

IPAH SUMMER INTENSIVE 2010



Bartolomé Ferrando

- .-Valencia, Spain, 1951
- .-Performer and visual poet
- .-Full lecturer in performance and intermedia art at Valencia Faculty of Fine Arts
- .-Founder of the magazine *Texto Poético*
- .-As a performer takes part in festivals and encounters held in Europe, Canada, EEUU, Mexico, Japan, Korea, China, Vietnam, Singapore, Argentine, Venezuela and Chile
- .-Exhibits his visual and concrete poetry in different cities in Spain, France and Italy
- .-Forms part of the groups *Flatus Vocis Trio*, *Taller de Música Mundana* and *Rojo*, who undertake

creative practices half way between music, poetry and action art

.-Apart from *Texto Poético* he has published, the poetry books, *Jocs*, *Poetic proposals*, *Trazos*, *Latidos*, *En la frontera de la voz* and *Valencia*; the essays *Hacia una poesía del hacer* (Towards a Poetry of Doing), *El arte intermedia*, *La mirada móvil* (The Mobile Gaze) and *El arte de la performance*. *Elementos de creación*, different recordings on MC, LP and CD and several videos and dvd of performances

PERFORMANCE WOKSHOP

THEORETICAL BLOCK

A.-The first part is used for a theoretical explanation of one of the subjects to be given afterwards.

B- I create a short debate on the theoretical subject put forward.

In the field of **theory**, **first of all** I make a **general introduction**

Secondly, in the theoretical *exposé*, I usually concentrate on the development and comments on certain items proper to the art of action, such as **space, time, the body and the idea**.

Space: I would above all stress here the fact of considering the space chosen as a material integrated in the performance, with which the body is connected. In other words I propose feeling the space chosen as a prolongation of the body.

Time: In this case I mainly stress the idea of counting while you do any action, enabling the integration of the gesture and the movement in the idea of time.

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Body: In relation to the body, I also above all emphasise all the data and endeavours striving towards acquiring a certain self-awareness, as the important proposal that the body, in performance, should be considered as a material, at the same level and with the same importance as the other materials and objects with which one relates, and should intervene in this with the intention and purpose of getting away as far as possible from the stance or bodily behaviour of the theatre actor.

Idea: In this field I above all point out the proposal that the idea structures the different parts or components of a performance. I mention that it will not be necessary for that idea to be conveyed in the performance. I will not talk about its communicability, something that interests me very little, but only that it should be taken into account and that the idea exists, for the performer, as the element bonding the action itself.

This **second block** of theoretical comments also contains appreciations and reflections on the concepts of **energy** and **getting the application of the notion of representation away from performance**, which I will not go more deeply into through the limited space available, though they seem important matters in practicing the art of action.

PRACTICAL BLOCK

I now go on to mention and detail the exercises in the **practical** part

-Practical class one

- One of the first exercises that I carry out, and which lasts 15' in all, consists of a practice able to dispel tension, not only on an individual but also group level, taken from the performance workshop that I coordinated at Valencia Fine Arts Faculty given by teachers Mónica Günther and Ruedi Schill.

The main effect to be achieved in this first exercise is that of eliminating certain rigidity and contraction, causing in turn a certain interior emptying, which facilitates the following exercise a lot

-Practical exercise two

This consists in holding a **Gong show**, drawn from the writings and notes of the Robert Filliou workshops. Overall duration roughly: 30'

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The main interest in this practice, apart from the discovery and creation of an unusual and individualised relation with the object in question is that it involves minimum intervention demands, which encourages people to overcome the stage fright that many students have. This exercise is thus not only an initiation to what Filliou said: "It is the material and use of the material that gives me the idea and not the other way round"... but is also a great help to get people to participate in a workshop or group task.

-Practical exercise three

This will deal with the body-space relationship. I attempt to develop what was mentioned when I talked about this theoretically, that is, I try to develop the proposal of considering the space chosen as a material integrated in the performance, something which the body relates with, feeling this as a prolongation of the body. Approximate overall duration: 15'

What I like most about this practice is the fact of starting to notice space as an enveloping material, and feeling this as a mass which pours into all the empty spaces that you leave behind as you move about. From this point you start to take it into account, to consider it as another body with which a close coexistence is established and which for this reason starts to take on as much importance in the performance as your own body.

