

loop-art #playground physical theatre

physical theater #playground are improvisation sessions in the vast land between drama and dance. playfulness which encourage creative processes, developing scenes or simply joy to move on are the focus of these sessions ...



ulrich gottlieb vienna/bangkok, born in 1964, germany
physical theatre conceptualist, performer & teacher, visual artist, author.

with a background in mime, followed later by physical theatre and taiji quan, his body of work merges physical theatre performance art with visual art, he performs and lectures physical theatre and taiji quan in europe and asia as well.

performances/ workshops/ lectures (selection): e.g. bavarian theatre academy munich/germany, srinakarinwirot university bangkok / thailand, chulalongkorn university bangkok, ista international school theatre association (hong kong, beijing, singapore, bangkok, vienna, lisbon ...), international dance festival bangkok, performance art center of penang/malaysia, summer academy zakinthos/greece etc.

working with e.g. actors, dancers, educators, teachers, team buildings

duration of #playground sessions 2 h / 4 h (intensive)

more infos and videos: <http://loop-art.eu/koerpertheater>



"the way ulrich gottlieb empowered those young people to work together, to have such confidence in their work as an ensemble, blew me away... i could have watched those young theatre makers discover and share their findings for hours!"

(jez gregg, ista)

"...particular a hypnotic movement interesting where all went in a flow, many thing merging, playing together."

(teacher ista)

about physical theatre

experiences: what do you learn in physical theater, at each improvisational theater, it is to respond to offers. you must not constantly come up with something, it is sufficient to take up an offer to continue or modify it to answer it or repeat until there is something new with minimal modification. this is the original form of dialogue. the physical theater is always boring to me when monologues are done where the invisible bond that connects them tears.

contacts: there are improvisations, which mainly build up to the elements of walking, standing, lying, squatting. so we developed the basic vocabulary of theater and dance as well.

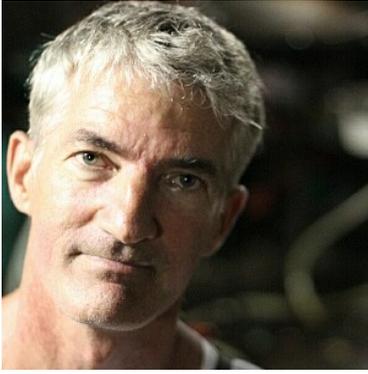
there have been repeated to contact and solving contact, fusion and separation. perhaps it even goes ahead digesting and self-propagating, these elementary processes of life, as both have to establish contacts, to overcome barriers of contact. union and separation, the nucleus of all stories, the nucleus of all.

feedback: why do on stage what we do anyway constantly? it seems to me a feedback loop. conscious living regulates itself through such feedback loops as opposed to unconscious life, which regulates over instincts, embossing and elementary learning experiences.

the drama is such a self-interpretation process, the physical theater a process of design, development, research, in-scene-setting physicality. be body, feel heaviness and lightness, explore space, make contact and releasing, holding and contents, feel your body, one's own and the other (foreign and familiar) body, his strength, tension, fatigue.

induction / mirror: ulrich gottlieb says: if you feel it, the audience feel it also. here transmission forces come into play, mirror phenomena and activations by merely watching. enhancing structure of the experience: sensorimotor sensations, emotional responses, cognitive processes.

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