

Julianna Bloodgood is an actress, movement artist, vocalist and teacher whose work includes anthropological performance research and she has traveled the globe extensively in search of different cultural perspectives on the body, voice and the ritual of performance. Julianna has over 30 years experience in dance, movement and vocal practices and her professional output ranges from Classical Theatre, interdisciplinary and devised works, to concerts and vocal pieces.

Julianna worked with award winning and critically acclaimed Polish theatre company Song of the Goat Theatre from 2009-2018. She was an integral part of the development, devising, premiers and world tours of seven productions; Songs of Lear; Portraits of the Cherry Orchard; Return to the Voice; Umiłowanie: Dead Walk Love; Crazy God; Island and Hamlet: A Commentary. Her research and performance with Song of the Goat was focused around integrating movement, polyphonic singing and text through dynamic interpretations of classical plays. She has performed extensively throughout Europe, Asia, South America and North America. In Poland she was also a founding member of the pedagogical and performance research company Odra Ensemble and developed the piece Eurydice: We Will Leave Only Bone, based in part on her research into Somali Buraanbur traditions as well as Bulgarian rituals and vocal traditions, and Thai Traditional dance.



Julianna is a resident artist with Theater MITU, Julianna has performed with Theater Mitu, A Dream Play; Death of A Salesman and was involved in the initial research and development of JUARÉZ: A Documentary Mythology, and has researched traditional forms of performance in Thailand and India with the company as a part of their international Artist Intensive programs. Julianna is currently collaborating with Slovakian company Honey and Dust and has created an original piece „Uninteresting Scream”.

One important aspect of Julianna’s professional life is in community based projects and artistic outreach, using art as a vehicle for healing and change. Julianna is the co-founder of The Dadaab Theater Project, a youth based theater project in Dadaab, Kenya, the world’s largest refugee camp and is a founding member and co-artistic director of The Great Globe Foundation, a non-profit organization utilizing the power of creativity to inspire and empower the individual voice and to help build bridges between people and communities.

Julianna holds an MA from Manchester Metropolitan University (magda cum laude) in conjunction with Song of the Goat Theatre of Poland; a BFA in Dramatic Performance from the College Conservatory of Music, Department of Acting, University of Cincinnati; and is a graduate of the Pacific Conservatory of the Performing Arts, California. Julianna regularly teaches workshops and masterclasses throughout the world and is a resident of Poland.

GOL
Brú Theatre

2021

**Song Composer, Musical Director,
Performer - Julianna Bloodgood**

Premiered in Ireland.

Gol (To cry/ weep) features a 5-strong female ensemble and tells the story of the bean coainte, professional grievers prevalent in Ireland for centuries. This evocative, stylised blend of theatrical performance and powerful vocal lament promises to be unique, intimate and deeply moving as this ancient musical tradition finds its way to a contemporary stage.

Created by James Riordan
Music Composer: Anna Mullarkey

NOX
Brú Theatre

2021

Written and directed by James Riordan

Music and performances by Julianna Bloodgood

NOX is an experimental site-specific solo performance of vocal and physical theatre inspired by the death lamentations and the female lamenters of Ireland. The work is the result of a residency in Rijeka, Croatia during Festival TranziT bringing together director and theatre maker James Riordan (Ireland) with vocalist and voice composer Julianna Bloodgood, formerly of Song of the Goat (Poland). NOX fuses voice, movement and story, offering audiences a chance to experience this strange, haunting and beautiful tradition that was once lost and is finding a resurgence in Ireland and across Europe.



GOL



The Bacchae

Body Without Body

2020

4th Festival of Ancient Drama,
Festival of Philippi

Character: Agave

The thread of the Bacchi myth - five actors, four axis', three languages, one place, narratives of one god, two angels, three women, four points of the horizon. They sing God in contradictions. They delete Penthea's course from unholy to sanctity, from delusion to knowledge, from pride to sorrow. They speak about Agave who, from ecstasy to madness, claiming the power of the female goddess is overwhelmed. The wildlife that is pushing. They mourn the man who is removed, the body that is distracted. The remains of body, the body without body. They mourn for our little pieces. A distance acrobation, a circular need, a struggle for the whole.

Directed By Rinio Kyriazi



Uninteresting Scream

fragile history of an individual Honey and Dust

2019

Character: Athena / Nobel Laureate
Vocal Leading

Co-created, premiered and tour internationally

"Dear laureates, I want to show you my playroom in our retirement home. My name is Odysseus. Or I'm waiting for Odysseus, I'm not sure. This is the last Nobel Prize to be awarded today. It will be informal. Dear laureates, I imagined myself being really old man and the Golden Runner still running in me. I'm losing my powers, he is not. Maybe I was a man who never existed, but he did. It is important to add that I do not know who this Golden Runner really is. But I think, dear laureates, he creates a life in me."

