

PhysFest NYC 2024

APPLICANT YEARBOOK

The logo for PhysFest NYC is displayed on a light gray rectangular background. The text is arranged in three rows. The top row contains the letters 'P H Y S' in a bold, black, sans-serif font. The middle row contains 'F E S T', where 'F' and 'T' are in the same bold black font, but 'E' is tilted to the right. The bottom row contains 'N Y C' in a white, outlined, sans-serif font. A solid blue square is positioned behind the letters 'S', 'T', 'Y', and 'C', partially overlapping them.

SHOWS

Chicharrón: a communion with the triple A's

Roberto Di Donato

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Chicharrón: a communion with the triple A's is a solo-performance-art-piece that is ritualistic in nature. It utilizes soundscape, original music, movement, and spoken word as storytelling elements each centered on the intersectionality of being the child of a Venezuelan immigrant to the United States, being gay, and more. Chicharrón in short, is a new communion. Chicha in even shorter, engages audience members to confess their sins in order to seek a connection to our ancestors.

Ice Scream Theater

CM Soto

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Unpack the boxes, one by one, to reveal a tumultuous tale of child neglect, addiction, and redemption. Journal entries, shock poetry, and dark humor deliver a chilling narrative. Performance art imagery, puppetry, photo, and video assault the senses, illuminating a daughter's journey from addict's child, to addict, to mother, to survivor. Burlesque, mime, contact ball, scarf, and fan dance punctuate this true story by New York multi-disciplinary artist, C.M. Soto. Music by C.M. and reimaged by New Orleans musician, UFO Death Cult completes the surround-sound experience of Ice Scream Theater.

Clowns on Alert!

Aya Tucker

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Clowns on Alert! is a 3-clown act about being (or attempting to be) security guards of a very delicious, important birthday cake for the King. Clowns will try hard to do the job, while resisting the urge to taste this amazing treat. It is a physical comedy piece, with some language wherever appropriate and effective.

DELIADELIA

Amando Houser

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DELIADELIA is a solo bouffon show by trans-masculine actor and clown Amando Houser (directed by Kedian Keohan) about a witch named Deliadelia who is looking for a husband. It's a challenge to find one in a sea of people that she's never seen before in her life. In this 45 to 60 minute show she goes on a journey of self-exploration and self-actualization. There will be games, lots of audience participation, and some ridiculous tricks up her sleeve, literally. The reality of the hunt for love is not what she ever could have imagined. How could she not foresee this in her magic ball? That maybe it's not a husband she wants after all?

Misfit Variety Show: Ancestry Dot Comedy

Lauren LoGiudice

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Host Lauren LoGiudice ("fierce" - The New York Times) assembles an ever-changing cast of eclectic comedy talent to create a space to laugh and commiserate about the absurdity of our families. This Time Out New York recommended variety show is for anyone who's ever looked at their family and thought: How did I get here?*

As one audience member said, the show is three parts Finding Your Roots, two parts At Home With Amy Sedaris, and one part The Price Is Right.

Keeping Watch

Rush Johnston

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Keeping Watch is an evening-length performance that addresses queer joy, queer grief, poverty, and disability through the lens of my childhood growing up in the Deep South. I grew up in York, South Carolina – a town of 8,000 people – where I had no queer representation, save for the negative teachings about homosexuality at church. Using the church as a backdrop for my performance, I invoke my queer experience of both joy and grief as I was alienated from my community. Keeping Watch engages in political conversations about poverty and disability, both subjects that impacted my development. As a disabled and neurodiverse artist, these topics walk hand in hand with the topic of queerness, as they increased my alienation and catalyzed my artistic journey. Additionally, growing up in poverty led to further ostracization and a lack of accommodations and support. A full length solo

exploration using gesture, dance, projection, music, and text, Keeping Watch immerses the audience in my southern queer experience.

Eternity 123

Vangeline

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Eternity 123 is a Butoh solo choreographed and performed by Vangeline, and the third installment of a feminist dance triptych choreographed and performed by Vangeline (Elsewhere–2018, Erasure–2019, and Eternity 123). Eternity 123 traces the symbolic journey of women's liberation across time. With this piece, Vangeline also celebrates the impact of women on the art form butoh, exploring the link between women, butoh, and "cabaret." 'In the 70s and 80s, women butoh dancers danced in "cabarets" to make a living in Tokyo', says Vangeline. "This history has led to unique methods and contributions by women in our field—contributions that have typically been overlooked. In the 1990s, I also made a living in New York as a go go/burlesque/vaudeville performer. In this piece, I celebrate women trailblazers while playfully exploring these layers of history." To see a trailer, photos, read press reviews and learn more about this piece, visit <https://www.vangeline.com/eternity-123>

I Made This For You

Carmen Nikae

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I Made This For You is a queer solo clown show for all ages. This silent-film-meets-live-theatrical-clown show explores the vulnerability of putting yourself out there, and the resilience to try, and try, and try again reminding us that connection is often found in unexpected places. Trouble with Tinder? Unlucky in love? Sick of swiping? Hildegaard's Dating Service & Matchmaking Agency is here for you! And for our lonely Clown. Go on a journey of self-discovery with Clown as she meets potential lovers on the bumpy road to finding love. All ages, groups, orientations, families are welcome to celebrate the ridiculous and find pleasure in the everyday with I Made This For You.

We Are Nothing Without Our Friendship!

Mike Nowotarski

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T/W Suicide is discussed

This is an audiovisual project that adapts and expands on the work of Charlie Chaplin and a scene from one of his famous silent movies: City Lights. I took a roughly 10 minute clip from the movie, which features Chaplin's famous character, "The Tramp," repeatedly saving the life

of a wealthy stranger attempting to kill himself. The scene is mostly an example of Chaplin's classic pantomime and slapstick comedy. It ends with the stranger vowing to live, and thanking The Tramp for his friendship. The pair attend a party together and dance their sorrows away. I inserted the clip into a computer program called Max MSP and perform a live score to the clip on guitar into a microphone. The program generates images and fractals based off of the audio I'm playing that adds coloration and life to the original black and white movie clip.

T4T: Theatre for Trans

Sampson Spadafore

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T4T: Theatre for Trans poses the question, "What do you do with a liminal body?"

This performance art piece explores how transgender bodies exist on the stage through song, poetry, and dance. By using traditionally cisgender musical theatre songs, I explore the possibilities of transgender actors being cast in cis roles. The songs touch on self acceptance, coming out, challenges with relationships, and pride in who you are.

Between songs, the inner monologue is revealed with pre-recorded poetry and music, emphasized by physicality and movement. These original poems invite the audience into a deeper understanding of the transgender experience. These poems explore questions such as; How do I/We/You exist in a body in space? What's our relationship to god? What if I gave you my heart? What does it mean to have a Queer Body?

KPC's Pathway to Wellness through Movement: I COULD NEVER LOVE ANYONE...

Katharine Pettit

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KPC's Pathway to Wellness through Movement: I COULD NEVER LOVE ANYONE... is an adjunct resource for people dealing with substance use and mental health disorders. "I could never love anyone as much as I love my sisters", a quote from LITTLE WOMEN, inspired Katharine to draw from her lived experience with her sisters and turn a personal coping mechanism with family trauma into healing for everyone across the Recovery community and beyond. I COULD NEVER LOVE ANYONE... is a dance musical that centers a person with substance use disorder and her siblings as they face this family disorder together. KPC's workshops start with emotionally guided movement exercises inspiring physical expression, followed by the performance of I COULD NEVER LOVE ANYONE... by the Performing Artists of KPC, culminating in a talkback between the artists and audience. KPC offers movement as a coping

and processing device to people with substance use and mental health disorders and their loved ones.

White Noise

Isaac Young

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White Noise is a silent ensemble clown play based on the author's experiences with depression. Trapped in a colorless space, one lost clown seeks to escape a strange, hostile world of his own creation. Through numerous trials, lost loves, and a strange encroaching static, the clown learns to navigate his new life and find beauty in both his highs and lows.

I woke up like this, perfect and pleased

Dante Fuoco

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"I woke up like this, perfect and pleased" is a darkly comic solo show that investigates perfection and pleasure, with gender in mind. Drawing mainly from clown and improv, with roots in poetry, music, and dance, I enlist the audience in a feedback loop of "perfect performances": each starts with the declaration "I am going to be the world's most perfect [blank]" and progresses with physical, oftentimes absurd, attempts at this perfection. As the show progresses, the whimsy of embodying a perfect cow or sunflower devolves into something darker: a meditation on what physical contortions make the perfect queer—and dead person. In a world so covertly and overtly violent to queers, might these be the same? How can we, as performer and bystander/participant, start to disrupt this loop in real time?

Prowling the Abyss

Karen Anne Light

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At Medusa's comedy club, the host is no longer the Medusa of myth (though she'll tell you the tale - as she remembers it). She is a queer femme battling the patriarchy that tried to kill her eons ago. Her weapon? Stand-up comedy! With a recent heartbreak and a very unusual take on historic & mythic events, her "tight ten" runs a bit long, and what she considers "relatable content" ranges from her salad days with Sappho to sicking the harpies on her least favorite Supreme Court religious extremists. This is a solo play with multiple characters (all played by Karen Anne Light), including clown, mime, creation of poetic space & text, and applied mask work (distinctly embodied, channeled theatrical forms). Most of it is scripted, some parts are

improvised. Performances may/may not include live music, scored with the play. (Will confirm well in advance.)

Life's a Beach

Trey McGee

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A lone, mute figure on a bare stage recounts his tale of becoming shipwrecked on a mysterious deserted island. Through movement and sound, the audience is guided through a humorous and peculiar adventure across land and sea as our hero searches for the way home and reconciles with why he left in the first place.

THE ARTIST WILL BE WITH YOU IN A MOMENT

Mark Lonergan

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THE ARTIST WILL BE WITH YOU IN A MOMENT is an evening of high art and party games. The production is an immersive audience experience featuring Joel Jeske in a solo comic performance as an artist, performer, and clown. Jeske invites audiences to participate in a performance art installation with himself as the character, creator, and subject. The production offers Jeske's signature treatment of art, physical comedy, and audience interaction in a work that subversively asks us what we choose to value and why. Over the course of 70 minutes, the audience will witness Joel Jeske the the artist perform a series of absurdist scenes, personal reflections, and audience interactions in the simple pursuit of being acknowledged and understood. Highlights that include existentialist party games, performance art for people in a hurry, and a dance with an audience member, all combined to make a mash-up of modern art and contemporary clowning. The show concludes with Jeske congratulating the audience for their participation, and anointing them all as artists.

