

AteliercuncheoN is an independent theatre group based in Italy, which performs, leads workshop and theatre productions, internationally. Its artistic research is focused on the connection between the work of the actor, in keeping with the experiences of J. Grotowski and E. Barba, with elements coming from the Sufi culture. This direction of work doesn't answer to a fleeting desire of the exoticism; it is based on the certainty that inside that tradition is possible to find important and not enough explored elements for our art, during the training and the performance. Thanks to the collaboration of different masters, an organic conception of doing theatre is developing, able to guide the actor into the delicate journey from the exercise and his personal experiences to the performance and the meeting with the public. The multiLAB is an opportunity to meet the poetic of AteliercuncheoN, starting from its training. The participants will be moved to work along the sensible borderline zones which connect the walking with the dancing, the even and odd rhythms, the telling with the singing...Opening ourselves to a larger borderline between the actor's formation and the actor's foundation.

Andrea Benaglio

AteliercuncheoN

research theatre



presents:

multiLAB modular training sessions for the work of the actor

AteliercuncheoN multiLAB

Body

The physical training proposed during the workshop will be centred on the body integration as base to build the presence of the actor on the stage. Different theatrical schools are interested to this aspect: mime, corporal mime, pantomime, biomechanics and Commedia dell'Arte to; their point of contact is the importance given to the central part of the body and the conscious use of the weight. AteliercuncheoN, following this direction, have chosen to employ the Egyptian dance as its own introduction to the physical work for the drama. This technic, that I study and practice trough international workshops since several years, can be considered as a possible way to combine presence and dynamic inside the performance. We will approach this method trough group and individual exercises, learning its basic concepts towards the achievement of a reactive status of being inside our body and of living the space around us. We will experiment how this condition can make our doing more evident, reinforcing our actions, among the group relations as well as inside the creative process.

Andrea Benaglio

actor - director



He worked as actor in SilenceTeatro (Italy), Teatroduemondi, (Italy), Cie Couleurs Mecaniques (France), Mr Pejo's Wanderings Dolls (Russia). Training with Zigmud Molik, James Sloviak, Paolo Nani and Mario Barzagli. Polyphonic and popular chant with Oscar Boldre and Antonella Talamonti. Regular study of Arabic rhythms played on the Darbuka and the Daf and of Egyptian popular dance, attending international workshops. He guides AteliercuncheoNresearchtheatre into different expeditions, trainings and creations, as in Konya State Theatre (Turkey), Khabarovsk State Theatre (Russia), Dramatic Art Center of El Kef (Tunisia), Multi Art Center of Kuruksheetra (India), ICPS Tanger (Morocco), Karaganda State Theatre Seifullin (Kazakhstan) and into international festivals touring.

Rhythm

Starting from the Persian method in the art of music, following its oral transmission tradition, the breath and the expansion of the consciousness will become the central elements in order to let vibrate and resound our own musical living fibers, entering into a state of real being and deep listening: The "Hall". Thanks to this extra-ordinary condition of work it would be more natural to assimilate the rhythms: balanced (2/4, 4/4, 6/8, 6/4...), asymmetric (6 5/8, 7/4, 9/8, 10/4...), free meter (derived from the poems), as well as, singing with the instrument to accompany and to improvise. The perception and the awareness of the complex rhythms will be moved into a borderline dimension, containing binary and ternary cycles, thickening our compositions with materials such as melody, poetical and dramatic texts, choreography and different elements of the actor job, without falling into the rigid framework of the metronome. The practice is done with the percussions Tombak and Daf, two well know hand drums of a great expressive richness.

Fardin Mortazavi

musician - master of iranian percussions



Born in Iran, at the age of thirteen he began studying Iranian classic music with Kavous Samandar (Iran). In Paris, beside the master of Iranian percussions Madjid Khaladj, he starts the study of the Iranian traditional percussions Daf and Tombak (Zarb), which became his principal instruments. He also benefits of the teaching of Sirous Randjbar and Jamshid Chemirani. He starts his artistic education in theatre with Jean Luc Pérignac and experiments the body work on the movement trough the contemporary dance with Régine Chopinot. He actually guides the percussion courses for the Arc Musical School of Niort and the Musical School of Syrinx, as well as, he guides his personal school in Poitiers, "Art du Tombak". He collaborates with AteliercuncheoN in pedagogical and creative projects since 2004.

Voice

The voice as musical instrument, the tuned voice, the coral voice, the voice as an element to be molded, as journey, as discovery, as a game; the voice as a thought, an idea and finally the voice as creation. Through the pneumo-phonics study, we will try to focus in the different aspects of this ars sonoris, analyzing the endless variety of its ways and nuances, structuring the resonance map of our body. It will be possible to practice technical exercises for the use of the voice, as well as, to achieve tools useful to investigate the dimension of the expression and of the emotionality. In the same time we will enrich our work entering into the universe of the imaginary trough the Parlato-Cantato technic. All the song proposed will be linked to different social proposals: the feast, the dance, the religious aspect, the infancy. Each song contains a specific imaginary, that's will help us to re-found and reinforce the energetic potential of the people. Our meetings will be an opportunity to experiment directly on ourselves trough the specific technic of the self-perception, as well as, to enlarge our consciousness to the whole group of participants.