Libretto, visual and sound concept,

Directed by Andrej Kalinka

Dramaturgy, assistant director: Milan Kozánek



SONGS OF LEAR

Song of the Goat Theater

2011-2018

Character: Fool/Chorus

Devised, premiered and toured internationally.

Songs of Lear had its international premiere during Fringe Festival in Edinburgh in August 2012, where it received three prestigious awards: Scotsman Fringe First, Herald Archangel and Musical Theatre Matters Special Award. Songs of Lear was recognized by The List as the "highest ranked performance" during the 2012 festival.

**First Prize Broken Barriers 2018,
Festival Without Borders Cieszyn.**

Director: Grzegorz Bral

Music: Jean-Claude Acquaviva, Maciej Rychły



Umiłowanie: DEAD WALK LOVE

Song of the Goat Theater

2014-2017

Character: Main/various

Devised and premiered a physical theatre duet based on Yukio Mishima's text "Patriotism". Incorporates elements of Japanese mythology, Noh Theater, Kabuki, Aikido and Butoh.

In this theatrical event we weave the world of the living and the world of the dead together as the unfortunate couple heads towards the point of no return and then from the perspective of the grave. All within the rooms of one home during the Japanese All Souls Day - Obon.

Director: Jadwiga Rodowicz-Czechowska

Music: Maciej Rychły

Scenography, Costumes: Jadwiga Rodowicz-Czechowska

Cast: Julianna Bloodgood, Rafal Habel-Bloodgood



PORTRAITS OF CHERRY ORCHARD

Song of the Goat Theater

2013-2018

Character: Madam Lyubov Ranyevskaya

Devised, premiered and toured internationally.

Key in the devising process and contributed to several musical compositions.

The musical interpretation of Anton Chekhov's Cherry Orchard is the story of a lost paradise in which the eponymously squandered Cherry Orchard is symbolic of spoiled values becoming poetical myth. The characters' memories of a former existence become an unreachable perfection. Each character a story which is expressed through individual gesture, song, movement and dance. Underlined by an ever-present musical score, relationships are formed, actions and characters defined and using Osip Mandelstam and Anna Akhmatova's lyrical poetry, we create "musical poems".

Director: Grzegorz Bral

Choreography: Agata Makowska

Music: Guy Pearson, Maciej Rychły



HAMLET A COMMENTARY

Song of the Goat Theater

2016-2018

Character: Gertrude

Devised, premiered and toured.



"Hamlet - a commentary" is a theatre experiment. The text is given a melody. It is not presented in a traditional narration but as musical harmonies. The words and music reflect the characters' and family's inner structures.

Director: Grzegorz Bral

Music: Jean- Claude Acquaviva, Maciej Rychły

RETURN TO THE VOICE

Song of the Goat Theater

2014-2018

Ensemble, Chorus and soloist.

Devised, premiered and toured internationally.

A polyphonic song cycle based on traditional music of Scotland and Scottish poems. The performance can be understood as a gate for imagination of the spectator. Sounds of the performance are like medicine that shows you spaces you didn't expect to exist

Director: Grzegorz Bral

Composer/Musician: Maciej Rychły,

Composer: Jean Claude Acquaviva



CRAZY GOD

Song of the Goat Theater

2016

Character: Gertrude

Devised and premiered.

The classic text of William Shakespeare's Hamlet was clashed with a brutal work by Heiner Müller, Hamlet Machine and with Allan Ginsberg's Howl.

The artistic team, consisting of performers of fourteen different nationalities, joins physical actions with text and polyphony, which is characteristic for the Song of the Goat Theatre.

Director: Grzegorz Bral

Composers: Katarzyna Szwed



ISLAND

Song of the Goat Theater

2016-2018

Ensemble, Chorus & Soloist

The Tempest of William Shakespeare is happening in the imagination of a demented old man Prospero, who, chained in his prison, is dreaming and stargazing. Prospero's imagination is poetic and magnetic, he creates all the characters that surround him; he is all of them at once and yet doesn't see any of them at all. Imagination just like the myth creates the music and dance. Choreography is accompanied by vocal polyphony. A team of 19 performers shows the interior of the mad mind of a lonely old man.

Music prepared by Jean Claude Acquaviva, Maciej Rychły mixed together with traditional Georgian songs.

Director: Grzegorz Bral

Music: Jean Claude Acquaviva, Maciej Rychły

Choreography: INNE I Iván Pérez Aviles



WE WILL LEAVE ONLY BONE

- REFLECTIONS OF EURYDICE -

Odra Ensemble

2011-2012

Character: Eurydice/ Ensemble

Based on three years of research and development.
Devised and performed

The tension between life and death, God and human, and the boundaries of life and love is expressed through the story of Orpheus and Eurydice. Out of rigorous training and expeditions throughout three years of time comes a theatrical performance inspired in equal parts by mythologies, songs, dances, rituals and performance traditions discovered while journeying around the world.

