

Etienne Decroux Routledge Performance Practitioners

Thomas Leabhart He currently Thomas Leabhart (born 1944) is an American corporeal mime and corporeal mime teacher. Leabhart studied at the Ecole de Mime Etienne Decroux, Paris under the instruction of master mime and teacher Etienne Decroux from 1968 to 1972

In this medium, the mime must apply to physical movement those principles that are at the heart of drama: pause, hesitation, weight, resistance and surprise. Corporeal mime accentuates the vital importance of the body and physical action on stage.

Physical theatre Although several performance theatre disciplines are often described as "physical theatre", the genre's characteristic aspect is a reliance on the performers' physical motion rather than, or combined with, text to convey storytelling. theatre tradition started with the French master Etienne Decroux (father of corporeal mime). Performers can communicate through various body gestures (including using the body to portray emotions). Decroux's aim was to create a theatre based on the physicality Physical theatre is a genre of theatrical performance that encompasses storytelling primarily through physical movement

In English (as was the analogous case in many other European languages), the word play or game (translating the Anglo-Saxon *pleġan* or Latin *ludus*) was the standard term for dramas until...

Corporeal mime Words on mime by Etienne Decroux Modern and Post-Modern Mime by Thomas Leabhart Etienne Decroux (Routledge Performance Practitioners) by Thomas Leabhart Corporeal mime is an aspect of physical theater whose objective is to place drama inside the moving human body, rather than to substitute gesture for speech as in pantomime

In art history, especially sculpture, "mask" is the term for a face without a body that is not modelled in the round (which would make it a "head"), but for example appears in low relief. Art of movement rather than art of silence, dramatic corporeal mime is first of all the art of the actor/actress. An actor... Leabhart studied at the Ecole de Mime Etienne Decroux, Paris under the instruction of master mime and teacher Etienne Decroux from 1968 to 1972. He currently performs and teaches regularly in France and has performed and taught workshops at the Museum of Design in Zürich, The Austrian Theatre Museum in Vienna, the National Museum of

Ethnology in Osaka, the American Center in Montevideo, Movement Theatre International in Philadelphia, and many other venues. He is editor of *Mime Journal* and has authored over 35 articles. He is resident artist and professor of theatre at Pomona College in Claremont, California, and continues to publish translations of Decroux's writings and methods in English. Leabhart is the...

Étienne Decroux During his long career as a film and theatre actor, he created many pieces, using the human body as the primary means of expression. Étienne Decroux (19 July 1898 in Paris, France – 12 March 1991 in Boulogne-Billancourt, France) was a French actor who studied at Jacques Copeau's École Étienne Decroux (19 July 1898 in Paris, France – 12 March 1991 in Boulogne-Billancourt, France) was a French actor who studied at Jacques Copeau's École du Vieux-Colombier, where he saw the beginnings of what was to become his life's obsession—corporeal mime

The term "drama" comes from a Greek word meaning "deed" or "act" (Classical Greek: δράμα, drâma), which is derived from "I do" (Classical Greek: δράω, dráō). The two masks associated with drama represent the traditional generic division between comedy and tragedy.

Drama and Japanese Noh theatre, used masks in the training of his actors. 335 BC)—the earliest work of dramatic theory. , performed in a theatre, or on radio or television. Considered as a genre of poetry in general, the dramatic mode has been contrasted with the epic and the lyrical modes ever since Aristotle's *Poetics* (c. Étienne Decroux, a pupil of his, was highly influenced by this and started exploring Drama is the specific mode of fiction represented in performance: a play, opera, mime, ballet, etc

Étienne Decroux's dramatic corporeal mime is taking the body as a main means of expression and the actor as a starting point for creation with the aim of "making the invisible visible" (Étienne Decroux), of allowing the actor to show thought through movement.

Mask Lecoq, having worked as A mask is an object normally worn on the face, typically for protection, disguise, performance, or entertainment, and often employed for rituals and rites. turn, Copeau's work with masks was taken on by his students including Etienne Decroux and later, via Jean Daste and Jacques Lecoq. They are usually worn on the face, although they may also be positioned for effect elsewhere on the wearer's body. Masks have been used since antiquity for both ceremonial and practical purposes, as well as in the performing arts and for entertainment

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