Sabina Laghi

singer - actress - voice pedagogue

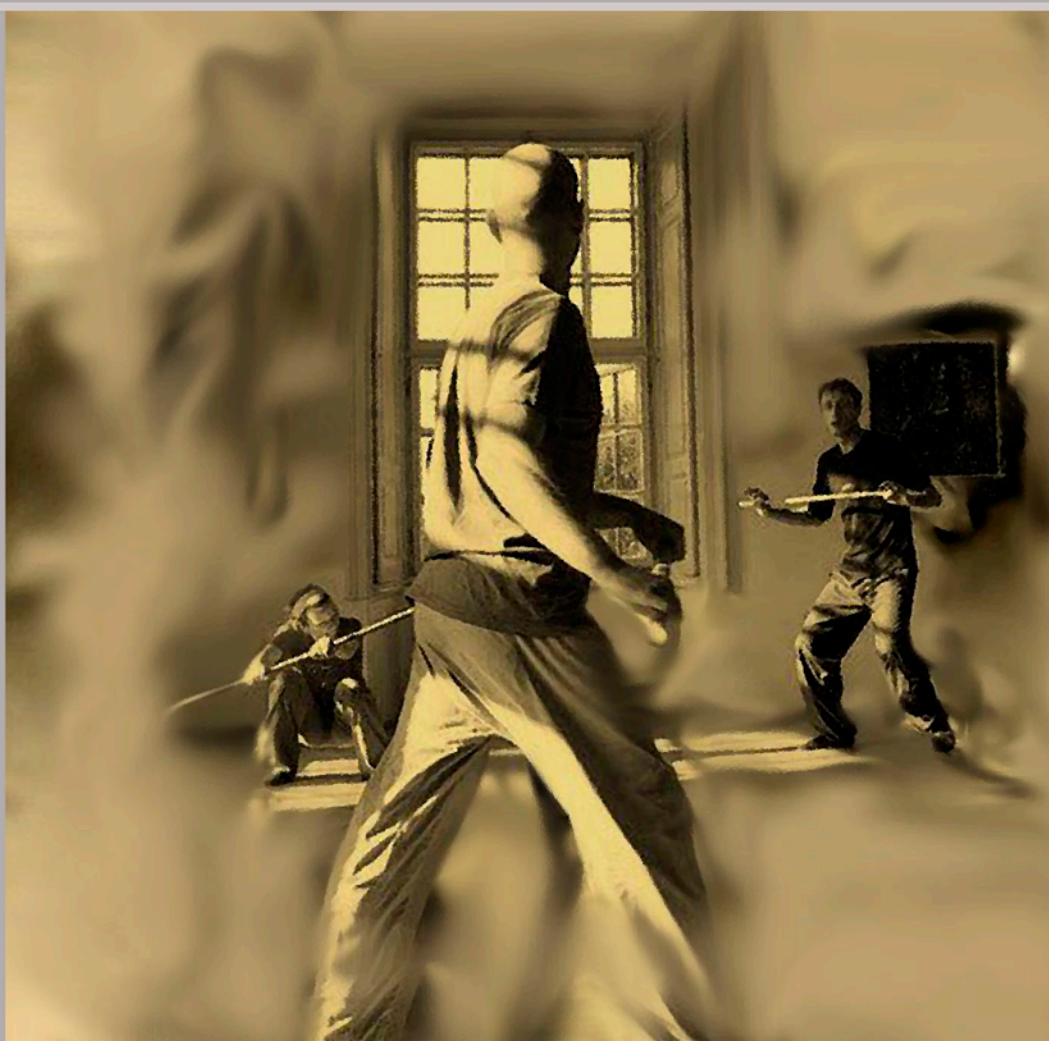


After the studies at the Fine Arts Academy of Bologna, she dedicated her attention to the voice in the musical and theatrical field. She studies music of oral tradition with Giovanna Marini at the Testaccio School in Rome. She attends the course of High Formation "The verse, the articulated sound, the voice", led by Chiara Guidi, culminating in different productions with the Societas Raffaello Sanzio. She studies music coming from the Balkan area and she joins the "Spartiti per Scutari Orkestra", focusing herself on the Albanian repertoire. She worked as actress and singer in the Teatroduemondi and with the Officine Valdoca. She collaborates regularly with cultural associations from the central Italy aimed to the promotion of the traditional popular music.

www.ateliercuncheon.it

Notes:

The AteliercuncheoN multiLAB can be realized according to the disposals and the objectives of the guesting reality. Optimally, the workshop could be divided in three sessions guided by the respective trainers and culminating into a final session, guided by Andrea Benaglio with the purpose to found a theatre synthesis of the previous meetings. Equally, it will be possible to focus on a specific part, composing the most appropriate team among our staff of actors and collaborators. Moreover, the multiLAB is the potential base to start a new project of creation where it would be possible, by the meeting and development of the work on the character and on the drama, to connect the research on the training with the study of a precise theatre play or a general thematic. If you are interested in hosting multiLAB fell free to contact us by:



www.ateliercuncheon.it / +39 380 78 79 118 / skype: ateliercuncheon