Director: Anu Salonen



A DREAM PLAY Theater MITU

2014

Character: Indra's Daughter
A Theater MITU collaboration

Amidst a fascination with alchemy, eastern thought and Christian mysticism, August Strindberg wrote one of his most enigmatic and emotional plays. This adaptation focuses on the epic nature of Strindberg's work. Using Theater Mitu's Whole Theater approach, this piece energizes the text with acrobatic physicality, modernist design and an impactful live music score, as well as strains of Japanese Butoh, Noh, and Indian Kathakali.

Adapted and Directed by Rubén Polendo



DEATH OF A SALESMAN Theater MITU

2012

Character: Linda Loman
A Theater Mitu Collaboration

Held hostage by their past, a family grapples with failure, worth and a world closing in around them. In this hyper-theatrical production, human beings become objects, music carries the memory of days long gone, and a life is reduced to a mortgage. Theater Mitu's staging of Arthur Miller's Death of a Salesman explores a landscape of unrealized hopes and asks what happens when you are written out of the American Dream.

Original Music: Ellen Reid in collaboration with Ada Westfall
Directed by Ruben Poland



TEACHING



Julianna regularly teaches workshops and masterclasses internationally in universities, theaters, cultural centers and academies. She has taught for the past 10 years reaching hundreds of students.

It is physical approach to performance training, seeking to reveal an honest and authentic body whereby revealing the performer's inner life and enlivening the entire creative process. Every aspect of the work creates a deep sense of listening and responsiveness to the impulses that arise within one's own body and from the collective ensemble. The aim is always to deepen the body-voice connection and explore how sound is derived and physically experienced. That through a flow of movement and breath we can awaken sound vibrations within the body resonating the bones and tissues creating a visceral understanding of the voice and awakening new possibilities for song, text and vocal improvisation.

Her workshops contributes to the actor's technique, dance, singing disciplines, musical and physical theatre by awakening a sense of internal and external rhythm, working with physical impulse, spatial awareness and focus. Each exercise deepens the body's connection to impulses and stimulus and gradually interconnect all aspects of the craft. The manifestation of the work is dynamic, contemplative and entirely musical.



World Performance Training and Anthropological Research Excursions

Anastenaria Firewalking Ritual of Northern Greece. Attended the Anastenaria, the oldest living European ritual, with an Anastenarian, 2019

Palio of Siena, Italy. Witnessed and participated in the Palio, a Medieval tournament, the oldest festival/tournament of this nature in Europe. 2019

Spain Excursion with Song of the Goat Theatre to study Flamenco and Gypsy culture, song and dance. 2009

Bulgaria Excursion to research traditional Bulgarian singing, spring-time rituals and the origins of the Orpheus and Eurydice myth. 2011

South India Artist Intensive, with Theater MITU. An intensive study of traditional South Indian art forms including Kalaripayattu, Mohiniattam, Carnatic Singing and Kathakali. Bangalore, India, 2012

Bangkok Artist Intensive, with Theater MITU and Patravadi Theatre of Bangkok, an intensive study traditional classical forms of theatre, dance and martial arts. Bangkok, Thailand. 2006

Dadaab Refugee Camp, Kenya, Africa. Encountered and studied traditional forms of Somali “buraanbur” song and dance, as well as Ethiopian and Sudanese singing. 2010

Hopi Reservation, Arizona, USA. Traveled to witness traditional Hopi rituals and dances. 2012



Dadaab Theatre Project

Julianna Bloodgood and Michael Littig are the co-founders of The Dadaab Theater Project, a youth based theater project in Dadaab, Kenya, the world's largest refugee camp and is a founding member and co-artistic director of The Great Globe Foundation, a non-profit organization utilizing the power of creativity to inspire and empower the individual voice and to help build bridges between people and communities. She has been a key collaborator in the True Body Project, dedicated to empowering girls -and all community members- to identify and stay in their true bodies and maintain and grow their authentic voices and has worked with hundreds of community members in the greater Cincinnati region. Julianna has acted as a community theatrical facilitator for numerous projects, including the International People's Project theatre workshop on contemporary slavery; the Drop Inn Center, homeless shelter of Cincinnati; Shangilia Youth to Youth Network of Kangemi, a slum in Nairobi, and with resettled refugees in Portland, ME., through Portland Stage Theater. <https://greatglobofoundation.org/>



True Body Project

True Body Project is an award-winning, trauma-informed program providing girls and boys, men and women an empathy-focused experience of mindfulness, movement, writing, art-making, deep attunement, play and contemplation. Worked with community members conducted creative workshops and interviews with hundreds of Cincinnati community members and helped run True Body Summer Camp. Collaboratively facilitated Body Language: A Radical Truth, which won "Audience Pick of the Fringe." Cincinnati Fringe Festival 2008. Collaboratively facilitated "Body Language II: Gym Class". Helped run the 2009 "True Body Camp" for teenage girls.

Founded by Stacy Sims, for more information please visit <https://www.truebodyproject.org/>