Commedia della Basque "A Basquette Quese"

Iman Lizarazu

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Its a Clown in war with sleep who comes up with all kind of antics to tire myself out. Including a wide range of different skills, like silent story telling, object manipulation, dancing with my clothing valet Max, clowning, audience participation, the meaning of making your self a cup of tea becomes a whole different dimension, Origami and the power of Flamenco ... Leaving the audience in disbelief what you can do at night while fighting insomnia and then finally when you get to sleep ... you're sleepwalking. Yet waking up refreshed ready for new adventures and antics.

EMPLOYEE OF THE MONTH

Tommy Vines

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EMPLOYEE OF THE MONTH is an unsettling, grotesque solo movement piece I developed and I perform. I explore the ways in which a capitalistic society cages us and forces us to choose things we do not necessarily want, but think we absolutely need. I delve into existential dread, fear, creation, destruction, and what it means to live as a cog of the machine that is our life, society, and times. But, most urgently in the piece – that cog has a life, has dreams, has wants and needs, and has a need to escape, but does not know how.

Jeff & Buttons in A Night of 1000 Knocks

Chris Manley

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Buttons had not been paying attention in rehearsals. He does love the idea of a bunch of other silly bits they have made and would like to present them to the audience, for a small fee. You see, they are trying to make a living as artists and want to tear down the system of gatekeepers and capitalist incentives within the "Theater Industry". Jeff wants to proceed with his art. Buttons realizes that he loves money. He just loves everything about it, the feel, the smell, just having it and hoarding it and filling his pockets with it and rubbing it all over himself- Jeff is just trying to make some high brow art. The money addiction is driving them apart. Buttons changes and takes charge. Jeff is just trying to keep up. Their relationship takes some turns to the climax where Buttons' newfound capitalist drive clashes with Jeff's desire to keep them together.

The Allegory of the Monkeys

Logan Kovach

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Inspired by a folk-tale, five blue monkeys are placed in a perimeter with a banana atop a staircase, and a lever outside of the perimeter pulled to "on". When a monkey touches the staircase, a hose goes off, spraying all of the monkeys. When the monkeys recognize this pattern, a natural social hierarchy develops and agreements are made that no one touches the stairs. Suddenly, one of the blue monkeys is removed replaced with a grey monkey, and the lever outside of the perimeter has been pulled to "off." The blue monkeys ensure the grey monkey knows the rules of avoiding the staircase, otherwise there will be consequences. One by one, the blue monkeys are replaced with grey ones, until all five of the monkeys have never

experienced the hose spray. Will they continue to police any touching of the staircase? Or will they venture beyond the patterns/behaviors of monkeys past?

From a Distant Past

Beth Jucovy

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From a Distant Past is a reworking of a theatrical piece I recently presented, based on an original lyrical and symbolic poem. Depicting a journey, following a river from its source in caves all the way to the mouth of the ocean, the poem symbolizes eternal cycles. This performance piece consists of recorded text from the poem, spoken by an actor over background music, dance, and (in some productions) projected imagery. The viewers are the protagonist, given a voice by the words of the actor and a body through the movement of the dancers, who also portray her companions.

The work has rich and varied dynamics and includes beautiful and eerie depictions of nature through words, movement, costumes, lighting and imagery. It encompasses timeless and timely themes of destruction leading to creation, darkness to light, endings to beginnings. Included at times is Isadora Duncan repertory in Grecian tunics, which adds to the mythic overtones expressed through movement, tableaux, and lighting. These overtones reinforce the theme of cycles: of individuals, humanity, eras, universes-from the eternal past, and perhaps on into the eternal future.

There are three elements which run throughout the poem and drive the ongoing journey: Gravity, Desire and Violence. In the last section, the companion(s) explain and depict these forces to the protagonist (the viewer); by the end, she justifies their workings to herself before her ultimate plunge, in which she merges with the ocean.

A Probably Disastrous Experiment

Rachel Weekley

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A large dinosaur appears from the depths of the ocean to destroy a city and they have to find out why. Presented as one person, a small cardboard city and menial props, this intimate piece explores the moment of discovering we are part of the problem, and where do we go from there.

Mother Sauvage

John P. McEneny

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"Mother Sauvage" is a poignant adaptation of Guy de Maupassant's short story set during the Franco-Prussian wars. A peasant woman loses her only son in the conflict and reluctantly shelters four German soldiers. Finding solace in their company initially, she enacts a chilling act of vengeance by making them write letters to their mothers before burning them alive. Captured and shot as retribution, her tragic story unfolds on stage. The play, performed by three talented actors, utilizes 100 wooden models, boxing wraps, and an emotionally resonant original score to create a dynamic and immersive portrayal. The brisk pacing and seamless segues capture the audience's attention, while the music underscores the characters' humanity, leaving a lasting impact.

STELLA!!!!!! An Evening of Stella Adler Alumni

Bill Bowers

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STELLA!!!! will be a collection of vignettes created and performed by alumni and students of the Stella Adler Center for the Arts. Curated by and developed with Nick Piacente and Bill Bowers, STELLA!!!! will be a variety show of individual and ensemble physical pieces devised by the alumni company.

Untitled Clown

Julie Becker

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A colorful performer (Sprankles) comes onto the stage. At another point, maybe it's Julie the performer, breaking the 4th wall. Is there a 3rd layer? What is being performed and what is real? Sprankles starts performing a show for kids, but has to engage this audience. Soon, a volunteer comes to assist with a magic trick. In the middle of this, Sprankles gets a devastating phone call on a banana. She sobs off stage, leaving the audience member alone. Then she must continue the show with the knowledge of this news. The audience member is dismissed. She has difficulty pairing a bluetooth speaker (apparently it's set up for something in the next trick). It repeats "ready to pair", "powering on", "paired", etc. The audience may not be able to tell if it's a real tech glitch. She apologizes as speaker glitches and distorts. The performance begins to break down, and we enter a different realm. This half of the performance is a surreal breakdown, heightened in physicality and emotion, entirely different from the first half. She

goes through sadness, anger, futility, and failure, but she has a series of liberating realizations- of releasing the performance of being Sprankles, of the obligation of performance. It involves a flow of subtle physical actions as she "erases the performance" and plunges into a figurative void. But at the end, she stands up and asks, "who's ready for the next trick?"

Yoga for Billionaires

Sara Raj

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Breathe in, Billions out... Yoga for Billionaires is an immersive comedy that pokes fun at our obsession with extreme wealth. Yoga for Billionaires is a 1 hour long immersive play written, directed and performed by Indian-Canadian comedian Sara Raj. It parodies our culture's interest in eastern spirituality and our obsession with extreme wealth. We strive for peace and enlightenment but don't we just want to be filthy rich? The play stars Sara Raj as megalomaniac Yoga Guru and features Lindita Kulla as her disgruntled assistant. As the show is immersive, audience members have the option to participate in the play actively (on a first come first served basis) or passively. Specially designed yoga asanas like Besosasana - named after Amazon founder Jeff Besos encourage audience participants to be relentless in their pursuit of wealth. The show will entertain and enlighten with a guided sequence of uniquely designed Billionaire asanas (physical yoga postures), meditation and chanting practices.

CHALK (a silent comedy.)

Alex Curtis

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"If everything you drew became real, where would your imagination take you?"

A charismatic clown discovers magic chalk that makes everything he draws come to life in this fantastical one-man show guaranteed to delight audiences of all ages.

Chalk is a non-verbal, physical comedy in the style of the great silent film era comedians, like Buster Keaton and Harold Lloyd. It uses clown, mime, dance, live illustration, and a rich sound design to "draw audiences into" a whimsical romp about the power of a childlike imagination as well the adult search for romantic love and connection. Using just a coat rack, a spray bottle, and a pocket full of chalk, Alex sweeps his audience into a hand-drawn world where anything can happen.

Musetta's Faltz / Burlesque Farsesque / Nana's Pretty Pu\$\$y

Olivia Lehrman Sblendorio

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The main character is Nana, a sex-positive historian. She prattles on with comedy about vulva statues outside of Irish churches and ancient fertility rituals. The show teaches the lessons she never got to teach to her former self, following the path from pubescent maiden to post-menopausal crone. Each stage of life has its own non-verbal interlude: clown act attempting to play concertina, clown act attempting to do a sexy striptease, lyrical dance piece processing heartbreak, and audience participation choreography.

I'm Alive...Now what?

Lucy Shelby

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This piece is a physical comedy in which a woman tries in many ways to take her life, but keeps failing. In the event she can't kill herself she is forced to deal with being alive. This project is about bringing light to the darkness. It is a personal journey and attempt to talk about the darkness of suicide, addiction, trauma and the process of recovery. This a personal memoir and exploration into what life is after addiction. It looks like a series of very darkly humorous suicide attempts coupled with the most joyous dance filled, funny, heart warming exploration of life.

The Chris and Paul Show

Paul Valenti

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Our show combines movement, emotion, and visual storytelling to create captivating performances that invite audiences to experience stories and themes in a unique and visceral way.

War and Play: A Clown Odyssey of Survival

Danielle Levsky

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War and Play is an immersive, interactive clown show following three clowns - Vira, Nadiya, and Lubo - through the Russia's full scale invasion of Ukraine. It explores human resilience amidst devastation. The story begins in a Ukrainian town, where Vira and Nadiya, two clown

partners in love and life, have their world shattered by the sudden onset of war. As they navigate the ruins of their city and displacement from their homeland, they transform detritus into sources of play and imagination. Though they experience profound loss, the clowns find camaraderie with fellow refugees. War and Play utilizes minimal language, audience interaction, physical comedy, music, and shadow puppetry to illuminate the resilience of the human spirit.

La Petite Mort

Giovanna Dalla Vecchia

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A young woman wittingly summons Desire and must deal with the consequences when it works in this solo piece by Giovanna Dalla Vecchia. La Petite Mort is a poetical coming-of-age journey about navigating one's first encounter with pleasure— inviting the audience for a call to awaken their own self out of hibernation. One faithful night a young woman finds a letter from her grandmother addressed to her with instructions on summoning Desire. We find ourselves participating in a séance and witnessing a tug-of-war between our protagonist and Desire which we never see. "La Petite Mort" is not only a play on the French euphemism for orgasm but also about facing the death of your younger self so you can continue to blossom.

Gudded

Muna Muhsin

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After dealing with ulcerative colitis and losing my colon to cancerous lesions, I began working on a lot of smaller projects in hopes of distracting myself from the trouble. This is the longest I've committed to getting a personal project off the ground and I think its because this is the most personal one. The medical nightmare I went through is one that many can unfortunately relate to. I want to bring attention to a lot of the very fixable issues that create these nightmares while breaking stigmas around my ileostomy.

