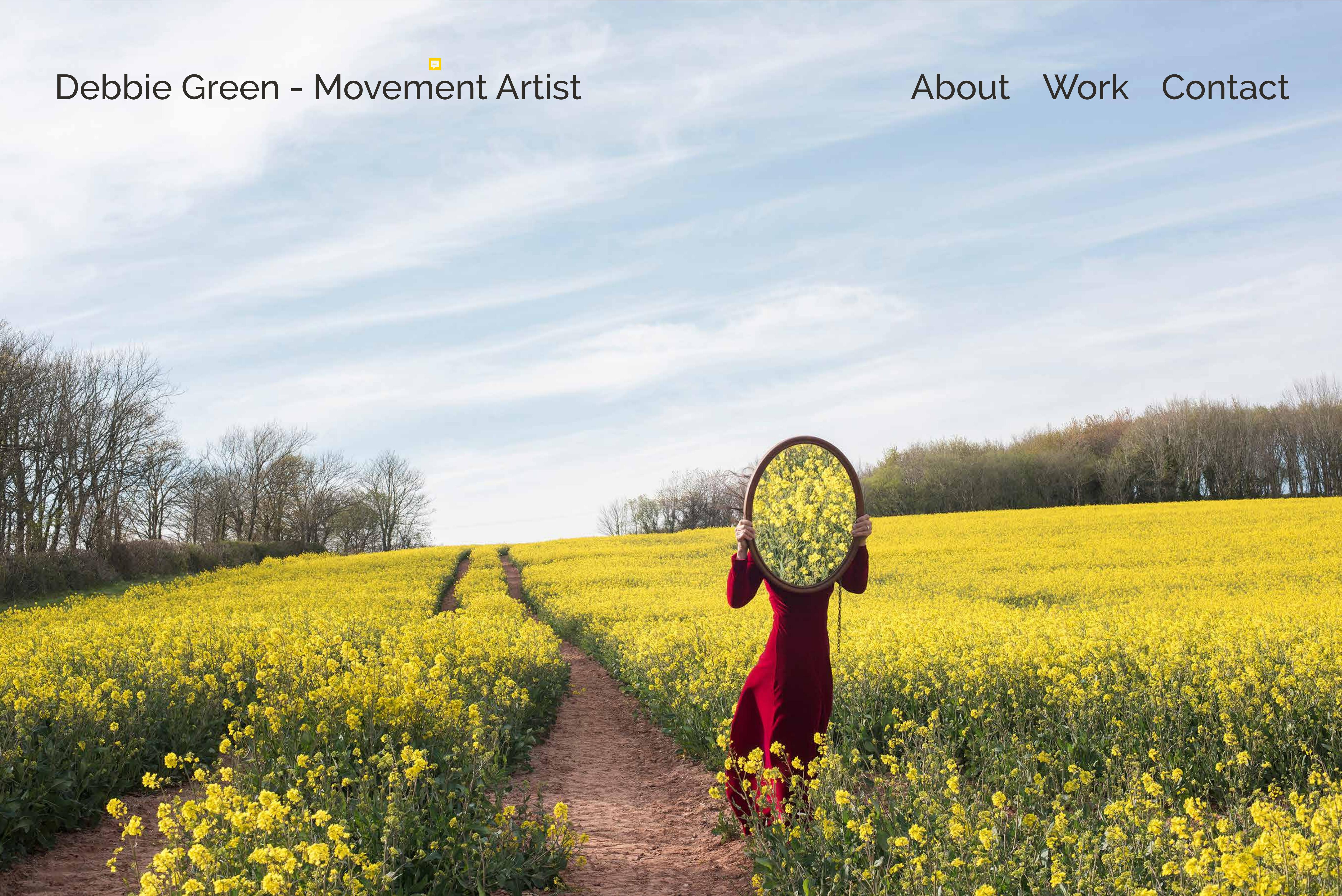
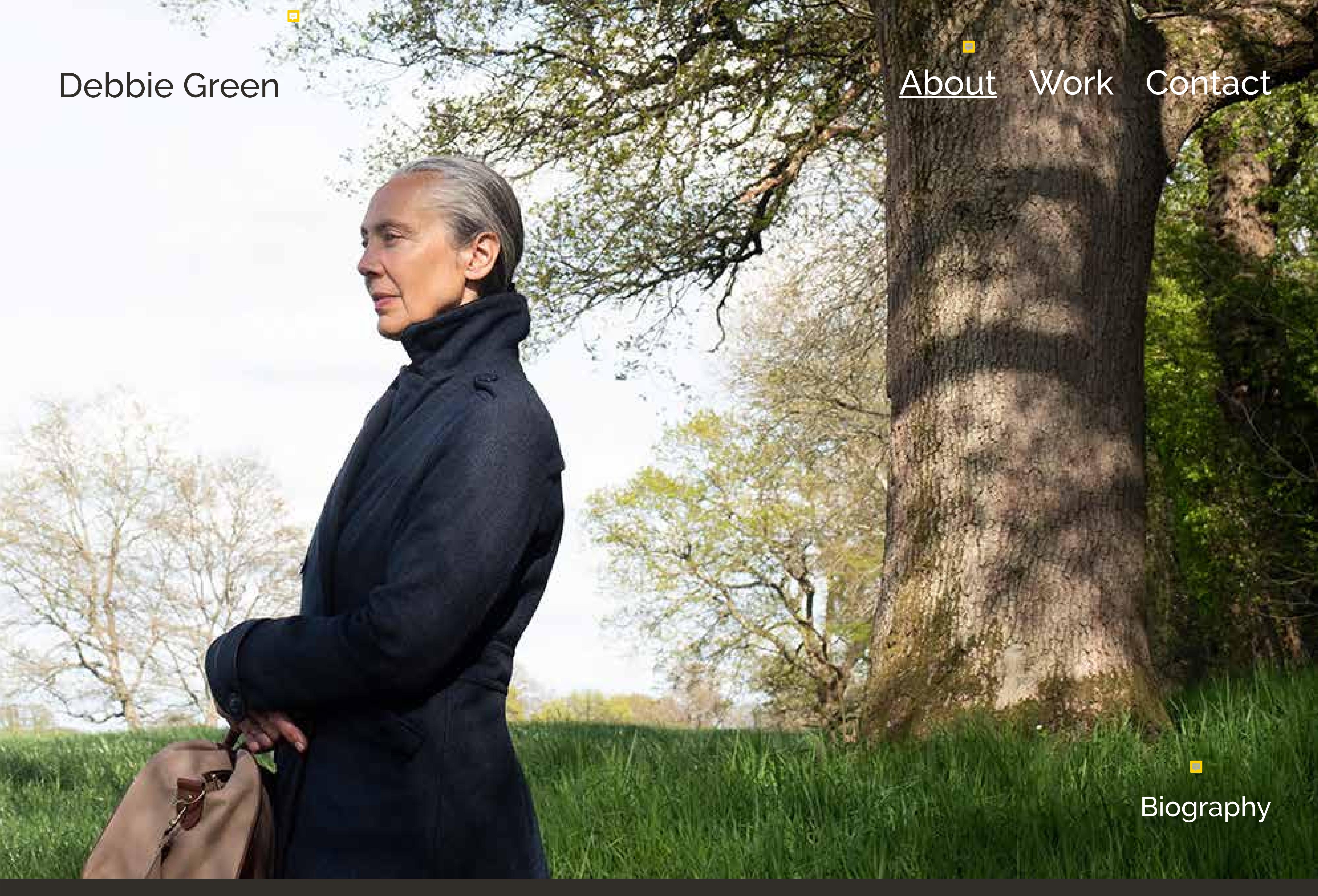


Debbie Green - Movement Artist

About Work Contact



[Biography](#)

Dancer

Actor Movement Specialist

Creative Director & Collaborator

Photographer

[About](#)**Some lovely text about Debbie**

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THE LYRIC I

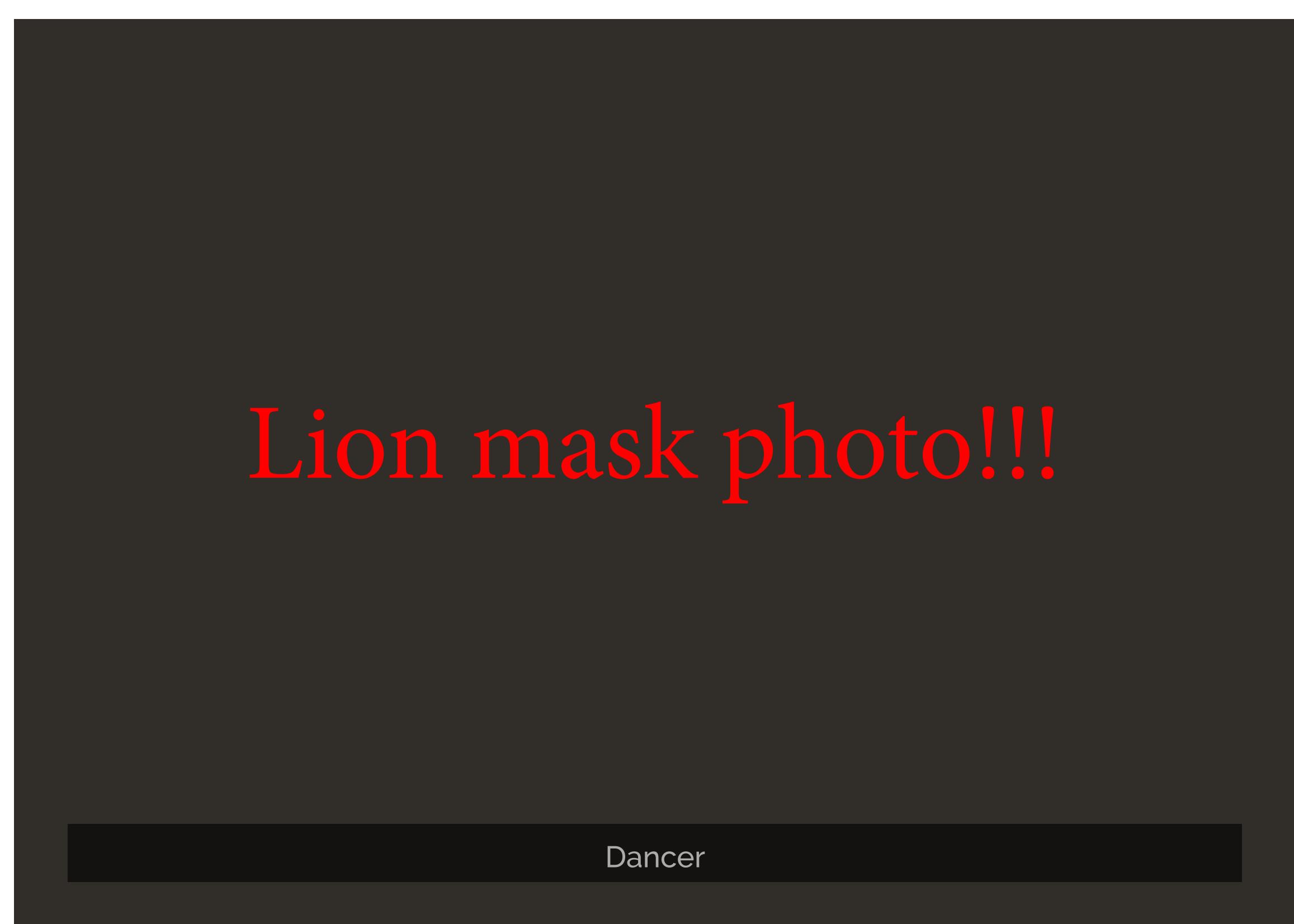
Work



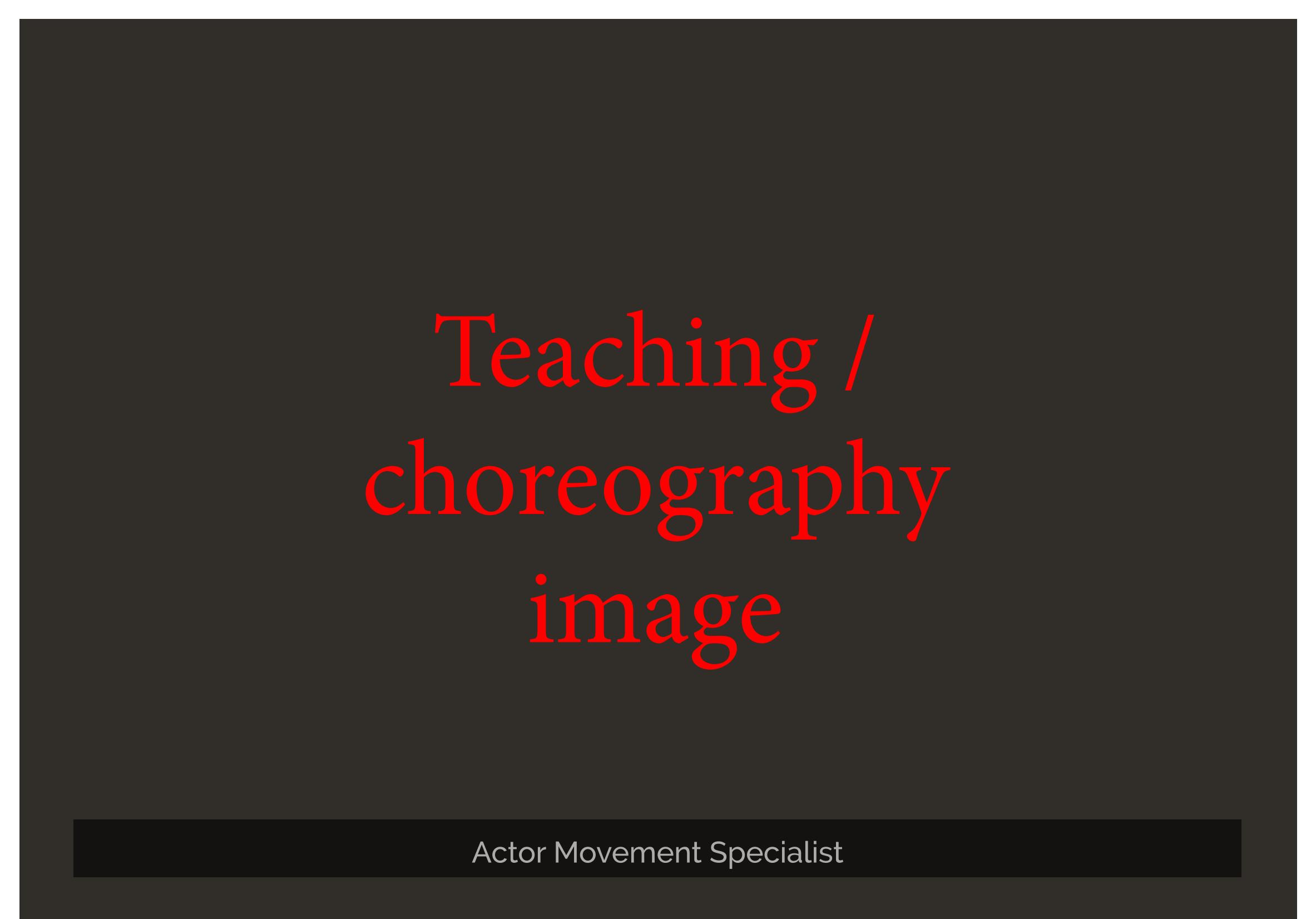
Breaking Form:
Re-Formed



THE LYRIC I



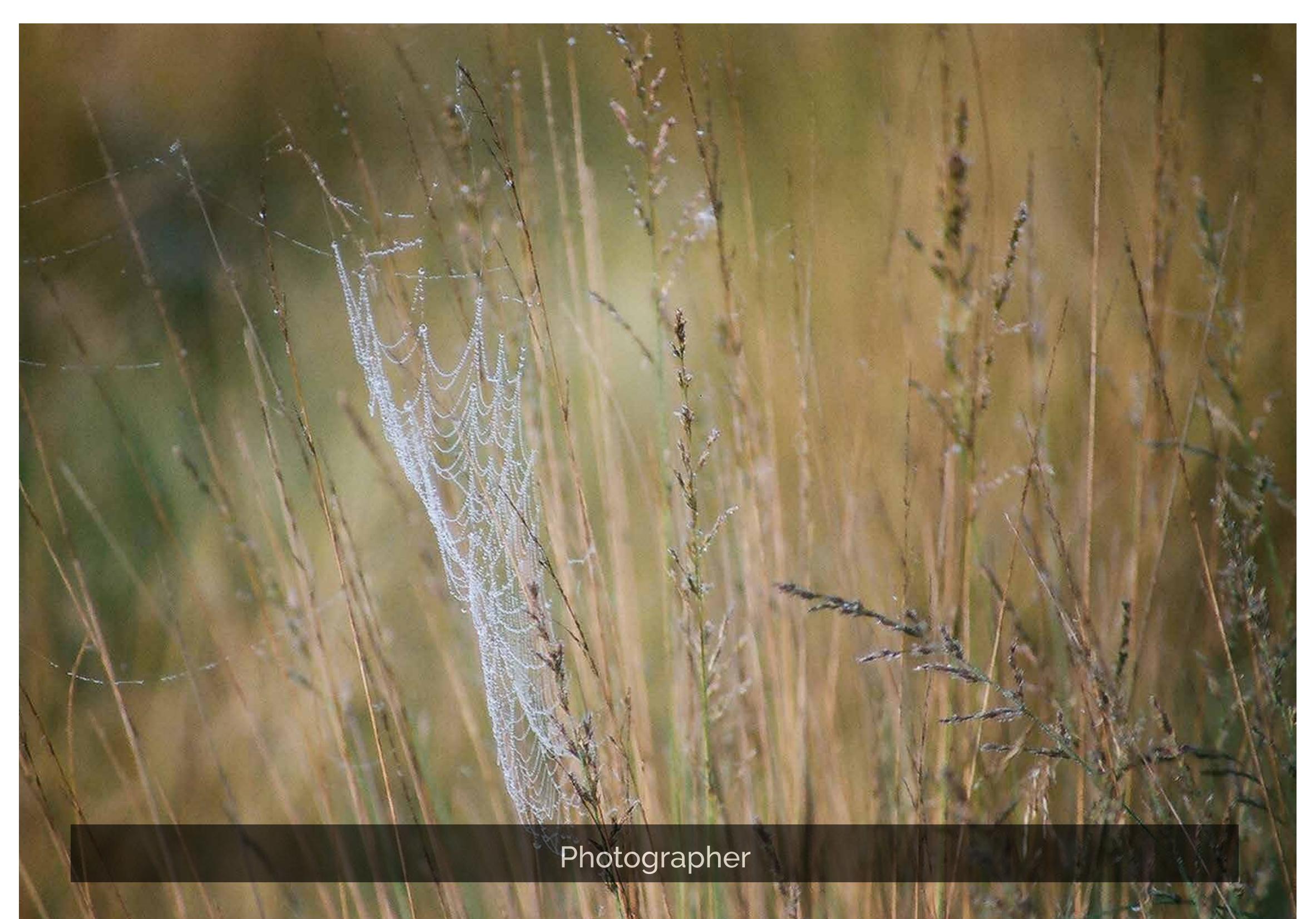
Lion mask photo!!!



