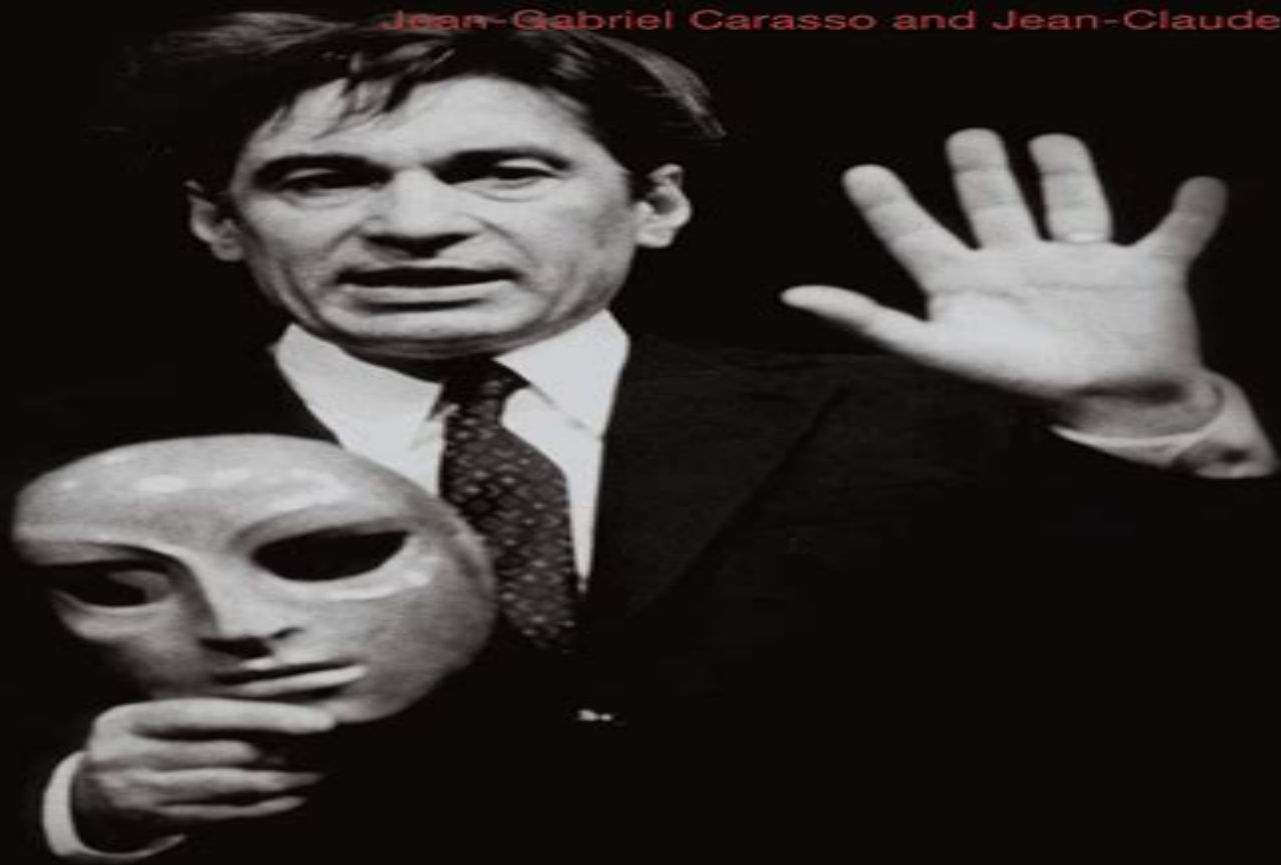


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The Moving Body (*Le Corps poétique*)

