

**ESCRITA  
E PAISAGEM**  
FESTIVAL DE PERFORMANCE E ARTES DA LINGUA

**SUMMER SCHOOL • OPEN CALL**

# PHILLIP ZARRILLI

# KAITE O'REILLY

Workshop by  
Phillip Zarrilli and  
Kaite O'Reilly for  
actors, performers,  
dancers, and  
writers. The work  
will culminate in a  
work-in-progress  
site-specific  
performance.

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“MAKING THE BODY ALL EYES”  
THE EVORA BOOKS: A LIBRARY OF HANDS



The Summer School is part of  
Escrita na Paisagem's program.  
This workshop is supported by the  
Public Library of Évora and DAC  
from University of Évora.

24th August to 3rd September

Évora, Portugal

# GENERAL INFO

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**Dates** 24th August to 3rd September

**Intensive Work** 6 hours per day

**Fee\*** 250 €; 200 € (if application and payment are submitted by 30th June)

**Application and payment deadline**  
15th July, 2010

\*The fee does not include travels, meals, and accommodation. The amount could be reduced in exchange for voluntary work agreed with the organization. The Festival's organization can also help participants to find cheap accommodation.

Participants must submit their resume and a short statement of purpose to [rvalente@escritanapaisagem.net](mailto:rvalente@escritanapaisagem.net). Selection takes into account the date of application submission. The registration will be considered valid only after the fee is paid.  
For more information, please contact

**Rita Valente • [rvalente@escritanapaisagem.net](mailto:rvalente@escritanapaisagem.net)**  
**Mobile** +351 918 780 995

When selected, participants must submit the payment through bank wire transfer. (Participants shall present the receipt of the payment on the first day of workshop)

**International bank transfer code**  
PT50 0045 6030 4018 8360 1327 3  
**BIC / SWIFT** CCCMPTPL

# ON MAKING THE BODY ALL EYES

## THE ÉVORA BOOKS: A LIBRARY OF HANDS



This workshop introduces participants to a psychophysical paradigm through an approach that awakes the relationship between the actor's body and mind to performance. The focus is on the development of the actor's interiority: Zarrilli aims to make the actor discover, awake, shape and deploy his/her energy, awareness, focus/concentration and feeling to the "matter" of the performance - the impulses, structure, contours, and texture of the tasks or actions that constitute a specific performance score, shaped by particular dramaturgies. A few principles-in-practice on the relationship between body and mind are approached in a practical way through structured improvisation, in order to develop an intuitive awareness which is necessary to perform.

The workshop starts with a psychophysical pre-performative training that prepares and awakes the body/mind relationship through Asian martial arts and meditation – Chinese Tai Chi Chuan, Indian yoga and kalaripayattu, strongly related to martial arts. Body/mind relationship is approached in a practical way through exercises like the feeling of activation through breath in movement, the development of focus/concentration, circulation of energy through the body, and awakening the body-mind

relationship to partners, group, and performance space-time. The other component of workshop focuses on writing for performance. Under the guidance of Kaite O'Reilly, participants will devise performance 'texts' via exercises which stimulate the imagination through the exploration of different starting points and aesthetics. These exercises are based on work with imagination, inspired by Michael Chekhov's approach.

As the workshop progresses, Zarrilli and O'Reilly will collaboratively guide participants through a devising process starting from psychophysical exercises, authored text, 'found' text, and responses to the site of the performance — the extraordinary Évora Library. After a ten-days intensive work, a site-specific creation will be presented as a work-in-progress performance entitled 'The Évora Books': A Library of Hands. The performance will emerge from a combination of Zarrilli's and O'Reilly's work processes: generated text as a stimulus for creativity, performed texts, and structured improvisations. What performance possibilities does the space offer as a site? What do the books housed in the library offer as a stimulus for creating texts? What is the touch and feel of these books? What history is 'held' in these texts?



