

*“Embodied attention as the foundation for being present on stage. Unique working methodology applied to the creation of a solo performance: “Surowe światło / Raw Light”.”*

## Abstract

This thesis is a comprehensive description of how I conceived and developed the solo: „*Surowe światło / Raw Light*”. It demonstrates a unique methodology of working with stage presence. Embodied attention is introduced as the main tool for unfolding an acting role, being present on stage and weaving a performance. Imagination is characterized as a sensorial, processual reality, a poetic language depicting experience and remaining in a continuous dialogue with the body. Images move the body generating sensations, feelings and emotions, thoughts and actions. Each of the four levels of experiencing is thoroughly described. Attention is presented as a tool to see images, perceive their influence on the body, and dialogue with them. The thesis describes practical ways of working with attention and images. It proposes to unravel a role from within being present to the experience, and to nourish it as an alive, open ended process that articulates itself anew in front of the audience. The instruments of working with attention are vipassana meditation, somatic practices and the artistic practice of Rosalind Crisp. The main tool of working with imagination is Sapphire™ Practice of Dr Catherine Shainberg. In “*Surowe Światło / Raw Light*” these tools are integrated into a unique methodology to organically form a solo performance. The relationship between a fixed structure and structuring a role anew in front of the audience is described. The term “presence” is exchanged with the notion of “presencing”, as an active process of updating and adapting a scripted role. The three stages of Epoche: suspending, redirecting and letting go are used to enhance the

processual character of being present. The performance's composition is described as organically emerging with the help of the "Dream Opening®" method from the Sapphire™ practice. "Shifting perspectives" is another tool for directing the piece. It approaches images as inner movements, as "pictures" seen by the audience, and as reference marks to which the body hyperlinks. "*Surowe Światło / Raw Light*" unfolds as a multi-layered piece, where light, music and costume poetically support the endlessly "presencing" actress on stage.

Keywords: acting, body, emotions, epoche, feelings, images, dreams, hyperlink, inner monologue, embodiment, layering, physical action, performance, presence, presencing, role, shifting perspectives, structure, structuring