not hesitating with his voice, the same note or fragment of a melody that he listen to. **For actors this requirement is *conditio sine qua non*.** On the other hand, dancers or musicians who are not tuned in singing should mention it explicitly in their application material.

Economic costs and logistics

For all the artists that will be cast, the Lab is free.

Transport

Participants will have to pay the travel costs of round-trip ticket (airplanes, trains, buses, etc.) from the respective countries/cities of origin.

Accommodation

Participants will be hosted in a residence set up specifically for the group of artists in the historic center of Atena Lucana.

Food

The organization will provide breakfast, while lunch and dinner will be charged to the participants. In this regard, the municipal administration has stipulated an agreement with some restaurants in the village so the artists of the residence will be able to **have lunch and dinner at the modest price of 5 Euro per meal.**

How to enrol the casting

Send to info@teatrosimurgh.com

- A brief letter explaining the motivation why you wish to participate in this Lab.
- Two recent photograph, close-up and full body.
- The curriculum.
- A link to video material (if available) of the artist's work

All candidates will receive an email upon receipt of the submitted material.

Applications will be received **until July 27** and the result of the selection will be announced **by August 03.**

A maximum number of 24 (twenty-four) participants will be selected.

The artists who won't be cast will soon receive a collective e-mail to inform and thank all of them.

The artists who will be cast will receive personal mails with instructions about logistic matters and any materials to read or prepare for the work in the lab.

They will also have to send within two days after the notification an email confirming their participation.

"In search of the Ancient Actor for a Modern Theatre" is conducted by Fiore Zulli with the general coordination of Carla Robertson.

This residential international Lab of research is part of the multi-year project of Teatro Simurgh *"For a Living Art in Contact with the Community"* now in its fourth year of activity in Italy.

It is produced in co-production and with the patronage of the Atena Lucana Municipality.