Push

Rupert Krüger

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The artistic pillars of Push are accessibility, minimalism, and universality through the distillation of the form. As a form, theater is ritual, an event where we gather to see or hear a performance unfold. When creating Push, I focused on the essential elements of theater: the meeting of the actor and the audience, the unveiling of the performance through gesture and

movement, and the presence needed from both parties. To cultivate these things I built Push to be clear, concise, and deeply rooted in the physical world the actor creates on stage.

DOT: A SILENT COMEDY

Hope Salas

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I would like to perform the play in its entirety, however, portions of the show can be culled to create vignettes and it will still convey powerful messages. I believe the show is timely (socially, politically, emotionally); parts of it are hilarious (thanks to Jenny Lee Mitchell (Director) & Elena Zucker (Dramaturg)); it's physically VERY demanding, infusing dance, physical comedy, and VERY theatrical physical moments that are the VOICE of the piece. It is (based on the guidelines of the festival) a homecoming for DOT. She'll be with her people.

The Flying Doctor (Adapted from Moliere by Matthew AJ Gregory and the Fools)

Matthew A.J. Gregory

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Our goal is to animate all of the Commedia roots in Moliere's play. The real challenge of the piece is in creating the physical comedy of the 'flying doctor' without a traditional set, or even backdrop, but rather through physical theatre. We are dedicated to creating a vibrant, inventive and joyous celebration of Commedia and Moliere that supports the subversive satire of the play and the bucking of authority in the name of love. As we continue to develop the piece, we are not beholden to the text and alter it as the Fools devise and develop the storyline. The piece is meant to be a play about marriage that is itself a marriage of Renaissance Commedia dell'Arte, 17th century Moliere comedy of manners, and 21st century sensibilities.

Chicken Princess Smartypants / Daddy's Issues

Isabella Fehlandt

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*To create and develop a personal piece about my relationship with sex work; show work that I can get feedback on from peers and the community about how it could improve; develop it into a full length piece; potentially use my creative process and later, more polished piece for my "Integrative Project" for my masters program finishing next spring. Practice not giving a fuck what other people might think and *just do the thing.**

The Crone Chronicles: Reclaiming the Story of Baba Yaga

Josh Levine

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We want to immerse audiences in a mystical world that challenges their expectations. We highlight Baba Yaga's complexity and catalyze important questions about gender, power, and stereotypes. We aim to catalyze questions about the gendered, antisemitic stereotypes Baba Yaga represents. Our goal is for audiences to re-examine biases and leave questioning the stories society tells about powerful women.

Original Work

Theo Francis

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My goal with my intended piece is to create something that speaks to topics I find deeply important. Working on my mental health, challenging myself to grow and challenging my own thinking has been a huge part of my adolescent and adult life. With my performance I want to communicate how important these themes are in a subtle, nuanced manner. If people don't get any deeper meanings, that's fine. If they do, even better. If they find more meaning than I meant to put in; wow. I'm more glad they can relate to my work in some way.

How to Create Massive Change and Definitely Solve the World's Problems:

An Introductory Course

Amy Larimer

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The overarching goal for this piece is to create a feeling of community within the audience as if we are together in a classroom. I believe it's more important than ever that we be in physical relationship with each other. One of my goals is to make the audience aware, not only of my presence, but also of each other's. Members of the audience interact with the characters, Mull and Rita, and are also given opportunities to share and communicate with one another. We are in a very challenging and frightening time. I wanted to create a playful space where we can address the questions that haunt us but come away nourished and connected even amidst the uncertainty.

Deeply Natural

Ania Upstill

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For the project overall, I want to use physical theater to explore and highlight how the natural world defies our heteronormative world view. The ultimate goal is to develop a new, 50 - 60min work that can be toured to different Fringe festivals. I've started developing this work through the Orchard Project's Greenhouse Lab, and for PhysFest, I would like to test the first draft of my work at one of the Scratch Nights.

Why I live at the Post Office (Adaptation)

Albena Kervanbashieva

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Our artistic goal is to bring Ms. Welty's literary masterpiece to life using the multifaceted approach of physical theater. By telling the story through movement, dance, music, mime and spoken word we aim to create a fugue where each of the above components has its own special moment to shine; to advance the narrative seamlessly, so the viewer is not able to tell when the movement stops to give way to the pure text, or to the dance, or to the music.

Knight, Knight

Madeleine Rowe

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In everything I create too I attempt to push pre conceived notions that people have of fat non-male bodies in physical theater. My intention with this show is humor, laughter, connection and community. Audience participation and presence is essential to the show. There are also through lines of desirability and examining masculinity.

(1) Solo Show: Sub Aquatic Adventures & (2) Ensemble piece: Synch or Swim

Eva Lansberry

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My intention is the hybrid of Puppet/object theater with physical comedy & Clown. In directly the show highlights climate change, every body is beautiful& isolation.

(1-SubAquatic Adventures) - Solo piece that has been developed for various venues, NYC open mic comedy/variety sets, Hawaii Physical Comedy Festival, Bindlestiff Open Variety Act, Various Puppet Slams, and currently being developed a full length show (40 +min)

(2-Synch or Swim) was developed as ensemble clown piece for Clown Gym Clown Flex for 5 piece, and a variation at an comedy open mic in Connecticut.

12th Chair Cellist

Becca Bernard

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This work has inspired me by allowing me to acknowledge the importance certain people and moments have had on my life. I've been embarrassed about my connection to music, because I never thought I was Juilliard-good enough. But my love and desire to play is present just the same, and it is inspiring to find ways to show how music makes me want to move while playing. Some of the challenges the work presents are the specificity it takes to bring an object to life, and the challenge of playing music at the same time as moving—I've devoted a lot of time trying to maintain sound quality and pitch, while also embracing spontaneity of the moment and connection with an audience.

Wik't

Russell Norris & Henry Evans

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Through our performance, we seek to challenge and broaden the audience's preconceptions of the form, showcasing that as long as it resonates with embodied imagination, the medium can truly transcend expectations. While this project is in its nascent stages, the endeavor is a brainchild developing out of what is aching in both of us. We're embarking on a fresh journey, grounded in our shared past, but looking towards a future of uncharted artistic exploration.

A Masterpiece Is Born Here: Une Pièce de Théâtre Pour Les Humaines Qui Veulent Vivre, Vraiment Vivre

Avery Bargar

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The goal of this piece is to explore legacy through the lens of two self-consumed artists who refuse to do anything that isn't what they want to do. We want the audience to find joy and laughter in these character follies while also questioning some of their own habits and tendencies. How do you live your dreams while also meeting your responsibilities to other people that you care about? What do we leave behind - what is the legacy that we want to leave vs what is the actual legacy we're leaving? Let's find out!

Who's Your Daddy?

Gagarin

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My goals for this project are to get a larger lens from the queer community on the piece. I hope this could be an opportunity for us as a community to reckon with the internal violence that we accept and often play into & perpetuate. Specifically in the drive to "pass" as one gender or another. I would hope that audiences walk away feeling a kind of awareness of the thing they call their body and how their own internal identity mashes with that. I want them to leave asking questions, and feeling uplifted to explore their own answers. Also within a world where everything is faster, louder, harder, I am curious to see how deeply performer and audience can engage in a space that is completely stripped back.

SarahBesque & Bethford Present!

Beth Leonard

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In SarahBesque & Bethford's performance, our hope is to find joy in play for ourselves and for our audience. True play between people is more and more important as a practice that we do not want to lose in this age of easy contempt. In any kind of performing space, gathering together to experience poetic moments of laughter, squirrely discomfort (and sometimes tears) created through physical theater can be deeply humanizing. If we can lure an audience through the 4th wall into engagement with our clowns' comic dilemmas, it is the ultimate joy.

The Joy of Chairs

Sage Behr

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I want to share a softer side of my clown, as she navigates her loneliness, exhaustion, and desire to connect with others. Having a more vulnerable physical energy is my goal with this number. I have to be alight with play and truthfulness about the things my clown and I are feeling. What the audience takes away can be manifold: there are so many narratives of travel, exhaustion, and the need for community in our world right now. After performing, I've been told by people that they wanted to eat me up, like a baby. Good! May we all treat each other with the tenderness we reserve for babies. I want the audience to see through the comedy to the softness that underpins the performance.

Smile All The Time

Amanda Miller

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"Smile All The Time" is intended to entertain while confronting some of the harsh realities of our criminal justice system. Ideally, it will inspire audiences to educate themselves further about the system and become advocates for change.

One of the artistic goals is to present the impact of severe injustice and subsequent confinement on a young body and mind, in a tragicomic absurdist style. Another is to draw the audience in more deeply by placing them in the roles of Kevin's hallucinated audience and jury members. A third goal is to use physicality, object theater, and puppetry to tell the story. Finally, a goal is to embody Kevin so fully that he gains empathy and understanding, which is what he wants more than anything.

Let's Exorcise! A Community Catharty Party

Amy Shoshana Blumberg

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Let's Exorcise! came out of our desire to honor and move on from the objects that represented past parts of ourselves. We, and many people we know, have things lying around dormant, even dead, without proper after-life care. And as the death of these objects is a unique experience for each surviving person, we aimed to create a ritual that offered participants options for closing the chapter they shared with their object. For some this might mean offering up the object for a reincarnation of sorts, for others it might mean destroying the item entirely, and for all it would require faith in the power of community to hold one another as we, like snakes ready to molt, slither out of our old skins and crawl optimistically into the future.

Double Bind

Sara Pizzi & Aika Takeshima

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This project will allow this group of women to empower our voices, re-connect to our young selves and with our values and rights, sharing our common story in a tangible way to generate conversation and spark growth in regards to cultural forces that impair women's lives, amplifying this discussion so that we may connect about these commonalities and differences we face, and inspire action to change our future, resonating with our mission of making art for and about people, opening a safe place for reflection. Goal is to dedicate time and values to stories, emotions and interpretation of what "being a woman" can be and feel, within the double binding each of us has to deal with.

How to BDSM

Brooke Ferris

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I started working on this project because I fell in love with clown work the year I turned 50 and realized I wanted to make a big, sexy clown show. I want people to watch this show and realize it doesn't matter how old we are, we can have fun as we come to terms with our bodies, ages, and sexuality.

I think that sex is a taboo topic and it's fun to play with it in a playful, silly way on stage. Sex is often FUNNY, and this show allows people to watch something that explores themes of a sexual nature through a clown lens.

We decided to make a sex education presentation for BDSM that goes off the rails in order to show all of the above.

The Raven

RJ Tabachnick

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A primary goal of our company's artistic mission is to revitalize the sublime form of commedia dell'arte for a 21st-century audience. We've done this by making The Raven more engaging for a new generation, in a variety of ways. For example, we've dug much deeper into the story through our original music, and—true to form for commedia—we've infused modern humor and aesthetics to ground the text in the present day.