Teaching /
choreography
image



Creative Director & Collaborator



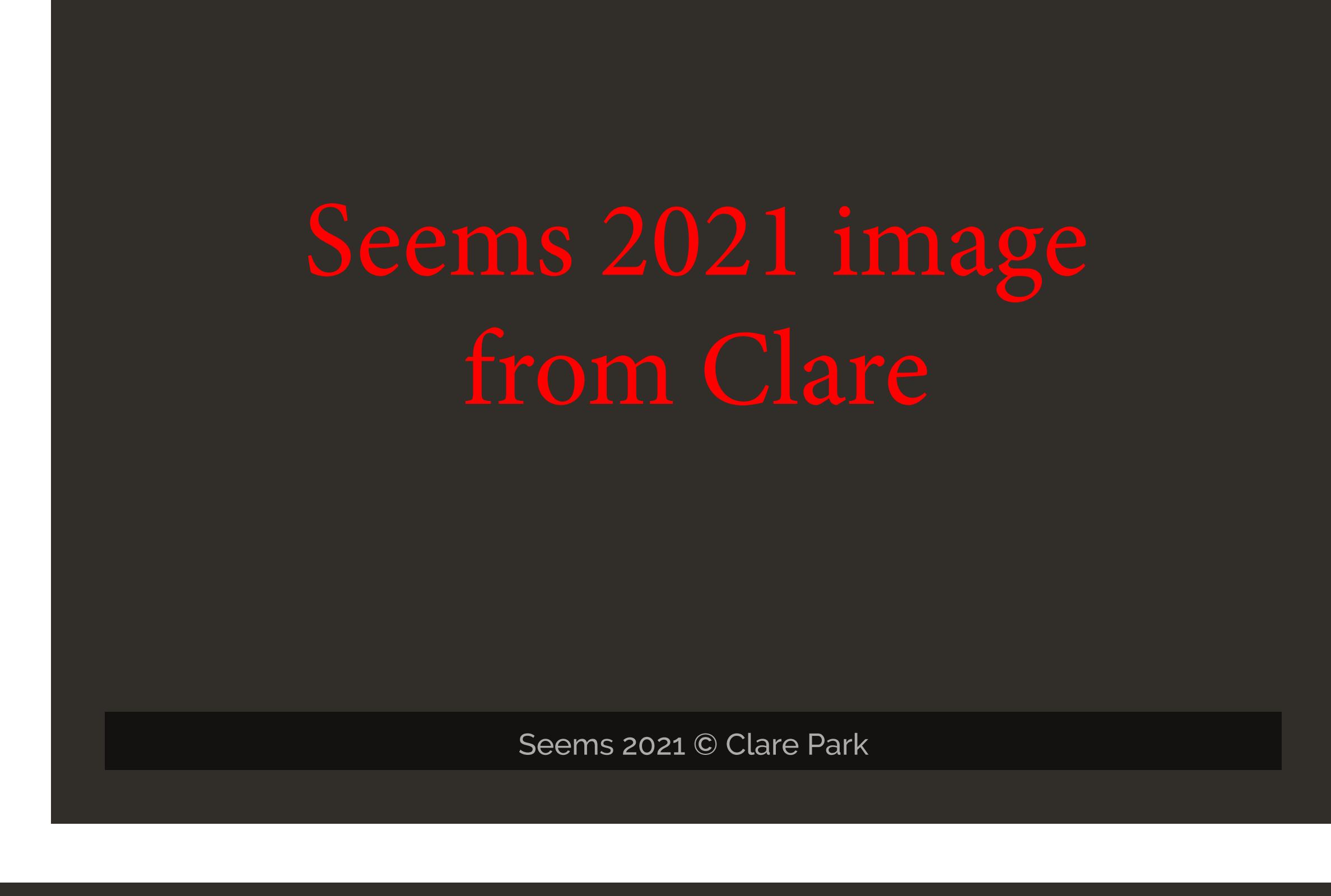
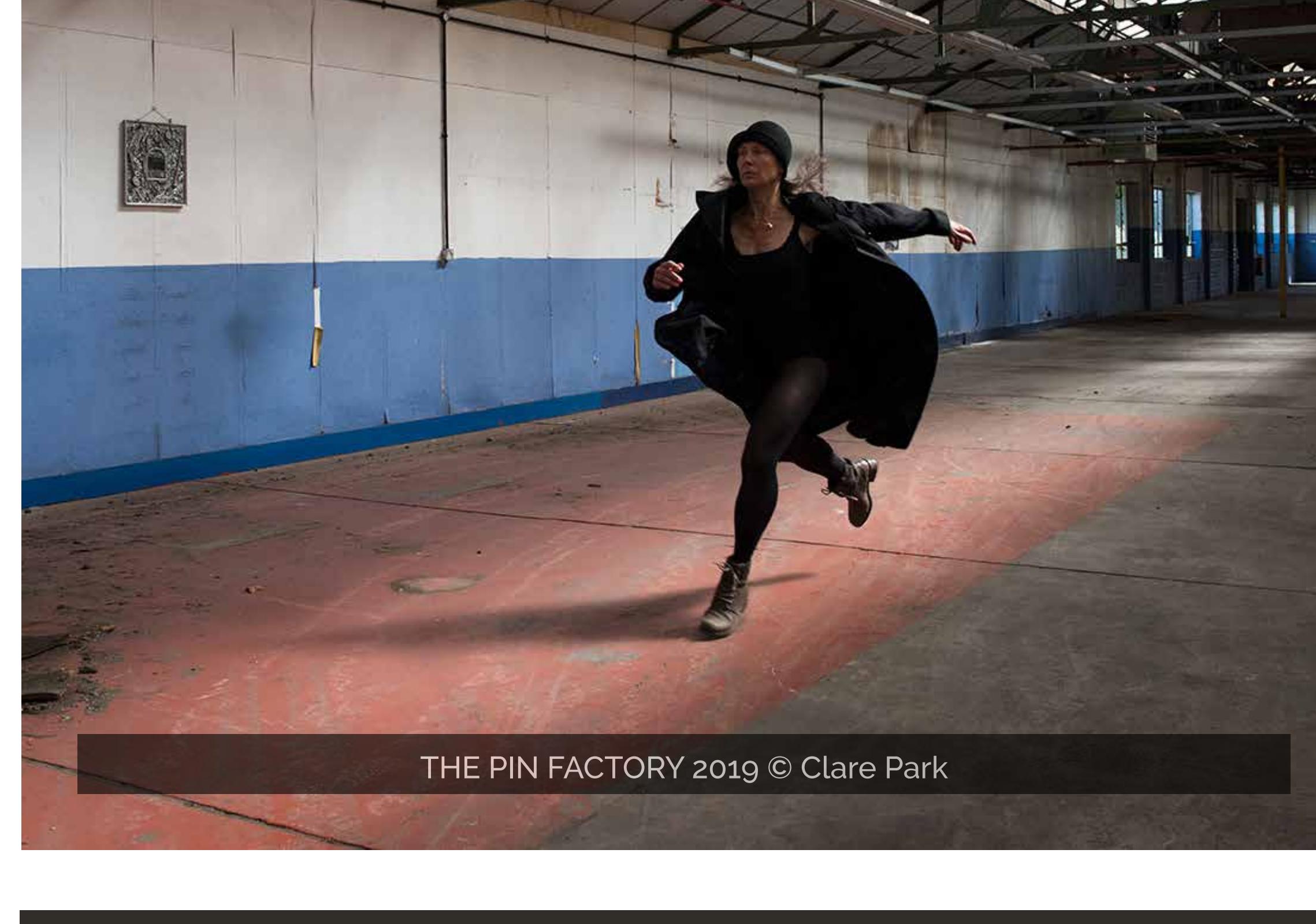
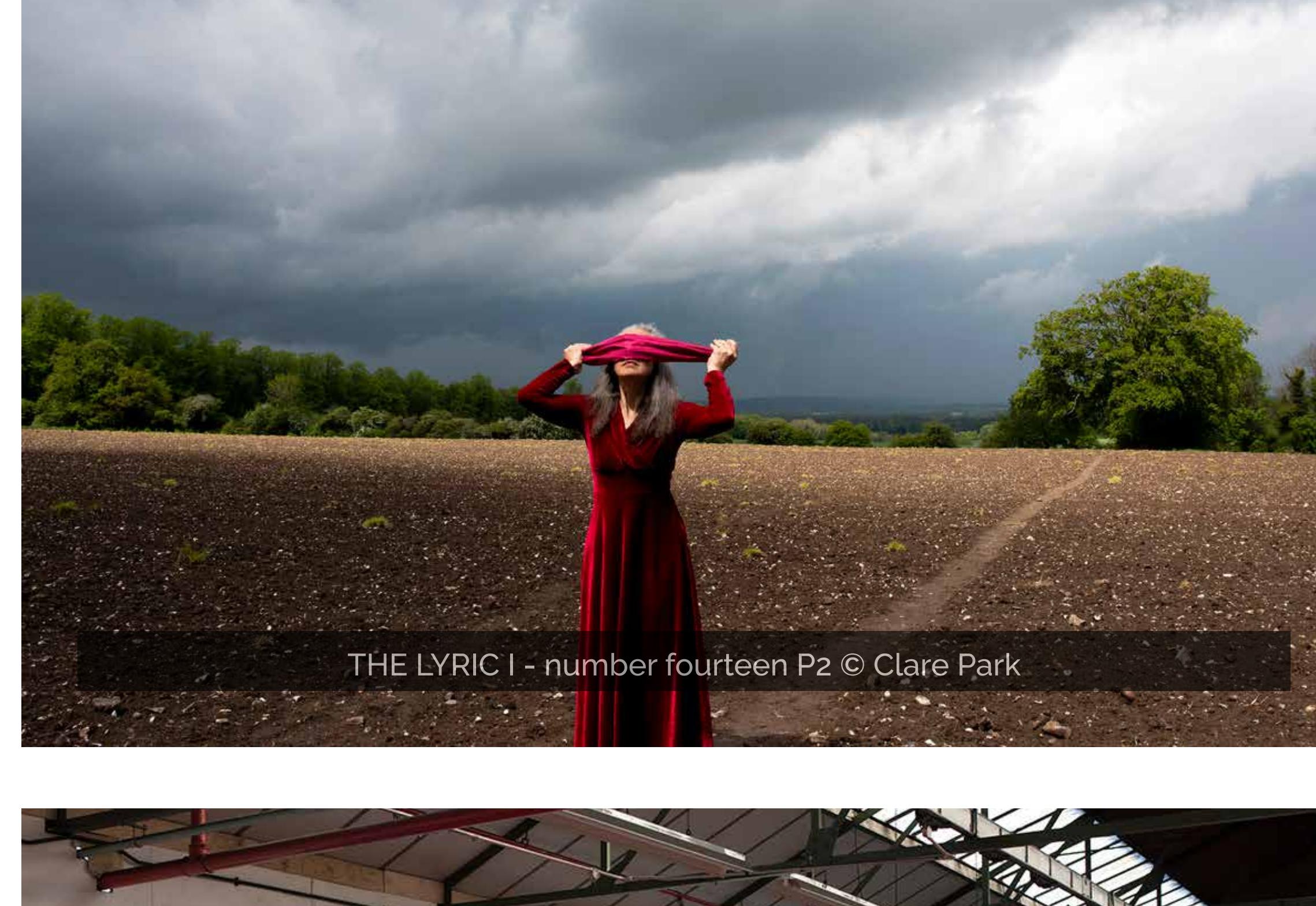
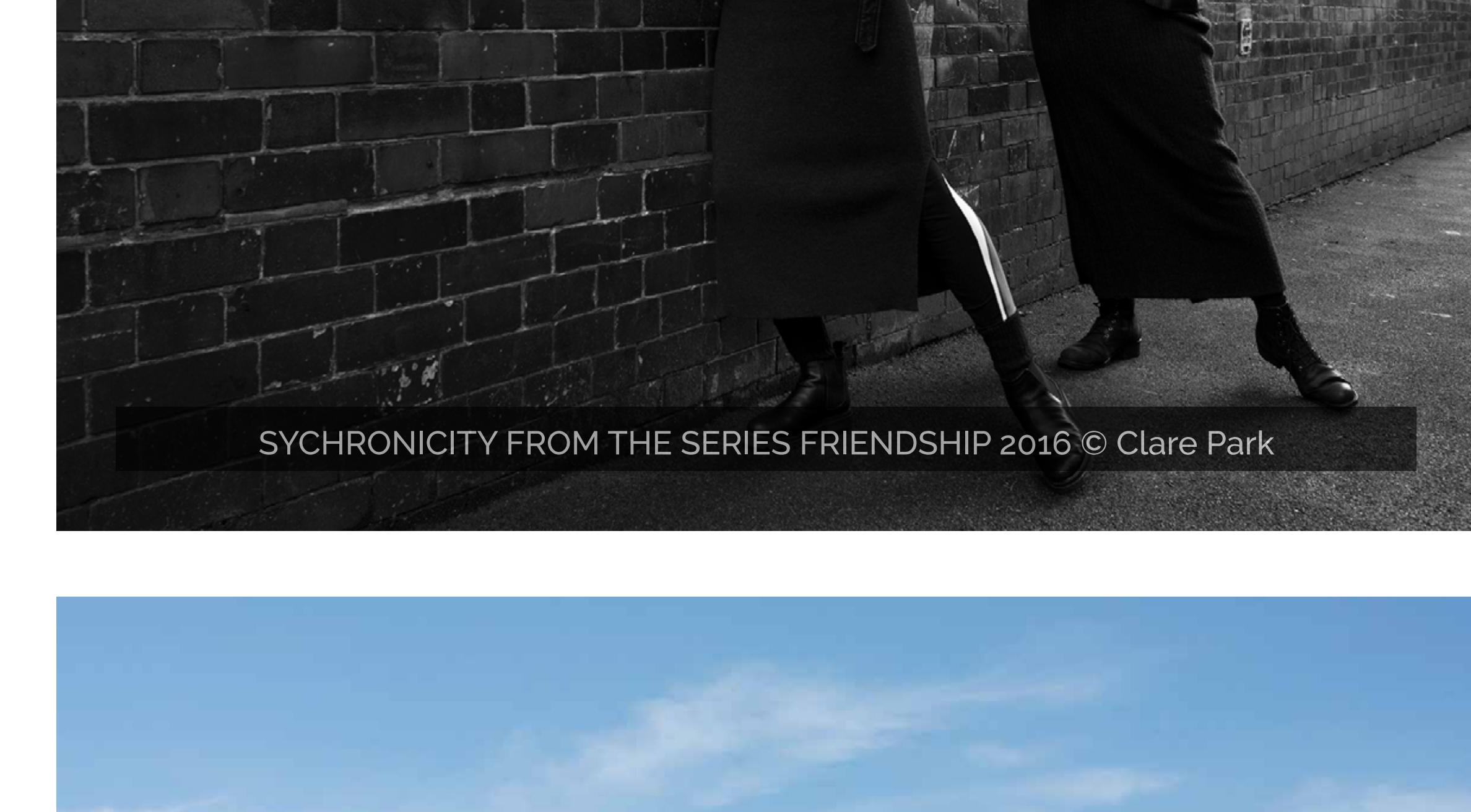
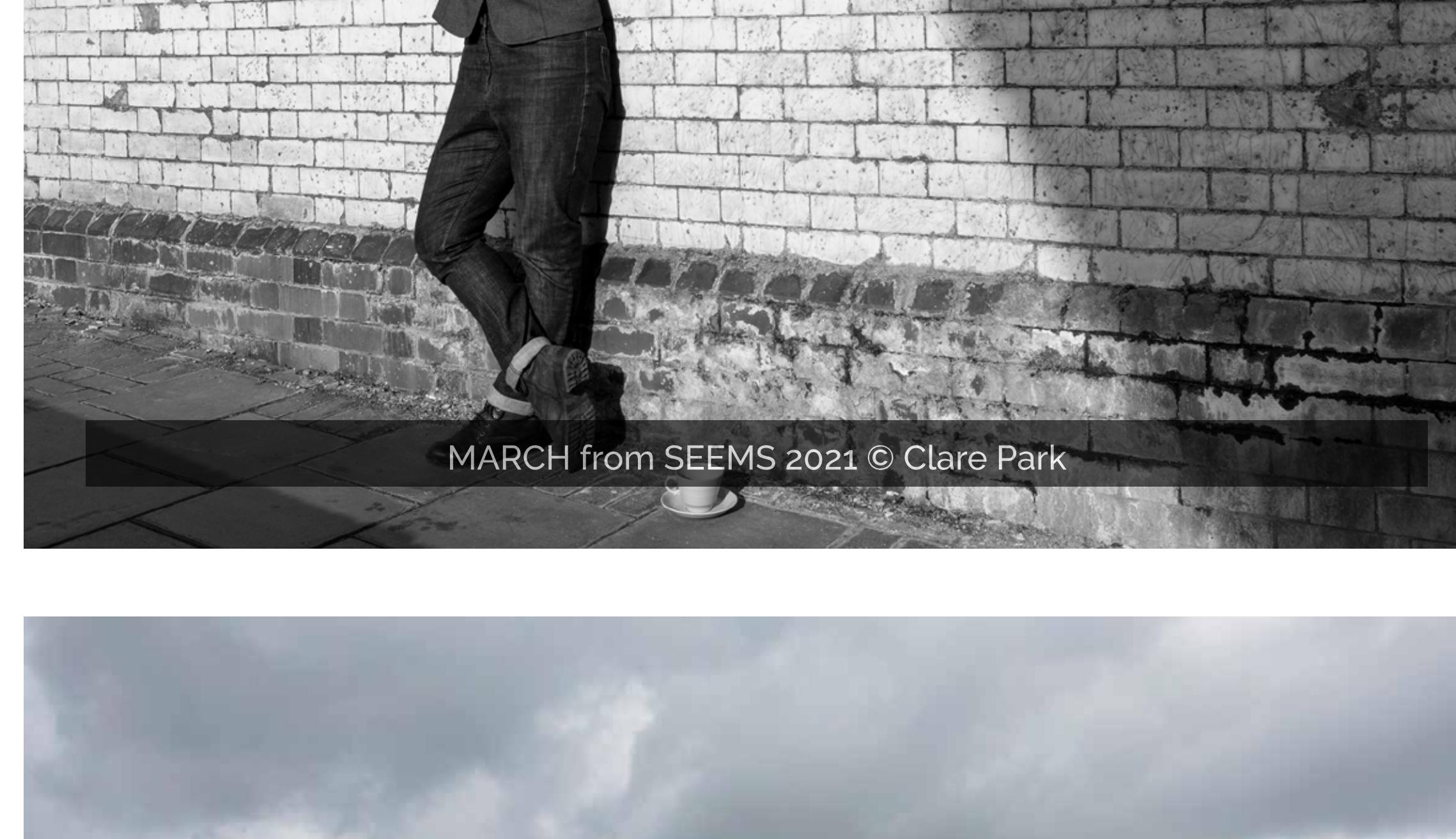
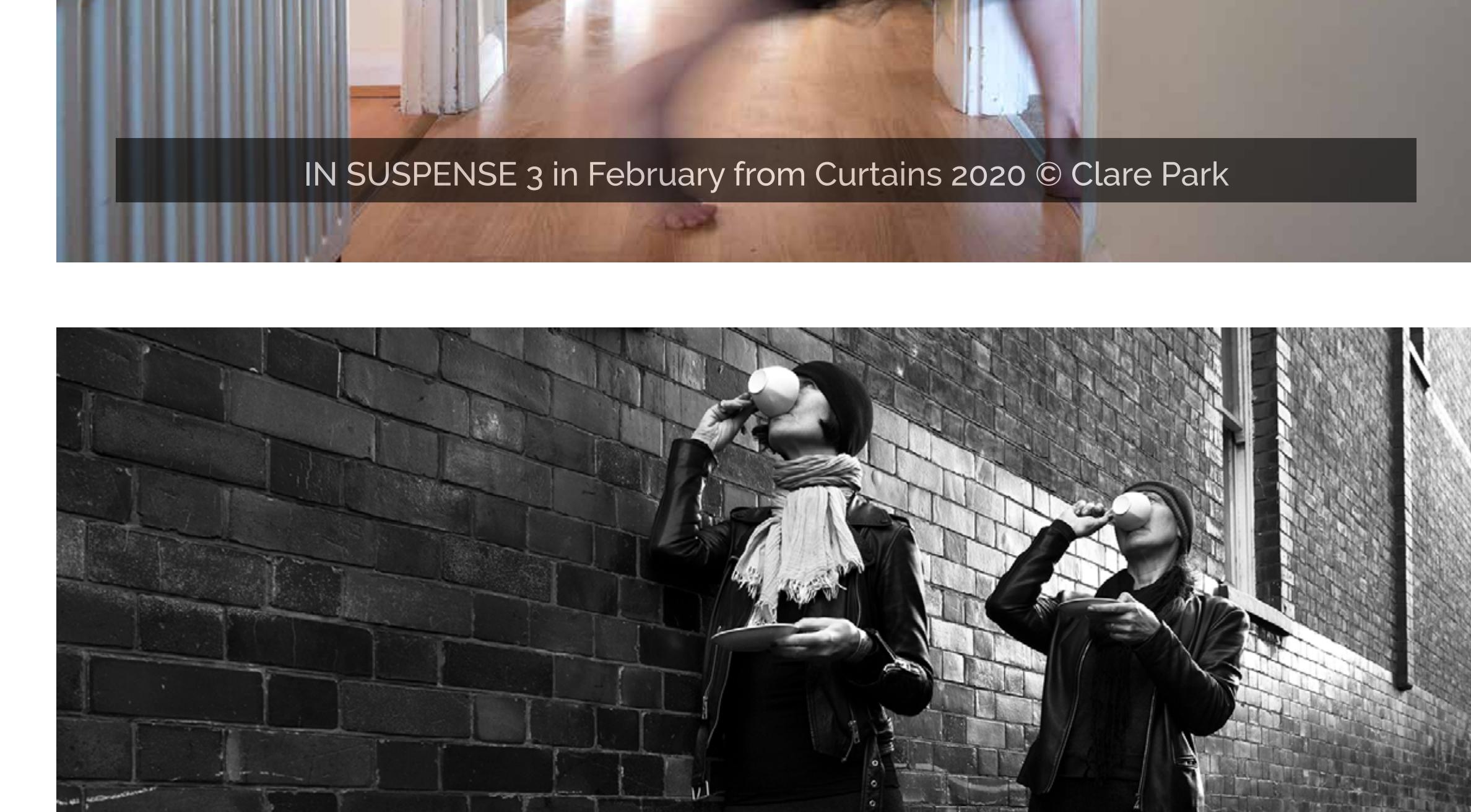
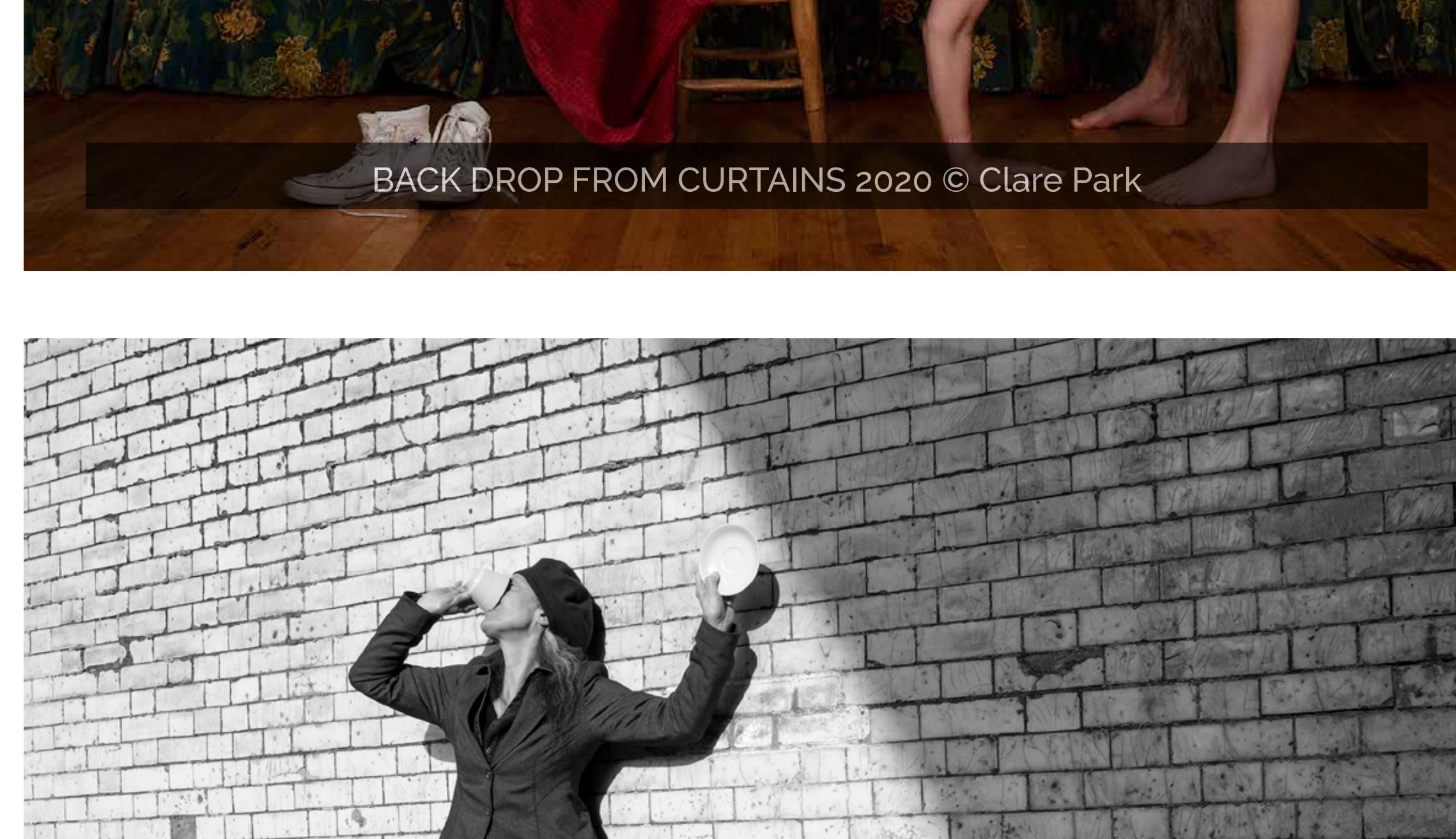
Photographer

