



ORTOTEATRO

PORTO ARLECCHINO

ORTOTEATRO - PORTO ARLECCHINO
present
PERSONS AND REPERSONANCES
ATELIER PORTO ARLECCHINO 2024

General Director: Fabio Scaramucci
Educational Director: Luca Fantinutti
Artistic Director: Claudia Contin Arlecchino

General Administration: Roberta Tossutto
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PORTO ARLECCHINO

REGISTRATION AND WORKSHOPS LOCATION:
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in collaboration with

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ATELIER PORTO ARLECCHINO

Brief description of the annual project:

Among the educational offers of **Ortoteatro**, there is a training course dedicated to actors, artists and artisans who intend to approach concretely the world of theatrical masks. The **Atelier Porto Arlecchino** workshop, specialized in "Applied Arts for the Theater", proposes a journey divided into practical ateliers about construction of masks. The ateliers aim to explore all the professional steps of design, drawing, modeling, sculpture and final production of masks for the Theater and for the Commedia dell'Arte. Every single laboratory puts in touch with different materials and can have artisanal and artistic results independent of the other steps. Those interested can individually choose their training path.

The prices of the Ateliers are indicated in the single sheets and are all-inclusive of: lesson hours, VAT, teaching materials, insurance of the participant.

Registration and payment shall be made before the beginning of the lessons. The full payment of the registration will give admission to the lessons at the Atelier Porto Arlecchino. The Atelier Porto Arlecchino will not accept participants not in possession of the regular registration including insurance.

BIBLIOGRAFIA

COLLANA PORTO ARLECCHINO – EDIZIONI FORME LIBERE



RICERCHE IN COLLABORAZIONE CON

KHM - Theatermuseum - Vienna

Edizioni Forme Libere - Trento

Biblioteca e Museo Teatrale SIAE - Roma

Biblioteca Antica Guarneriana - San Daniele Del Friuli

MUVE - Biblioteca del Museo Correr - Venezia

MUVE - Biblioteca Museo Casa Goldoni - Venezia

Festival ComeDi e Premio ComeD'ORO – Napoli

Festival Maska Marke – Macerata

Contenitori Culturali FVG – Comune di Montereale Valcellina PN

Scuola di Musica e Spettacolo – Fadiesis – Montereale Valcellina PN

Semana de la Comedia del Arte Lorquí – Murcia – Spagna

Enquentro Internacional Comedia del Arte - Siviglia - Spagna

Territorios Nuevos Tiempos – Atalaya – Siviglia - Spagna

THE NEW MANUAL ON MASKS FROM ATELIER PORTO ARLECCHINO

Claudia Contin Arlecchino
Persone e ripersonanze



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In questo volume Claudia Contin Arlecchino raccoglie i materiali frutto del suo lavoro di ricerca sulla "maschera" che l'ha condotta in tutto il mondo per approfondire questo argomento così affascinante e allo stesso tempo poco conosciuto. L'autrice si confronta con culture lontane alla ricerca di quelle similitudini con le maschere della Commedia dell'arte che rappresentano, infine, una risposta culturale importante all'universalità degli archetipi umani e dei caratteri teatrali. Partendo dall'analisi dei diversi materiali con cui vengono costruite le maschere nelle più disparate culture, introduce poi il lettore all'importante visione antropologica dell'oggetto maschera. Il capitolo sulla fisiognomica grottesca porta alla comprensione delle fisionomie e alla progettazione caratteriale delle maschere, sviluppando e approfondendo le ricerche sulla storia della fisiognomica, a partire dall'analisi iconografica di alcune importanti tavole e trattati. Ampio spazio viene riservato alla figura del mascheraio, un vero e proprio manuale pratico per la costruzione di volti e maschere per il teatro; qui vengono svelati i più affascinanti segreti dell'esperienza artigianale dell'autrice. Grazie al supporto di Luca Fantinutti si è arricchito il volume con una corposa collezione di immagini, trasformandolo di fatto anche in un utile catalogo della vasta produzione artistica di Porto Arlecchino. Per il lettore, dunque, questo libro sarà un viaggio intorno al mondo e nelle profondità dell'animo umano con i suoi infiniti caratteri e con le sue ataviche preziose memorie.