Mon Carton/My Cardboard Box

Selena Rook

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Mon Carton/My Cardboard Box was created in residency at a daycare center. The main artistic goal was to make a performance that would be accessible, captivating, and exciting to very young children, 6 months on. The secondary goal was to make a show that would be inspiring for all audiences including adults. Profound in its simplicity, funny yet beautiful, I wanted to make something that young children and adults could enjoy, and both relate to, side by side.

Order Up

Kendall Savage

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My goal and intention is to make people laugh. My work is shaping itself around the needs of Spiegelworld, and their fearless desire of performance which challenges boundaries. Essentially, I serve hot dogs on a stick out my vagina, and the challenge, which has been more than successful, has been to guide the volunteer and audience on a joyful excursion, of ridiculous antics.

Masc4Mask: A Solo Queer Commedia Extravaganza

Nick Mayfield

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Bringing the cartoonish joy of archetypes to the forefront of my work, and overlapping it with my lived queer experience. I want to create comedic, physically impressive, witty theatre that can resonate with gay audience members, and give a niche cultural peak inside for our uninitiated allies who will, spoiler alert, find their own connection through these universal experiences.

With the power of 1 performer's body and 4 masks, this show asks the audience to suspend their disbelief as Nick embodies and hops in and out of 4 radically different characters. Utilizing these character's bodies and a fair amount of occasionally raunchy pantomime, this show is a hilarious display of how far the tools of physical theatre can be used in conjunction with campy comic improv.

GLIMPSES

carved corpus - a movement story of sculptures by Auguste Rodin

Maren Westgard

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Because my sources are frozen, stagnant sculpture, there could be no better medium to add to their stories than physical theater. The fleeting and immediate nature of theater stands in perfect juxtaposition with the stillness and lasting nature of sculpture. In dissecting these statues, the story will be an ode to how weird and unexplainable we are as humans. It's an ode to our child-like, unbridled self that we hide, that is exposed, confused, moody, ever-changing, and uncontained. I hope to create an intimate, enticing piece to drive a sense of self-recognition and appreciation for ourselves.

The Inconsequential Muffy Styler

Jenny Mitchell

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As the creator of Muffy Styler who has been in the planet since 2017, I would like to perform 3-4 new songs back to back as Muffy with brand new physical comedy/ vaudeville songs or pieces to create a 10-15 stand alone act. Although Muffy does speak to the audience especially when she is hosting a burlesque evening, the physical element is always present in her performance whether speaking, singing or playing an instrument or navigating all those things. The project is vaudeville in style.

A Life In Her Day

Hilary Chaplain

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My goal was to create a show with universal humor in a universal language that would touch people and make them laugh. To give relief and create community no matter where I play! I have been touring the show since 2003 to over 20 countries and have won many accolades for it. I am now one of the elders in our community and I have not performed this show in NYC in many years. I would love to share it with this new generation of younger performers! A Life In Her Day is an almost wordless show where the entire story is created out of every day objects and physical play. Play being the optimal word, it touches people's hearts and causes belly laughs.

A Really Real Seriously Written Play: A Clownprov Show

Rachel Resnik

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The artistic goal is to make a project where trained clowns, improvisers, and physical theater artists who make structure work in NYC can just hop on a show and have a great time, with 0 prep, and network with each other. I really created this because I lived in Los Angeles for five years, and they have more community based improvisational clown shows which is why their community is quite solid and getting a lot of traction. I wanted to create something in this format for New York, so I started doing these monthly.

My Ex-Girlfriend's Instagram

Mike Nowotarski

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I want to make people laugh at things that are extremely sad and overwhelming in daily life. So many people struggle with grief, and for people with mental illness, it can be

overwhelming. At the same time, almost everyone has experienced the challenge of overwhelming emotions at some point in their life. I think if you can laugh your way through something it makes it hurt a little bit less and I want to share that experience with people.

My Grandmother's Eyepatch

Julia VanderVeen

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I do a lot of stupid physical games in the show. I accompany a Miley Cyrus song with my body, playing my boot, my helmet, and rhythmically, the floor.

I also accompany "Ave Maria" cracking all the joints in my body.

I also implement a lot of fixed points and am hopefully hilarious, or at least, beautiful.

Pluto And Kink

Nate Speare

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On a philosophical level, I aim for this project to give voice to 1) the shadows of fear and numbness that cover over the unconscious kink for the ecological crises in which we find ourselves and 2) the ecstatic, orgasmic song of humanity's fraught and damaging relationship with its environment (its greed, feeling of domination, and tendency to dissociate), giving us more freedom to change our situation and come into a more loving relationship with the planet through owning the shadow. On a purely aesthetic level, my artistic goals are that this project shows a glimpse of how the performer can be a conduit for collective & environmental crises, and to integrate the aesthetics of kink into mythopoetic body-voice performance.

ONE GIANT LEAP

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Ann Kreitman

ONE GIANT LEAP is a very athletic show for the three of us, we leave it all on stage each performance. Physical theatre can take many forms, with or without text. Our show has little text, restrained to one or two words at a time so we remain in our bodies, in the moment, and away from cleverness. Our bodies and breath do the communicating.

At its core, this is a show about one enormous failure. In a world where we try to hide our mistakes, avoid responsibility, and blame everyone but ourselves, ONE GIANT LEAP is a radical embodiment of resilience.

untitled explorations in projective identification

MaryKate Glenn

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The project is equally about the audience's interpretation as it is about the performance itself. It seeks to explore how much we privately (and publicly) project onto each other via surface-level perception of body, identity, relationship. The piece can and should be performed by any two bodies. In a longer series, the exploration would include multiple configurations of different performers enacting the same choreographic track—again, with specific interest in how the audience's perception (projection) of narrative changes with the bodies onstage. We are interested in non-passive theatre-going. How can we demand (or elicit) deeper engagement from the audience that reaches beyond sitting in a seat to enjoy a piece of theater.

The Spider Barks in Stereo (Working Title)

Rich Potter

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My work tends toward casting a wide net: bringing people together regardless of their background. Clown for adults (not necessarily risqué; just not necessarily kid stuff)

Top Train!

Ryan Boloix

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As we have a natural inclination for clowning that reaches toward the mystical, we aim for our inner child's wonderment to serve as the royal road for the audience's subconscious. We also aim to offer the audience the gifts of laughter, beauty and feeling alive. We intend for everyone in the room to connect to their own sense of wonderment, and feel less alone in this era of uncertainty. As young practitioners, we intend to use this project to establish an equal collaboration in which we will be excellent listeners, relax our individualism, and find our shared artistic voice. We also aim to create dialogues with fellow artists. Ultimately, we aim for our clowns to inspire openness, vulnerability, and non-judgmental generosity.

while I was homegrowing

Lucia Gagliardone

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"while I was homegrowing" began as a seed: "talk to my dad about his mom". It has turned into a deep and heartfelt reacquainting with someone I didn't even know I was grieving, and a theorizing on the need for community through that grief. "while I was homegrowing" is a

celebration of memory, a ritual for dwelling in grief as a community, and an exercise in live storytelling through the body and through the characters we inhabit. My goal is to conjure these memories onstage, dwell in this newfound relationship with my loved one and with the ancestry that all our bodies carry, and connect with audiences about their own memories and remembrances. The work feels urgent and necessary in offering this ritual for celebrating those we remember.

The Woman Who Was Me

Liz Stanton

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The goal of The Woman Who Was Me is to unleash the voice and perspective of one woman, Lanie/Elizabeth, so that she may embolden the voices of many humans.

Our goal when we began was to infuse this play/poem with physical life. We set out to create moments of joy, grief, fear, lust, wonder, and suspension within the pedestrian and poetic moments of the play.

Jeremy Williams and Liz Stanton collaborated to create the production script and design for the production.

With These Hands

Danielle Strader

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As much as I would like to claim that I solely have grand intentions that this piece reach the masses and touch the quick of dramatic universal dualities, the truth is that I am creating this piece predominantly as a healing process and performance for myself. In my experience with this piece, I am grappling with parts of myself that I have neglected, and I want that aspect of the piece and its process to be visible. This makes me horrendously vulnerable, but it also opens up an authenticity that I feel has the capacity to move an audience in a way that a less personal piece would not. I want to continue to grow through the process and performance of "With These Hands," and I hope that others are able to share that experience with me.

Fly, You Fools!

Kristin McCarthy Parker

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Our goal for this show is joy, pure and simple. We want the audience to leave with their cheeks hurting from smiling so much. We also want them to be inspired by our craft while feeling welcomed into the world of physical theater by the show's humor and approachability. We built this show to challenge ourselves with a movie that felt impossible to stage. We also

wanted to dig deeper into the physical body, relying more on individual and ensemble movement over props to tell the story. In re-staging for PhysFest, we would reexamine the work in this post-pandemic era, likely with new cast members. The introduction of new bodies into a devised piece always opens up the floor for further exploration and new interpretations.

Rat King

Polina Ionina

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The goal of this piece is to answer the questions: How do we survive when tethered to each other? Will we be able to break the patterns ingrained in us in order to create a healthier future? How can we buoy each other in times of uncertainty and fear, knowing that what is passed on to us is within us?

It is more important than ever to answer these questions. We are facing a lot of societal challenges. The image of the Rat King is a powerful metaphor for society. As artists it is our duty to bring the mirror up to nature and present these ideas to the collective.

A Drag Is Born

Edu Díaz

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A Drag Is Born' encompasses a tapestry of artistic intentions:

- Self-Acceptance: It's a journey of embracing identity, encouraging individuals to accept their true selves in defiance of societal norms.*
- Tribute to Drag: The show pays homage to its resilience in the face of hate speech and censorship.*
- Ironic Commentary: The character's journey, driven by malicious lobbying, offers an ironic commentary on invisible forces shaping identity.*
- Autobiographical: Through a queer lens, it explores struggles within a progressive environment that paradoxically led to self-shame.*
- Tribute to Queer Kids: Reflecting universal childhood curiosity, it honors those -like myself- who sought fantasy through makeup and mom's wardrobes.*

Please Ship This Wet Gift

Marta Mozelle MacRostie

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The performance is clown. This clown talks. A lot. But with her whole body.

The show also uses objects and puppets to physically play out the feelings and ideas of the different sections. For example, "Unfair Things" culminates in a full audience song and collective paper crumpling, "Sad Things" culminates in a wordless puppet show using a bare hand to represent the clown character, accompanied by a cappella singing.

Invisible, Celeste!

Fayza Maria Khalifa

I'm really excited to experiment more and uncover additional possibilities for Celeste. The goal of this project is to delve into the potential of physical theater and the impact it has on audiences, enhancing my work as I explore options and exchange ideas. I'm convinced this will be an amazing learning experience, providing a platform to present my work and convey my message. Additionally, I'm hoping to make connections with fellow artists who share an interest in physical theater as well. As it would be amazing if this might lead to building new projects and gaining inspiration for larger endeavors in the future, whether they involve Celeste or other characters.

