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BODY AND MOVEMENT

– ponders about physicality in theatre

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BODY AND MOVEMENT

- ponders about physicality in theatre

This thesis is a study about human body, gestures and movements. Especially I'm interested in how we use our body to create expressions in performing arts and in physical theatre. The starting point to this was to discover my own interest in movements and physicality as a performer -how much do we express ourselves through body language?

The study will start from the physical body and how gestures and movements grow into us through the environment. I will also present some basic movement studies made by Jacques Lecoq. From the movement study I will move to physicality in theatre and to physical theatre. In the end I will make a small presentation of four theatre traditions which can be called physical theatre; mime, mask, clown and bouffon.

The most relevant source materials include my own learning journal (2014-2015) and books from Jacques Lecoq; *Theatre of Movement and Gesture* (1987) and *The Moving Body* (1997), Rudolf Laban; *The Mastery of Movement* (1980) and Helen Thomas; *Dance, Gender and Culture* (1993).

KEYWORDS:

[Avainsanat] performing arts, movement, physical theatre, mime, mask, clown, bouffon

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1 INTRODUCTION

My thesis *Body and Movement -ponders about physicality in theatre* is a study about movement and physical expressions we use in performing arts. At the same time it is also a self-examination of my own exploration of the professional identity as a performer. During the year 2014-2015 I was an exchange student in Copenhagen at the Commedia School. All my life I have been interested about movement and sports like dance and circus and to me the exchange year was an introduction to physical theatre.

“The ground is your friend, my friend”

- Carlo Mazzone-Clementi

Commedia School is one of the oldest physical theatre schools in Northern Europe. The actor training of the school was founded by Ole Brekke and Carlo Mazzone-Clementi in 1978. The school uses the pedagogical methods of Jacques Lecoq (1921-1999), French actor, mime and actor instructor, Carlo Mazzone-Clementi (1920-2000), performer and founder of two schools of physical theatre, and Moshe Feldenkrais 1904-1984, Israeli physicist.

In this thesis the study will start from the human body and muscles. First I want to concentrate on movement in general; how the body is built and how gestures are created. I'm interested about how movements and gestures grow into us through the surrounding environment. Our body is our instrument to express our selves. From the movement in general I will continue to the movement in theatre. I will shortly present physical theater and some theatre traditions part of the physical theatre spectrum, such as mime, mask, clown and bouffon. I chose these specific traditions because I have had the opportunity to study them. I will reflect the theory of these traditions to my own experience as a theatre student.

For this study the most relevant source materials are books; *The Moving Body* (original: *Le Corps poétique*) and *Theatre of Movement and Gestures* (original: *Le Théâtre du Geste*) by Jacques Lecoq, *The Mastery of Movement* by Rudolf von Laban, Hungarian choreographer and dance artist and *Dance, Gender and Culture* by Helen Thomas, american author and reporter. I will also refer to my learning journals from the year 2014-2015.

2 THE PHYSICAL BODY

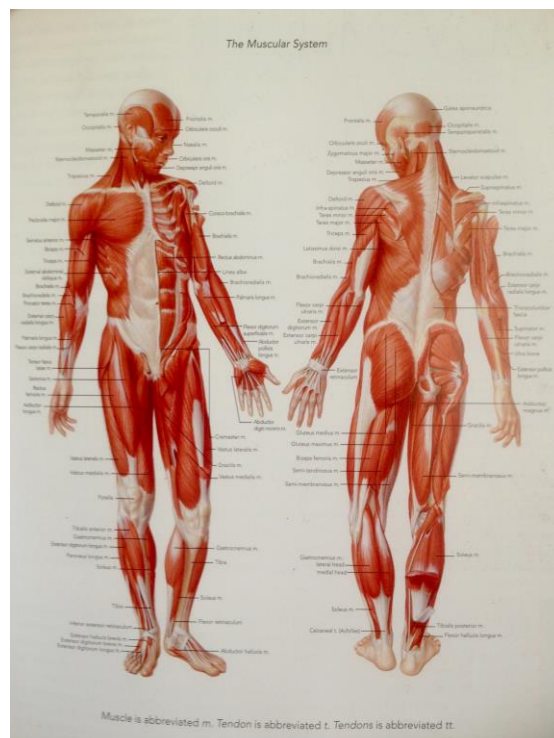
The Physical Body is the actor's instrument to create the expressions. Whether these expressions are spoken, vocal or made by movements, they will involve huge amounts of muscle work. In this chapter I will shortly present muscles and gestures and studies about movement.

2.1 MUSCLES AND MOVEMENT

The human body uses muscles to perform almost every possible activity.

“Muscle cells are organized bundles, or fascicles, which are organized into muscle groups. All work together to generate the complex combinations of movements that our bodies can perform. Many movements require a coordinated pairing of two nearby muscle groups, with one taking the lead and the other countering with an opposing stretch or tension.” (BODY The Complete Human, National Geographic Society, 2009,

116)



Picture 1: From book: BODY, The Complete Human (page 117)

2.2 GESTURES AND MOVEMENTS

In his book *Dance, Gender and Body*, Ted Polhemus wrote: “From the moment of birth an individual begins the long and complex task of learning how to use his or hers physical body.” A small baby is like a blank paper ready for the ink. The baby starts to learn movements, gestures and sounds. He or she will start to try to understand the world around by miming it. This development is cultural and biological at the same time.