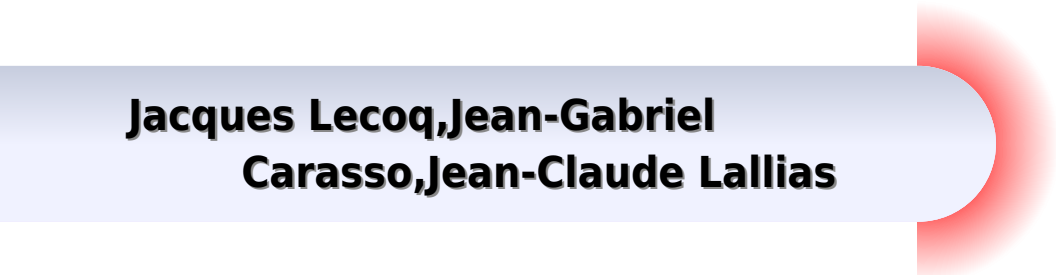
Teaching creative theatre

Foreword by Simon McBurney

B L O O M S B U R Y

Moving Body Teaching Creative Theatre

**Jacques Lecoq, Jean-Gabriel
Carasso, Jean-Claude Lallias**



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The Moving Body (Le Corps Poétique) Jacques Lecoq, 2013-08-01 In life I want students to be alive and on stage I want them to be artists Jacques Lecoq was one of the most inspirational theatre teachers of our age The International Theatre School he founded in Paris remains an unrivalled centre for the art of physical theatre In The Moving Body Lecoq shares his unique philosophy of performance improvisation masks movement and gesture which together form one of the greatest influences on contemporary theatre Neutral mask character mask and counter masks bouffons acrobatics and commedia clowns and complicity all the famous Lecoq techniques are covered here techniques that have made their way into the work of former collaborators and students including Dario Fo Julie Taymor Ariane Mnouchkine Yasmina Reza and Theatre de Complicité This paperback edition contains a Foreword by Simon McBurney Artistic Director of Complicité and an Afterword by Fay Lecoq Director of the International Theatre School in Paris **The Moving Body** Jacques

Lecoq, Jean-Gabriel Carasso, Jean-Claude Lallias, 2001 Jacques Lecoq is one of the great names of contemporary theater An inspiration to untold numbers of performers and theater practitioners his expounded both a philosophy and one of the truly original methods of performing As a young physiotherapist after the Second World War Lecoq learned about how the physical body is organized His fascination with commedia dell'arte and other forms of movement led him to found first the Theater School of the Piccolo Teatro in Milan and then the International School of Mime and Theater where he worked tirelessly until his death in 1999 Lecoq's workshops and master classes became legendary and changed the face of international theater In The Moving Body translated into English for the first time Lecoq shares his unique philosophy of performance improvisation masks movement and gesture Neutral mask character masks and counter masks bouffons acrobatics commedia clowns all the famous Lecoq techniques are included here The Moving Body is the written legacy of a great theatrical imagination The Moving Body (le Corps Poétique) Jacques Lecoq, Jean-Gabriel Carasso, Jean-Claude Lallias, 2020 Jacques Lecoq was one of the most inspirational theatre teachers of our age In The Moving Body Lecoq shares with us first hand his unique philosophy of performance improvisation masks movement and gesture which together form one of the greatest influences on contemporary theatre Neutral mask character mask and counter masks bouffons acrobatics commedia clowns and complicity all the famous Lecoq techniques are covered in this book techniques that have made their way into the work of former collaborators and students including Dario Fo Ariane Mnouchkine Yasmina Reza and Theatre de Complicité The book contains a foreword by Simon McBurney and an afterword by Fay Lecoq Director of the International Theatre School in Paris

The Moving Body Jacques Lecoq, Jean-Gabriel Carasso, Jean-Claude Lallias, This work presents the philosophy and teaching methods of Jacques Lecoq founder of the world famous International Mime and Theatre School Lecoq sets out his unique architecture of the body in space and explains his most famous techniques **Encountering Ensemble** John Britton, 2013-08-29 Encountering Ensemble is a text for students teachers researchers and practitioners who wish to develop

a deeper understanding of the history conceptual foundations and practicalities of the world of ensemble theatre It is the first book to draw together definitions and practitioner examples making it a cutting edge work on the subject Encountering Ensemble combines historical and contemporary case studies with a wide range of approaches and perspectives It is written collaboratively with practitioners and members from the academic community and is divided into three sections 1 Introduction and an approach to training ensembles 2 Practitioner case studies and analysis of specific practical approaches to training ensembles or individuals in an ensemble context 3 Succinct perspectives from practitioners reflecting on a range of questions including What is an ensemble the place of ensemble in the contemporary theatre landscape and training issues