Veni Vidi Vici

Deborah Kaufmann

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Creating this piece, I investigated how this not-quite-human character could relate to an audience, and using minimal language, communicate complicated actions. Starting with the simple desire to eat a flower, and the character's need for help in doing so, I followed her escalating desires for control; the whole audience's participation became essential. Could Mud's child-like delight in simple pleasures, her greediness, and her absolute confidence in her power catch audiences off guard, so that only after the fact do they realize they have willingly given over their autonomy to Mud, and agreed to participate in their own subjugation?

beep boop

Richard Saudek

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One artistic goal was to dive into the conventional ways of using clown, vaudeville, and physicality to bring forward that deeper, darker, human place to interact with and comment on the "plugged in-ness" that we all deal with in this modern environment. This is a portrayal of someone in isolation, but in order to be a clown you need an audience. The audience is your last resort, your only hope, the reason you do something. So artistically speaking, it was a big challenge to create the isolation of the character and incorporate the gaze of the audience to play with and off of throughout.

Flat White: A Drag Cabaret

Hagen Mounkes

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I want to give the audience an hour (or less, if I need to shave for the festival schedule!) of comfort; an escape from the stuff that gets them so riled up they need to come to my cafe the next weekend and give me very specific instructions for their eggs, to the point that I wonder why they don't just cook their own eggs at home.

I want to show people that lip syncing is physical theatre at its silliest and most serious. The bizarre brazenness of moving ones mouth to someone else's music for validation. The evocation of a feeling and appropriation of one performers interpretation to another's with nothing but their body to translate.

I also want to tell a story for my mum, for performers who don't get to perform, and servers.

I feel you

Mila Besson

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This pantomime performance delves into the inner world of a solitary young girl, utilizing movements, expressive gestures, music, and emotions to demonstrate how a story can be eloquently conveyed solely through the art of movement.

Goofballs Cabaret- NY Goofs Back In The City

Dick Monday

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Our goals are to engage with whatever audience is in attendance and present the craft of clowning and physical comedy. Every show is a special experience that varies because of the unique relationship with the audience. Clowns are in constant communication with the audience so when they change so does the show. Our goal is to always be in the show we're doing, not the show we already did. But some of the routines we do are hundreds of years old,

and we've done them hundreds of times. Of course, those bits have grown and changed, been shelved and rediscovered and then performed again for a new audience and it's a new routine. We seek to engage, empower and entertain.

CT Meets Her Match (aka CTMHM)

Emma Miller

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Remounting CT Meets Her Match with PhysFestNYC presents the opportunity to sharpen the stage pictures and refine its pacing. Since its last production, I have watched my recordings in order to finally get an outside eye on the performance. Through this process, I have identified areas where the staging and direction can be strengthened, and have gained insights into which moments resonated with the audience and those that can be further enhanced. This newfound understanding will enable us to elevate the production, ensuring every beat captivates and tickles the audience.

Fools of Another Nature

Ashley Mfacamaux

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This show was devised and written in March thru June 2021. As you may remember many folks had been stuck in their homes with the same people for a long time at that time. In a small town that was usually lively and at that point felt empty and scared I believed it to be our job to bring some hope to the place.

Clown is a fun house mirror for the audience. It allows them to laugh at themselves in a comforting way. This piece reflects the ridiculous interactions we have had with those we live with. It acknowledges the peace AND pain of being alone with your thoughts. It shares with the audience a quiet celebration of everything we've gone through and the strength we have to go through everything we will face in the future.

The Storytellers

Carol Lee Siurgo

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Working with my clown troupe I've been creating a production that delves into simple, but fundamental questions about imagination and the creative impulse. This piece embraces the idea that a world without art is a place without community. Audience response will become a key component of the performances as it will directly impact the emotions of the clowns. I believe this will be a wonderfully engaging aspect of the piece that will make it appealing to

audiences of all ages. In this current time of uncertainty and fear, we hope to evoke a much needed sense of community and inspire others to find their creative voices.

The Twenty Year Dance

Stefan Schallack

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The Twenty Year Dance explores how grief dulls, flares, and lingers through years and the ways we cope with intense loss over the course of our lives. Through movement, dance, circus, and a bit of theater magic, this piece seeks to impel us to love deeper and more presently in our relationships and inspire childlike wonder in audiences of all ages.

SOPA (performance + dialogue)

Nela Fortunato

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SOPA addresses the issue of gender roles, binarism, solitude and acceptance. Embracing freedom within ourselves and with others. We are living in a time where societies (some) have grown loads in terms of diversity and equality. But as these values take over, a backlash effect also takes place. We need to claim our rights as women, queer, LGBTQ+, we say. We must embrace new masculinities, we pray. The project SOPA: workshop + show + dialogue, intends to contribute to creating freely, devising own material and sharing a show that might resonate with people in different ways, as it's meant to pose questions, without giving magical answers, just by sharing thoughts, images and a giving and moving performance.

A Clown's Journey Through The Universe

Milla Blackwelder

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It is closest to the goal of developing a One Person Show that involves the techniques I've trained in and making radical change.

Boy Meets Girl

Patrick O'Donnell

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One of the principles of clown performance which has stuck with me is "simplify, and complicate as needed." For musical theater, the simplest formula is "boy meets girl." So Boy Meets Girl arose out of the desire to make a musical theater/clown piece on terms as simple as possible. My initial impulse was just to make the audience feel something strongly – laughing, then crying – through a story and songs. But I also wanted to create a love story where the

lovers are parted not by warring families, or some dreadful disease, but by their own desires and contradictions. For perhaps the most ordinary and yet most painful kind of parting of lovers is the one where it is entirely in our power to stay together, but something in us rebels.

The Blu Room

Rob Chen

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As an Asian American artist, my goal is to use my talents and skills to be a voice for the Asian American community. I hope to create a space for my community to feel seen and celebrate, and I also want to create the opportunity for others to learn about the nuances within our community. The intention is always to spread love and Asian joy, and through my project, I hope that others can feel empowered by the end of the show.

This idea originally started as a YouTube series where I filmed myself playing three wild different characters who each have their own perspectives on a particular current event during the pandemic. I never thought that I would turn it into a physical theater piece, but the outcome was much more impactful than I thought and it made me realize that physical theater can come in all kinds of ways and it's creative in its spirit. By using videos, costume changes, and music, I was able to create the physical world of my show and bring the audience in for a fun 60 minute journey.

Prospero's Black Box

Jeff Mills

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Desperately asking what it is to be human in this age where AI technology is threatening to take over the world. The real question is how can we be more humane, even outside of the AI issue. Clowns and live performers are the most essentially human entities, who can model and evoke humanity in others. The clown, after going mad, dances, sings and discovers his body, discovers empathy and absolution as he embodies Prospero. He ends the performance swimming in a sea of forgiveness. What could be more human?

Minimal erosion

Christian "Coco" García

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The main goal is to amaze and inspire people to wonder and question what is possible using rhythm, movement and circus skills to share a common feeling. At the same time make spectators aware of the current situation in Puerto Rico and how it affects even the basic need

of having a home and hopefully make our claim international as well as invite Puerto Ricans to defend what should belong to us.

Dearly Departed

Karim Muasher

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Drawing on my personal experience of losing my mother at a young age, the show aims to open up a conversation about grieving, how to allow ourselves to feel difficult emotions, and how we strive to make sense of the world when the unthinkable happens.

Each performance is accompanied by an interactive lobby display (or online display accessed with a QR code), created by expressive arts therapist Melinda Ferraraccio, that uses the show as a jumping off point for conversation; so that audiences can share their personal stories, and engage in art making as a tool for healing.

The Sculptor

Josh Davis

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My goal is to create a transformative experience that leads the audience on a rollercoaster of emotions, utilizing comedy to disarm them before delving into more grounded explorations.

Through movement, comedy, and introspection, I aim to spark conversations about self-creation and identity. By uniting diverse forms of physical theatre, I want to unveil the connections that bind various theater disciplines. Ultimately, I strive to offer a unique journey that challenges, stimulates, and touches the heart.

LOVE

Nancy Lyon

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This project is a collection of my work over the last several years. It developed one piece at a time, depending on what I felt compelled to create. Some pieces arose out of my work with Marceau, a class assignment, or an upcoming church production with a theme that interested me. Sometimes current events required me to “speak out” on a certain topic. I have been inspired by music, short stories, & other artists. There is no one set method I use. I create when I am moved to create. One version of this project was performed at the International Mime Festival in Warsaw, Poland. A revised version had a 12 night run at Theater for the New City last summer.

Makbet

Matt Mitler

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Makbet is only one of the Dzieci performances in repertory, but all our performances serve the same purpose – they have proved worthy of endless exploration, while continuing to assist the evolution of the ensemble. Makbet has an immediacy and demand that compels us to continuously up our game. As we become more adept, we increase the demand. Enacting this piece is an extraordinary opportunity for growth.

Many of our pieces involve larger numbers of performers. One of the beauties of Makbet is that we've found (though trial by fire!) that we can actually realize the work with as few as three people. This allows Dzieci extraordinary possibilities for touring.

Chicken Big: Gets Physical

Lars Montanaro

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The main goal is to bring improv comedy into the physical theater scene! We perform a lot in our own scene, but our members feel that physical theater is a huge boon to improvised performance, and the other way around. We have wanted in the past to collaborate with more physical theater performers, and have since been bringing clowns, mimes, and circus performers into our shows.

Artistically, our goal would be to continue to hone ourselves as physical theater performers by developing a hosting sketch and improv techniques that are specifically designed for success at physfest. This would involve a significant amount of clown and slapstick, performance styles that we've already been exploring and are excited to develop further.

WORKSHOPS

Ardyth Johnson

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Combining energy and imagination, students of all ages explore a whole world of physical expression through mime. Students learn to celebrate, explore, and express themselves as they discover.

They learn separation of gestures and body parts -this enhances physical awareness, control and the understanding of a part's relation to the whole.

They learn basics exercises of mime technique.

They learn that weight and effort stimulate a connection and feedback between imagination in the brain and action in the muscles. Push/ Pull.

They learn about breath that it releases physical tension by increasing awareness of breathing in physically demanding situations.

Michael Beverley

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I approach teaching the same way I approach directing. It's a group effort. I try to have a classroom where I am seen as a specialist, but every input is considered. This creates an energy (that word again) where participants feel engaged, but also a sense of ownership which in turn creates investment from the student. I think I could sum up all of this by saying that I believe participants learn by doing.