Lion mask photo!!!

Dancer

Performative imagery in collaboration with photographer
Clare Park, from our Breaking Form work 2015 onwards and
as The Dancer in The Lyric "I" project 2021

Add more text.....



Another image?

Find teaching image - Clare

Text edited down?

Actor Movement specialist

I worked for three decades as Tutor/Senior Lecturer at Royal Central School of Speech & Drama on BA Acting; subject Movement Fundamentals for the actor.

My Specialisms:

- Intro to Fundamentals: free flow/support; release through and of movement; technical experience; (see Debbie Green and Ita O'Brien, 'From grounded foot to leaping foot', Theatre, Dance and Performance Training, Vol 3, 2012 – Issue 1: <https://doi.org/10.1080/19443927.2011.651536> (see Integrated Movement Practices and the Breath pp.161-172, Breath in Action, Jessica Kinglsey Publishers, 2009 https://uk.jkp.com/products/breath-in-action?_pos=1&sid=41a844888&_ss=r <https://doi.org/10.1080/23268263.2011.10739566>

- Movement qualities through rhythm;
- CI for actors;
- Presence and posture in the space;
- Sensual and energetic body.

I worked in tandem with my colleague Vanessa Ewan with whom I co-authored Actor Movement: Expression of the Physical Being, Bloomsbury 2015.

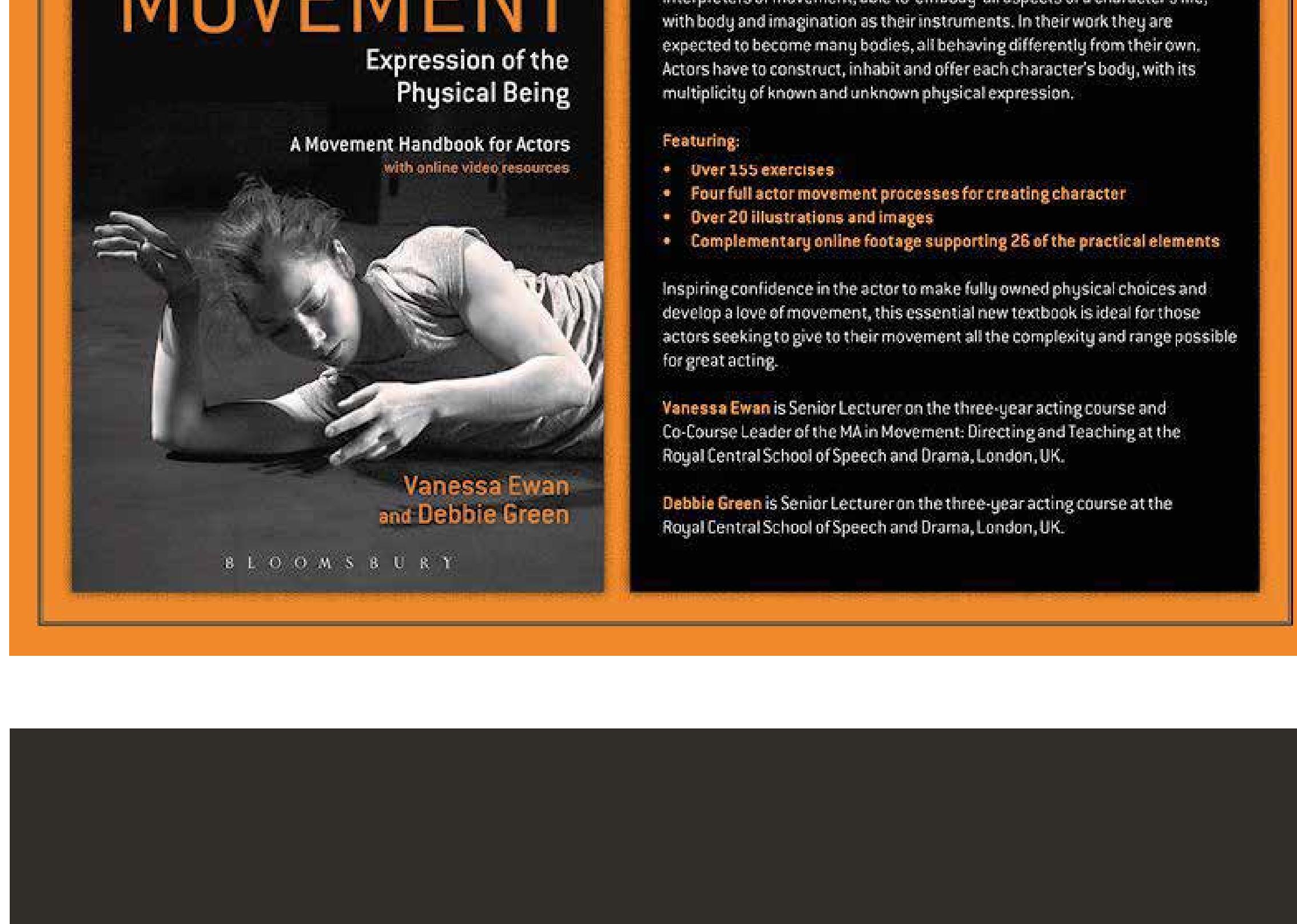
Brief history:

I have an enduring love of movement and the work in the training actor's classroom. I moved into actor training from my dance background and maintain my love also of embodied dance. This background was classical ballet, but I studied classical Indian to a high physical level and explored many movement practices/dance forms over the years. My own physicality is a summation of the years of all these practices – currently including walking, meditative sitting and cycling – and their connection within my body understanding goes into the teaching – I find this exciting. The beauty in and of movement....

My field 'Movement Fundamentals' is narrow – a small part of an actor's training but it is perhaps like an undertow – what I offered on the BA Acting (Acting) course was not end result or product oriented (in the best sense of the word)...Movement Fundamentals is experiential....it works as a layer within the layers of the teaching and learning of the curriculum and at Central with Vanessa Ewan's Movement Expression. Movement Fundamentals and Movement Expression are the movement teaching terms we coined as we developed the BA Acting movement curriculum way in the early Nineties.

I start with form – form to inform – form to offer movement – form that moves the mover – through both floor and standing work. I then interweave free form in to the exercises, with a greater emphasis on free form as we continue to develop structure.

Then of course there is the 'seeing' of the training actors through what they produce in class and in assessments/ showings. What work is worth doing? What is needed? What can I offer to take the training actors towards these? What did I see in the productions we put on that might be missing, that I can unpick/grow in the preparatory classroom? This is what fires me – the detail of the trajectory through a three year progressive process of teaching and learning I am lucky enough to have been part of...I have developed work in relation to others so definitely so clearly and so valuably even as I teach alone.



