

## Open/Share Workshop

The Open/Share Workshop is a theatre training project, during which, instead of the classic teacher-student situation, we put together actors and directors from Greece and abroad who are willing to share a specific training or technique, taking the role of teacher on one day and participating as a student on the others.

For the people involved, it's an opportunity to experiment with something they've been working on, share something they know, giving them the chance to try and be a teacher themselves, and, ultimately, to learn from people from other backgrounds.

Because the workshop is based on the principle of sharing, the only fee is €5 to cover the use of the space and heating. The Open/Share Workshop is a reaction against over-priced workshops, considering that continued training is part of an actor's profession, and should therefore be easily affordable and accessible.

The workshop is in English, and involves people from Greece, France, and Canada. It is designed for professional actors. Experienced non-professionals are happily accepted, if there is enough space.

The Open/Space Workshop is also an opportunity to meet with other people involved in theatre, and pave the way for new collaborations and projects.

The first session of the Open/Share Workshop will take place in Athens on February 25, 26, and 27, from 11 a.m. to 5 p.m. at Technostasio (Art Factory). Times may be adjustable according to the needs of potential participants.

For this first experience, we offer 3 one-day trainings:

**1 – Physical/organic theatre** by Emmanuelle Mehring (Director and actress, France)

This technique is used to find a common rhythm with every part of a performance: by finding our own beat, from heart to outside. To begin, we'll try to find an area in ourselves, by opening different parts of our body (stretching and meditation). Then, we are going to practice circle dances to reduce gaps between us. At that time, we'll be ready to play, joining text and body, internal and external rhythms. Participants are asked to come with a text, a picture, a song, or something they would like to share with the meeting.

**Emmanuelle Mehring** is a French director, performer and teacher. She has worked in Lyon for several years, creating her own performances, dancing for La Biennale de la danse and its famous Défilé, and acting and singing in musicals and radio plays. She's used to accompanying non-professional shows. This year, she begins a new adventure as co-therapist for young psychotic people, helping through dramatic art. Her favourite playground is the representation of monstrosity, particularly in Shakespearean work. Her most recent creation is about Medea.

**2 – Michael Chekhov technique**, by Davydd Cook (Actor, Canada)

Michael Chekhov, nephew of playwright Anton, created a psycho-physical acting technique that emphasises imagination and physical movement—rather than one's personal history and psychology—as the most important tools an actor has at her disposal. It is an experiential technique, in that it works to create a true emotional/psychological response in the actor, without specifying what that response “should” be. This workshop will act as an introduction to some of the basic concepts and exercises of the technique, including Qualities of Movement, Centres, and Psychological Gesture. Participants are asked to have a short monologue, in any language, prepared for use in the exercises.

**Davydd Cook** was made in Canada, and imported into Greece six years ago. He has trained and performed in Canada, Russia, the UK, Italy, Greece, and most recently off-Broadway in a finalist performance at the New York New Works theatre festival. He has trained extensively with teachers and practitioners of the Michael Chekhov technique, including Lionel Walsh at the University of Windsor and members of the Michael Chekhov Association.

**3 – The emotional and body scale**, by Miguel Pelleterat (Writer and director, France)

The emotional and body scale is a technique created to work on monologues, using Noh theatre practices. It consists of creating a scale attached to a feeling (pride, worry, frustration, impatience...) and based on its intensity. This scale is worked on positively (1, 2, 3, 4, 5) and then, to go deeper, negatively (-1, -2, -3, -4, -5). Each step of the scale is associated with a body position, allowing rapid change of emotional intensity. Using this technique, someone can turn a text into a choreography, and therefore explore new dimensions and new ways to deliver.

**Thomas Lihn** is a French writer and director for theatre and radio. He has worked in Lyon and Copenhagen. His work includes historical pieces ('Joseph', directed by Raphaël Patout, 2014; 'The Atomic Diaries', 2016), poetry ('Exhortation to Space', 2015), essays ('The Strategies for Voluntary Sainthood', 2015), texts for performance arts ('Kaspar', by Rapid-Eye, 2014), and contemporary theatre ('The Trial of Peer Gynt', premiered in 2017).