I have been teaching acting courses at the college level for about 2 years, I also have experience working with a wide variety of ages. I've worked for Missoula Children's Theatre, and have also taught Viewpoints workshops for public school teachers.

Roberto Di Donato

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I will start with getting to know folks, we should share where we are at today, and where we are coming from; are you new to moving your body? Then I will play music and ask folks to begin by listening, let images come to mind, let these images lead to words, and finally write these words down. Next, write out a verse-base or poetic story with the images they wrote down. Once this is completed, I will ask for a volunteer to verbally share their poem. After some sharing, I will play audio again, and ask folks to individually generate a move or series of moves to the poem that was shared paired with the music. Once everyone has a move or series of moves they will be placed into small groups and build a movement poem together to the same song.

Aya Tucker

aya.tucker@yahoo.com

By offering Lucid Body workshop, I'd like the workshop participants to experience and explore how our body and mind are connected, how to listen to our impulse and how to express that truth authentically without judgment in our craft. I would also like to emphasize the importance of practicing self-care so that we can have a sustainable career.

I'd like to network with other artists and teachers in the field, as well. Because I believe the fundamental concepts are universal in any discipline, I am interested to hear how what I can offer relates to the participants' artistic disciplines and backgrounds.

Ardyth Johnson

ardythjohnson@gmail.com

Combining energy and imagination, students of all ages explore a whole world of physical expression through mime. Students learn to celebrate, explore, and express themselves as they discover.

They learn separation of gestures and body parts -this enhances physical awareness, control and the understanding of a part's relation to the whole.

They learn basics exercises of mime technique.

They learn that weight and effort stimulate a connection and feedback between imagination in the brain and action in the muscles. Push/ Pull.

They learn about breath that it releases physical tension by increasing awareness of breathing in physically demanding situations.

Michael Beverley

mbev1994@gmail.com

A introduction to ensemble building techniques. I would walk participants through the physical viewpoints, and introductory Frantic Assembly exercises.

Rush Johnston

rushjdance@gmail.com

Writing the Body - a somatically informed workshop using poetry to shape our world. This workshop uses the written word to deconstruct and reconstruct our movement-based practices. Artists will use physicality along with poetry, working in tandem towards a higher goal of resetting the way we view our bodies internally, socially, and politically. The workshop will consist of a movement-based warm up, a period of free writing, and several exercises

linking the two mediums, following prompts that will help us excavate narratives held within our bones. Participants will leave the workshop with a better understanding of how to use writing in their physical practices and how to use their intuition in artmaking.

Vangeline

vangeline@vangeline.com

I have 21 years of experience teaching butoh in the US and internationally. I teach people from all walks of life, actors, incarcerated folks, dancers, movers, people with various disabilities. I am quite passionate about teaching and people have profound experiences when they encounter butoh. You can check out my bio here: www.vangeline.com/vangeline

Kenny Raskin

kennyraskin@gmail.com

FOLLOW THE LAUGH!

This workshop is designed to help you find that part of yourself that connects you to your physicality and your spontaneity, which will spark wonderfully creative ideas on stage. In order to create the comedy, one must create surprise. To do that, one must surprise oneself. In this way we learn to create accidents, to see them coming -- in a sense, to make them intentional. We also learn to listen to the audience, as they often tell us what is happening. This is why I tell my students to "follow the laugh!" If they laugh, something is worth exploring...

Katharine Pettit

contact@katharinepettitcreative.com

KPC's Pathway to Wellness through Movement: I COULD NEVER LOVE ANYONE... is an additional resource for those dealing with substance use disorder.

I COULD NEVER LOVE ANYONE... centers a person with substance use disorder and her siblings as they face this family disorder together.

Starting with a movement workshop comprised of emotionally guided exercises inspiring physical expression, followed by the performance of I COULD NEVER LOVE ANYONE... by my multidisciplinary Performing Arts company "KPC - Keeping People Connected", culminating in a Q&A led by the facilities therapists, KPC goes into treatment and recovery centers, offering dance as a coping and processing device to people with substance use and mental health disorders.

Megan Campisi

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Larval Mask: this workshop introduces participants to the technique and play of the Larval Mask. We begin with physical technique for the masks, particularly body isolation and specificity. We move on to simple structured improvisations aimed at finding moments of discovery, surprise and poetry. We finish with devised pieces in which the participants will share their voices and exploration.

Isaac Young

isaac@eccentricbear.com

This introduction to clown offers a jumping off point for anyone interested in theatre, circus arts, or comedy. Topics include focus and audience/partner relationships, emotion through gesture, and we will begin to craft an answer to the age-old question... "what IS a clown?"

Dante Fuoco

dante.fuoco3@gmail.com

EMBODIED MEMOIR — Writing down personal stories is one thing. Figuring out how to embody them is another, especially when trauma is at play. Drawing from their varied experiences as educator and artist, Dante Fuoco will facilitate a number of independent, small group, and whole group exercises intended to alchemize a bigger autobiographical project (in process or totally brand new). Participants can expect to walk away with a deeper sense of purpose and self-awareness about process, and even a usable snippet for their piece.

Iman Lizarazu

imanlizarazu@gmail.com

- establishing complicity with the audience
- Problem solving in the clowns world
- how to create your own material

2 hours of teaching is not even enough time to accomplish the points I just listed. But a very good start !

Chris Manley and Eric Davis

chris.manley@gmail.com

Chris has taught several workshops over the years and is now on the faculty at Brooklyn Comedy Collective teaching their level 2 clown class about leaning into vulnerability.

Eric Davis has been teaching all over the world for years and teachers both clown and bouffon. We'd love to connect with people and help folks to take a failure or perceived flaw of their own and turn it into a superpower. Chris feels that we can take a perceived flaw of ours and present it in a ridiculous way and find that there is a connection to everyone else in the world through that.

Catherine Gasta

catgasta@gmail.com

This mime workshop focuses on mime techniques (fixed point, various walks, isolation and object work) pantomime storytelling (a scene out of your character's day) and ensemble sequences (slow motion sports game-all involved). There will be a full body warmup, isolations of various parts of the body, body waves. Then progressing to fixed point, adding weight and variation of speed in movements. A series of uncommon mime walks and their variations will be introduced. Break up teams will be created for tug of war, animal kingdom scenes and doll robotics.

Bill Bowers

Bill@Bill-Bowers.com

The not-so-silent art of mime:

Learn the basics of pantomime illusions, how to create imaginary objects and animate the inanimate. Introducing pédagogues of Marcel Marceau, Etienne Decroux and Jacques LeCoq, students will expand their physical imagination with concrete skills.

Valerie Green

VGreen@DanceEntropy.org

Enter The Body: Choreography Workshop

Description: This workshop shares valuable creative movement and choreographic exercises and tools that stimulate the mind and body to improvise and generate new ideas. We will use this opportunity to dive deeply into our physical and emotional body to explore and create in a supportive environment. As we work individually and as a group, we will also investigate our bodies in response to our physical environment. Class participants will be guided to break old habits, find new pathways and discover their own movement conceptions.

Joe Jung

joebjung1@gmail.com

I hope to offer a new and dynamic method which will help performers prepare for whatever is next. I hope to meet a group of performers for the first time and have us all leave the workshop having shared an experience that will have connected us in a deeply human way, through the power of our bodies moving through space and time. I hope that, through training together in a new and powerful way, we can build a stronger awareness of what it means to be still, attentive, precise, connected, authentic and ready. I hope we can all discover something new about ourselves through our bodies and be willing to share this physical vulnerability with each other.

Gabrielle Wilson

wilsonga15@gmail.com

Poetic Body (Working in the Opposites) Devising Workshop: In this workshop I will facilitate and guide the ensemble through some basic poetic body exercises after a Lecoq based body warm up. Through working in opposites of sound and visual stimuli together (or in 1/2 ensembles) the participants will experiment, create, edit, and share again. I will have an ASL interpreter in the room as well. Together I will share a few modes of making from and outside stimuli and leave the participants with more physical theatre making tools in their belts.

Jessi Hill

jessi@flyingcarpettheatre.com

This workshop will focus on ensemble flocking as an entry point to devising through movement-centered improvisation, and Neutrality as a foundational state for all physical theater forms.

Individually and in groups, we will explore mimodynamics, levels of tension, and movement analysis. This will culminate in animal forms and choral flocking. Groups will alternate between improvised flocking and observation. Improvisers and observers will be engaged to share themes and images witnessed in the work.

This workshop emphasizes Neutrality as an accessible state (rather than a technique to be "correctly" performed), and opening artists to vast creative terrain, cultivating distinctive physical stage presence.

Olivia Lehrman Sblendorio

olivia@landinthenet.com

I could always teach safe partner acro & basic macro skills, if that's a workshop you feel would add to the roster of classes.

In addition, I have a class called Body Truths. Students go through a series of physical exercises that acknowledge each person's physical container. We study gait, speaking gestures and voice. Class culminates in the exploration of that which keeps us separate from ourselves or others. From skin color to skin cellulite, mobility devices to hairdos, we learn to speak from those places of potential hiding, in order for the actor's whole body to be present in every moment.

Hesper Juhnke

hesper.juhnke@gmail.com

This workshop will provide an introduction of the drama therapy form, Developmental Transformations, with a specific lens on how this form can move out of a traditional therapy setting and into a practice for creative exploration, dismantling oppression, community building, and personal growth. It will include both didactic portion and an experiential in which participants will be invited to improvise using their bodies in a co-created "playspace." Dvt offers an opportunity to play with power dynamics, and increase mind-body connection in a safe, ethically informed, and culturally aware container.

Sophie Amieva

samievatheater@gmail.com

Beyond the punch line

Okay, you made a joke! So now what?

Physical Comedy is a transformative journey, where the mind and the body become accomplices and learn to rely on each other, allowing rather than stifling impulse to react to the world.

It is breath, movement and joy!

How to be present, to maintain tension and be funny to build a moment, to create an experience with the audience?

In this workshop, we will play big and explore mask techniques to make each other laugh! Bring your silly, your joy, your fears and fearlessness...and some comfortable clothes to move in.

Connie Perry

connieperrynow@gmail.com

The Connie Awards Preliminary Workshops - part improv show development // part physical work encouragement / part note giving and receiving - an exciting way to be more than CONNIE Award CURIOUS.

All welcome to play along - simple improv, simple warm-ups, fun scene work and staging techniques, then winners announced!

Ideally free of charge, this workshop offers involvement with an exciting approach to developing further a comedy concept that builds from a TV sound stage production to being presented as a live theatre event in mid 2024.