Teaching /
choreography
image

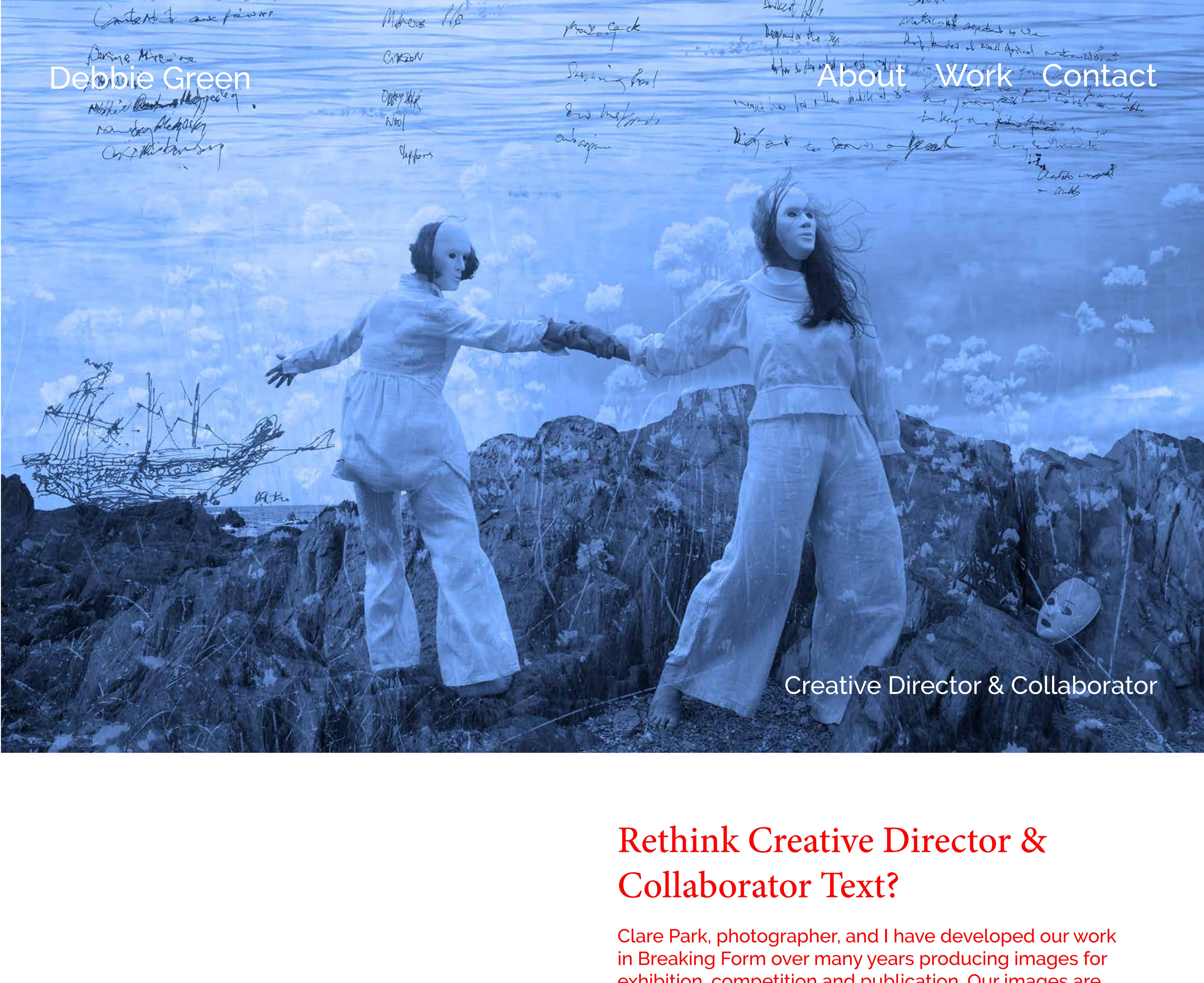
Teaching /
choreography
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Actor Movement: Expression of the Physical Being is a textbook and video resource for the working actor, the student and all those who lead and witness movement for the actor, including movement tutors, movement directors and directors.

Actor Movement: Expression of the Physical Being
A Movement Handbook for Actors
Vanessa Ewan and Debbie Green

Teaching /
choreography
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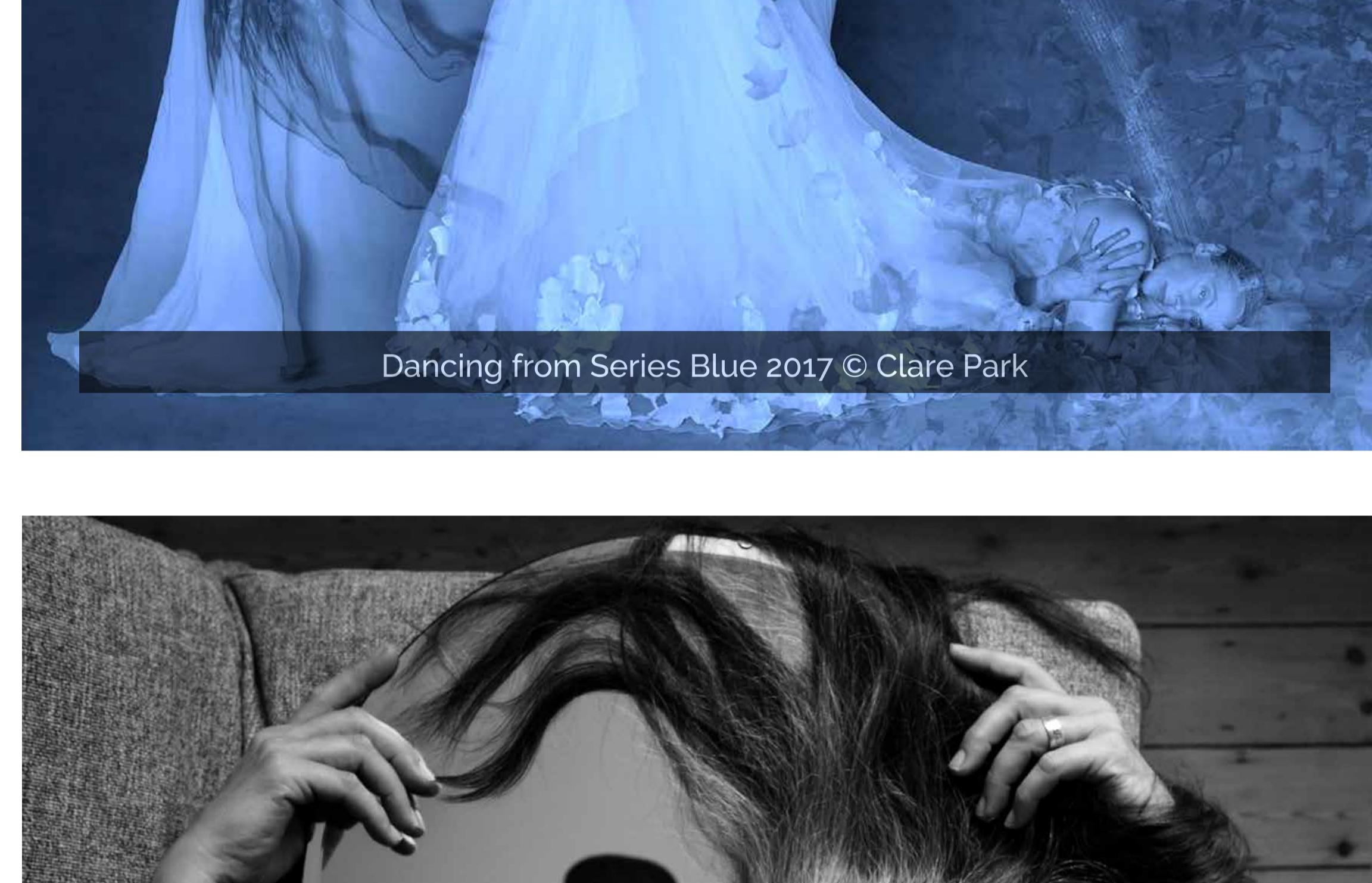
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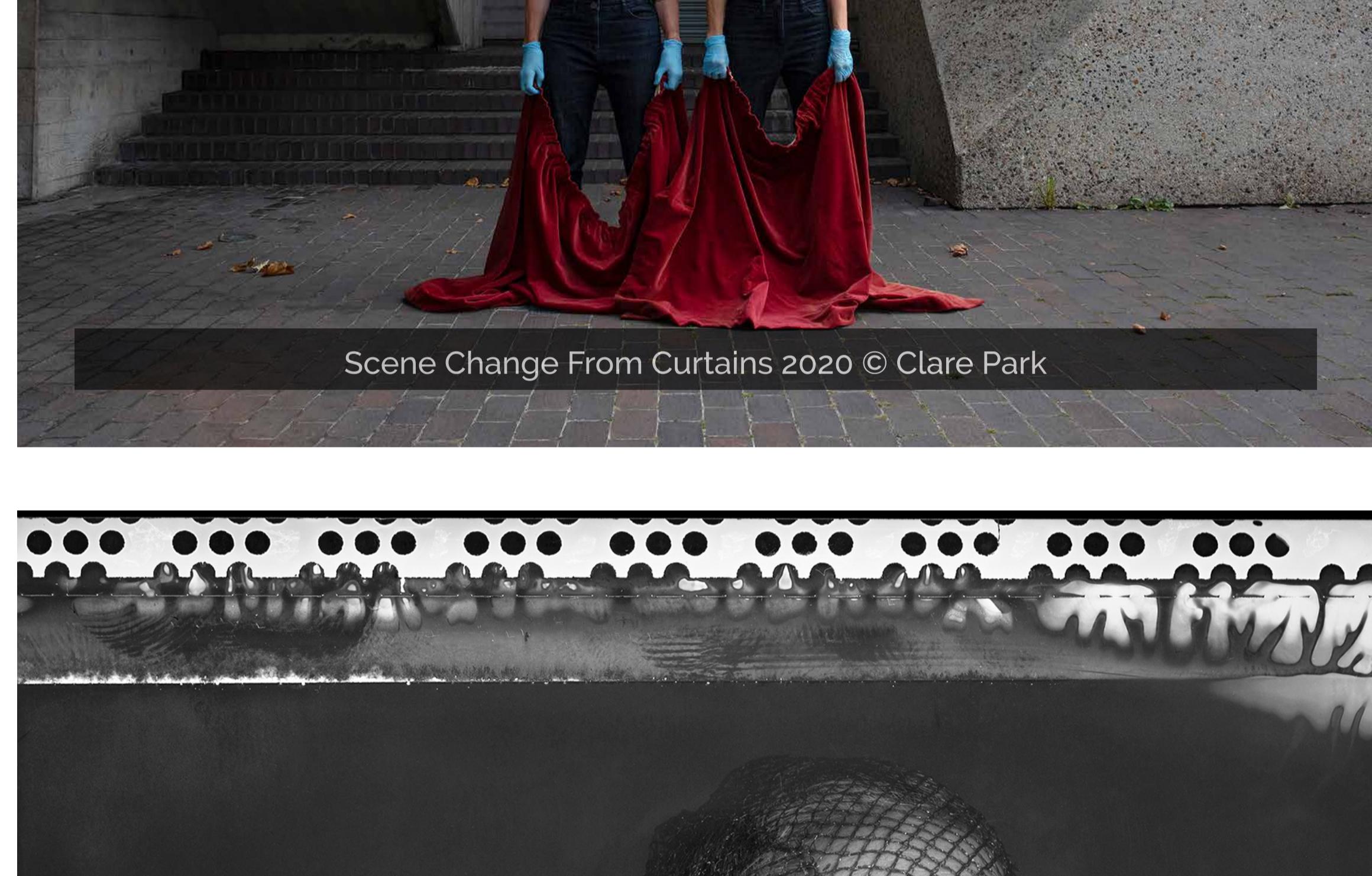
response to the Zeitgeist. Each picture is the outcome of the high jinks of our joint creativity as sole crew and helmsmen, and commitment to a co-conceived objective without either of us in front of the camera.

and I, that interprets/re-images Anne Gruenberg's poetry. I perform 'The Dancer' who portrays the desolation and reawakening from Anne's mental breakdown over a 12year period in secure institutions. For Clare and I The Dancer is the expressive conduit to Anne's work; Anne's creativity as a theatre designer was rekindled with the idea of The Dancer as protagonist. The Dancer wears the 'theatrical/archetypal' red dress Anne sourced; she moves in different landscapes with different props. It is this combination that creates the heightened reality, symbolism and spirituality redolent in each colour image.

A photograph of a man and a woman standing in front of a modern concrete building. They are both wearing dark denim shirts, blue medical masks, and blue gloves. The man is on the left, and the woman is on the right. In the foreground, there is a red caution tape with white text that reads "SING // LIVE // THEATRE // MISSING // LIVE // THEATRE // MISSING // LIVE // THEATRE // MISSING // LIVE // THEATRE // MISSING". The building behind them has a dark, textured facade and a brick chimney on the right side.



A close-up, black and white photograph showing a person's hair and ear, suggesting a close interaction or examination.



A close-up photograph of a person's face, showing their eyes and nose. The person is wearing a dark, textured mesh or net over their head and shoulders, obscuring most of their hair and skin. The lighting is dramatic, with strong highlights and shadows.



efforts adapt to some people



This abstract black and white photograph features a large, textured sphere on the left side, composed of a grid-like pattern of light-colored lines. To its right is a dark, solid black area representing a void or center. On the far right, there is a complex, tangled web of thin, light-colored lines forming loops and curves, resembling a microscopic view of organic structures or a mathematical fractal.



| | | | |
|-----------------|-----------------|------------------------------|---------------------|
| Equality | In the balance | Finding where the balance is | Counterbalance |
| In balance | Counter-act | Balancing out | One side, the other |
| steady position | Equal | Credits and debits equal | Holding balance |
| | Healthy balance | | |

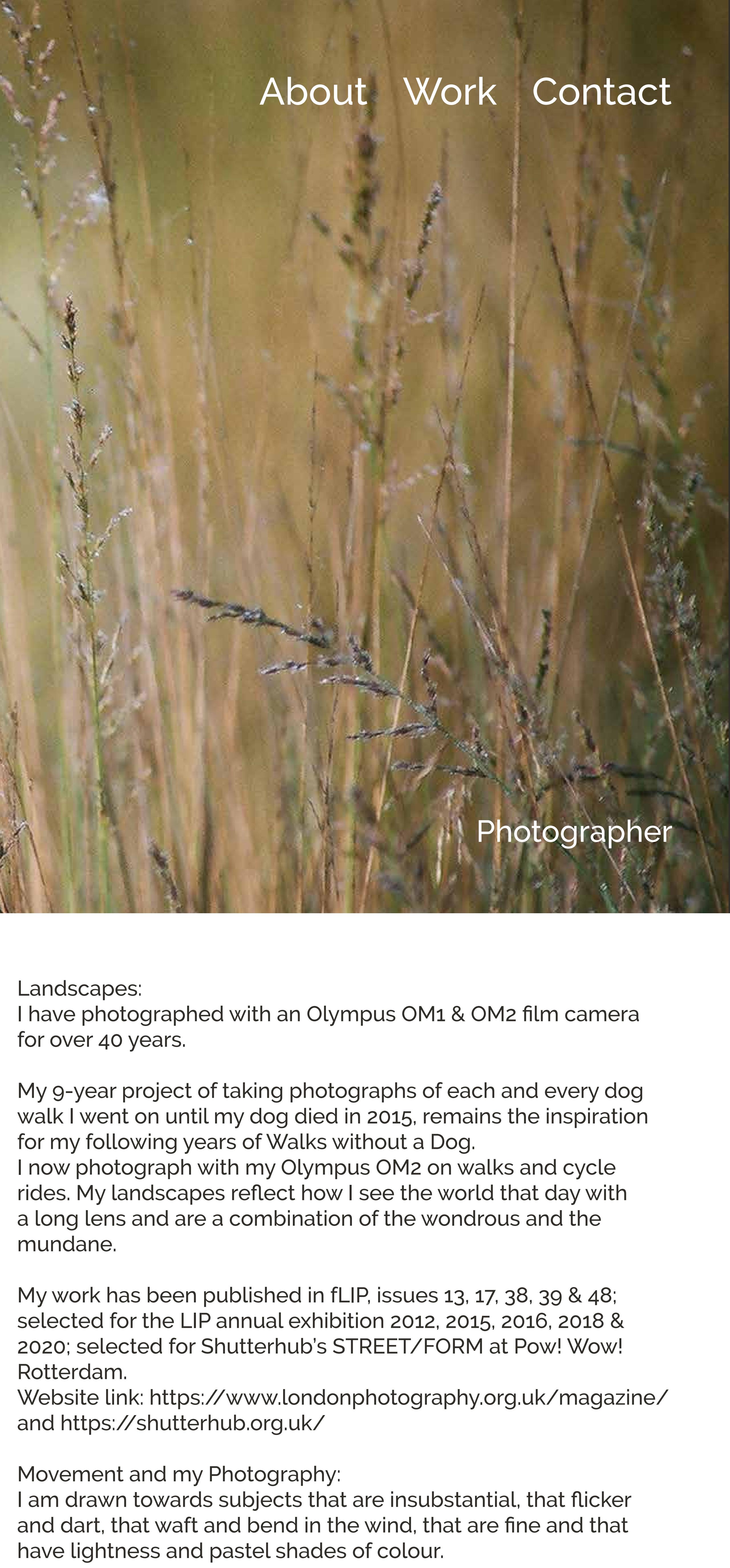
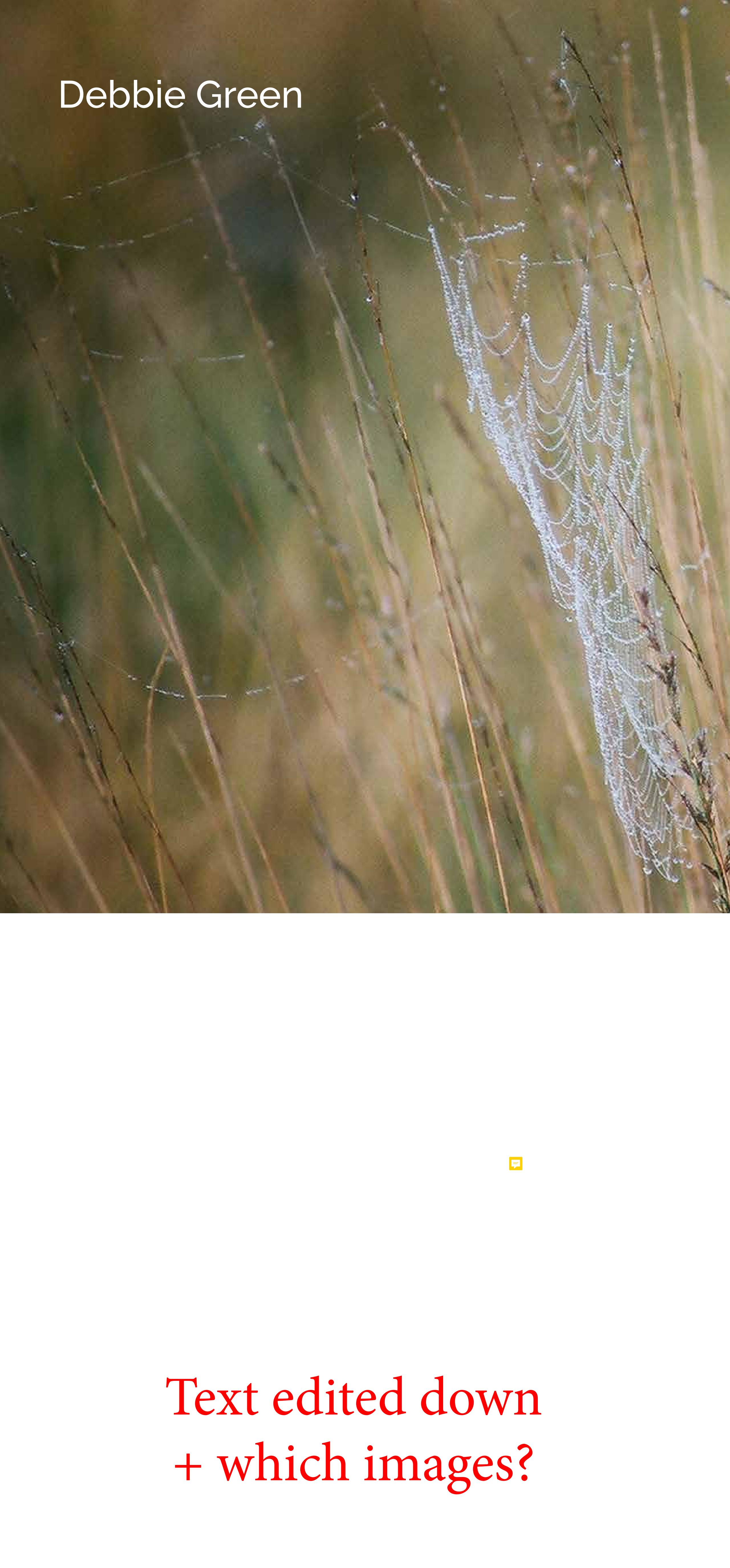
| | |
|----------------------------------|--------------|
| Harmony of design and proportion | In time |
| An amount left over | Spirit level |
| | Friendship |

