

Workshop "Family Album"

Directed by Natacha Belova

with the collaboration of Nadia Milani



AIM OF THE WORKSHOP

The aim of the workshop "Family album" is the creation of a puppet as a result of a collective research that will pave the way to the development of a personal project (be it a show, an installation, a movie, etc) for the participants.

Therefore, each participant will build his own hybrid puppet that can be kept at the end of the workshop.

The building of the puppet will be accompanied by a specific work of manipulation in order to explore all the expressive possibilities of the hybrid puppets.

The workshop is based on the different representations that may arise from the common theme of a "Family Album", starting from the assumption that family dynamics are at the core of all human dynamics.

Family relationships will be explored in their different situations (everyday life, historical moments, particular events...) in order to inform this theme with both the imagery of daily life and/or and other symbolic elements. Through this research based on genealogies and subjectivity of each participant, we will collect the reinterpretations of family stories (real or fictitious) to lead the participants to develop a personal and unique project, full of future possibilities.

DESCRIPTION OF THE LABORATORY

"Family Album"

Each participant must bring a family photo album and an overall draft of personal project, which will be the starting point of the personal research. The picture can be real family photo or can be created for the sake of the seminar (it can be made of illustrations, a comic book, a text or from real, historical or imaginary characters etc)

First stage

Each participant will present his family album to the whole group. Then, we will divide into five groups of three people each and we will talk about each presentation, so that each participant can choose and develop the character that involves him more deeply.

Second stage

Then, each participant will work separately and will build a short dramaturgy, to explain to the group who his character is, what his story is and the kind of connection with the puppet

Third stage

Personal work: making of the Puppet

Fourth stage

Scenic research. At the end of the construction of the puppets, we will recreate situations inspired by the photographs of the albums, and we will develop the work with guided improvisations. This happens in the framework of free interpretation with the purpose of investigating family dynamics such as hierarchies, secrets, manipulation, inheritance, customs, traditions, etc.

Fifth stage

Presentation of the results of the exploration.

CONTENTS

Technical purpose

Creation of a human-sized puppet, with a hybrid body (which mixes with the body of its manipulator)

Selection of suitable material for the construction of the personal project

We will analyze the possibilities of the materials with which we will build the puppets. We will discover their uses, their characteristics, their possible transformations and their limits.

The different materials used, as well as the size of the puppet and the manipulation technique, are important elements that must be constantly evaluated.

This will be done through practical tests and through manipulation exercises, that will lead the participants to personally select the best option for their own puppet. This is an essential step to give life to the Puppet, as it has to be in complete harmony with the manipulator and with his/her personal project, be it a show or a performance

Head

The head can be constructed with the articulated mouth using the technique of foam sculpture and covered with elastic bands.

For the heads with no articulated mouths, we will use the clay sculpture technique instead. Then we will cover it with a thermo-moldable resin and/or with the transfer of a photograph on paper support.

Participants are invited to bring a pair of eyes, color and size that they consider more functional to their personal project.

Body

The body will be built with foam rubber and leather joints.

The anatomy of the human body is an irreplaceable source of inspiration, but participants will decide to what extent to stick to reality. It is a very important decision and it must be taken in the first steps of the project. We will explore the imitation of reality, its transposition, and also its distortion: everything is possible!

The dress

Participants are invited to bring as many clothes as possible. We will analyze the age in which the puppet "lives", together with the colors, the types of fabric, the dimensions and all the possible combinations. In order to dress a puppet it is important to find its balance and to understand its "resistance" to the movement imposed by the manipulator. The quality of the materials, the colors, the contrasts with its clothes, play an extremely important role in catching the attention of the spectator. Moreover, different techniques will be taught in order to create the symbiosis between the puppet and the manipulator, thus making the puppet as believable as possible.

Final goal

The time available will also be devoted to learning the specific visual language, the character and possible advantages and disadvantages of each puppet, familiarizing with it in such a way that the work on stage starts to develop coherently.

At the end of the process, a small public presentation will be held for a verification and a better consolidation of the techniques learned.

CALENDAR

The workshop will be held **from Tuesday 22th October to Saturday 9th November 2019**. It will be directed by Natacha Belova with the collaboration of Nadia Milani, and will be held at **TEATRO BRUNO MUNARI** di Milano (via Giovanni Bovio 5).

From Monday to Friday:

9:30-11:30: work on Puppets Manipulation.

11.30-12.45 and 14.00 -17.30: work on Puppets construction under the guidance of Natacha Belova.

(times may be subject to slight changes depending on the work developing during the workshop)

NB: If desired, participants can stay in the laboratory (from Monday to Friday from 17:30 to 19:00 and Saturday from 10:00 to 17:30) to keep working independently on their own puppets.

On November 9th at 7.00 pm, there will be a performance of the work done open to the public and the exhibition of the family albums of each participant in the course

Natacha Belova conducts her workshops in Russian, French and Spanish.