is internationally known for training actors in psychophysical process through Asian martial/meditation arts, and as a director. He runs a private studio (Tyn-y-parc C.V.N. Kalari/Studio) in Wales, and conducts workshops throughout the world—including recent workshops or long-term residences at the Centre of Studies on Jerzy Grotowski (Poland), Seoul International Theatre Festival, International Workshop Festival (London), National Theatre of Greece, Theatre Training Initiative (London), Tainan-Jen Theatre Company (Taiwan), TTRP (Singapore), Gardzienice Theatre Association, and Passe Partout (Netherlands), among many others. His recent productions of Samuel Beckett's plays in Los Angeles (2000), Austria (2001), and Ireland (2004) have won critical acclaim and awards for 'best actress' and 'courageous production' in Los Angeles. In 2002 he collaborated with UK-based award-winning playwright, Kaite O'Reilly and Theatre Asou (Austria) on a semi-devised performance,

Speak-  
ing  
Stones, that opened in Austria in September, 2002, received its English premiere in Wroclaw, Poland, on invitation of the Centre of Studies on Jerzy Grotowski in 2003, and was again performed in Aflenz, Austria in 2004. In 2004 he also directed Ota Shogo's The Water Station for TTRP at The Esplanade Theatres on the Bay in Singapore. During 2005-06 he directed Genet's Die Zofen (The Maids) in Austria, and performances of The Beckett Project were on tour in the U.S. in March and September. In 2007 he directed the Singapore premiere of Martin Crimp's Attempts on Her Life (a TTRP roduction at Esplanade Theatres on the Bay). He recently directed the critically acclaimed world premiere production of Kaite O'Reilly's The Almond and the Seahorse for Sherman Cymru, and a new translation of Sarah Kane's 4:48 Psychosis at KNUA (Seoul, Korea, 2008). Between 2009 and

## PHILLIP ZARRILLI

early 2010, Zarrilli collaborated with Kaite O'Reilly and Jo Shapland in the creation of the performance Told by the Wind; the project was presented as work-in-progress at the Festival Escrita na Paisagem, in August 2009, and premiered at the Chapter Arts Centre, Cardiff, in January 2010.

**Zarrilli** is also noted for his work with Indian dancers/choreographers. In 2000 Walking Naked with bharatanatyam dancer/choreographer, Gitanjali Kolanad, opened in Chennai and toured internationally until 2004 with performances in Mumbai, London, Seoul, New York, Toronto, etc. In 2003 he adapted and directed the seventh century Sanskrit farce for the UK-based bharatanatyam dance/theatre company, Sangalpam, with performances at the Purcell Room, Queen Elizabeth Hall (Royal National Theatre, London), and throughout the UK. In 2006 he completed a new solo piece, The Flowering Tree, with Gitanjali Kolanad.

In addition to his professional work, Zarrilli teaches psychophysical process as part of BA and MA/MFA Theatre Practice program at the University of Exeter, U.K. His numerous books include (editor) Acting (Re)Considered (2nd edition, forthcoming), When the Body Becomes All Eyes (1998), Kathakali Dance-Drama: Where Gods and Demons Comes to Play (2000), and (editor) Martial Arts in Actor Training (1993). His new book with interactive DVD-Rom (by Peter Hulton) on his approach to training actors and performance, Psychophysical Acting: an intercultural approach after Stanislavski is published by Routledge Press (2009).

More information at: [www.phillipzarrilli.com](http://www.phillipzarrilli.com)



# KAITE O'REILLY

is an internationally known award-winning playwright and dramaturg. She was one of the winners of the 2009 international Susan Smith Blackburn Prize for *The Almond and the Seahorse*. Kaite was also awarded The Peggy Ramsay Award for *YARD* (Bush Theatre, London; as *Schlacthaus*, Maxim Gorky Theater, Berlin), MEN best play of 2004 for *Perfect* (dir. John E McGrath, Contact, Manchester) and 2003 Theatre-Wales Award for *Peeling*. Kaite was a 2008 Major Creative Wales Award winner for the 'D' Monologues, currently in development at the National Theatre Studio, London. She is writing a new version of Aeschylus' *Persians*, to be directed by Mike Pearson for National Theatre Wales in August 2010. Kaite and Phillip have collaborated on *Speaking Stones* for Theatre Asou and *Told by the Wind*.

More information at: [www.kaiteoreilly.com](http://www.kaiteoreilly.com)