



Image: Margo Jeller Photography

Claudia Marciano

Movement practitioner, coach, director and performer

My earliest memory of finding joy in movement is one of me dancing in my kitchen—some sort of Irish/ballet/tap hybrid style to the likes of Ricky Martin and Darude's 'Sandstorm' (video evidence can be delivered on special request). These formative experiences pretty much encapsulate

how I've continued to develop my research, practice and expertise.

I am a movement practitioner, coach, director and performer. My work situates itself within both the creative and fitness industries and is concerned with what makes the body move, and how the body can move.

I have been performing professionally with Theatre Re for over six years alongside teaching at some of London's top fitness studios. I hold certifications in Level 2 & 3 personal training, Stott® Pilates mat and reformer, indoor cycling, Barre, and stretch therapy. In the last few years I have begun channeling my curiosity into building a body of knowledge for actors and athletes to understand how to appropriately condition and maintain their bodies for performance.

I take a very multidisciplinary approach to how I train and study our biomechanical patterns. I thrive on uncovering connections and contradictions between different training modalities and cross-sectoral theories. My style of teaching and coaching is very image led and hands on, especially as I continue to develop my experience in manual therapy.

Outside of my movement practice, I embrace ways in which other art forms can manifest into my work. I take influence from my knowledge of crescendos, beat drops and tempo in my DJ practice, my curiosity in frame, shadows and proximity in my photography, and silhouettes, contrasts and tonality in fashion.

My formal training began at The University of Kent where I studied Drama and Theatre Studies and then continued with a vocational two years of training at Fourth Monkey Theatre which is where I met Guillaume Pigé, Artistic Director of Theatre Re, and was first introduced to Etienne

Decroux's corporeal mime. Shortly after graduating I was invited to join Theatre Re and have since been performing with them both nationally and internationally for over six years. We continue to tour Birth, The Nature of Forgetting and Bluebelle as well as our new show Moments, for which I am the Assistant Director. Alongside performing with the company, I regularly facilitate workshops with schools and community groups and co-teach with Guillaume on the MA Theatre Lab course at RADA.

A few years ago, I decided to further my academic research which culminated in a Masters in Choreography from Trinity Laban School of Music and Drama with my thesis titled The Significance of Humour in Contemporary Performance: Engaging the Spectator in Political Discourse by Valuing the Object of Laughter. This subject arose out of a weariness for the polite etiquette of the contemporary dance audience. I yearned for the heckling, drink spilling raucousness that the standup comedy crowd brought to live performance, and I was curious as to why the two art forms should have such polarising expectations on spectatorship.

My research drew from practices such as laughter yoga, Skinner Releasing Technique™ as well as philosophical theories of humour and scientific evidence to prove the immediate connection that laughter can evoke between two parties.

My thesis eventually evolved into the argument that 'we can employ this intersection of forms to cultivate a more active audience within the contemporary dance genre'. Further speculating that 'a more active audience within presentations of, what some might consider more elitist art forms, will increase the efficacy of political and social discourse across the performance space'.

This research has continued to manifest itself within my work as a facilitator, especially in how I approach working with younger artists. One thing here to certainly note is the disparity between those who identify themselves as, 'boys' and 'girls', in how they approach the workshop material. Devastatingly, it is more often the boys who will dive headfirst into the creative tasks, whilst the girls tend to wait by the sidelines for permission from others. There is a marked distinction between how much space their bodies are willing to take up, how much risk they seem to afford, and how distracted they are by the idea of looking silly. I will refrain from too much argument on how social media may be hampering the development of young female as well as non-binary creativity but I will leave you with a thought from Marion Young that resurfaces in my consciousness whenever I encounter these frustrating moments of timidity.

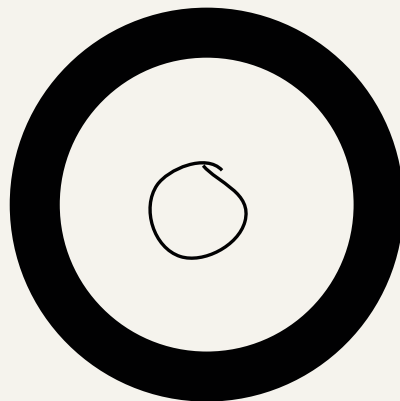
ACCESS A COMPLIMENTARY FULL ISSUE OF SCENE

A complete edition filled with global arts education stories, practical strategies, and creative inspiration

Get my issue NOW



‘The girl learns actively to hamper her movements. She is told that she must be careful not to get hurt, not to get dirty, not to tear her clothes, that the things she desires to do are dangerous for her. Thus she develops a bodily timidity that increases with age. In assuming herself to be a girl, she takes herself to be fragile.’ *Marion Young, 2005*



I am currently working towards the next evolution of my practice. This will involve publishing an online platform, The Body Archive, which will host evidence of my research and continuing curiosities on what makes the body move and how we can move. These archives will manifest themselves into both visual and written materials; training videos, blogs, and discussions. The dream would be to eventually launch a podcast that picks the brains of the world's leading experts on movement patterns, habits, and training.

**To read Claudia's thesis
please [click here](#).**





Image: Beijing National Performing Arts Centre



Unlock the Full Issue of SCENE

START READING NOW

More
from ISTA

ISTA **encore**

New on demand
courses designed
for arts educators
and students



Designed to support the IB DP Theatre course



Arts education
events for students
& educators



DID YOU KNOW?



Membership

ISTA Membership offers flexible options with benefits like reduced fees, priority booking, and global community access.



Resources designed
for IB DP Theatre &
Film classrooms



ista
STORE



ista

Global Learning
Through the Arts



71-75 Shelton Street, Covent Garden
London, WC2H 9JQ, United Kingdom
www.istaglobal.org | office@ista.co.uk

ISTA - Global Arts Learning
UK Co. Ltd by Guarantee No. 310889
Registered UK Charity 1050 103