Nadia Milani will translate her directions into Italian or English.

COSTS

The laboratory costs 750 euros plus VAT 22% (915 euros)

The minimum number of participants to start the laboratory is 11 people.

The maximum number is 15 people

The payment can be done in two installments of 375 euros plus 22% VAT (457.50 euros):

The first installment is due by June 15, 2019

The second installment is due no later than 10 October 2019

N.B: In case of withdrawal after the payment of the first instalment, it can not be returned.

INFORMATION AND RESERVATIONS

Send a mail to formazione@teatrodelburatto.it

Artistic biography of Natacha Belova



Natasha Belova is a self-taught artist. She was born in Russia in 1969 and she has been living in Belgium since 1995. First of all, she started her first collaborations within the Belgian and international performing arts network as costume designer and set designer, then specializing in the art of puppets and in the language of puppetry. Through several artistic experiences in theater but also in dance, circus, cinema and opera, she gained a great experience that triggered her constant need to develop personal projects. Images appear to her as the best medium for a visual artist who wants to tell a story through the language images rather than words. One of the peculiarities of her work is not to stick to a precise and fixed technique of puppet making, but in being able to find the most suitable materials and their best treatment for each creation, carefully considering the the type of manipulation required and the most appropriate materials for the context. However, the photographic approach for the creation of her characters remains a constant in her artistic view.

Her first creations appeared in the form of exhibitions and installations. Her first show took origin from a collective writing with Michel Villée and Noemie Vincart of the company Une Tribu presented in the frame of XS Festival at the National Theater of Brussels in March 2017.

In November 2017 she signs her first direction with the show "Passeggeri" of the company La Barca dei Matti at IF - International Festival of the Image and Puppets Theater at Teatro del Buratto in Milan, Italy. Her third show, Chaika, inspired by Chekhov's "Il Gabbiano", in which she worked with the artist Tita Iacobelli, was presented in Santiago de Chile in June 2018.

Through these creations in the field of puppetry, Natacha looks for the way to make visible the most intimate universe of human beings: their tormenting duality, the permanent tensions dictated by the awareness that life has an end, the disorder of one's own identity and the daily battle between the desired and forbidden. Sensitive to the themes of transmission and sharing of knowledge, she establishes a learning methodology for young artists who wish to train in the design and manipulation of hybrid puppets and figures. This method consists not only in learning a technique, but also in the understanding of the artistic project in a personal and subjective way.

Natasha Belova has now collaborated with more than forty Belgian directors including Jean-Michel D'Hoop, Franco Dragone, Jasmina Douieb, Didier de Collo, Philippe Blasband, Isabelle Pousseur, Christophe Sermet. She also worked with foreign directors including Galin Stoev (Bulgaria) André Curti and Artur Ribeiro (Brazil) Jaime Lorca (Chile) Ossama Halal (Syria).

Nominated three times for the critics' award in Belgium in 2008, 2009, 2010, she was awarded in 2010. Her last show, Chaïka, received the award for the best show of 2018 in Chile.

In recent years, she has directed numerous workshops for the construction of hybrid puppets in many

countries including France, Spain, Chile, Brazil, Mexico, Malaysia, and she founded his own research and training center called IFO Asbl in Brussels, Belgium.



Artistic biography of Nadia Milani

Nadia Milani was born in Varese on January 27th 1982. Since she was a child she has been fascinated by the world of puppets which has always been the visual language she felt closest to. After studying and training in the field of puppet theater, since 2003 she has been working at Teatro del Buratto in Milan and deals with the conception, creation, training and staging of artistic projects, entirely developed through the specific techniques of the Puppet and Image theatre.

She specializes in the specific language of black light theatre technique and over the years she works with Masters such as Jolanda Cappi, Giusy Colucci, Stefano Monti, Bruno Stori, Luigi Pestalozza, Roberto Andreoni and Natacha Belova. She takes part in national and international tours. She conducts puppet theater and image laboratories for children and adolescents. In 2012 she began teaching black light theatre technique in courses and professional laboratories and in 2014 she became professor of puppetry and black light theatre technique in the project "Working in theater in Melissano" (Puglia), funded from the Department of Youth and the Council of Ministers for Cultural Heritage and Activities. Within IF - International Images and Puppet Festival in Milan, she is part of the organization of the OFF section, dedicated to new emerging artists in Italy, within the framework of the Puppet Theater.

Over the years she has taken part in various training courses and meetings held but international artists, such as Duda Paiva, Teatro Giocovita, Stephen Mottram, Joan Baixas, Riserva Canini, and Natacha Belova, under whose direction, in November 2017, she debuted with "Passeggeri" show of the company La Barca dei Matti.

In 2017, together with Matteo Moglianesi and Serena Crocco she also created "Becco di Rame". The show, built entirely with black light theatre technique, won the Eolo prize for best show of figure in 2018 in Italy.