| Right | Equivalent | Parsam | Parasham | Parsam |
|-------|------------------|-------------------|-------------------------------|--------|
| 'ot | Strike a balance | Libra | Still upright, still vertical | |
| e | On balance | (Two scales pans) | Equilibrium | |
| | M ean | | | |

| | | | |
|--------------------------|-----------------------|--------------------------------------|-----------------------------|
| Go, come on the brink | Pull back Heave ho | Could go either way Contradictory | Out of balance Imbalance |
|--------------------------|-----------------------|--------------------------------------|-----------------------------|

| | |
|---------------|------------------|
| Contradictory | Imbalance |
| Mutuality | Up and down |
| Negotiation | Rocking the boat |
| Opposition | Flip-flop |

| | | | | |
|------|--|--|------------------------------|---------------------------------|
| ; | Mental and emotional (st)[l]ability | forwards, backwards Push Me Pull You Adverse direction | Counterpull Shift, adjust | Tip the scales Keep balanced |
| oint | | | | |



Photographer

Text edited down + which images?

Landscapes:

I have photographed with an Olympus OM1 & OM2 film camera for over 40 years.

My 9-year project of taking photographs of each and every dog walk I went on until my dog died in 2015, remains the inspiration for my following years of Walks without a Dog.
I now photograph with my Olympus OM2 on walks and cycle rides. My landscapes reflect how I see the world that day with a long lens and are a combination of the wondrous and the mundane.

My work has been published in fLIP, issues 13, 17, 38, 39 & 48; selected for the LIP annual exhibition 2012, 2015, 2016, 2018 & 2020; selected for Shutterhub's STREET/FORM at Pow! Wow! Rotterdam.
Website link: <https://www.londonphotography.org.uk/magazine/> and <https://shutterhub.org.uk/>