Jacques Lecoq talks about how gestures are created and how they stay in society in his book *Theatre of Movement and Gesture* :

“Gestures are learned through the mimetic process from childhood onwards, perfected over generations handed down from parents to children. These gestures become effectively signs of recognition, when personalized within a particular group or cultural milieu, or community linked by interest or activity.”

(Lecoq, 1987, 22)

From these observations, we could say that culture comes to the baby from the world and environment around him. The baby will be influenced by the habits of his parents, siblings, school environment et cetera. If we say that movement and gestures are learned through the mimetic process, then how is it possible that the same kind of body language can be understood in different countries? (cf. Lecoq, 1987, 7).

“We are responding to a language that is universal. It is the same for all physical gestures that tend towards that economy of movement needed for the completion of any given action.... Dynamics of gesture and movement appear as universal because they are organically inscribed within our bodies and belong to the laws of gravity.”

(Lecoq, 1987, 8)

2.3 STUDY OF MOVEMENT

About three times a week we had “movement classes” in Commedia School. The meaning of these classes was to learn the organic way of using our body and to understand how gravity can be used to help in achieving effortless movement and help us to analyze our own body. In this chapter I will present movement studies from Lecoq and Laban and open a bit Jacques Lecoq's methods and exercises of movement analysis.

The human body can be divided roughly; feet, legs, hips, chest, shoulders, neck, head, arms, hands (cf. Lecoq, 1997, 69). By observing this we can study how movement in one body part will affect another. We use our muscles to create movements but by using the weight of our body and gravity laws, we can create an effortless flow of movement.

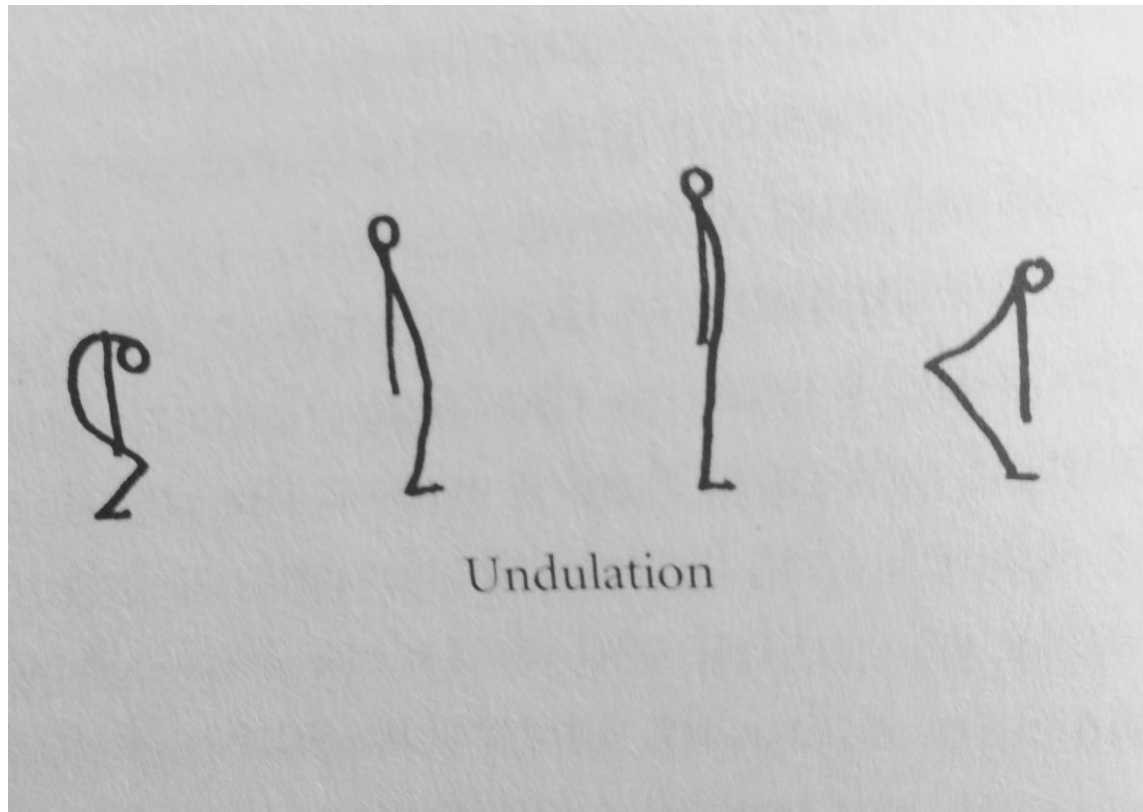
“The weight of the body follows the law of gravitation. The skeleton of the body can be compared to a system of levers by which distances and directions in space are reached. These levers are set in motion by nerves and muscles which furnish the strength needed to overcome the weight of the parts of the body that are moved. The flow of motion is controlled by nerve-centers reacting to external and internal stimuli. Movements take a degree of time, which can be exactly measured. The driving force of movement is the energy developed by a process of combustion within the organs of the body.”