Claudia Contin Arlecchino è autrice, attrice, regista e artista figurativa conosciuta in tutto il mondo come la prima donna a interpretare il carattere maschile di Arlecchino fin dal 1987. Ha già pubblicato numerosi testi teatrali, saggi e ricerche di antropologia teatrale, tradotti in varie lingue. Dal 1990 al 2016 è stata co-fondatrice e direttore didattico della "Scuola Sperimentale dell'Attore" a Pordenone. Dal 1997 al 2018 è stata co-direttore artistico del festival annuale internazionale "L'Arlecchino Errante". Nel 2007 ha fondato il laboratorio d'arte e artigianato "Porto Arlecchino", in collaborazione col grafico, fotografo e musicista Luca Fantinutti. Dal 2015 tutti gli spettacoli e i progetti didattici di Claudia Contin Arlecchino sono prodotti e distribuiti dalla cooperativa Ortoteatro di Pordenone.



DEDICATION TO BIODIVERSITY

Each of the Porto Arlecchino Ateliers has been dedicated to the identification of the human characters of the Commedia dell'Arte with the behavior and expressiveness of particular animals from all over the planet. The playbills of the Ateliers contain this game of identification and are accompanied by a goodwill phrase, of positivity and creativity that make interact the materials used in the workshops with small animals using those materials: moths that dance with photochromes, squirrels and ladybugs that play with colors, owls and owls that deal with human physiognomies, storks that protect the rebirth of the masks, beavers that carve physiognomic matrices out of wood, or other particular animals that can inspire the students' imagination in the design of the masks, such as platypus, limulus, fennec, and nautilus. The small phrases inserted in the playbills and combined with the images of these animals at work on the masks can become a playful mantra of self-stimulation for the students, in order to achieve their best results during each specific educational path.

*I bring myself luck like ladybugs - *Coccinella septempunctata**

*I feel as different and inspired as an owl - *Athene noctua**

*Like a stork, I am moved by the birth of a work. - *Ciconia ciconia**

*I amuse myself by mutating like a platypus - *Ornithorhynchus anatinus**

*I feel as elegant as a young fennec - *Vulpes zerda**

*I feel as hardworking as an adult beaver - *Castor canadensis**

*I feel as timeless as a limulus - *Limulus Polyphemus**

*I feel as free and adaptable as a nautilus - *Nautilus pompilius**

*I feel inspired like a night moth - *Mimas tiliae**

*I paint myself as a giant Indian squirrel - *Ratufa indica**

*I feel renewable and indestructible like a delicate salamander - *Salamandra**

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ATELIER PORTO ARLECCHINO

La Rinascita delle Maschere

Atelier Fotografia e Grafica per Ritratti Trasfigurati

Mi sento ispirato come una falena notturna - Mimas tiliae

Atelier Photography and Graphic for Transfigured Portraits

Conducted by **Luca Fantinutti** - assistant **Claudia Contin Arlecchino**

Course from 01 to 04 February, 2024

timetable: Thu and Fri 20:00-24:00, Sat and Sun 15:00-19:00 - (16 hours in 4 days)

Student Prices: € 160

The class of about 15 hours aims to outline a path that suggests a different way of approaching the photographic style of "Portrait", in which the photographer goes in search of the essence of a face and recreates it in a transfigured way revealing new emotional sides. Referring to the figurative arts, theatre, physiognomy and the history of photography, the class will be held in seven theoretical, technical and practical phases. Particular attention will be given to the preparation of photographic sets and models for the creation of "Portraits" inspired by ancient, modern and contemporary faces and masks.

THE PHASES OF THE CLASS:

- 1) LIGHTING AND SCENE SETUP
- 2) SCENOGRAPHIC SET UP AND BACKSTAGE
- 3) PRACTICAL EXERCISES OF PHOTO-PORTRAIT WITH MODELS
- 4) PRACTICAL EXERCISES OF PHOTO-PORTRAIT WITH MODELS

EQUIPMENT RECOMMENDATIONS

It would be advisable to have a minimum of equipment to be able to already test themselves during the course and then apply at home. **Minimum advice:** Digital camera or smart-phone with quality camera. **Advanced advice:** Digital SLR or advanced compact camera, tripod, own computer with installed programs for photo editing and graphics. The teacher is available for advice for personalized needs. For students who do not even have their own minimum equipment, Porto Arlecchino can provide its own equipment.



