

// **Markus Kunze**

// **Workshop. Paris. 2011.**

---

*“Without inner sensation there can be no movement, and without movement there can be no sounding voice.”*

*Yury Vasiliev*

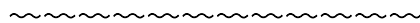
// **Workshop:**

**Basics Acting / Scenic Creation – Arias.**

In the first part of the workshop, we train the expressiveness of voice, speech and body of the actor. We follow the basic idea of the *Yury-Vasiliev-Training*: we exercise together, discover the connection between body/movement and speech/language, train our perception and imagination.

*Yury Vasiliev* developed an original method of vocal training and diction for the actor, based on the sensory stimulation of the vocal (sound and diction) and motor functions of the body. Communication and dialogue are integral to the form and content of the exercises. The training is based on the idea: sensory experience – movement – sound. It is a matter of “feeling within oneself”: thus sensations bring forth feelings, feelings create movements and out of these the voice develops. Since emotion, movement and voice cannot be separated from one another, each of his exercises always trains all three aspects simultaneously, whilst focussing on one in particular.

With the help of the psychological sequence, sensation – imagination – movement – sound, we develop the on stage required action. We find a proceeding voice, which embodies/expresses the thoughts and feelings of the actor.  
By freeing body and voice, we reach freedom.



In the second part of our workshops, we extend this artistic process by working on arias. By dramaturgically discovering the material, we search for possibilities of presentation, for scenic behavior, for transforming it into performance on stage. We try to touch the imaginary world of the aria, to educe figures, to find motivation and impulses for the characters, to sense facilities and challenges and to let them become elements of our storytelling. We balance through the offer, which the aria hands us; we develop attitudes, which we keep forming artistically; we decide for statements; confront ourselves with the audience. In dialogue with the story, with the author, with the audience and with our phantasy, we open up our unique performance ability. All elements used in this creative process rely solely on our imagination. And even more, with all this we should have fun!



## **Markus Kunze**

Studied acting at the St. Petersburg Theatre Arts Academy, Russia.  
(2000/2001 Scholarship from DAAD – German Academic Exchange Service); beginning of the cooperation with Prof. Yury Vasiliev: being his former student and playing in his stagings, in 2004 Markus started to teach together with Vasiliev as his assistant and translator of the workshops in Leipzig, Hamburg, Stuttgart, Stockholm,...

As an actor, Markus works in theatre as well as in movie- and tv-productions.

He teaches (lecturer at the State University of Music and Performing Arts, Stuttgart), stages and leads social theatre projects for youth.