Paul Valenti

Chrisandpaulshow@gmail.com

Taught by international sketch comedy award winners Chris O'Neill & Paul Valenti of "The Chris and Paul Show," is a physical comedy workshop for performers of any skill level – from beginner to expert. Prepare to explore the world of improv and sketch while being pushed to take greater risks in your acting. Classes focus on physicality, building an environment, trusting your fellow scene partner, self-editing, embracing silence, character creation, taking big chances and overcoming a fear of failure. Chris and Paul will equip you with the tools to think outside of the box in the world of improv, clowning, sketch and beyond.

Danielle Levsky

danielle.levsky@gmail.com

In this 2-hour embodied workshop, we will harness improvisation, characterization, and clown exercise to illuminate stories of resilience. We will create original clown scenarios, practice reacting to imagined circumstances with exaggerated emotional states, and explore clown rituals surrounding shelter, nourishment, and togetherness. This collaborative workshop draws inspiration from my show War and Play, revealing clown's power to spread light during dark times. No previous performance experience is necessary. We will foster a playful ensemble dynamic to share the transformative power of clown.

Hope Salas

Hope@HopeSalas.com

In this (2) day workshop intensive, students will explore aspects of clowning and physical comedy through games, enter the world of physical and gestural storytelling, learn what it means to “be present,” create characters through ‘play,’ and understand the necessity and elation (and gorgeousness) of truth-telling in performance. As a collaborative team, we will fall far away from judgment and fear, and dive into the deep end of imaginative play.

Students will develop characters with distinct physical, emotional, and psychological traits that will create SELF-GENERATED theatrical moments and scenes as solo artists or with scene partners. Each developed scene will infuse the “character of silence” use of props, music, and text.

Matthew A.J. Gregory

matthewajg@gmail.com

In this workshop, we will be exploring the performance traditions of Commedia dell’Arte. The session will begin with a short lecture, grounding the work in Commedia’s historical contexts, followed by hands-on mask exercises. Participants will be introduced to beginning mask inhabitation exercises, allowing them to embody the stock characters in the Commedia legacy. Utilizing physical theatre techniques of Jacques LeCoq, Barry Grantham and Sears Eldridge, this experiential workshop will expose participants to practical approaches to bringing Commedia traditions alive today. Our PowerPoint can be provided with a bibliography and we will provide the masks for student use.

Josh Levine

jtwaytobe@gmail.com

In this 2-hour embodied workshop, we will explore Jewish comedic archetypes and storytelling techniques through theater exercises and text study. Drawing from folktales, the Torah, and the teachings of Lecoq, we will discover the profound role of the fool across Jewish culture.

Amy Larimer

amy.larimer15@gmail.com

The Embodiment of Yes!

Our brains know that we are supposed to “say yes” to “follow the fear” to “have fun” on stage, but our bodies are hardwired for protection. The vulnerability of performance can stimulate

our nervous systems in such a way that no matter how many times we have heard those words, they are no match for the powerful habits we have developed to protect ourselves. In this workshop, we will use Stephen Porges's Polyvagal Theory and Daniel Seigel's theories of Interpersonal Neurobiology as springboards for understanding some of the patterns at work. From this common understanding we will then explore movements and games designed to help us shift us from resistance and isolation to receptivity and connection.

Ania Upstill

ania.upstill@gmail.com

Performing Gender: a physical theater workshop that draws from Commedia Dell'Arte and Clown to examine how to perform gender onstage. The workshop uses physical movement patterns to explore stereotypical and unique portrayals of gender. Participants will gain an understanding of how to perform gender onstage - whether we choose to lean into stereotypes or to disrupt them!

Madeleine Rowe

madrowe4@gmail.com

My biggest joy is to be able to share what I know and be in rooms that helps facilitate laughter and allow people to uncover parts of themselves normally hidden. I am excited to continue honing my teaching practice and meeting new clowns! Looking to have at minimum 3 hours if possible or 2 1.5 hour sessions. Participants will the funny and reunite with their play and beautiful stupidity. Using physical games and improv- we'll explore le jeu (the game), pleasure, flops, relationship with an audience and much much more! Together we'll let free our imagination, take risks, confront doubt, and find what truly makes us funny.

Russell Norris & Henry Evans

russellalannorris@gmail.com

Russell: Inspired by experience with kinetic philosopher Ayako Kato and legendary director Polina Klimovitskaya, I offer embodied introspection, experimenting with the nature of physical expression and its cyclical relationship to our environment.

Henry: With roots in acrobatics, dance, and magic, I co-founded Atlas Circus Company, touring shows and teaching circus arts across the East Coast. My subsequent journey with Proscenium, a creative agency, exposed me to the intricacies of high-level production alongside celebrated artists and prestigious brands.

Deborah Black

black.deborah@gmail.com

The Space Between: In his book, the Paper Canoe, Eugenio Barba exclaims that -- "The rigid distinction between dance and theatre reveals a profound wound, a void with no tradition, which continuously threatens to draw the actor towards a muting of the body and the dance towards virtuosity." This workshop will examine this void, by offering a look into the physicality of contemporary dance techniques and Grotowski-inspired movement and Six Viewpoints perceptual practices. We will attempt to map some connections and some new destinations between dance and theater to arrive at a 'dance theater'. Participants will be invited to share some of their findings to each other at the end of the workshop.

Gagarin

sakagagarin@gmail.com

The workshop will begin with reviewing some of the most basic language within Suzuki: the stomp, movement of the center, and a rise/descent. From there we will dive right into the basics; beginning with Basic 1 (Stomping in Shakuhachi), Basic 3A, and Basic 4. All of these exercises center the breath, the main language discussed above and interacting with a fiction. I would hope by the end of this attending artists walk away with not only a taste for Suzuki that they want to pursue, but a new sense of tools that can unlock a new level of energy and focus for their work.

Nancy Smithner

ns23@nyu.edu

*My workshop will introduce some of the main concepts of my mentor, mime and master teacher Tony Montanaro, who defined mime as "physical eloquence." I studied with Tony for many years at the Celebration Mime Theatre, and he helped me hone my performance material. I have been incorporating his teaching in my own Physical Theatre classes at NYU, using his book *Mime Spoken Here*. Through active exercises I will share his notions of Premise, "the invisible cause governing the visible effects"; Eclectic movement: a method for breaking through habitual movement patterns; Isolations and Illusions: exploring various mime exercises; and Improvisation: Tony's inspiring theory of improvisation as self-revelation.*

Sara Pizzi & Aika Takeshima

contact@saraikacreation.com

In this class, sarAika will share their discoveries and analysis of the use of the body through a warm-up that focuses on increasing the space of the joints while stretching. Followed by exercises that contain floor work foundation & guided choreography which leads to fluid and dynamic movements and the utilization of the visualization of our memories and emotions. sarAika in this class aims to introduce diverse ways to use the body in space and new awareness of approach of movements in our bodies, applying joints fluidity allowing to dance wider and in your organic way.

RJ Tabachnick

softbraintheatrecompany@gmail.com

The title of our workshop is "Collaboration through Clown and Characters." It will be an expedited adventure through the world of clown and commedia dell'arte, with the greater goal of building an ensemble among the participants.

It will begin with a fun physical warm-up that inspires play and invites the inner critic to hush for the duration of our time together. We would then journey through group-oriented introductory clown exercises such as silly entrances and songs. Most of our time would be spent mask-making with basic craft supplies and then building characters inspired by our masks. We would then guide the group through imaginative prompts and physical explorations that would help bring to life their specific characterizations.

Selena Rook

selenamcmahan@gmail.com

The Playful Duo in the Public Space

In this workshop we will work on duo relationships of absurd characters. Focusing on physicality, relationship, and ambulation, we will explore simple character relationships, rooted in mutual and absurd admiration.

I would love for the workshops' exploration to culminate a brief sharing that could be done right outside Stella Adler, before a performance or simply right after the workshop. Each duo would start out in a different place and converge on the entrance to Stella Adler.

We will attempt to find the right physicality for public space so that passerbys are drawn in, understand that they are witnessing performance, and see the street differently, through each duos lens and absurd logic.

Maren Westgard

marenwestgard.official@gmail.com

The workshop would be taught in four sections. Part 1 would be a warm up emphasizing control of facial expression/other elements of my movement approach. Part 2 would include movement improvisation games/activities inspired by acting technique that generate pedestrian movement to be used in choreography. Part 3 would be the most dance aligned section; I'll teach everyone a piece of movement to learn in the style of my piece's choreography. Part 4 will include an opportunity for everyone to use that method for a brief portion of the choreography, putting to use the skills they've learned. We'll end with everyone doing the choreography together and adding their own creation at the end to top off the workshop.

Hilary Chaplain

hilary@hilarychaplain.com

Come learn how to elevate your funny, PHYSICALLY! In this workshop we explore how physical comedy works, what makes it funny, and how to repeat it safely, getting the laughs every time. We will expand your comedy tool kit using the techniques of slapstick, games, improvisation, partnership, comic timing, and accidents. Learn how to break down the mechanics of writing, performing physical material, and honing your intuitive comedic timing. Grow more confident by putting these new skills into practice immediately during class.

Rachel Resnik

rcresnik@gmail.com

This workshop teaches participants how to commit to the bit, and learn how to "DO SOMETHING" when they're on stage so that they are constantly moving forward in their narrative, instead of getting stuck and collapsing into their habit. We start off with games, and transition into clown exercises that focus on commitment and play, and for the last section of the workshop they play in the A Really Real Seriously Written Play format with me, and do scenes from established plays, that I promise you will not be the actual play, but the style with live coaching from me. This allows the participants to try this format in a low stress environment, and see if they like it.

Debora Balardini

dbalardini@gmail.com

During this workshop, we will work on body connectivity that will encompass a deeper understanding of the bodies. Through a series of engaging yoga breathing, Roy Hart technique, and Choreographic Theatre exercises, we will connect with our bodies to foster a sense of awareness, allowing participants to explore the nuanced language their own physicality communicates. We will also learn to listen to our own sounds and expressions and attune our senses to the auditory landscape of the room, embracing sounds created collectively. It will also encompass text, where participants will have the opportunity to engage with small scripts - improvised or memorized. A fusion of individual voices/bodies that resonates with authenticity and presence.

Andy Sapora

andysapora@me.com

The centerpiece of the class are 4 beanbags, which mark the corners of a changeable play area. In the ball/tag warmup game, they serve as the literal boundaries. In other exercises, they become a formalized threshold between real and pretend. Students are invited to examine the experience of passing back and forth over that line. When I need to be playful, I make a point of hopping in. When I want to be sure they know I'm sincere, I make a point of hopping out. If anyone feels unsafe, all I have to do is close the points up to signify that we will take care of our group before moving on. If I'm doing it right, students will start to playfully move themselves (or even the beanbags!) to express their own nuanced awareness of play & sincerity.

