

1. The Language of Masks

(2 weeks)

Masks exaggerate the facial expression and force the body and the mind to very precise way to move and to think. The work with the mask will help us to develop human characters, - even if performed without masks at the end.

We will learn how to use dynamic masks to get the sensibility of moving with a mask.

We will use Neutral masks to develop the phantasy and imagination as well as the sense of rhythm of our body and learn how to focus our expression. A basic training with Neutral Masks will help us to increase our body expression and physical presence on stage.

There is the possibility to use self made masks to explore their personal passions.

We will use traditional Balinese Bondres Masks to help us to develop our skills to express strong emotions using expressive gestures, attitudes and sounds.

The Balinese "Clown" masks are used for contemporary cabaret during long temple performances of the Mahabharata.

In the workshop we will use these masks to develop our ability to create strong and charismatic characters on stage. We will work with big emotions and their opposite.

We will learn about the Mahabharata and its tradition.

2. Commedia dell'Arte

(2 -3 weeks)

The knowledge of the Commedia dell'Arte is crucial for both actors and theatre and especially opera directors. The laws and rules of the commedia are still valuable and represent a basis of craft which is extremely useful to approach the works of Shakespeare, Moliere, Cechov, contemporary theatre and opera.

I take part in a research group which works on the dramaturgical aspects of the commedia. The results of these research are used in the staging modern drama as well as opera, film and telenovelas.

The rules and traditions of the Commedia dell'Arte are still alive in contemporary drama, comic strip and script writing for film and television. Since this theatre form had been developed in the street, its dramaturgy is lively, efficient and offer a large scale of identification.

The knowledge of this dramaturgy leads us to a exiting way of story telling.

In the workshop we will learn about the characters of the Commedia, their tradition and hierarchy, the lazzi (gags), the history of the Commedia and the European Theatre and Circus. We will train improvisation and the instinct of developing a conflict, leading to comedy or tragedy. We will learn about choirs and their function.

We will learn to use the masks of the commedia and will get to know the 9 main characters and their cousins, their passions, their movements and their vices.

We will learn about the history and the tradition of the commedia and their influence on the present theatre and film/TV making.

We will learn how to use the dramaturgical laws of the commedia, learn lazzi and improvisation.

We will prepare a commedia show to present our work at the end.

3. Clowns (2-3 weeks)

The clown work is the confrontation with the personality of the actor, which gets far beyond normal theatre work. We try to find very personal approaches to any kind of "problems" and their possible solutions. People laugh about honest and maybe clumsy attempts to solve real problems, but not about people who think they are funny.

We try different ways to find real problems and their solutions, we will make games to train our instinct to logic and simple reactions.

The Clowns are creatures, who act in a range, before "education" had been exercised on them. They act without taboos, against all conventions with the naive desire to do everything perfect and with an endless love to everything and everybody.

In this workshop we will train our own approach to this character, finding the limits of our education. We will try to find out, what is funny, and what is not funny, when we are funny and when we are tragic.

We will learn the craft of humor, timing and comedy. We will explore our possibility to be very personal, crazy and courageous - to be lead only by our own fantasy.

4. Mask Work for Singers

(2-3 weeks)

In the past I could already achieve remarkable results, confronting singers with the technique of the Neutral Mask, which helped them to increase their abilities of physical expression.

The work with Balinese masks helped them to express powerful emotions which had astounding positive effects on their voices.

At last the work with the Commedia dell'Arte did not only provide them with a precise tool to act various characters of different social levels, but gave them a solid intellectual basis to understand the structure and the meaning of the entire genre of the Opera Buffa.

In the workshop for singers I put the focus on the specific needs for the professional life in performing an opera or musical.

