

Workshop information - Corporeal Mime led by Elke Luyten & Kira Alker

**Sat/ Sun April 19th/ 20th
1:00 pm – 5:00 pm**

The focus of the Corporeal Mime workshop will be to search for theatrical poetry in each individual performer. Students will explore the relationship between presence and absence, the internal flow of energy, and the expression of thought in movement.

Program

Back Exercises

A combination of yoga, Alexander Technique, Pilates, Lessac and Feldenkrais, this series of exercises is a unique preparation for the practice of Corporeal Mime. Each exercise serves to improve the alignment of the body and to activate the area around the sacrum. Students will learn to stimulate the inner flow of energy that enables the execution of all subsequent movement.

Scales

Decroux's scales place external geometry inside the actor's body. Whereas scales mainly articulate the actor's trunk, other segmented movements help develop a movement vocabulary for the actor's entire body. These exercises are rehearsed on the lateral plane, frontal plane, in rotation, and in triple design. From these basic scales and segmented movements come more complex configurations including undulations, compensations, re-establishments, etc.

Counterweights

For Decroux, counterweights or work movements were most distinctive in differentiating Corporeal Mime from dance. This apparent and amplified struggle is the basis of the technique. Weight and resistance, posed by gravity and matter, are external forces against which the actor must continuously and dramatically struggle.

Figures of Style

These mini-compositions are primarily based on paintings and sculptures. These figures teach students about causalities, dynamics and muscular respiration.

Improvisation

As Decroux said, "So the mime must be not only a gymnast, but also a thinker, a poet". The goal of improvisations is for students to find their own theatrical presence in which they may embody the musicality of thought.

Composition

Students will create their own pieces by first working with an article of clothing. They will learn the basic compositional guidelines of following the line of force, changing level and plane and phrasing according to Decroux's five principles of movement: pause, weight, resistance, hesitation and surprise.

Please wear comfortable clothing. No jewelry.

All students are asked to bring a jacket that will be used in the creation of their first movement research compositions.