(Laban, 1980, 19)

By learning to use gravity, the flow of movement and by separating different body parts we can create interesting expressions. In his movement analysis, Lecoq is looking for the economy of physical actions -each movement has to be made for a reason. Lecoq bases his analysis on the study of natural everyday movements. Here is three examples of this kind of movements; undulation, inverse undulation and eclosion. (cf. Lecoq, 1997, 75)

Undulation and inverse undulation

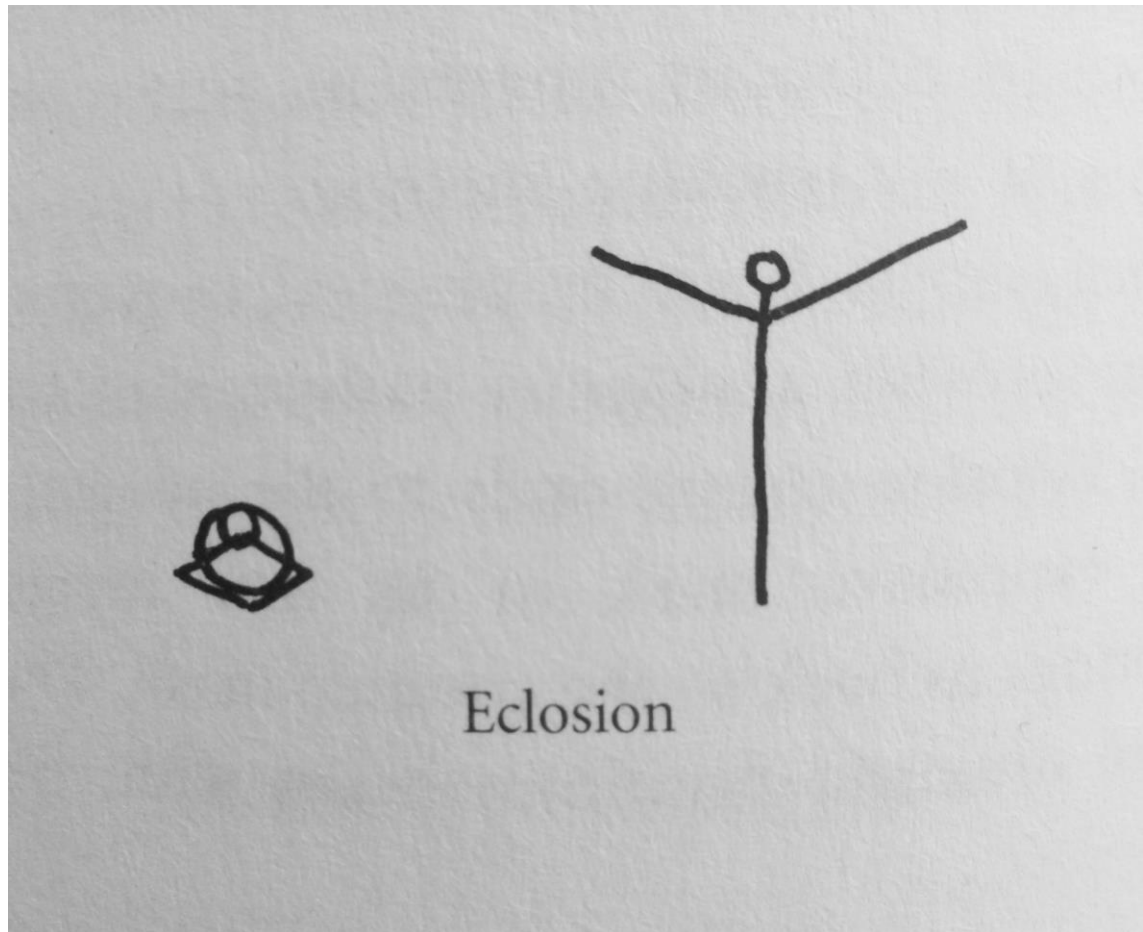
In undulation the wave of movement starts from the feet, goes through the hips, chest, neck and at last, comes to the head. We can see a small undulation for example when a person starts to walk. The power of movement starts from the ground and is dragged through the whole body. Inverse undulation is the same “wave of movement” as undulation but it starts from the head and goes through the body until the feet (learning journal 2014)



Picture 2: From book; The Moving Body (original Le Corps poétique) 1997, 76

Eclosion

Eclosion is a movement of opening and closing. It starts from the ground in a closed position and gradually expands towards the open. The movement starts from the center of the body and moves towards the head, hands and feet. The rhythm is important, and hands and legs should arrive in the open position at the same time. The closing movement is the reverse of the opening movement. (learning journal 2014)



Picture 3: From book; *The Moving Body* (original *Le Corps poétique*) 1997, 76

These were some examples that Lecoq used in his teaching methods. Another example of a movement exercise is “nine attitudes”.