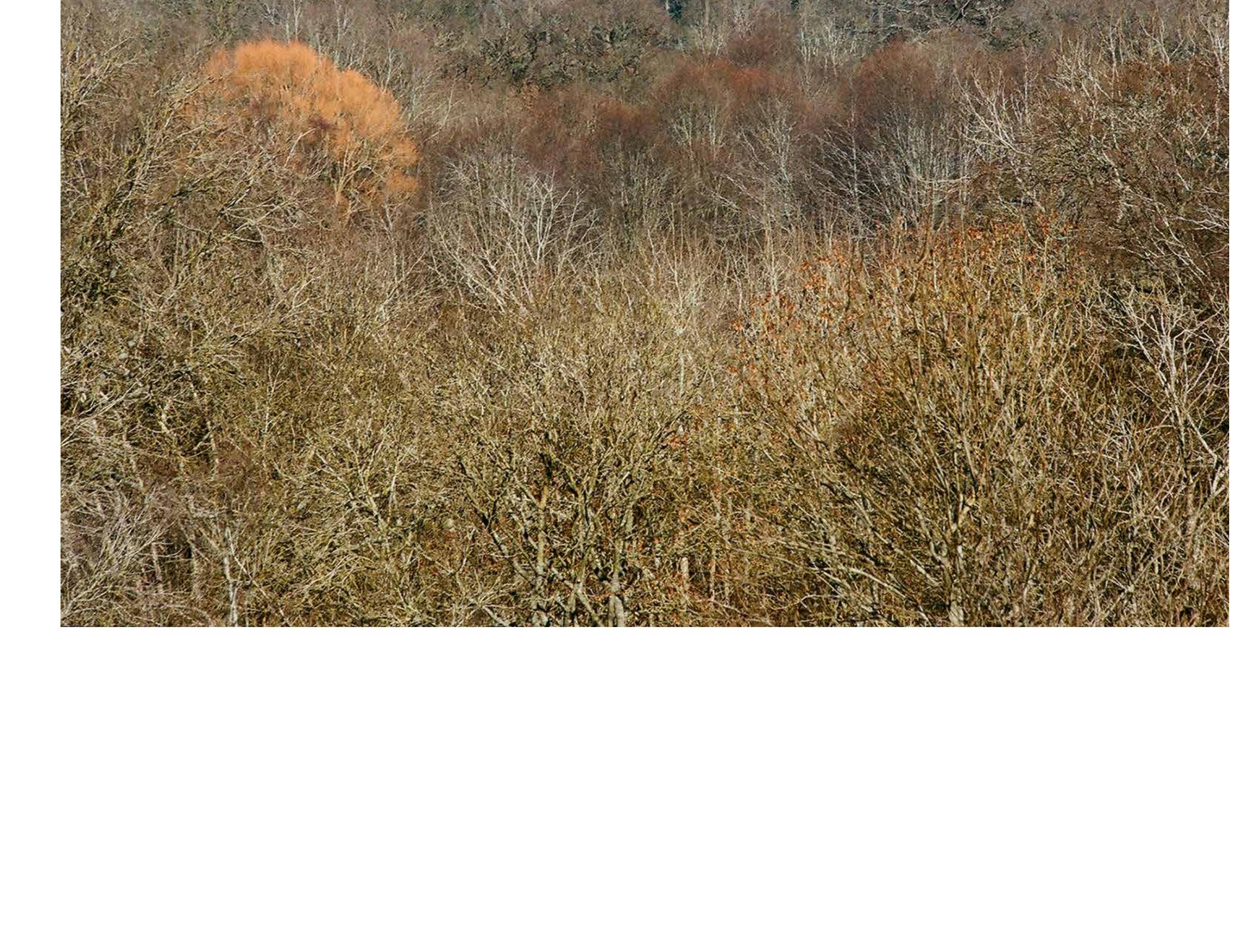
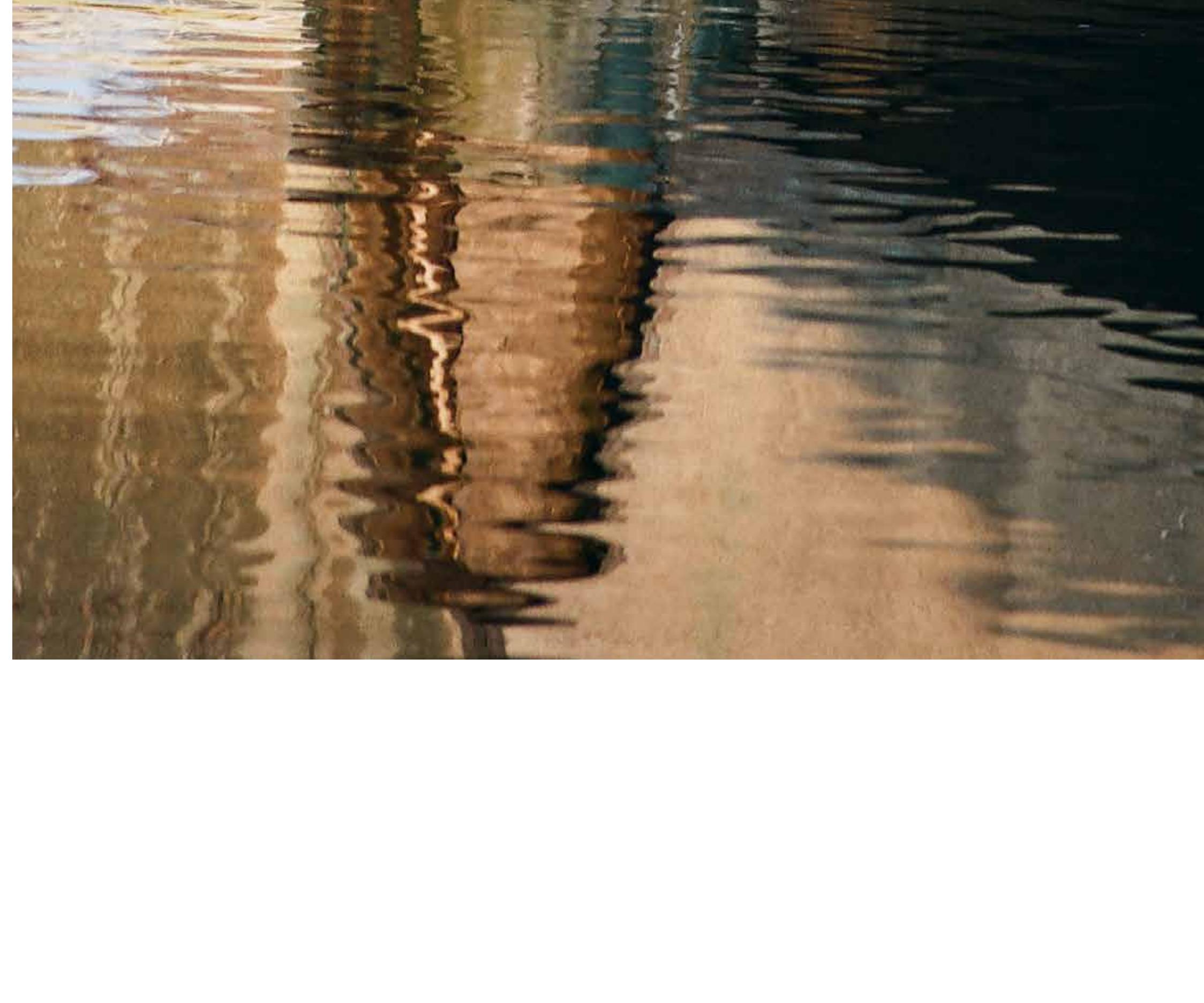
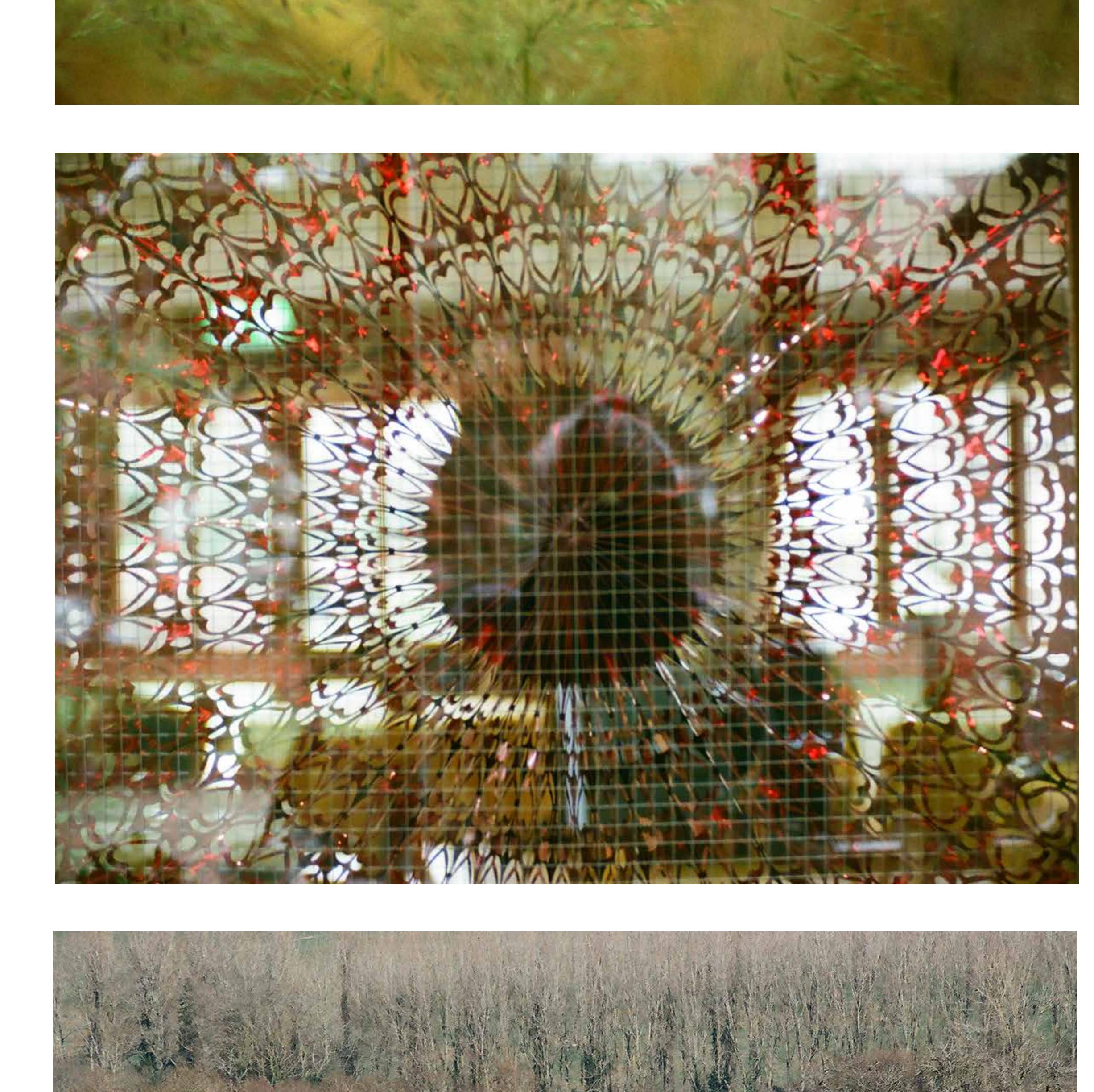
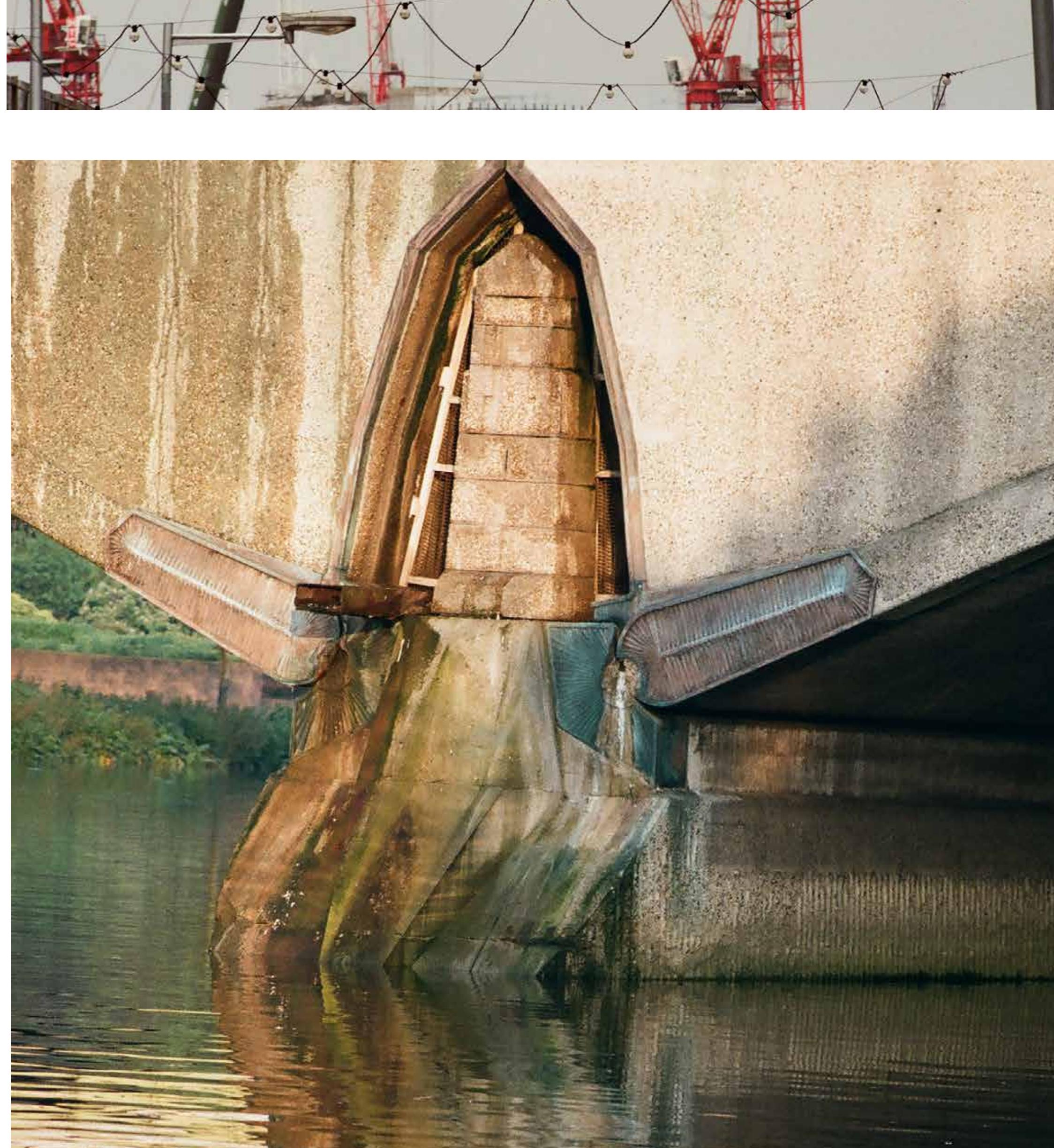
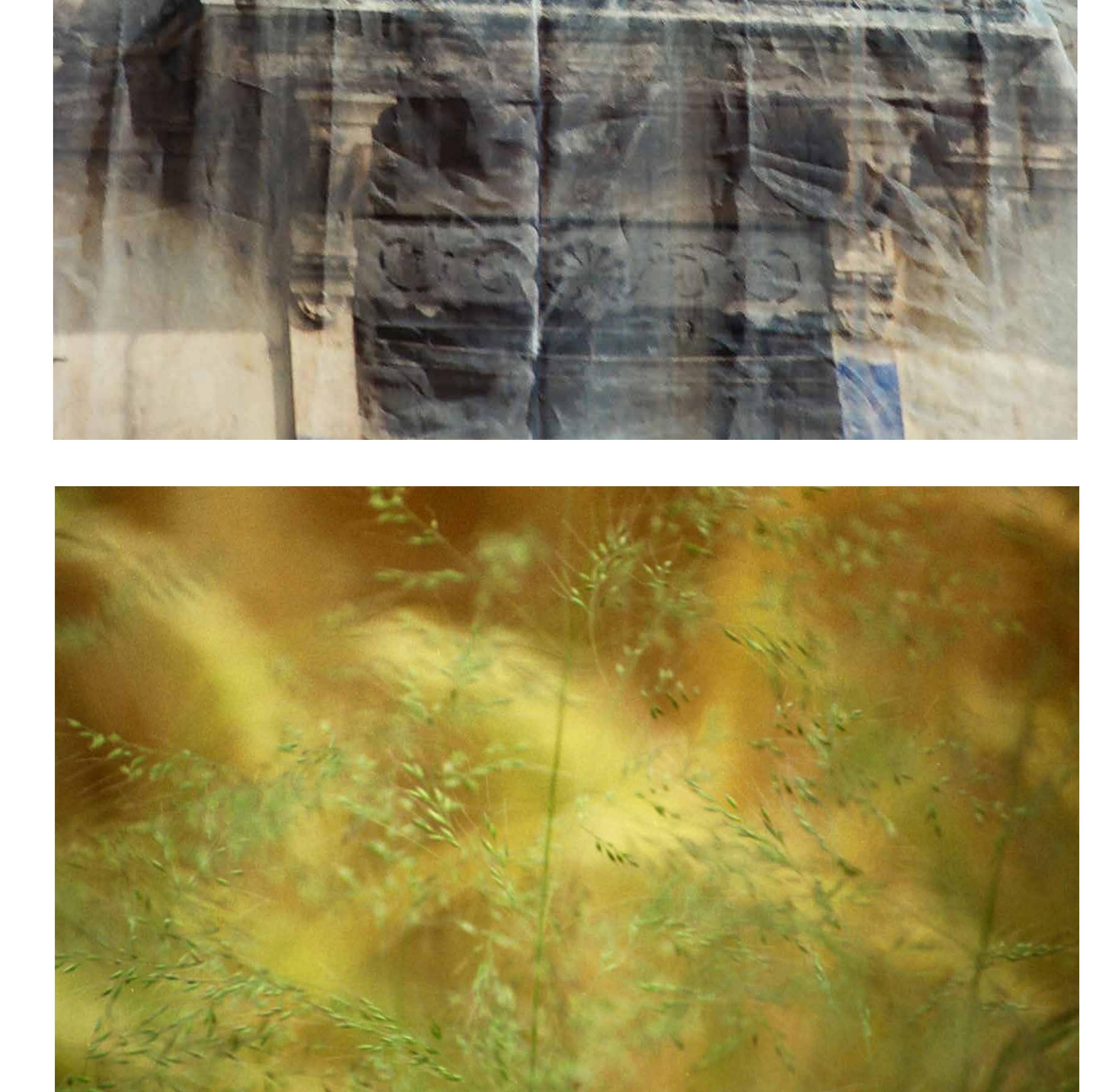
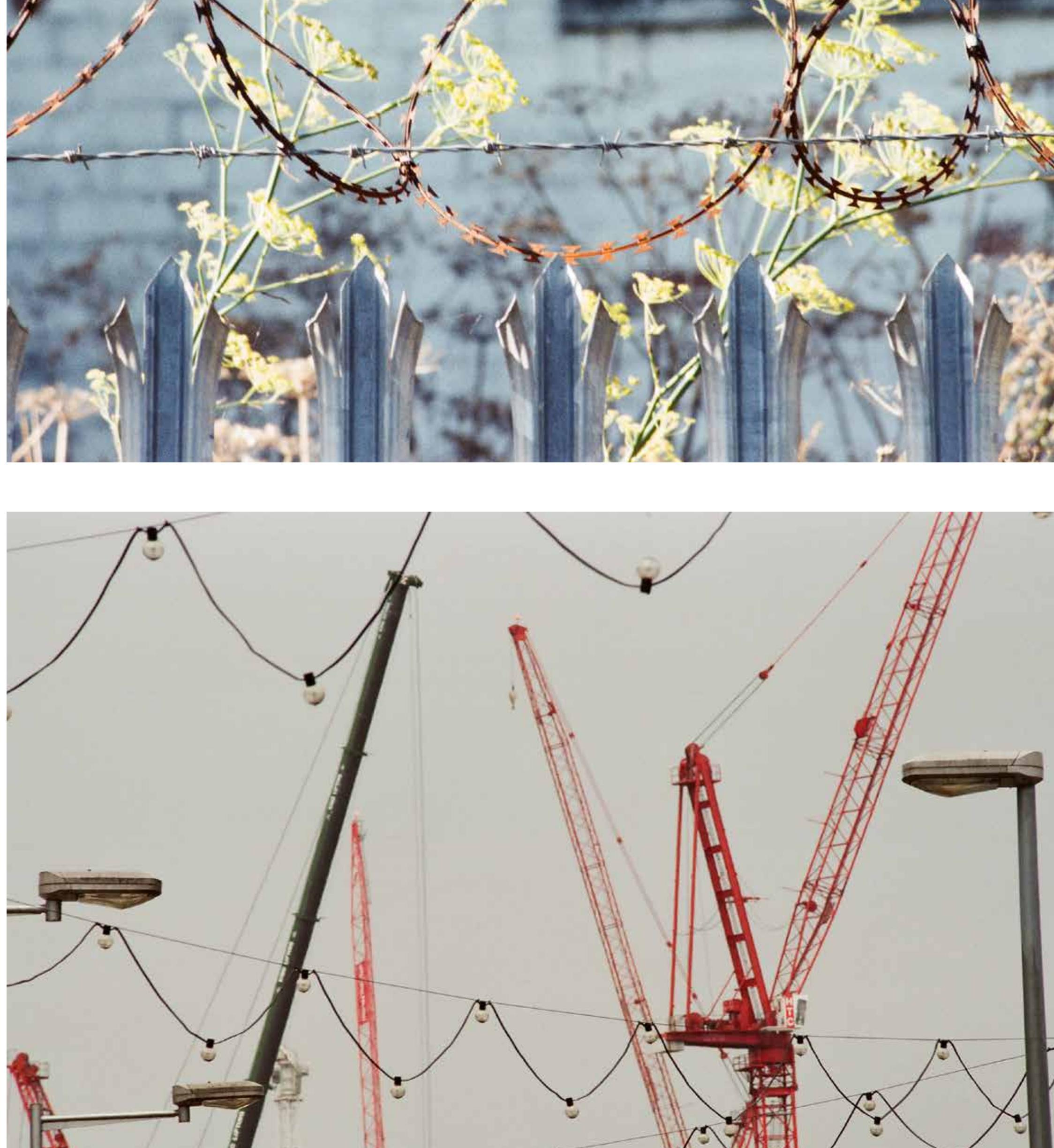
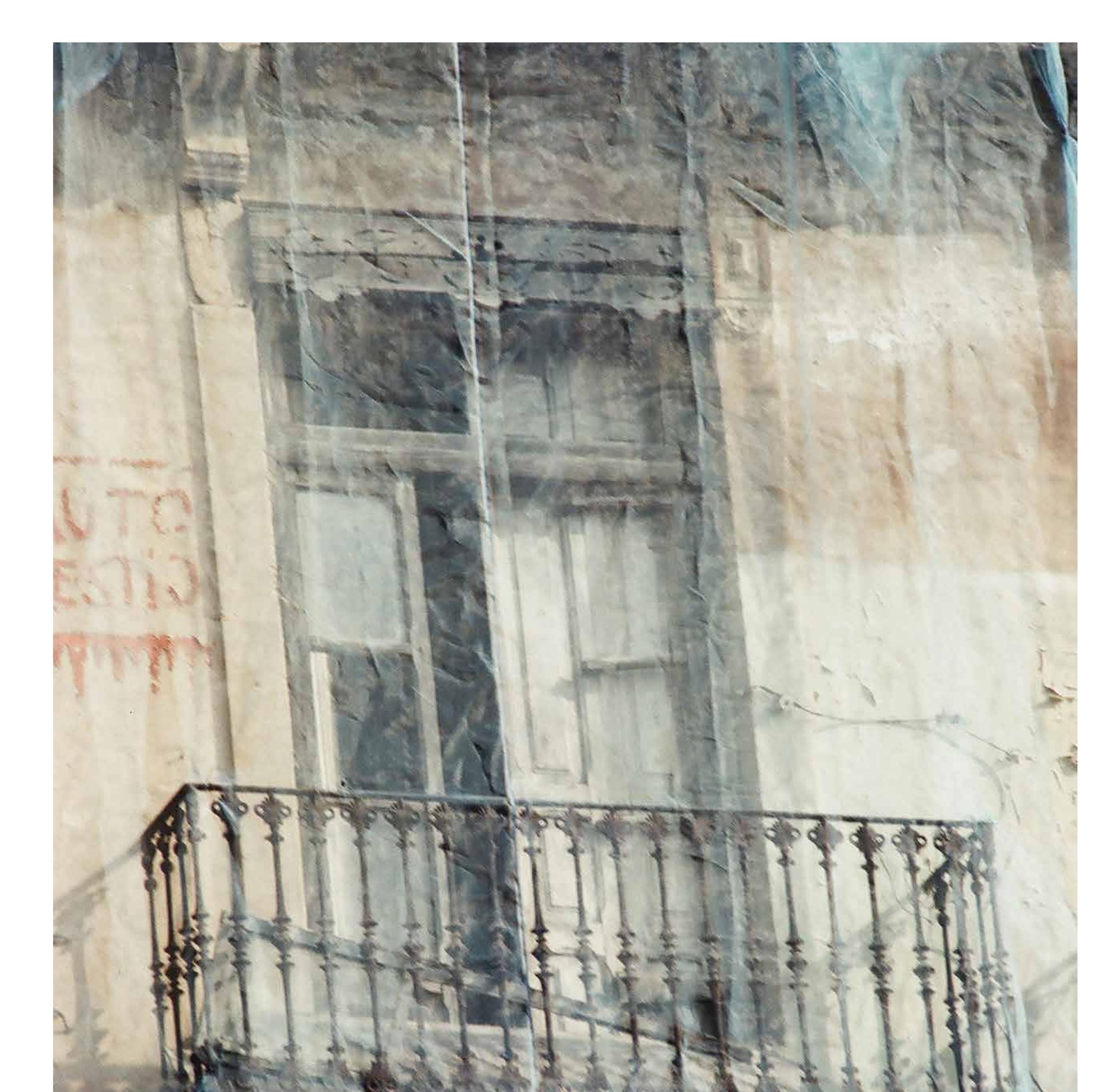
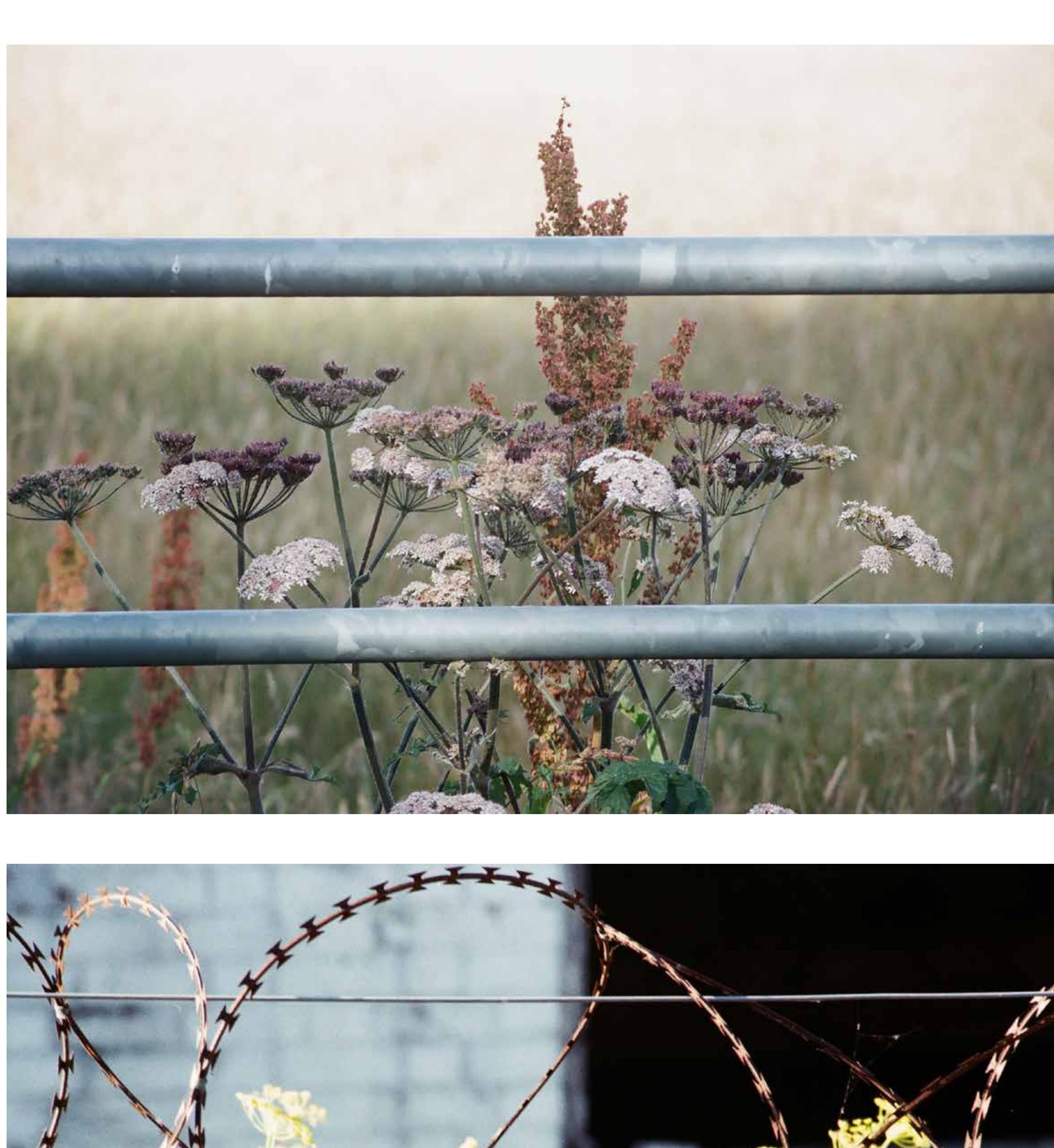
Movement and my Photography:

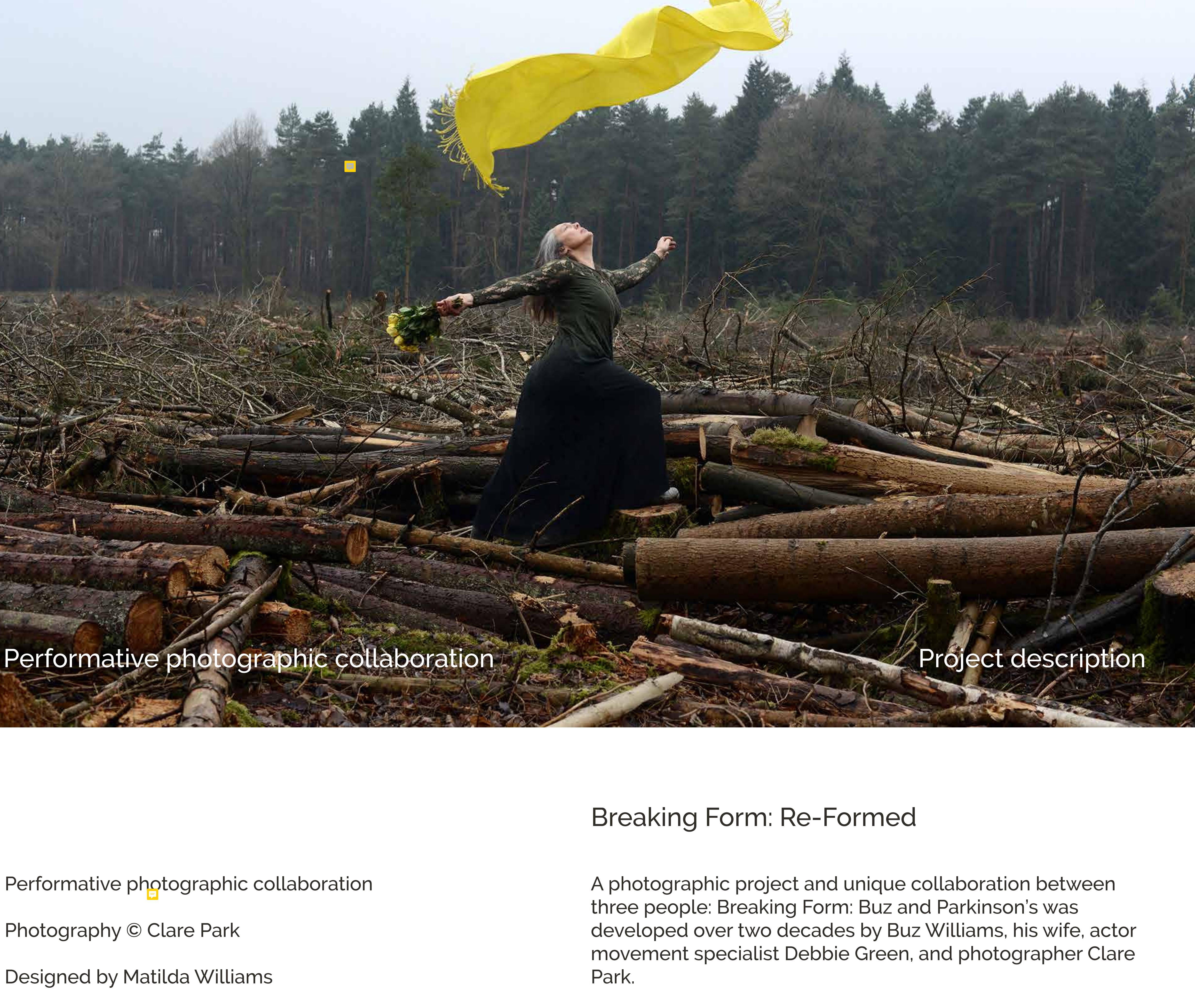
I am drawn towards subjects that are insubstantial, that flicker and dart, that waft and bend in the wind, that are fine and that have lightness and pastel shades of colour.