Imagining Bodies and Performer Training Ellie Nixon, 2024-03-04 This book is a practical and theoretical exploration of the embodied imagining processes of devised performance in which the human and more than human are co implicated in the creative process This study brings together the work of French theatre pedagogue Jacques Lecoq 1921 1999 and French philosopher of science and the imagination Gaston Bachelard 1884 1962 to explore the notion of the imagination as embodied enactive and embedded in the devising process An exploration of compelling correspondences with Bachelard whose writings imbue Lecoq s teaching ethos offers new practical and theoretical perspectives on Lecoq s poetic body in contemporary devising practices Interweaving first hand accounts by the author and interviews with contemporary international creative practitioners who have graduated from or have been deeply influenced by Lecoq Imagining Bodies in Performer Training interrogates how his teachings have been adapted developed and extended in various cultural political and historical settings in Europe Scandinavia Asia and North and South America These new and rich insights reveal a teaching approach that resists fixity and instead unfolds develops and adapts to the diverse cultural and political contexts of its practitioners teachers and students

Greek Tragedy and the Contemporary Actor Zachary Dunbar, Stephe Harrop, 2018-11-11 This book offers a provocative and groundbreaking re appraisal of the demands of acting ancient tragedy informed by cutting edge scholarship in the fields of actor training theatre history and classical reception Its interdisciplinary reach means that it is uniquely positioned to identify interrogate and de mystify the clich s which cluster around Greek tragedy giving acting students teachers and theatre makers the chance to access a vital range of current debates and modelling ways in which an enhanced understanding of this material can serve as the stimulus for new experiments in the studio or rehearsal room Two theoretical chapters contend that Aristotelian readings of tragedy especially when combined with elements of Stanislavski s early actor training practice can actually prevent actors from interacting productively with ancient plays and practices The four chapters which follow Acting Sound Acting Myth Acting Space and Acting Chorus examine specific challenges in detail combining historical summaries with a survey of key modern practitioners and a sequence of practical exercises

Robert Lepage / Ex Machina James Reynolds, 2019-02-07 Robert Lepage Ex Machina Revolutions in Theatrical Space provides an ideal introduction to one of our most innovative companies and a much needed

and timely reappraisal of Lepage's oeuvre International interdisciplinary and intercultural to the core Ex Machina have negotiated some of the most complex creative and cultural challenges of our time This book maps the story of that journey by analysing the full spectrum of their richly varied work Through a comprehensive historiography of productions since 1994 Robert Lepage Ex Machina offers a detailed picture of the relationship between director and company while connecting Ex Machina to culturally specific features of Quebec and its theatre This book reveals for the first time how overlooked aspects of creativity and culture shaped the company's early work while installing a dynamic interplay between director and company that would spark a unique and ongoing evolution of praxis Central to this re-evaluation of practice is the book's identification of an architectural aesthetic at the heart of Ex Machina's work an aesthetic which provides its artistic and political centres of gravity Moreover this architectural aesthetic powers the emergence of concrete narrative as a new and distinctive mode of theatrical storytelling uniting story and space body and technology content and form and demanding that we discover the politics of these performances in the energetic gestures of theatre design and space itself Drawing on extensive interviews with Lepage Ex Machina personnel and collaborative partners Robert Lepage Ex Machina calls upon us to revise both our creative and critical perceptions of this vital and distinctive practice *Odin Teatret* Adam Ledger, 2012-07-31 Focusing on Odin Teatret's latest work this discussion is updated by drawing on fresh research The group's productions since 2000 are included and the book offers a reassessment of Odin's actor training Its community work and legacy are discussed and Barba's intercultural practice is viewed alongside two major Theatrum Mundi productions *Devised Theater's Collaborative Performance* Telory D Arendell, 2022-10-19 This book provides a fascinating and concise history of devised theatre practice As both a founding member of Philadelphia's Pig Iron Theater Company and a Professor Telory Arendell begins this journey with a brief history of Joan Littlewood's Theatre Workshop and Living Newspapers through Brecht's Berliner Ensemble and Joe Chaikin's Open Theatre to the racially inflected commentary of Luis Valdez's Teatro Campesino and Ariane Mnouchkine's collaboration with Théâtre de Soleil This book explores the impact of devised theatre on social practice and analyzes Goat Island's use of Pina Bausch's gestural movement Augusto Boal's Theatre of the Oppressed in Giving Voice Anna Deavere Smith's devised envelope for Verbatim Theatre The Tectonic Theatre Project's moment work Teya Sepinuck's Theatre of Witness Pig Iron's use of Lecoq mime to build complex physical theatre scripts and The Riot Group's musical arrangement of collaborative devised text Included are a foreword by Allen J Kuharski and three devised plays by Theatre of Witness Pig Iron and The Riot Group Replete with interviews from the initial Pig Iron collaborators on subjects of writing directing choreographing teaching and developing a pedagogical platform that supports devised theatre

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