

FREERING



Reconnecting body, impulse and voice

Work with three experienced teachers over **two days** on **practical, physical and process** sessions to connect-with and act on **impulsive truthful choices** using **mask, movement** and **vocal** techniques.



THE

LED BY:

SEBASTIAN RAD

GESTURAL THEATRE,
MEISNER AND MASK
TEACHER

[BITLY.COM/SEBASTIANRAD](http://bit.ly/sebastianrad)



JAN KNIGHTLEY

VOICE, MOVEMENT AND
VIEWPOINTS TEACHER
[BIT.LY/JANKIGHTLYVOICE](http://bit.ly/janknightlyvoice)



LAWRENCE O'CONNOR

MEISNER-BASED ACTING
TECHNIQUE TEACHER
AND OPEN SPACE
FACILITATOR



SATURDAY 16TH APRIL

SUNDAY 17TH APRIL

10AM-6PM

FEE: PAY WHAT YOU CAN,
BY DONATION BY CARD
OR BANK TRANSFER TO
CONFIRM YOUR PLACE
THE HAROLD PINTER THEATRE

ARTS ONE BUILDING

QUEEN MARY UNIVERSITY

MILE END ROAD E1 4NS

[///OASIS.BRONZE.LASTED](http://oasis.bronze.lasted)

ACTOR

Information & contact:

lolloteaching@gmail.com

+44(0)7947 236 435

<http://bit.ly/freeingtheactor>

A bit about the teachers

SEBASTIAN RAD

Based on research with larval masks and the neutral mask, this workshop presents an approach to these two elements prior to the construction of the character. Each with their own particular characteristics, seek to provide the actor with a series of tools which will allow them to expand their spectrum of possibilities when approaching a scene or a character.

Larval Mask:

It's unfinished shape provides curves, angles and lines which allow the body of the actor to enter a game of simplicity, involving subtlety, senses and intuition.

Neutral Mask

It invites us to carry a body without a history, without a past or a future, and with everything yet to discover. This mask poses on its carrier a strong exercise in imagination and the possibility to enhance the ability to - remain present in the here and now.

About Sebastian Rad:

With ample experience in theater and audiovisual media, Sebastian trained intensively in Meisner Technique for two years at the Actors Temple in London. His research then continued through the path of gestural theater and he proceeded to study at Escuela Internacional Cabuia in Buenos Aires and at the LISPA-Berlín along with Thomas Pratkanis and Amy Russell. Now a days he is completing his Master Degree in Acting for Film at Escuela Universitaria de Artes TAI in Madrid.

His career in teaching has involved multiple courses in Argentina, Uruguay, Chile, Bolivia, Ecuador and Madrid. He opened his own school and research center for actors in 2017, el Espacio Teatral Canning in Buenos Aires, which continues its operations to this day.

JAN KNIGHTLEY

VIEWPOINTS, BREATH, VOICE, RESONATORS AND GHOSTS. A WORKSHOP FOR ACTORS.

The Voice is part of the Body. Combining a physical exploration of the voice and the body – all fuelled by a vital awareness of breath – this intense workshop will reveal hidden strengths in individual voices. Bring a piece of text (or memorise a couple of lines of Shakespeare) and let's use the breath to change the world!

Using humour, irreverence, anarchy and love, we will dig up the past through our connection to the planet we were born on - and use that to send messages out into the distant reaches of the universe... and sometimes just shout at walls.

We will celebrate greed, hunger, avarice, lust, ambition, want and animal instinct with a gut voice; rejoice in the respite to be found in truth, love, generosity, integrity, healing, nurturing and encouraging with a heart voice; cast spells down onto the bad ones with the weapons found in the throat; and often send messages to the distant spheres with a voice that resonates in the harmonies of the head.

We find consonants in the face and use them as weapons and tools made of metal and stone. We spit holes through walls. We find open sounds and realise we were once babies who feel things – we remember we continue to feel as we inflate imaginary shapes with the breath – shapes that keep us afloat in the often dark ocean of existence. We can do all this because we can imagine it. We learn to walk with others because we need to describe relationships.

Science binds with the boundless imagination, and we play the whole human instrument... we never rest – we always move on.

We encourage sad ghosts to come from the walls and we press away the malevolent spirits who we notice somewhere else. We see them because as artists we have limitless imaginations.

It can be physically challenging, but, with focus, very rewarding.

Led by: Jan Knightley, an actor who began performing in punk rock bands in the 1970s and then studied for a bit with Christopher Fettes and Yat Malmgren at the original Drama Centre London. He has worked with Complicite, Volcano, Boilerhouse, Berkoff, Comunicado, The RSC, The National, The Globe, Birmingham Rep, The Traverse, The Royal Lyceum in Edinburgh, Opera North, Leeds Playhouse... and The Folger, American Shakespeare Center and The Shakespeare Theater in the US (among many other companies over a 40 year acting career).

More recently Jan did an MA in Voice Studies at Royal Central School of Speech and Drama in London and has taught at RADA, Bristol Old Vic Theatre School, Mountview, Italia Conti, Guildford School of Acting, Performance Preparation Academy and Fourth Monkey Actor Training School (where he was Head of Movement and Voice). He is a Fitness Instructor and Personal Trainer and he likes dogs.