My dancer's classical aesthetic – my eye that finds visual balance, shape, spatial connection and relationship between things – is my unconscious/instinctive way of seeing and finding the shot. I look at the scanned film and I understand why I saw the shot and why it worked – I see the lines and the relationship between the lines, and I see their patterns. I am endlessly in awe of the spatial phenomenon.

I find the choreographer here; I find the movement teacher whose domain is the actor's classroom (studio) here. I feel the plasticity and the sensuality of the plants and see this in my photos – I can conjure through the lens the feeling of contact and sense of energy. I can see or I create a sense of drama through the stillness's and the relationships evoked by these; expression through the spatial arrangement of the plants, by, for instance, the conjoined trunks and branches and the light that is cast on the trunks and stems.

The soft, pale, beautiful greyness of many of the pictures belies the clarity of detail; these pictures are subtle. I need to look





Performative photographic collaboration

Project description

Performative photographic collaboration

Photography © Clare Park

Designed by Matilda Williams

2019

Breaking Form: Re-Formed

A photographic project and unique collaboration between three people: Breaking Form: Buz and Parkinson's was developed over two decades by Buz Williams, his wife, actor movement specialist Debbie Green, and photographer Clare Park.

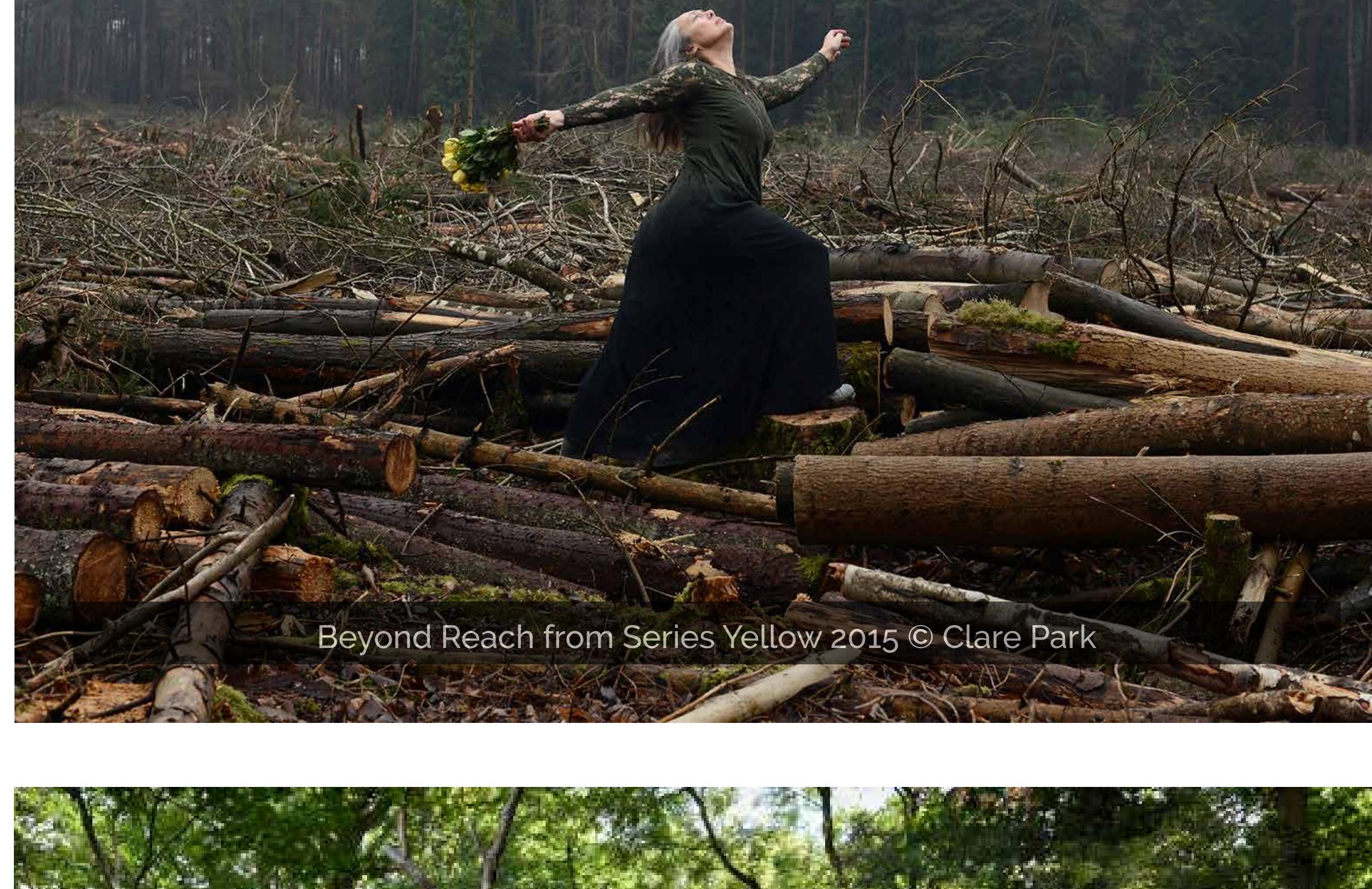
The narrative imagery derives from Debbie and Clare's friendship, the three collaborators' backgrounds in theatre, dance and movement, and Buz's illness. The pictures and words provided a context in which Buz could communicate in his inimitable style when control was diminishing in his everyday life.

Buz was diagnosed at 29 and lived with Parkinson's for more than thirty years until his death in 2014. Since then Clare and Debbie have continued making photographs, inspired by their relationship as artistic collaborators.

Breaking Form: Re-Formed emerged as an evocation of their realities - losses and frailties, curiosity and optimism - and as a salute to the spirit of Buz.

Buy now - email: clareparkphoto@hotmail.com
- you can pay by cheque or bank transfer

Price: £18.99 (excluding postage)



Debbie Green



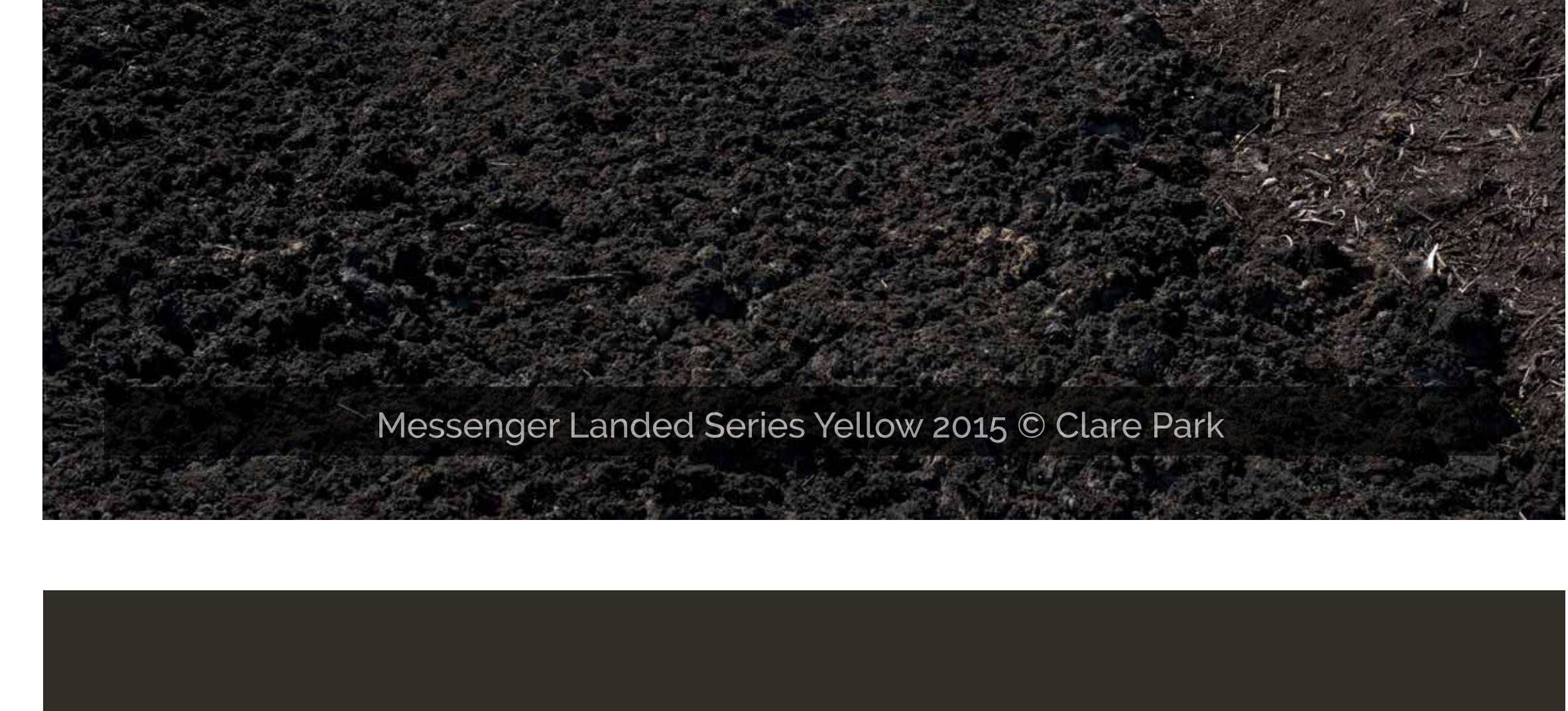
Beyond Reach from Series Yellow 2015 © Clare Park



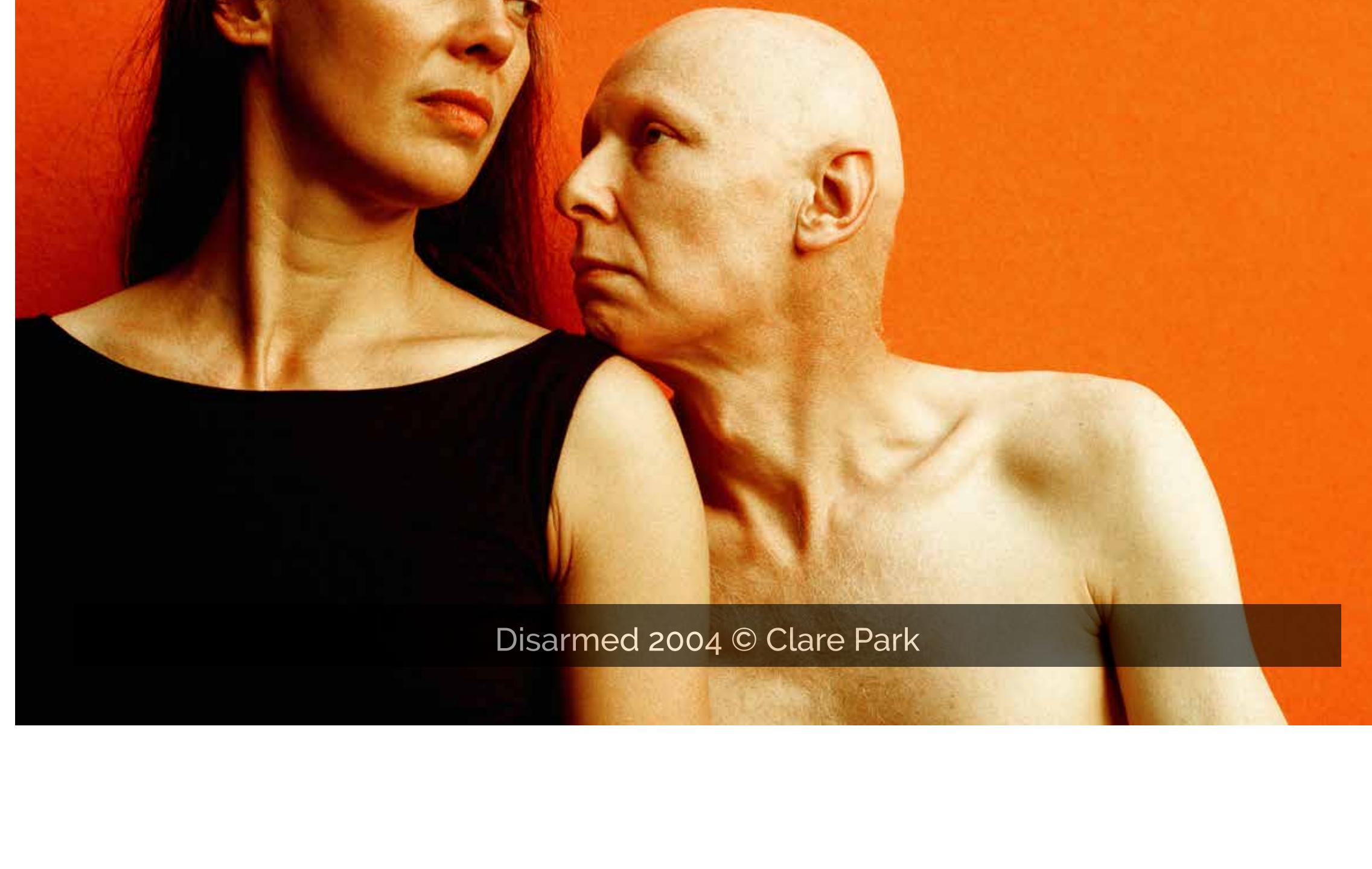
A Collector's Dream 2015 from Series Yellow 2015 © Clare Park



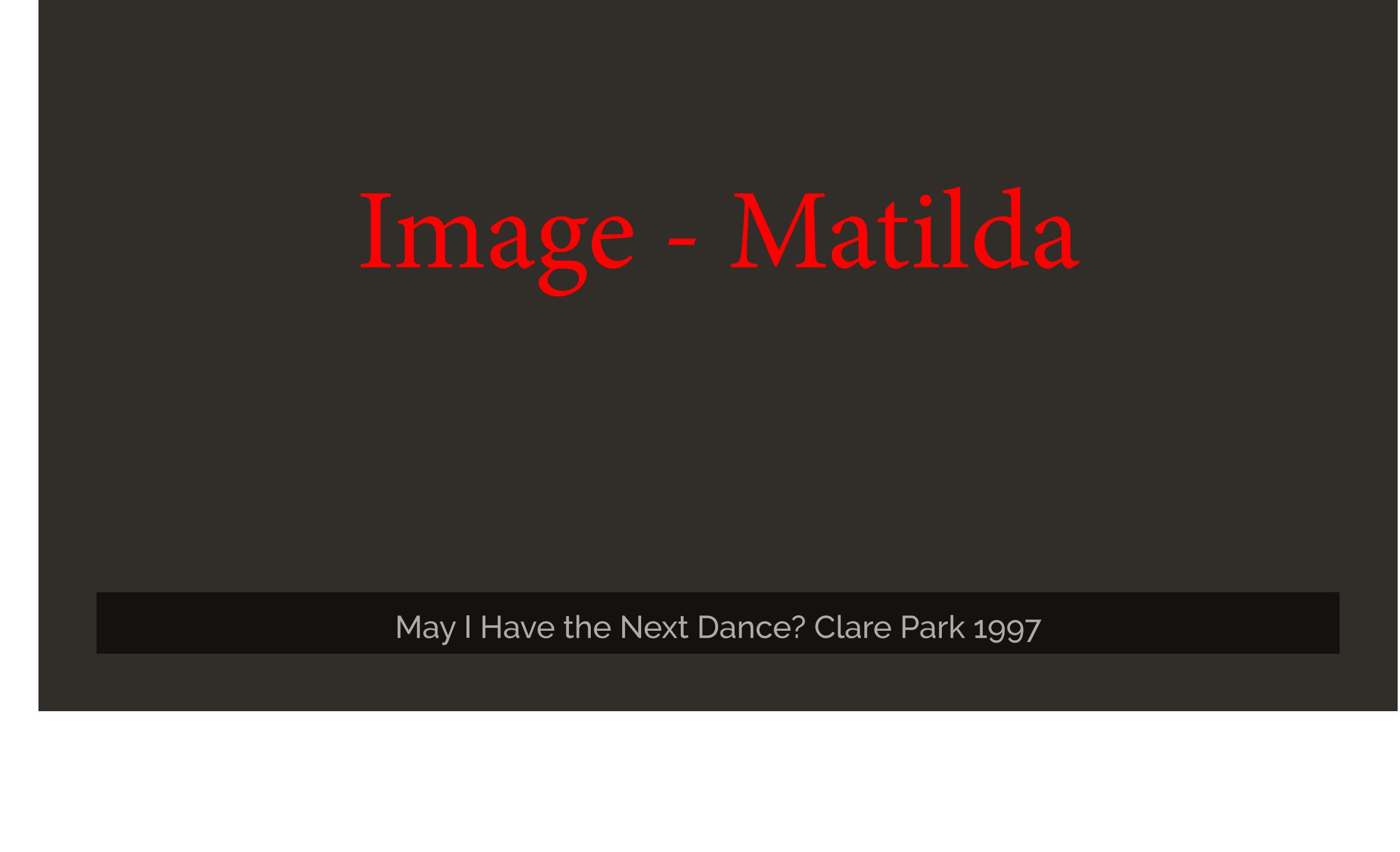
Over the Tipping Point from Series Yellow 2015 © Clare Park