Nine attitudes

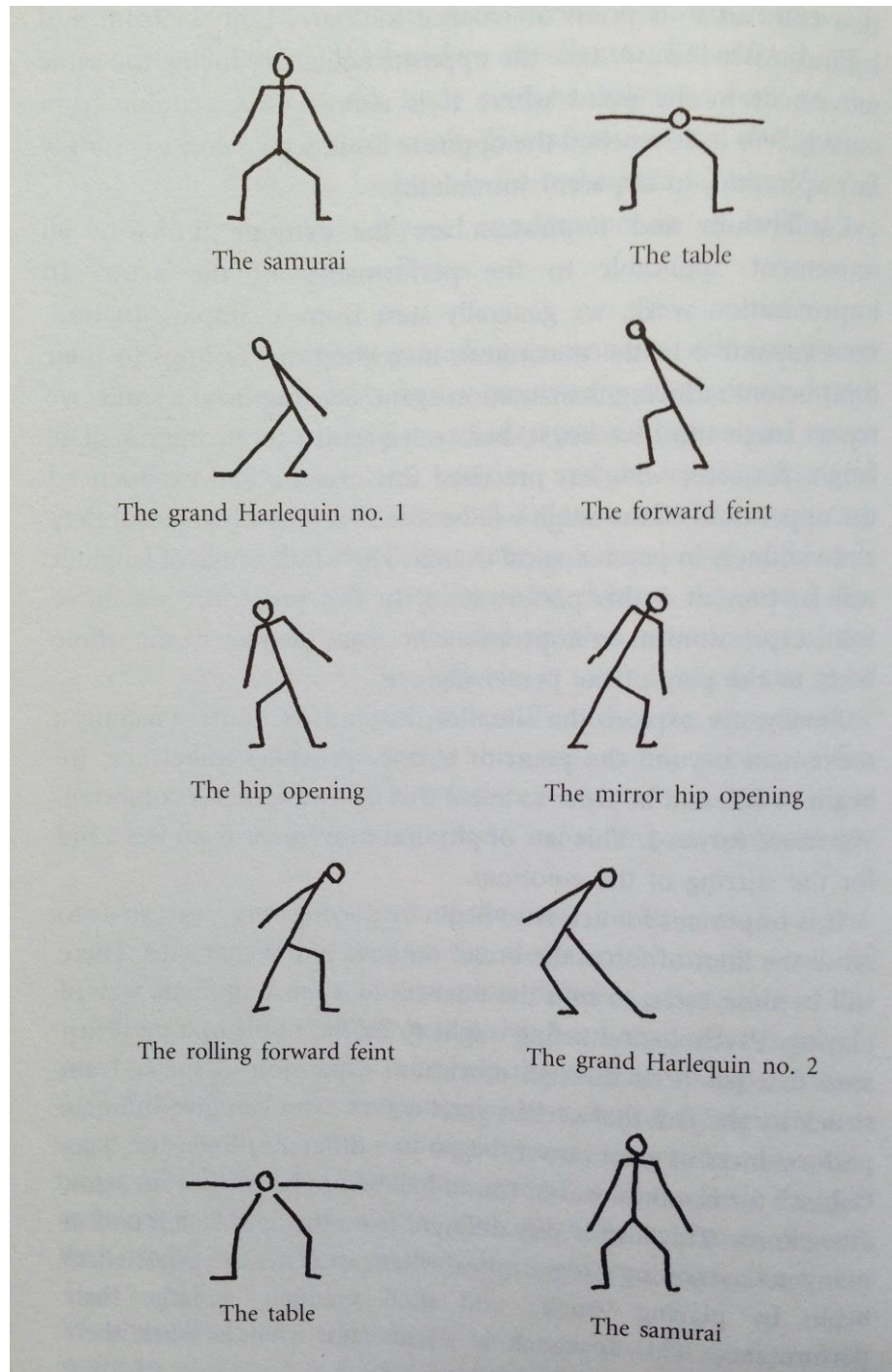
In *nine attitudes* movements are pushed to the limits and are far from the natural gestures.

“We need to get the body to produce a series of attitudes which will provide a structure for movement going beyond natural gestures. I use the word attitude to convey a powerful moment of stasis, isolated within a movement. It is a moment of stillness which can be placed at the beginning, at the end or at a key point. When you push a given movement to its limit, you reveal an attitude.”

(Lecoq, 1997, 81)

Different positions are created by changing posture and the center of gravity. In nine attitudes, the movement starts with “*the samurai*”, then by taking down the spine (with a straight back),

one will go to “*the table*” and from “*the table*”, by taking the weight to the other side and lifting the spine a bit, one will move to “*the grand Harlequin no. 1*” et caetera... Until it comes back to “*the samurai*”.



Picture 4: From book; *The Moving Body* (original *Le Corps poétique*) 1997, 80

3 MOVEMENT IN THEATRE

In performing arts, body, movement and muscles are used to create all the performer's expressions on stage, be it dancing, singing, acrobatics or talking, etc. All these ways of expressing oneself require an effort from the muscles.

“Human movement, with all its physical, emotional, and mental implications, is the common denominator of the dynamic art of the theatre. Ideas and sentiments are expressed by the flow of movement, and become visible in gestures, or audible in music and words. The art of theatre is dynamic, because each phase of the performance fades away almost immediately after it has appeared. “

(Laban, 1980, 7)

In the next chapters I will shortly present physical theatre and some examples of traditions that can be described as physical theatre.

