



BEFORE THE WORD

tensions, tics and character traits

« An actor must have the imagination to receive and generate visions, then transform them into clear images for others to see. He can only do this if he knows how to perceive visions, states and emotions of great clarity.

ariane mnouchkine | théâtre du soleil | paris

The objective of the workshop is to build frameworks for improvisation which support research, preparation and character development in a devising and rehearsal process. Based on the laboratory practices of the *Théâtre du Soleil* and *Complicite*, the training explores fundamental principles of play which help the performer, director and writer conceive, propose and create new work.

Starting with an empty space, structured improvisations build a common language and define a shared sense of time, place, style and form. Physical training, games and musical exercises enhance listening, complicity and interpretive skills, while improvised scenes reveal impulses and habits that can limit the creativity, clarity and expressive potential of the actor and the ensemble.

The training introduces the notion of 'interior music', and helps refine the actor's capacity to embody the most subtle details of character. Tensions, tics and rhythm are used to communicate the passions, status and intentions of a distinct character, rendering their otherwise hidden psychology visible and accessible to the public. Consolidating the imaginative and technical skills of the actor and ensemble enables evocative images and poetic worlds to emerge.



« I will do these exercises forever. I have learnt that nothing stands still. You have to constantly learn, train and sharpen the body and the imagination.»

cecilia solaguren | vértico en verano | madrid

« I left the course knowing I'd acquired new tools and tuned the ones I already had. A real privilege. »

cassiano ranzolin | cia stravagaza | porto alegre