

# THEATER DIRECTORS WORKSHOP

## VISUAL GRAMMAR OF THE SCENE



EVERYTHING THAT HAPPENS IN THE SCENE MUST HAVE A MEANING.

One thing is what the author says, and the other is what the director wants to say with the words of the author. In this workshop I will show the director's that they have a plethora of resources that are in the apparently insignificant details, which is where the "unconscious content" of the scene resides. This "unconscious content", which happens on stage, will access the unconsciousness of the audience and thus indelibly mark their experience.

The workshop will explore and define these resources, detail staging as an expression of visual composition and demonstrate that the attention given to the details of innocuous appearance will payoff in a great and significantly powerful experience for the audience. The theater director resembles the painter facing the empty canvas when he tries to stage the invented reality which, like the canvas, is framed within the two axes proposed by the theater curtain. These are joined to the third axis, the depth, which are the diagonals that allow the director the creation of foreshortening. Thus, on the canvas as on the stage, gardens or castles, prisons or bedrooms, caves or the sky, fire, the moon or the ocean can be created, without the aid to literal imitation. Therefore there is no need for scenery or hyperrealism to feel the perfume of an afternoon.

It begins with the creation of the concept which each director will structure his decisions for the staging.

The resources that are usually overlooked in favor of the easily theatrical, when used will open the range of possibilities for the director in his desire to gain expressive depth and dramatic beauty. The Director must always be conscious of their responsibility to sow every formal decision in the truth of the actors, as it is from there that they are supported.

In the course each director will use the same text and will proposes their concept and staging. Sharing their different visions serves to reveal the creative signature of each director and help them to understand the magnitude of its reach. In doing so, it will strengthen the confidence of their personal view and of the effectiveness of the use of all the resources that are abound on stage. I invite the directors to value the complexity of the theatrical facts because that is what brings theater closer to life. I invite them to deal with the interaction of all the elements that live on stage. This way the theater exerts its retroactive power at its most and allows for the identification of the public and the catharsis that pays them back.