3.1 SMALL INTRODUCTION TO PHYSICAL THEATRE

Physical theatre is a style of theatre where the performer is looking for different ways to tell the story than only spoken word. The performer will talk through movements, hand gestures, facial expressions and body language. In physical theatre the unifying aspect is that the story is told by physical motions. This style can also include dance and circus to describe the narration. Even if the focus is on the physicality, this style also might include some text in the stage work.



Picture 5. Story telling show at Commedia School, 2015. On the picture is a haunted house with a heart inside, made by students. Yasin Yürekli, Arnaud Vandeimeiren, Tuulia Lindholm, My Wagelin and Victoria Dedekam.

3.2 SOME EXAMPLES OF THEATRE TRADITIONS THAT CAN BE DESCRIBED AS PHYSICAL THEATRE

I want to bring up some theatre traditions that can be described as physical theatre. The styles I will present are just examples and out of those there are many other traditions which are described as physical theatre. I chose these traditions because of the knowledge I acquired by practicing them. In the descriptions I will reflect my own experience as a theatre student against the theory of the tradition. And I will illustrate these theatre traditions by pictures and by video links that you will find in the reference page.

3.2.1 MIME

Mime is an investigation in the language of gesture.

In mime the performer replaces words by physical gestures. “It requires an ability to draw objects and images in space, to come up with symbolic attitudes” (Lecoq, 1997, 107). Mime requires concentration, a strong awareness of every part of the body and an ability to control it in detail. It is work with the body but also with the mind.



Picture 6: Storytelling show at Commedia School, 2015. In the picture, students are presenting the story of “Billy the blood cell” who is exploring the human body. Tuulia Lindholm, Ármann Ingunnarson and Victoria Dedekam.

In mime the environment and objects are fictional and the performer has to present them to the audience with his body, movements and facial expressions. That is why all the details have to be clear in the performer's mind, so he will be able to bring them to the public. He needs to be aware of what kind of environment he creates by his movements and facial expressions, and if he manipulates invisible objects he has to be aware of all the details of the object. The performer has to be aware that even the small movements will be part of the audience's understanding of the story. He has to be economical in expressions and play with the rhythm to keep the narrative understandable and interesting. (learning journal 2014)

In mime a clean technique and clear meaningful movements are necessary. Then, acting still has an extremely important part in the performing. I have noticed that it takes a lot of time and work to learn how to combine mime and acting. When I was at Marc Gassot's (Finnish-French actor, born in 1971) *action mime* workshop in theatre Metamorfoosi from 22nd to 24th April 2016, he explained me how, in the technique of Lecoq, mime is a tool for the actor. With mime it is simple to create different environments, props and characters even without a big budget.

Examples of different styles in mime:

White pantomime

White pantomime as a technique uses a lot of hand gestures, which are supported by the attitude of the body. The style has its own logic in the way of creating sentences. An example from the book *The Moving Body* made by Jacques Lecoq:

Spoken language: "You are pretty, come with me, let's go swimming."

In *white pantomime* the sentence becomes: "You pretty.... You and me... go together... swim... over there."

From the references you can find a link to an example, where the performer uses white pantomime instead of spoken language. The clip is from the movie "Children of Paradise" (original title: "*Les enfants du paradis*"), a French film directed by Marcel Carné in 1945. In the video Baptiste Deburau (actor: Jean-Louis Barrault, french actor and mime 1910-1994) saw how a pickpocket stole a watch from a man and explains what he saw by white pantomime.

Figurative mime

In *figurative mime* the performer instead of presenting words by gestures, has to create objects, architecture and furniture by using his body and movements.

Cartoon mime

"Rather than representing words or objects on his own, this language is made up of images expressed collectively. Let us imagine a character going down into a cellar by the light of an candle. The actors represent both the flame and the smoke, the shadows on the walls and the

steps of the staircase. All these images can be suggested by the actors' movements, in silent play. " (Lecoq, 1997, 108)

Storytelling

Storytelling is not clearly mime, but mime can be used as a part of storytelling. The storyteller can use all these different styles of mime and body language to present the tale. The story can be told, for example, by taking turns or by combining different gestural languages. In this style spoken language is then used, combined with different mime techniques.

From the references you can find a link to a video example: "Romeo and Juliet" produced by MishMash International Theatre Company. In the video the performers combine spoken word and different mime techniques that I presented above.

3.2.2 MASK

Mask is an object usually placed on the performer's face, but there is also other possibilities, like to place the mask on a hand or on a foot, etc... Work with a mask requires extreme body positions and movements that gives a sense, a response or a feeling. When a performer works with a mask, to him it has to be clear what he wants to express and by what movements he can bring the narrative and the inner world of the character to the public. Like in mime, the quality and the rhythm of the movements are important. (learning journal 2014)

There is a massive number of different kinds of masks. A mask can be for example a "half mask" when it covers just one half of the performer's face, or it can be a "full mask" when it totally covers the face. When masks are used for example in theatre studies, some of the masks already exist and they have long traditions but some of them will be new and created by the students. When working with different masks, it is important to be aware that each mask has a different way of moving and a different way of expressing itself. Also the frame of the performers body will affect the mask. During my exchange year in Commedia School, our teacher Ole Brekke used to tell us "*let the mask lead you*". With this he wanted to encourage us to find the movements that are natural to this specific mask.