Nate Speare

natespeare639@gmail.com

This workshop explores an eco-mythological framework to immerse ourselves in physical theatre experiments & techniques. On a technical level, we will explore extended range vocal practices and non-illustrative ways of physicalizing text. On a dramaturgical & philosophical level, we will explore ecologies of land & sound, situating the performer's body in the environment & in the "wyrd"-- as connected to our conventional connotations of "weird", including the performer's eccentricity, rebelliousness, asymmetry or queerness; and "wyrd" as the mythic landscape into which destiny & dramaturgy are woven. How can models of performance-making reveal the self as compost, recalling how Dionysus is dismembered & remembered?

Jean E Taylor & Zoey Peacock-Jones

jeanetaylor25@gmail.com

Clown requires us to embrace, through openness and humor, our unique ridiculousness. Accepting the less than perfect brings our humanity to the forefront and allows us to be fully present. Clowns solve dilemmas, big and small, humorous and poignant in non-traditional ways.

How wonderful to have an opportunity to experience and move through dilemma with an intergenerational partner. What new opportunities will emerge drawing on clown logic across generations? What surprises await us as we develop complicity with our intergenerational clown-partner?

The workshop will include movement activities, ensemble play, solo into partner work with a focus on complicity, and a sharing with the "pooblic."

Liz Stanton

lizabethnyc@gmail.com

I created this long form exercise for myself to address my own struggle early in my explorations and training. Two hours is a good length for this exercise.

I would like to offer a workshop that supports the difficult task of speaking and moving when the physical /gestural score does not align with the meaning or the emotional quality of the text. This exploration contributes to the skill of creating a very flexible actor, one who can begin text at any point during a fully embodied physical score. Often actors "hook" the text to the movement/gesture early on and cannot adjust timing, blocking or vocal tuning. This exercise addresses that and proposes alternative forms of embodiment.

Ariel Lauryn

ariellaauryn@gmail.com

I divide the room into groups of 3. Each group will then make a paper puppet. Then I teach how each group works together to manipulate the puppet to do basic movements, such as walking, jumping, sitting. We use each other to demonstrate and break down each movement to specific components, paying special attention to isolations, shifts of weight, gravity, breath, and focus.

Kristin McCarthy Parker

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FUN WITH FOLEY WORKSHOP: "Foley" is one of the most useful (and fun!) tools for imaginative play. In this workshop, we'll start by exploring the many different sounds we can make with our mouths, experiment with ways we can change our voices, and play with different objects to imitate the sounds of the world. Then we'll explore techniques for incorporating foley into live performance. With a mix of demonstration, trial and error, and games, this hands-on workshop explores the ways to make and use sound.

Polina Ionina

thehow.nyc@gmail.com

Tuning the Physical Instrument: this workshop begins with a light collective stretch led by David Glover and Polina Ionina we will focus on preparing the spine for movement. The spine is a rich starting point. A lot of tension is held in the spine and often gets left behind as a focal point. Then we will progress to rolls and crawls on the floor. We aim to have students reacquaint with their physical environment, their body's architecture, and how they distribute weight when they move. The next stage of the workshop will be aimed at opening the energy of the group. First we will flock to get used to everyone's movements, then we will proceed to a guided movement improvisation focused on creating connection with the collective.

Edu Díaz

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The workshop I facilitate empowers artists to offer their art effectively, exploring concepts such as:

- Market Research: Identify your audience and your competence.*
- Concept: Develop unique, engaging concepts that resonate with audiences.*
- Visuals: bring your universe offstage*
- Pitch Deck: Create persuasive decks for partnerships and opportunities.*
- Marketing strategies: social media, press, communications*

The workshop equips artists with marketing tools to elevate acts, enhance engagement, and build connections within the artistic community.

Heather Harpham

hharpham@me.com

We hope to offer a workshop that holds meaning for participants, and to grow our student base in the NYC area. Cass has been in Boston for many years, and Heather took a hiatus from teaching physical theater in wake of publishing a memoir. So, this would be a welcome return to working with NYC based (and beyond) students for both of us.

Lastly, learning via inspiration is the most powerful kind of learning we know. By modeling our work in class, we hope to mark for participants their own enormous potential for physical and psychic expressive range, and ultimately to motivate each student to explore their most beloved movement idiom/s more deeply.

Kevin Allen

kjallen1@gmail.com

As a Certified Iyengar Yoga Teacher, I would like to teach a yoga workshop at PhysFestNYC. Long before I became a teacher, I thought that yoga was “a bunch of nonsense.” After making a New Year’s Resolution to start practicing yoga, I slowly learned that it was not “a bunch of nonsense,” but that lessons on the yoga mat can be applied to situations off the mat. I’ve been a Certified Iyengar Yoga Teacher for almost 10 years and a faculty member at the Iyengar Yoga Institute of New York for 9 of those years. In that time, I’ve taught students of all ages, taught hundreds of classes and workshops and studied in India.

In yoga, asanas (poses) help students explore how mind, body and breath work together. The asana workshop will examine how interconnection and interdependence of those elements create a foundation for solo or group performance.

Deborah Kaufmann

tooshorttofalllover@gmail.com

“Color Walk”

A multi-disciplinary discovery of your personal relationship to color and a way that you can use it in devising or creating character. Using specific methods inspired by Richard Pochinko, we fill ourselves from the feet up, with a color, envision ourselves in the world of that color, move in the way it demands, then draw or paint what we discover. We will robe ourselves in

clothing to express the spirit of the color. Then do it again for a contrasting color. We will play with using the two colors as the mask and contra mask of one character and introduce ourselves to the class. We will explore just two colors due to the time constraint of the workshop. Participants will be able to take their characters' clothing home.

Chris Bodwitch

cbodwitch@gmail.com

This is an introductory workshop into our emotions By exploring the qualities and sensations along with learning the purpose of emotions like anger, fear, shame, anxiety, and sadness, and many more, we can begin to reveal this intelligence that was always inside of us. Through group movement play and games along with partner and solo exercises, participants would learn the language of emotions along with their questions that arise when they are present. Creative movement, sound, discussion is the mode of learning in this workshop with lots of paradoxical moments. Silliness and seriousness!

Miriam Maissen

miriam.maissen@gmail.com

The workshop will explore the fundamentals of clown, which are essential for performers of all levels. Such fundamentals include the fixed point, checking in with the audience, and developing a strong sense of play with your clown partner.

Richard Saudek

richard.saudek@gmail.com

This workshop aims to help participants tap into their child-like wonder while they apply fundamental performance techniques to become more joyous and inspired. It'll focus on specificity of movement and seeing an idea to "it's end". It should be exhausting and frenzied.

Carol Lee Siurgo

csirugo@gmail.com

Creating a Character: A Comedic and Physical Approach.
In this workshop we will be developing characters through physical self-exaggerations, movement and dance exercises. We will use clown techniques to start from a place of openness as we develop these unique, fun and relatable characters. As we discover the heart of the characters – what makes them truly tick-- students will be encouraged to make stronger

choices, bolder moves. Students will uncover their own distinctive qualities that make these characters memorable, watchable and connected to their audiences.

Stefan Schallack

stefanschallack@gmail.com

The workshop will be a physical exploration using everyday movements: getting in and out of chairs, opening doors, lifting teapots. We find the body's most natural posture: Standing Down Straight. The main principle of this technique is sidedness: only using one side of the body at a time. I explain in the workshop that humans typically move sidedly—when we walk we have one foot holding our weight and one foot relaxedly swinging in the air. If we tense that relaxed side even a little bit, our movements become rigid. This tension can cause a strong character to appear weak or an empathetic character to appear cold; this can really confuse an audience. By Standing Down Straight, we can act more truthfully on a stage and in our lives.

Rob Chen

rchen94@gmail.com

The workshop will consist of a brief introduction of what I do and then we will dive into the frameworks and tools that I used to create my own solo show. I will also go into how to find resources as an independent artist, finding your artistic voice, and the art of self-producing and branding.

Jeff Mills

improboscis@gmail.com

I love to watch people transform with inspiration. I love watching them be surprised that they have the courage and fortitude to be honest and reveal something of themselves. This is my greatest joy.

I could do any number of workshops, depending on the space and what people want. I teach red nose and the circle of madness, half masks for fun and profit, or physical composition and storytelling.

Karim Muasher

karim@animalengine.com

How do we take risks without hurting ourselves or others? This workshop will explore how the foundational principles of intimacy directing can allow for both greater safety and bravery in performance. Participants will learn how to distinguish between discomfort and harm, go beyond the traditional binary of consent, identify and communicate personal boundaries, use closure practice to ensure emotional health, and choreograph dynamic moments of touch. Special attention will be paid to how these techniques can be applied to the creation and performance of physical theater. (Note: no physical touch required of participants)

Stephen Ochsner

stephenochsner@gmail.com

The Method

What I ask of actors seems impossible to them most of the time because growth happens when they cross the threshold of their comfort zone. I do this in three ways.

Breath, relaxation, recoordination and building of postural strength so the actor finds energy in rest.

Jumping, stretching, lifting and inverting the body's core centers so the actor cultivates willpower.

Waiting, watching, imagining and playing together so the actor accesses attention.

The method works from opposite ends of the drive spectrum to research the movement of thought between stillness and desire.

Nancy Lyon

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I have thought of 3 possible workshops.

1. A Marceau workshop (technique) including Hands, Walks, Elements, Directions, Conventions of Character, Illusions
2. An introduction to Mime, including a brief historical background, beginning story telling, basic illusions, neutrality and characterization
3. Intention vs. Truth including various exercises that differentiate between what we think we are "saying" and what the audience receives ; this would involve more group work.

Matt Mitler

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People enter a space. There is no talking. Subtle, silent communication, serves to guide participants. But the impulse to guide comes as much from the participants as it does from myself and the ensemble. Our only aim is to serve a movement towards presence. What stands in the way of that? And what is possible if we transcend the barriers?

Dzieci's methodology allows for both primal and spiritual interaction, forsaking the masks of habit and personality. For participants, the workshop is a chance to share intimately with the company's practice, while exploring the essence of Sacred Theatre.

"It melted me, humbled me, destroyed my ego and pride, ripped my heart open, and changed me forever."

Krystyna Sanderson, Psy.D., LP

Lars Montanaro

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The workshop we teach begins with physical and vocal warmups, introductions and community agreements.

We then work on scene initiations, introducing the concept of escalating physical and emotional characteristics, culminating in our introduction of the concept of the "deal." This comes from the Annoyance Theater pedagogy.

Then, we would establish the rules of the scene (sweeps, cuts, taps), yes AND, etc., and break into groups and explore scenes. We would use this opportunity to jump in with the workshop attendees to help demonstrate scene concepts.

Finally, we would check in and facilitate a feedback and questions session, where we can explore questions and discuss how to extend this work into people's artistic practices.