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La Rinascita delle Maschere



Atelier
Trucco Teatrale
e Applicazione
Posticci

Mi dipingo come uno scoiattolo gigante indiano - Ratufa indica

Atelier Theatrical make-up and application of hairpieces Beginners and Advanced

teacher: Claudia Contin Arlecchino – photographic reporting: Luca Fantinutti

Two intensive weekend courses on February 02-03-04, 2024

Timetable: Fri 20:00-24:00, Sat and Sun 15:00-19:00 (12 hours in 3 days)

*The makeups developed by the students may be used
in the photo sets of the "Transfigured Portraits" Photography Atelier*

Student Prices: € 150

A practical Atelier for make-up for the theater, which starts from the essential bases of enhancing the volumes of the face, develops in cosmetics for aging and rejuvenation of faces, and then experimenting with different styles of historical make-up, up to the application of fake noses and other accessories such as: chin, ears, false eyelashes, special teeth, wounds or deformations, beards, hairstyles and wigs. All in search of own's facial masks. Students who register for the Beginners Course for the first time will be provided with all the essential guidelines for the correct application of the most useful basic make-up in the various theatrical and entertainment roles. For the students of the Advanced Course who have already attended our make-up workshops in previous years, complex theatrical and cinematographic make-up themes will be taught, also responding to individual needs.

EQUIPMENT TIPS

Students should have a minimum of personal equipment for makeup processing. We recommend professional cosmetics for the theater by Kryolan or similar (available on the internet). A minimum kit includes: water-based foundation (light, medium and dark colors), white opaque foundation for mimes and clowns, Acquacolor tints (recommended dark brown, red, white, and then other colors of your choice for Body Art), brushes, sponges for spreading color, blush, earth tones, colored eye shadow, black pencil, colored pencils for makeup, mascara, eyeliner. All else is personal fantasy. For accessories and hairpieces, be free to choose carnivalesque noses, ears, false teeth, chins, hair, false eyelashes, moles, false wounds, wigs, beards and everything you can retrieve (always better if professional accessories for theater).



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La Rinascita delle Maschere



Burattini e Commedia dell'Arte

Mi sento libero e adattabile come un nautilo - Nautilus pompilius

Puppets and Commedia dell'Arte

by Claudia Contin Arlecchino - assistant Luca Fantinutti

Course from 05 to 09 February, 2024

timetable: 20:00-23:00 - (15 hours in 5 days)

from 10 and 18 February 2024 the exhibition of the works of the Porto Arlecchino Ateliers

is scheduled - open to the public 10:00-12:00 and 15:00-18:00

with the possible organization of guided tours for children and families

in the time slots 10:00-11:00 and 11:00-12:00 (groups upon reservation)

Student Prices: € 190

Prices for Guided Tours of the Exhibition: €3 per person

<< One of the most widespread and persistent channels for the circulation of the Commedia dell'Arte in the nineteenth century is undoubtedly the puppet theater that, far from adopting only infantile and pacifying languages, has been able to provide texts of real comedies, intriguing and well orchestrated, albeit often anonymous, concerted with all the characters of the Commedia dell'Arte. The corpus of masks has been enriched, in the puppet theater, with other characters and "fixed types" deriving from local traditions: Gioppino, Gianduia, Sandrone, Stenterello, Meneghino, Fagiolino, Facanapa and many others. In the nineteenth century, therefore, the popular imaginary on the Commedia dell'Arte became a kaleidoscope of regional typologies of funny Italian characters. The craft of the puppeteer and the marionettist is the most serious artisanal thing we can imagine in many ways: the planning of the stage machines, the virtuosic manipulation skills, the poly-vocality required by the voices of the various characters, the literary wisdom in the evocation of Persistent archetypes in the memory and in the instinctive liking of the public of all ages>> (see Claudia Contin Arlecchino, "La Umana Commedia di Arlecchino", Trento 2017, pp. 225-226)

Porto Arlecchino, in collaboration with Ortoteatro, will start an Atelier on the principles of construction, assembly, manipulation of glove puppets, until the encounter with the characters of the Commedia dell'Arte and with their variations in the traditions of the puppeteers of various Italian areas.