"The performer who wears an expressive mask reaches an essential dimension of dramatic playing, involving the whole body, and experiences an emotional and expressive intensity which will become a permanent point of reference for the actor"

(Lecoq, 1997, 54)

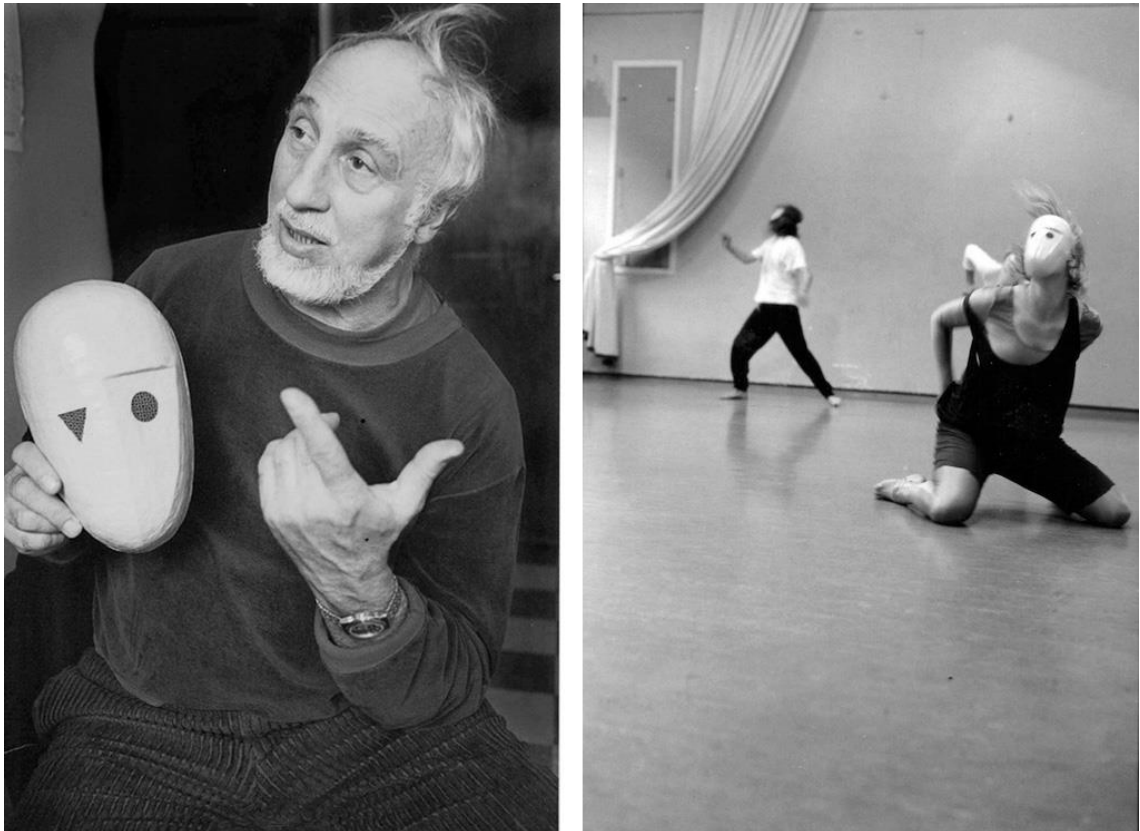
Some examples of different kind of masks:

Neutral mask

The Neutral mask is a perfectly balanced mask, that gives a sense of calmness. “This mask is a reference point, a basic mask, a fulcrum mask for all the other masks.” (Lecoq, 1997, 36)

Lecoq used the neutral mask to clean a performer's expression from unconscious manners that affected his or her movements.

In Commedia School the “neutral mask” was called as metaphysical mask



Picture 7: Carlo Mazzone-Clementi with a version of the metaphysical mask made by Ole Brekke and the mask used in an acting class.

Larva mask

Larva masks are naive and curious. Larvas are not from this world but they have some humanlike features. They are “pre-expressive” masks and they don't express some human features, like facial expressions, age or mood (cf. Mäkinen, 2015, 45). These masks are sort of “unfinished”, like larvas waiting to become butterflies. They might look really different from each other and their shape will affect the performer's movement. (Learning journal 2014)

Originally these masks come from Switzerland from *Fasnacht*, a carnival in Basel. It is a large Protestant festival with strong traditions and first existing documents date it back to 1376. The carnival includes music, costumes and painted “Larven” masks. The carnival is a special blend of anarchical chaos and well organized large-scale event.

Lecoq started to use these carnival masks in his teaching. In the Carnival the masks were painted with strong colors but Lecoq used them white and blank. For him larva-masks were a good exploration of movement. Masks with soft and round forms needed more round movements, masks with angular forms needed more straight movements (cf. Mäkinen, 2015, 45).



Picture 8: Mask show at Commedia School, 2015. The Larvas were just born and they are exploring the world for the first time. On the picture Camille De Leobardy, Tuulia Lindholm and Sara Juntunen.

