

Approaches to the performance and staging of Ancient Greek Plays, taught on site in the Ancient Theaters of Epidauros, by internationally recognized master instructors, scholars & artists.

Open to all theater practitioners: students, professionals & amateurs alike.

IMALIS THEATER IN EPIDAURUS presents the First Workshop Laboratory of its 2011 Workshop Series titled: "Shed the skin, trace the path, set the post," with master teachers Phillip Zarrilli, Atsushi Takenouchi and Gennadi Bogdanov.

(August 29th thru October 17th, 2011, in Ancient Epidauros, Greece).

Dance of a Tragic Figure:

Butoh as a Foundation for Movement and Exploration of the Role

INSTRUCTORS:

A laboratory-workshop led by **Atsushi Takenouchi, Emilia Bouriti, Vasilios Arabos.**

DATES:

Sept. 24th — Oct. 2nd

DURATION: 9 days: 8h/day 80 hours total, registration is open to all for the entirety.

Lodging accommodations are included in the workshop price for double occupancy, breakfast included. Single occupancy is also possible with a price adjustment.

SUMMARY:

Jinen Butoh will be used as an approach to the Orphic dimensions of Ancient Greek Theater as sacred art-form. Exploration of the role as an act of healing & remembrance for rejected beings through the "song & dance of the goat." Exploration of body, breath, and inner/outer movement process for the construction of role, mask and vocal work. Prosody as poetics of sound and the body in space.

DESCRIPTION...

Shamanic in both its motivation and approach, Atsushi Takenouchi's Jinen Butoh is a dance-form developed as a fundamental act of healing and remembrance. Jinen means Breath of the Universe and River of Life, and Jinen Butoh its contact through dance. Jinen Butoh shares with the Orphic tradition out of which theater evolved as a Bacchic art-form a concern with touching these primordial principles through our living body, and cleansing through a process of acknowledgement and expression the imprints left upon it by the forgotten and rejected creatures of the world in which it exists, the pariahs, the abandoned children and old people, refugees, prostitutes and failed revolutionaries, the sick and the insane, animals, plants and places on the road of extinction...

We could add to the list, the insane matricide Orestes, the hopeless Electra, her murderess mother, the weak and vain Menelaus for just one play, or span outwards into the tradition with the cursed Hyppolytus, Oedipus the damned, the defeated Persians... All figures, roles, masks, which for some obscure reason, the Orphic tradition of the theater of Dionysos was driven to construct and animate before the eyes of its public as an act of collective reparation, cleansing and healing... It is this metaphysical dimension that our workshop with Atsushi will be exploring, its basis in technique, and its implications in

performance. What we term, in Imalis, the “vertical dimension” of the theater of the ancients. The premise of our workshop will be that if acting the ancient role, was song, then this primordial “goat-song,” the voice of the body that is moved to song, is raised upon the goat-dance, and the setting of the mask as artifact upon the head of the performer, both its crowning and initiating act.

During a five day intensive, Atsushi will lead us through a process of immersion into the body, the breath and its inner movement and basic mask work and help us build the foundation of individual work-demonstrations of Butoh as a movement-basis of the rhythm and tone of our chosen roles which will be drawn from Euripides’ Orestes. He will be assisted by his longtime student and butoh performer Emilia Bouriti and Vasiliios Arabos in the development of mask and vocal work and scene-study for an integral approach to ancient performance. In this way, our workshop with Atsushi strikes at the core of Imalis’ research and the theme of this workshop series “Shed the skin, trace the path, set the post.”

Orpheus, who revealed to our ancestors the mysteries of Dionysos, taught that our body was a mantle woven by Kore, daughter of Demeter and Queen of the Underworld and that within it lay the path for healing. It is this skin, as skenoma that lies at the origin of the skene, or scene. In his Sacred Discourses, he sang the praises of Dionysos, Guide of the Souls of the Dead and the Lost, celebrating him as the God of the Vine of the Universe to which cling all beings, and the Great Healer to whom the ancients would turn to be restored to their First Health through music and theater. It is for this reason that his temple that was theater was located next to the temple of Asklipios, the eliminator of what went counter to our nature, the restorer of our Second Health, that health which came second to that of the Vine God. Atsushi Takenouchi’s “dance of forgotten human’s history” is the means by which we will set the post by raising the body of the performer within a new healing space, as an “archeology of the living body.” The first week of the workshop will be led by Emilia Bouriti and Vasiliios Arabos as a preparation of voice and body for the intensive. The texts will be worked in their original ancient tongue. Please visit our website at IMALIS Theater in Epidaurus to learn more.

Please visit our website at [IMALIS Theater in Epidaurus](#) to learn more. You can Register Directly for this workshop from its dedicated page, [Dance of Tragic Figure](#) or you can go to our [Registration Page](#).

IMALIS is an initiative of the NPO House of Neuses under the Aegis of the Townships of Epidaurus as an international research and training center focusing on the Stage Practices of Ancient Greek Theater. IMALIS is also open collaborative framework based locally in Epidaurus, Greece. We conduct, organize and host theater research, workshops and conferences.