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La Rinascita delle Maschere



Atelier Disegno dei Caratteri Umani

Mi porto fortuna come le coccinelle - Coccinella septempunctata

Atelier Drawing of Human Characters

Physiognomy and Drawing of the Human Face (Beginners)

Anatomy and Drawing of the Human Body (Advanced)

teachers: Luca Fantinutti and Claudia Contin Arlecchino

Two intensive weekend courses on February 09-10-11, 2024

Timetable: Fri 20:00-24:00, Sat and Sun 15:00-19:00 (12 hours in 3 days)

Student Prices: € 130

The Human Character Drawing Atelier offers two distinct courses to begin to draw and design your own masks and behavioral characters for the theater.

The first course, "Physiognomy and Drawing of the Human Face", is dedicated to learning a series of fundamental concepts for the drawing of the human face: proportions and structure, anatomy of its parts in the frontal, profile and three-quarter view, physiognomy of facial expressions and possible deformations of the traits to be used in the design of masks.

The second course "Anatomy and Drawing of the Human Body" is dedicated to learning the basics of artistic anatomy to understand body proportions, human postures and behaviors, rules for drawing bodies in motion, and anything that can help in designing the behavioral of theatrical characters with their archetypal physical masks. Some hints of fashion and modeling for the design of theatrical costumes are also useful in this second advanced course.

TIPS FOR MATERIALS AND TOOLS

In order to practice, students should be equipped with a minimum of personal drawing materials. We recommend: A3 drawing paper, A3 fine semi-transparent tracing paper, ruler and squares for geometric schemes, drawing pencils of different hardness and softness, among which we recommend at least HB 3B 6B, erasers and pencil sharpeners, black charcoal and graphite chalk, colored pencils, wax crayons, colored chalks. For advanced students, the use of watercolors, colored pencils, tempera and acrylics can also be considered.



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La Rinascita delle Maschere



Mi sento diverso e concentrato come una civetta - Athene noctua

History of Physiognomy in the Commedia dell'Arte

teachers: Luca Fantinutti and Claudia Contin Arlecchino

Weekend on February 09-10-11, 2024

Timetable: Fri 20:00-24:00, Sat and Sun 15:00-19:00 (12 hours in 3 days)

Student Prices: € 130

The Atelier of physiognomy for the Commedia dell'arte includes a theoretical part and a practical part.

The theoretical part is made up of specific and personalized in-depth studies on the themes already extensively dealt with in the second chapter of the book "Persone e Ripersonanze": the history of grotesque physiognomy, starting from Leonardo da Vinci, passing through the Renaissance and the Baroque, up to the physiognomic studies of the artistic avant-gardes of the twentieth century, to arrive at the transfigured faces of the Third Millennium.

The practical part includes an advanced program of exercises and physiognomic design for Commedia dell'arte masks and contemporary grotesque characters. Students may be asked to develop drawings and projects in various styles and with different physiognomic inspirations following some examples: zoomorphic masks, inter-ethnic masks, contemporary deformities of larval masks, inspirations to contemporary cartoon heroes, inspirations to grotesque physiognomies of Japanese manga and so on.

SUGGESTIONS FOR MATERIALS AND TOOLS

For this Atelier, in order to practice, students should equip themselves with a minimum of materials and personal tools for drawing. For the theoretical part and for the initial phase of inspiration and sketching, we recommend a block of white A4 paper on which you can quickly take notes and sketch small physiognomic examples with pencil or pen.

For the design phase itself, we recommend: A3 drawing paper, fine semi-transparent tracing paper of size A3, ruler and squares for the geometric patterns, drawing pencils of different hardness and softness among which we recommend at least HB 3B 6B, erasers and pencil sharpeners, black charcoal and graphite chalk, colored pencils, wax crayons, colored chalks. Then by choice you can use watercolors, colored pencils, tempera and acrylics to complete the most successful physiognomic projects.