Dumpster mask

These masks can be made of almost anything and are usually made from materials the performer has found. They are not as naive as Larva masks, they are more animalistic and stupid. With dumpster masks the choice of materials is important. Materials and shapes will create who the mask is. Where does it come from? What does it love and what does it hate? The materials will also affect to the quality of expression and movement. (Learning journal, 2014)

For example, the dumpster mask I created was made of old newspapers and an old cassette. These materials created a character who was really curious and eager to get more information. The mask was quite small and it had the shape of a bird. For the mask the shape created strong changes in rhythm, sometimes small and shaky movements, like the wings of a bird and sometimes quick and sharp accents. (Picture of the mask below)



Picture 9: Mask show at Commedia School, 2015. Two dumpster mask characters with the same body falling in love with a banana. Masks are placed on the feet of the two performers. On the picture Lapdiang Syiem and Tuulia Lindholm.

Balinese masks

Balinese masks look more like human characters, but they have a “supernatural” energy in them. These masks have a strong tension and a high energy level. Even if they can enter the stage with softness, the performer has to be ready for explosion and madness. (learning journal 2014) The roots of these masks comes from rituals on the Indonesian island Bali.

Masks, for the Balinese, may serve as lightning rods, to collect, momentarily, a portion of the cosmic energy, the ritual of the universe. - A Balinese ritual is an invitation to those forces to “come down” and listen to human request for their protection and forbearance. While present in the world, these energies have no material form in themselves and must take up residence in vessels provided them. And while here, they are entertained by feasting, music and dance (Geertz, 2003, 6-7)

The masks have a human look but with strong features.

The powerful lines of the mask catch the light with greater impact than the human face alone can convey and the stability of the mask's features has an intensity stronger than that of human expression. Worn in a performance accompanied by Balinese gamelan music, the mask becomes the catalyst for the rhythms and movements of the performers. (Slattum, 2003, 9)



Picture 10: Mask show at Commedia School, 2015. Two balinese characters exploring sounds. On the picture My Wagelin and Victoria Dedekam.

Latex mask



Picture 11: Mask show at Commedia School, 2015. Latex mask piece, where an ugly woman falls in love with a beautiful man. On the picture Ármann Ingunnarson and Tuulia Lindholm.

These masks are made of latex and they have strong looks of human characters. Each mask has two opposite forces which are steering the behavior of the mask. For example:

- desire versus shame
- pride versus fear
- jealousy versus waiting
- hunger versus envy
- longing versus confusion

The masks in the picture above are a beautiful man and an ugly woman. The forces for the man were desire and shame and the forces for the woman were longing and confusion. The man felt desire for this woman, but she was so ugly that the man was also feeling ashamed. Before the woman knew that the man loved her, she was longing for that man and when she found out that he loved her, she got confused.

Commedia dell'arte

In Commedia dell'arte masks are used to give recognizable types of characters. These masks encourage the performer to strong physical expression and body language. Commedia dell'arte could be called as "*la comédie humaine*". By the strong characters it will shed the light on human nature and show it to the audience by its comedy.



Picture 12: Commedia dell'arte show, made by the second year students at Commedia School, 2015.

“The territory bring into play all the great trickeries of human nature: persuading people, duping them, taking advantage: it deals in urgent desires and its characters are concerned with survival.” (Lecoq, 1997, 116)

To the characters moving forces are hunger, love and money. They are ready to do anything to get what they want, to get the food, the love or money. “The characters are rapidly betrayed by their own stupidity and find themselves ensnared in their own plots. Pushed to its extreme, this pattern characterise.” (Lecoq, 1997, 116)

3.2.3 CLOWN

Naivety, stupidity and vulnerability

“We all are clowns, we all think we are beautiful, clever and strong, whereas we all have our weaknesses, our ridiculous side, which can make people laugh when we allow it to express itself” (Lecoq, 1997, 154)



Picture 13: Clown whose make up was an inspiration for my own clown make up

The Clown is a vulnerable character. His red nose puts him in a state of openness and the performer has to be honest and without defenses. The performer has to be in a state of reaction and surprise all the time. To create this honest, vulnerable and responsive character, the biggest work comes from inside the performer. In the method of Lecoq the clown is sought from the performer's personality.

“Unlike in *commedia dell'arte*, there is no pre-established character to support the actor (e.g. Harlequin, Pantalone, etc.) so he has to discover the clown part within himself. The less defensive he is, the less he tries to play a character, and the more he allows himself to be surprised by his own weaknesses, the more forcefully his clown will appear.” (Lecoq, 1997, 155)

When a clown comes on stage, he or she will immediately initiate contact with the audience. The clown comes to life by reacting to the audience, and by letting the audience's reactions influence the play. The clown is not here to play for the audience, he is here to play with the audience.

In the honest and vulnerable play of clowns, it is impossible to list any themes for the play, the whole life is a theme for a clown (cf. Lecoq, 1997, 155). We laugh and we get touched by the clown because we can see ourselves in it. The clown is the one who flops and fails and by doing so, the audience can see pieces of human nature in him. By the flops of the clown, the audience can also get a sense of superiority. Clown is the art of failure (learning journal, 2015).

