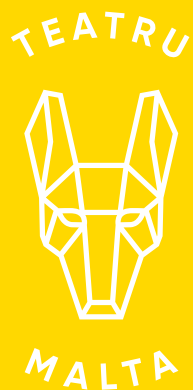




APPLICATION

IL-KLASSI TAS-SURMAST: COMPLICITÉ

A LISTENING SPACE



World-renowned theatre company **Complicité** has been invited to deliver our Klassi tas-Surmast!

Teatru Malta is looking for up to 18 energetic theatre-makers wanting to increase their body-in-space sensitivity. This masterclass will be led by Complicité associate **Catherine Alexander**, dedicating five full days to intense devising. With her guidance, theatre-makers will gain skills and experience in what it takes to share ideas with one another and work together towards devising theatre.

Workshop Dates
16th–22nd May 2022

Workshop Times
10am–5pm

Lunch will be served from 1pm to 2pm

Who is Complicité?

" ... the most influential and consistently interesting theatre company working in Britain."

– The Times

Complicité is an international touring theatre company based in London, led by Artistic Director and co-founder Simon McBurney OBE. Complicité creates work that strengthens human interconnection, using the complicity between performer and audience that is at the heart of the theatrical experience. Complicité works across art forms, believing theatre, opera, film, installation, publication and participatory arts can all be sites for the collective act of imagination.

Complicité's recent work includes *Beware of Pity*, *The Encounter*, *The Master and Margarita*, *Shunkin* and *A Disappearing Number*. Founded in 1983, the Company has won over 50 major theatre awards worldwide.

Complicité began life as a collective and this spirit of collective enquiry, of collaborative curiosity has driven the work throughout its history. The Company is famous for making its work through extensive periods of research and development which brings together performers, designers, writers, artists and specialists from diverse fields to create the works—a process now known simply as 'devising'.

The main body of work has been of devised theatre pieces along with adaptations and revivals of classic texts, but the Company has also created opera and worked in other media,

with radio productions of *Mnemonic*, John Berger's *To the Wedding*, and *A Disappearing Number*. Other works include *The Noise of Time*, a multidisciplinary collaboration with the Emerson Quartet, *Pet Shop Boys Meet Eisenstein* (a collaboration with The Pet Shop Boys in Trafalgar Square in central London) and *The Vertical Line*, a multidisciplinary installation performed in a disused tube station.

Alongside Simon McBurney's work, the Company supports artists through the *Developed with Complicité* strands. The Company is committed to widening access and proactively seeks to support talented artists who are under-represented in the theatre sector. Learning and engagement are central to its work, and its award-winning Creative Engagement programme includes professional development, work in schools and colleges and participatory projects with a range of communities.

The Company is committed to responding to the climate and ecological emergency, and is a founder member of Culture Declares Emergency. It is also committed to social justice and is currently collaborating with Artistic Directors of the Future and COMMON to increase diversity and representation in the theatre sector.

Who is Catherine Alexander?

Catherine Alexander studied Drama at Manchester University and trained at L'Ecole Jacques Lecoq in Paris.

She is Artistic Director of Quiconque (*PUSH*, *Biscuits of Love*, *Hideaway* and *Big Bad Duvet Terror*) and has worked with Complicité for twenty five years. Shows with Complicité include *I'll Take You To Mrs Cole*, *Tomorrow I'll Be Twenty*, *The Master and Margarita*, *A Disappearing Number*, *The Elephant Vanishes*, *The Chairs*, *The Caucasian Chalk Circle*, *Out of a House Walked a Man....* Other directing includes *Hexenhammer* (Secretariat), *The Gypsy Bible* (Opera North), *Touching Space* (Royal Academy of Art) and *The Boy from Centreville* (Pleasance). Other work includes *Wild Oats* (Bristol Old Vic), *Coram Boy* (National Theatre) and *Adventures in Moominland* and *Super Troupers* for the Southbank Centre.

Catherine won the Young Vic, Jerwood Prize in 2006 for work on *Amédée* and the Amnesty International Freedom of Expression Award in 2011 for her devised production *SOLD*.

Catherine is a Reader in Theatre Making and created the BA (Hons) Acting Collaborative and Devised Theatre at the Royal Central School of Speech and Drama.

↓ Photo by Sarah Ainslie



A listening space

Space and listening are fundamental starting points of our work as actors and theatre makers. We all arrive with our unique experiences and backgrounds into the shared space of a creative process and gradually learn how to hear each other.

This intensive workshop will look at creating literal, dynamic and emotional space as well exploring the live and dynamic space between performers on stage. Participants will be led through a wide range of exercises using their bodies and voices as well as bamboo canes, cardboard and objects. Participants will start to see and feel space in new and surprising ways and will create imaginative spaces with other collaborators.

The workshop will also be deeply informed by the sound led processes often used by Complicité. We will explore how working with sound can encourage sensitive collaborations and a heightened sense of connection and listening between actors on stage. Participants will explore how a sound-led approach can be used to devise from text and image to create dynamic and imaginative spaces.

The work will increase participants' awareness and sensitivity to space and sound before exploring how to use this work as a creative tool to communicate richly layered imaginative worlds to audiences.

Participants will have the opportunity to create solo responses as well as working in pairs and groups.

The workshop is designed for a mixture of performers, directors, theatre makers, scenographers, teachers and sound designers but all participants must enjoy working physically.

We will be using tools: cardboard, bamboo canes, objects and bodies...

↓ Photo by Robbie Jack



↓ *Photos by Sarah Ainslie*



Aims of the workshop

1. To experience space as something tangible and concrete;
2. To explore the different ways that dynamic space can add to meaning, atmosphere, sensation;
3. To use sound to create three dimensional imaginative landscapes;
4. To create literal, abstract, dynamic and emotional spaces; and
5. To start to devise work from these languages.

Further information

- Submitted applications will undergo a selection process.
- Selected applicants will be asked to pay a €250 fee to enrol in the masterclass, which should be paid by the end of December 2021. If you are currently not in a position to pay said enrolment fee, kindly contact us individually.
- Workshops will involve discussing, devising, rehearsing and sharing feedback.
- Lunch will be served from 1pm to 2pm, with refreshments in between.
- Venue location is to be confirmed.

Who is eligible to apply?

We're not just seeking out performers this time round! We want directors, performers, designers (stage, sound, music, costume, lighting, visual), dramaturgs, scriptwriters and any other theatre-makers to join this masterclass.

Applicants must:

1. Be enthusiastic, good-spirited, committed and team players;
2. Have a good command of the English language (as the masterclass will be conducted in English);
3. Be 18 or over;
4. Have their own means of transport; and
5. Offer **FULL-TIME** availability throughout the whole duration of the masterclass.

↓ Photo by Joan Marcus



How to apply

Theatre-makers are asked to submit the following in English:

- **A 300-word motivational letter** (or a short video, if you so prefer) on:
 1. Why it is important for you to join the masterclass; and
 2. What you will provide to the group dynamic.
- **Your artistic CV or portfolio;**
- **Your headshot.**

All of the above should be sent to Mireille Estelle Camilleri on contact@teatrumalta.org.mt by the 15th of March 2022.

Please contact us to let us know if you have any access requirements.