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La Rinascita delle Maschere



Atelier Calco in Gesso del Volto Umano

Mi commuovo della nascita d'un'opera come una cicogna - Ciconia ciconia

Atelier Plaster Cast of the Human Face

teachers: Luca Fantinutti, Claudia Contin Arlecchino

Weekend course in April, 12-13-14 - 2024

Timetable: Fri 20:00-24:00, Sat and Sun 15:00-19:00 (12 hours in 3 days)

During laboratory hours it is also possible to book a personalized session for Auditors and Models who want to assist or have a cast of their face made each customized section lasts approximately 2 hours and the cast will remain the property of the Model

Student Prices: € 130 (frequency 12 hours)

Auditors and Models: € 100 (frequency 2 hours)

The plaster cast Atelier offers an experience of art and wellness in the creation of the "impassive" mold, relaxed and almost without thoughts of the human face. It is proposed both the passive experience, for the realization of the cast of the own face, and the active one, to know how to practice it to others. A path with a strong component of meditation on the "neutral mask". To be able to correctly make a plaster cast of the face of a living person, is necessary to achieve knowledge and responsibility for the safety of the "model". Moreover, it is very important to develop the psychological ability to put the "model" at ease from the beginning of the preparation. We should get into the order of ideas of a painter who has to put at ease a model for the whole duration of the poses of a live portrait. In fact, the state of mind of the model affects the success of the cast of his face.

ADVICES FOR THE EQUIPMENT OF MATERIALS AND TOOLS

For the preparation and protection of the model, the following measures are necessary: pillows and blankets to make the lying position comfortable, nylon sheets and protective gowns for clothes, protective caps and films for hair, foam rubber strips to create support around the face, scissors for cutting the materials to be applied to the person, pharmaceutical Vaseline for the protection and hydration of the facial skin, thick Vaseline for the protection of hair, eyelashes, mustaches and beards. The following minimum equipment is required for working with plaster: high quality, quick-setting powdered plaster, working basins and water cans or jugs, latex gloves for working with wet plaster by hand, spatulas for removing congealed plaster, adequate cleaning tools for immediate collection of working waste.



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La Rinascita delle Maschere



Atelier Modellazione Fisiognomica in Creta

Mi diverto a mutare come un ornitorinco - Ornithorhynchus anatinus

Atelier Physiognomic Modeling in Clay

teachers: Luca Fantinutti and Claudia Contin Arlecchino

Weekend course in April, 12-13-14- 2024

Timetable: Fri 20:00-24:00, Sat and Sun 15:00-19:00 (12 hours in 3 days)

Student Prices: € 130

The physiognomic clay modeling workshop allows to move from the two-dimensional design of the drawing to the three-dimensional development of the own mask project. A workshop for designing one's own personalized masks as a whole, using imagination, scientific knowledge of proportions and competence in the use of materials. For those who approach this Atelier directly, without having experienced the previous ones, this will be a fun opportunity to approach the techniques of sculpture through a ductile and enjoyable material such as natural clay: a great opportunity to invent a carnival face. For those, however, who are already familiar with the design skills of the previous Ateliers, clay modeling can be done "to size", so to speak, starting from the base of plaster casts of the own or other people's faces, in order to understand the "wearability" of the future mask on the actor's face. This is, in fact, the most specific competence of the professional mask maker: the construction of masks that can be perfectly "fitted" on the faces, masks that are comfortable for each individual actor. The Atelier offers opportunities for extraordinary plastic experiences, both for beginners and aspiring professionals, to learn how to model expressions and characters in clay, whether plausible or grotesque, dedicated to the theater and to the great tradition of the Commedia dell'Arte.

SUGGESTIONS FOR MATERIALS AND TOOLS

The most suitable clay for modeling masks is the red clay of medium granularity that is found in the market in vacuum packs usually 10 or 25 kg. However, with experience, it is possible to experiment with other types of clay, such as the more refined white kaolin for ceramics or the rough clay with high graininess. The colors of the clays are normally manifested only after baking: at the time of purchase they are usually gray. To work with wet clay, initially the fingers of the hands are sufficient, frequently moistened in a bowl of water. For finishing touches and precision excavations, it is useful to have boxwood spatulas, which can be found in various forms in fine arts stores. Damp cotton cloths and nylon bags are also useful to keep the clay wet during breaks in the process. For the creation of concave plaster matrixes starting from the clay model, for the realization of future papier-mâché masks, the same equipment of the Atelier of plaster cast is indispensable. For the eventual baking of the completed works, it is indispensable to get in touch with stores or laboratories that have clay ovens with temperatures reaching at least 900° centigrade.