The red nose is one of the things that makes the clown identifiable to people and the nose makes the performer more vulnerable. To work with the red nose is like to work with masks. The nose is the mask of the clown and his expressions will be understandable and strong when the focus, eyes and nose work together. It gives space to play with the focus, it gives time to express feelings and it makes it easier for the audience to follow the clown (learning journal 2015).

In school the process to find our own clown was difficult. We had to learn how to be vulnerable and honest in front of an audience. We had to learn how to flop and how to take the laughter. To me it was a deep research of the inner child. It felt violent and liberating at the same time. Through the hard way I had to learn that comedy is serious business.

EXERCISE TO UNDERSTAND COMEDY AND CLOWN

In Commedia School when we were starting the study of clowns we had to learn first how hard it is to be funny.

One by one we had to get on stage and try to make others laugh.

To me this is one of the hardest exercises I have done in my whole life. At first I tried to make people laugh by singing and doing tricks. It didn't work. During the second round I was too nervous to think about anything to do in front of others that could be funny. I was quiet for a long time, standing, watching and being confused. I felt terrible humiliation. I started to talk, I told how I felt, how terrible it was to stand there in front of them all. I told them how I wanted to be something that I couldn't and now I have to face it, and for this horrible feeling I would like to put the blame on our teacher. This worked for a while and I got the laughter. I felt that I

had survived. From this exercise I learned how the comedy of a clown works when the performer is totally unprotected, honest, stupid and open to the situation. Listening to the audience is necessary to be able to respond and to be real in the situation.

“My main discovery came in answer to a simple question: the clown makes us laugh, but how? One day I suggested that the students should arrange themselves in a circle - recalling the circus ring – and make us laugh. One after other, they tumbled, fooled around, tried out puns, each more fanciful than the one before, but in vain! The result was catastrophic. Our throats dried up, our stomachs tensed, it was becoming tragic. When they realized what a failure it was, they stopped improvising and went back to their seats feeling frustrated, confused and embarrassed. It was that point, when they saw their weaknesses, that everyone burst out laughing, not at the characters that they had been trying to show us, but the person underneath, stripped bare for all to see. We had a solution.” (Lecoq, 1997, 152-154)

From the references you can find a video link to an example of a clown show. It is the final of Slava's show called “Snowstorm”. Slava Polunin is a Russian performance artist and clown (born in 1950).

3.2.4 BOUFFON

The ones who don't believe in anything but make fun of everything.



Picture 14: Bouffon characters from Commedia School

Bouffons are grotesque characters and they are spending their whole lives having fun by imitating human life. To teach the logic of bouffons Lecoq was using two levels:

“The first stage is through parody. It consisted simply of making fun of another person by means of mimicry. The second stage was to make fun, not only of what the person did, but also of his deepest convictions.” (Lecoq, 1997, 125)

In bouffon the whole physic becomes a mask. The *Bouffonesque body* gives a protective cover to the performer and it also allows him to research gestures in a new way.

Bouffons make fun of the human society. Like humans they play with hierarchies “Every bouffon has someone above him and someone beneath; he looks up to one and is looked up to by the other.” (Lecoq, 1997, 126-127) Bouffons can be sarcastic and political. The style is touching the tragic and comic extremes as a study of human. Bouffons can induce a lot of questions to the audience and a lot of different feelings, but bouffons as characters are not dealing themselves with feelings or psychology (cf. Lecoq, 1997).

In this style the relationship between the audience and the performer is really important. Like clowns, bouffons play with the audience. “Your job is to present yourself, bring the audience to your world, transform them and bring them back with new awareness.” (Eric Davis, interview 2013, link in references) From the references you can find a link from an interview with examples from a bouffon show made by Eric Davis, titled “Red Bastard”. He presents his work as a performer and on the video you can see examples of how he takes the audience along.

4 CONCLUSION

“It is through life that we shall come to understand gestures”

- Jacques Lecoq

Theatre is a lifetime discovery and you can always find something new. To me the opportunity to study physical theatre opened a new chapter in my understanding of performing arts and acting. It made me think about how much we express ourselves with body gestures in our everyday life and how useful tools these are for the actor. With our body we can create pictures and images that can be understood without the use of spoken language. The world of gestures brings people together.

By studying physical theatre I started to understand the importance of listening to your body and to yourself. In mime, your body, movements and rhythm are the only tools to create images and tell the story. Through mime and working with mask I have learned to concentrate more on clear gestures and directions. It is an interesting study, how to express feelings and thoughts just by gestures and movements. Each movement has an important meaning.

As a performer it is important to get to know yourself, and you have to be honest with yourself about who you are. When working with clown, the performer has to find the state of vulnerability and honesty. He has to let go, be stupid, naive and proud. The clown comes from inside the performer and to me, it was a matter of working on finding out how to turn my own weaknesses into my own victory. In each of the traditions I presented it is not just about the technique, it is also about how to tell a story and how to tell it in a different way. Each tradition has its own way of presenting things. In clowns, it comes often through the comedy of failure, in bouffons it comes through provocation.

As a performer it is important to find your own style, where you can feel freedom and play in expression. I'm still working on with this research. It will come in time, just by doing and by getting more and more experience.

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