-Practical exercise four

This consists of an exercise for taking in the process of elapsing time, in line with the phrase mentioned above by Esther Ferrer: "when you count, you become aware of time". Approximate overall duration: 10'

Of interest to the extent that each person starts to realise and find out their own pace, their own rhythm, which has nothing to do with their companions'. Each person constructs their own time, and notices that this changes every instant.

-Practical exercise five

On the innocence of the gaze. Approximate overall duration: 30'

Here I am dealing with the proposal to go back to looking at your surroundings as if you had never done so before

By means of this exercise I attempt to encourage people to look at things in a different way. I try to have them recover, even though this is for a very short time and a particular moment, a way of seeing their surroundings with no conditioning. But the process goes beyond just that, as it attempts to be an exercise which generally

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transforms the customary way of observing space and objects which one comes up against daily, transforming the experience into a continuous discovery.

- Practical exercise six

For approaching or drawing up to the object. Approximate overall duration: 20'

The usefulness of this exercise lies in the process of perceiving one's own body as if this were another object intervening in the performance. I do not start from how the performer sees his or her body, but from the object, which little by little takes on a greater presence, until being rated at the same level of importance and interest as the performer's body.

-Practical exercise seven

For perception of details or insignificant aspects. Approximate overall duration: 20'.

The interest in this exercise does not only consist in the individual appreciation that one may make of the object but above all, in noticing the existence of a whole set of insignificant aspects or minimum elements that any common object contains and also of the creative potential which lies inside that set of details, and which is applicable to the performance.

-Practical exercise eight

For coexistence and multiple perception of an object. Approximate overall duration: 20'

As I see it this exercise has two facets of interest: the first involves being an exercise for relations with another person, of creating a sort of dialogue and silent proposal between the two participants. The second aspect would be the practice of plural observation of an object, whose perception and reception would be marked by the other's involvement, outside the control of the person looking on.

- Practical exercise nine

For intervention on the object. Approximate global duration: 30'
In this exercise I propose carrying out an unusual intervention with a common object.

The interest of this practice in my opinion is that of producing an extension and multiplication of the form of relation with the objects and the setting in general, beyond any determination and interference that customs and language impose on us. I think that this process is a really useful exercise for opening the mind and discovering new relations.

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Phonetic and sound poetry workshop

1-First of all I give the theoretical introduction to the concept of phonetic and sound poetry.

2-I propose listening, following as far as possible the written texts, to compositions by K. Schwitters, H. Ball, V.Klebnikov, I. Isou, M. Lemaître, E. Jandl, G. Rühm, D. Stratos, P.A. Arcand and J.Blonk amongst others.

3-I propose group practice of phonetic exercises. To do this all the students must read at the same time a series of consonant and vowel utterances that I have prepared, going by certain classic procedures such as:

- The gradual elimination of vowels, coming down to the formation of consonant clots that are difficult to pronounce.

- The application of simple rhythms to these consonant clots drawn from the previous exercise.

- Adding both at the beginning, the middle and the end of a consonant phrase, small consonant and vowel items that are very close together.

- The use of minimum repeated elements, in which the consonant is maintained and the vowel component changes. This practice is combined with diverse rhythmic variations

- Reading and appreciating small spaces of silence interspersed in between the rhythmic combinations stated above, completely altering the exercise.

- The use of repetition and variation

 - Either with small consonant and vocalic constructions.

 - Or stemming from the fragmentation of a phrase as in B. Gysin's poetic compositions.

- Intermingling shouts, sighs and murmurs between the reading of consonant-vowel clots.

- The practice of phonetic simultaneity stemming from two diverse groups of students reading aloud two consonant-vocalic blocks at the same time.

4-I propose the creation of absurd phonetic-consonant dialogues between students, after encouraging them to individually cross out all the vowels from a small fragment of written text that I give them.

5-I propose phonetic creation and discussions between two or three students

6-I propose the creation of a phonetic-consonantic choir

7-I propose the personal construction of a phonetic composition, as a result of the practical application of the exercises done. And after having created this I ask the author to read the results aloud, either alone or accompanied by one or several of their fellow-students.

During the workshop, all the students are invited to make performance every day. I make a video of our performances and we speech together, every day, about our work