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La Rinascita delle Maschere



Atelier
Realizzazione
Maschere in
Cartapesta

Mi sento elegante come un giovane fennec - Vulpes zerda

Atelier Realization of Papier-mâché Masks

teachers: Claudia Contin Arlecchino and Luca Fantinutti

Weekend course in April, 12-13-14- 2024

Timetable: Fri 20:00-24:00, Sat and Sun 15:00-19:00 (12 hours in 3 days)

Student Prices: € 130

In this Atelier, the batch production of the masks carefully designed in the previous educational courses in the other Ateliers finally begins. In this case, the simplest of materials, papier-mâché, is placed at the service of the creativity and craftsmanship of the aspiring mask maker. Starting from concave plaster casts, obtained from casting shapes modelled in clay during the previous Atelier, it is now possible to proceed with the application of various layers of paper and glue in the hollow of the matrix. The techniques of assembling the layers of paper must be very accurate and the drying time must be respected. After that, the dried masks can be removed from the matrix and the cutting, trimming, and sizing can be done. Finally, the specific techniques of plastering, painting, decorating and custom finishing are handled.

TIPS FOR EQUIPPING MATERIALS AND TOOLS

To practice making papier-mâché masks it is necessary to have a matrix form, consisting of a concave plaster cast for the mass production of papier-mâché masks. For those who are approaching this Atelier on papier-mâché for the first time, they will have to rely on the didactic equipment of the workshops by Porto Arlecchino. The most suitable and advisable types of paper for assembly are: blotting paper, food-grade paper without vinyl glues, porous paper for watercolor or intaglio. However, it is advisable to start experimenting with assemblages with less expensive and recycled paper, as long as, if possible, they do not contain inks and tar elements, such as newsprint, which may react unevenly with the glues and may contain toxic or allergenic elements for the facial skin. The most suitable glue for papier-mâché assembly is wallpaper glue, which is found in powder form to be diluted in water to a viscous consistency. The most suitable glue for waterproofing the inside of the mask is vinyl glue, which can be found ready-made. For the final plastering of the masks it is necessary to use powdered fine Bologna chalk or kaolin to be diluted with water and glue. For the coloring of the masks, tempera or acrylic paints can be used, to be applied with a brush. Finishing is recommended with transparent opaque spray paints.



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La Rinascita delle Maschere

Atelier
Scultura di
Matrici in
Legno per
Maschere



Mi sento laborioso come un castoro adulto - Castor canadensis

Atelier Sculpture of wooden matrices for masks

teachers: Claudia Contin Arlecchino, Luca Fantinutti, Pietro Scrizzi

Course from 15 to 21 June 2024

timetable: Mon to Fri 20:00-24:00 - Sat to Sun 15:00-19:00 (24 hours in 6 days)

We realize that the laboratory hours are demanding for an entire week
but wood carving cannot be speeded up

the course guarantees the acquisition of professional skills in carving

Student Prices: € 300

A real sculpture workshop that aims to reproduce in wood the matrices of grotesque faces without which it is not possible to obtain the leather masks. This is an accurate guided tour through the techniques of wooden sculpture that serve as the basis for the following molding of the precious leather masks of the Commedia dell'arte. An opportunity for professional training, based on proven technical procedures and on the stimulating relationship with an ancestral material such as sculpture wood. Those who have followed the procedures of the previous Ateliers will already be provided with perfectly fitting papier-mâché masks that serve as a model for replication "to size" in the wooden matrix. Those who, on the other hand, face the wooden sculpture atelier directly, must have a precise model that can be measured by caliper, to be patiently reproduced in the wood, so as not to make mistakes in dimensions and proportions: it is possible to learn to reproduce a mask coming from the collections of the masters of Porto Arlecchino.

ADVICES FOR THE EQUIPMENT OF MATERIALS AND TOOLS

For wood carving it is essential to choose suitable wood, without knots and well assembled. For wood carving it is necessary to use professional gouges and chisels, mallets, stones for sharpening tools, clamps for fixing the workpiece, hand polishing systems, abrasive paper, calipers to carry the measures and proportions from the model to the matrix carved in wood.