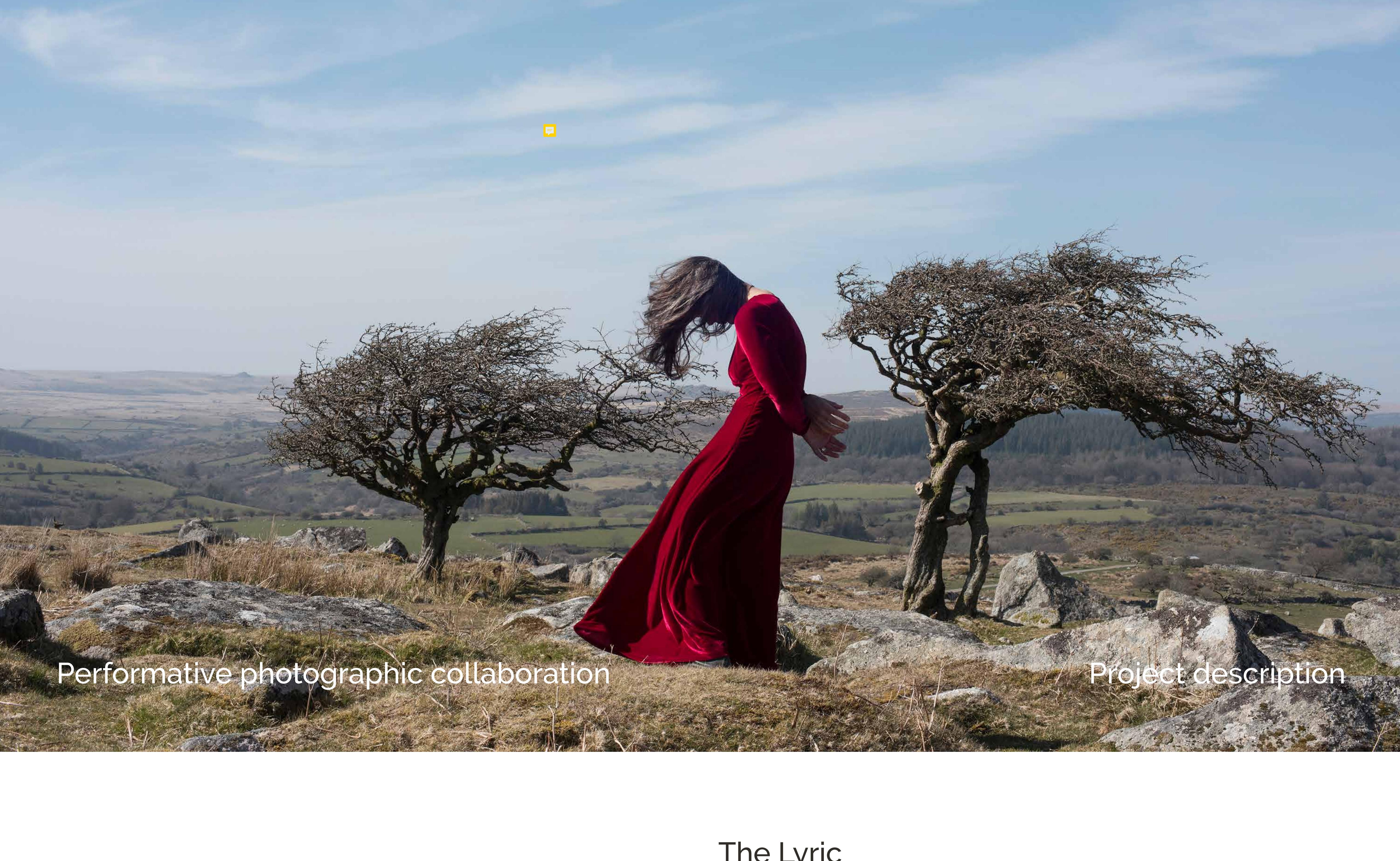


Messenger Landed Series Yellow 2015 © Clare Park



Disarmed 2004 © Clare Park





Performative photographic collaboration

Project description

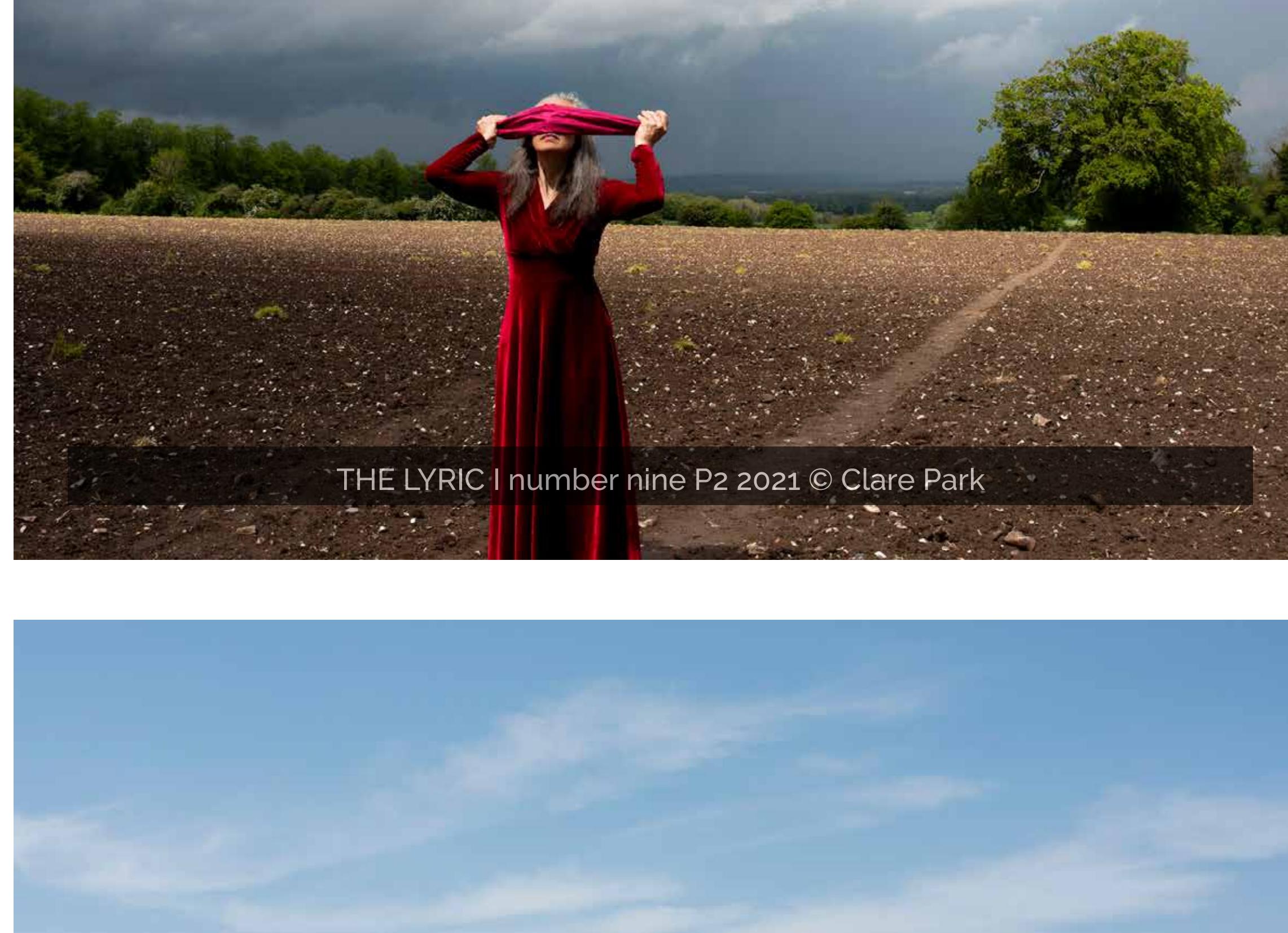
The Lyric

Performative photographic collaboration

Photography © Clare Park

2021

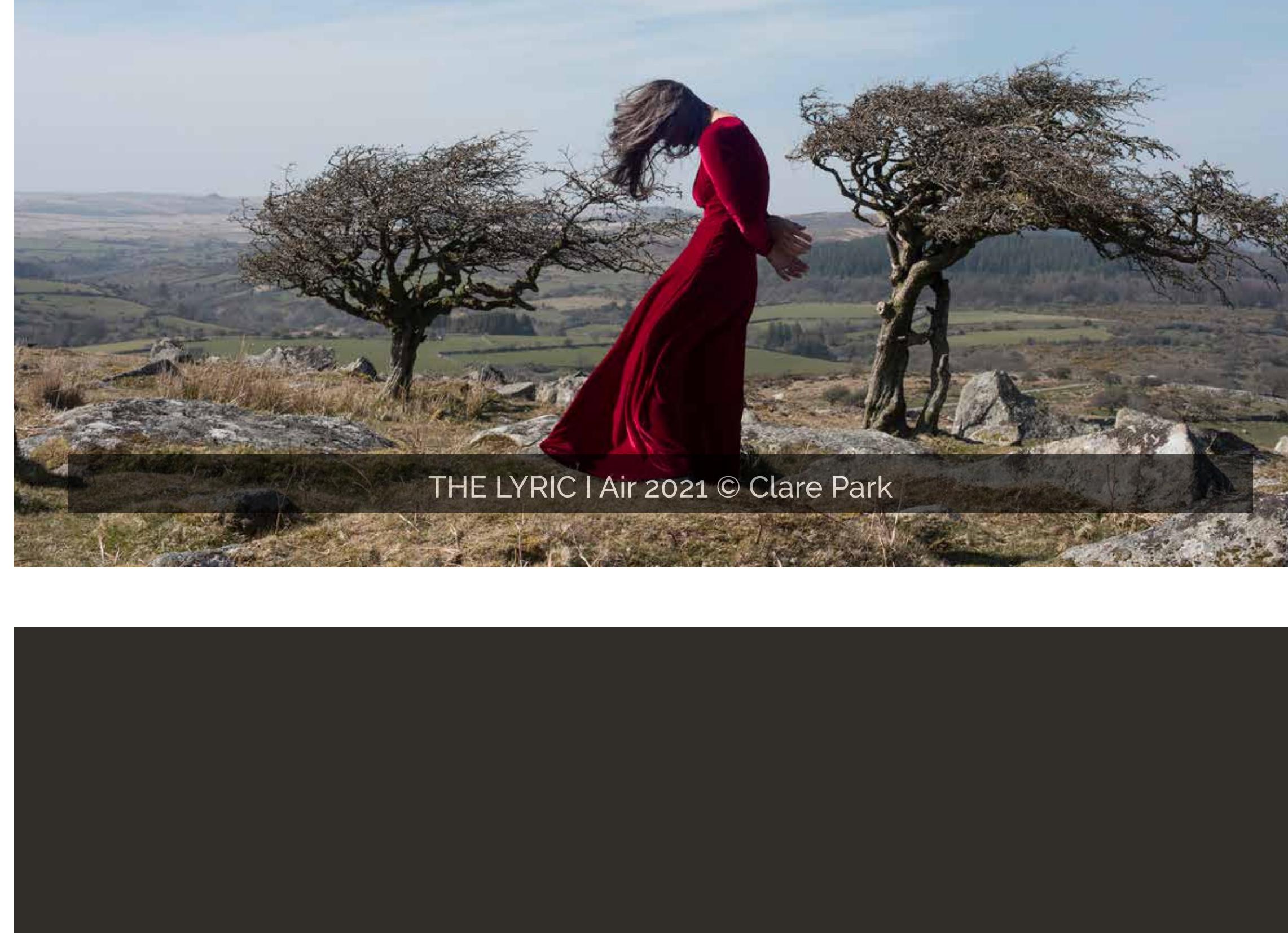
The Lyric "I", 2021, is a narrative photographic series by Clare and I, that interprets/re-images Anne Gruenberg's poetry. I perform 'The Dancer' who portrays the desolation and reawakening from Anne's mental breakdown over a 12year period in secure institutions. For Clare and I The Dancer is the expressive conduit to Anne's work; Anne's creativity as a theatre designer was rekindled with the idea of The Dancer as protagonist. The Dancer wears the 'theatrical/archetypal' red dress Anne sourced; she moves in different landscapes with different props. It is this combination that creates the heightened reality, symbolism and spirituality redolent in each colour image.



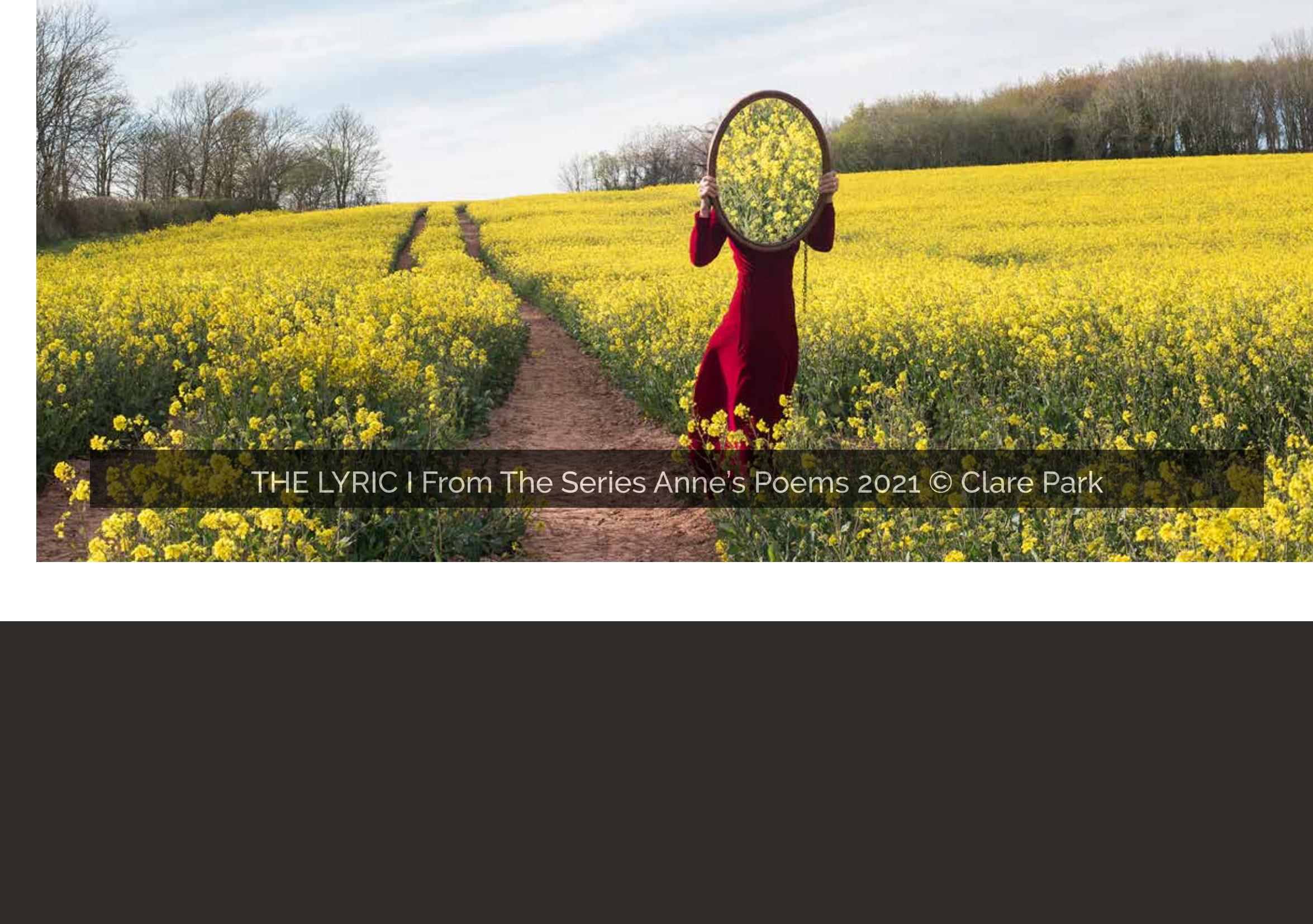
THE LYRIC | number nine P2 2021 © Clare Park



THE LYRIC | - number fourteen P2 2021 © Clare Park



THE LYRIC | Air 2021 © Clare Park



THE LYRIC | From The Series Anne's Poems 2021 © Clare Park

Another image?



Contact

Name

Your email address

Message