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La Rinascita delle Maschere



Atelier
Modellazione
Maschere in Cuoio

Mi sento intramontabile come un limulo - Limulus Polyphemus

Atelier Modeling of Leather Masks

teachers: Claudia Contin Arlecchino and Luca Fantinutti

Intensive weekend course 26-27-28 April 2024

timetable: Fri 20:00-24:00, Sat and Sun 15:00-23:00 (20 hours in 3 days)

*We realize that the lab schedules are busy throughout the weekend
but leather processing cannot be speeded up*

the course guarantees the acquisition of professional skills in making theater masks

Student Prices: € 200

It starts with the manipulation of the wet raw leather, put into shape, patiently molded and cut to fit the wooden matrix of the mask. The Atelier can be practically performed even by beginners because Porto Arlecchino provides wooden matrixes from own collection. The working of the leather has a particular ritual fascination that must follow the mutation times of the material: from the bath in water to the wringing and softening by friction, from the application on the dry wood to the stretching by pressure on the matrix forms, from the patient pounding with a horn hammer to the smoothing with boxwood spatulas. After that, it is necessary to wait for the complete drying of the leather before proceeding to the removal from the matrix, the gluing, the patient chromatic finishing and the patination of the mask surface

TIPS FOR EQUIPPING MATERIALS AND TOOLS

Every aspiring mask maker needs wooden stencils to be able to put the leather masks into shape. For students enrolling in this workshop for the first time, Porto Arlecchino will provide its own collection of educational matrixes. The leather to be worked must be "cowhide" with natural tanning, not waterproofed and not colored with chemical agents. It is necessary to have a basin of water in which to soak the leather for at least one night before working. It is necessary to have the following tools: cutters, shoemaker's nails, pliers, hammer for nails, horn hammer for pounding, boxwood spatula for smoothing, shoemaker's glue for bonding, riveting machines for adding elastic bands to the mask. To decorate leather masks, pigments called anilines diluted in an alcohol base are used, to be applied by brush with progressive glazes until they are completely absorbed into the leather.



RIPERSONANZE



La Rinascita delle Maschere



Atelier di Manutenzione e Restauro Maschere

Mi sento rinnovabile e indistruttibile come una fragile Salamandra

Atelier Mask Maintenance and Restoration

teachers: Claudia Contin Arlecchino

Intensive weekend course 26-27-28 April 2024

timetable: Fri 20:00-24:00, Sat and Sun 15:00-23:00 (20 hours in 3 days)

Student Prices: € 200

Advanced course for professional mask makers, who want to directly deal with the secrets of trade by Claudia Contin Arlecchino: for the respect and recovery of every type of mask. The maintenance and restoration of masks is a commitment that should not be underestimated over the course of a production or an artistic career.

For various reasons, the mask maker may be asked to intervene on masks already built by others: for example with adjustments and adaptations to new sizes, or to different scenic needs. The mask maker can also be called upon for restoration work in the event of breakages or damage to the masks during use or the passage of time. Masks, in fact, need constant maintenance, both during their "career" of use on stage and when they are put "at rest" within private or museum collections.

Porto Arlecchino offers a wide range of technical expertise for the maintenance of masks both in papier-mâché and in leather or wood and other materials intended for long-term use and conservation. It also provides sanitization and care systems for both personal and collective masks within companies.

ATELIER PORTO ARLECCHINO 2024 - SUMMARY CALENDAR

Photography and Graphics Atelier for Transfigured Portraits

Course from 01 to 04 February 2024

Hours: Thu-Fri 8.00pm-12.00am, Sat and Sun 3.00pm-7.00pm – (16 hours in 4 days)

Student prices: €160

Theatrical make-up and hairpiece application workshop - Beginners and Advanced

Two intensive courses at the same time on the weekend 02-03-04 February 2024

Hours: Fri 8pm-12am, Sat and Sun 3pm-7pm (12 hours over 3 days)

Student prices: €150

Puppets and Commedia dell'Arte

Course from 05 to 09 February 2024 - Times: 8.00pm-11.00pm – (15 hours in 5 days) - Exhibition 10-18 February

Student prices: €190

Prices for Guided Tours of the Exhibition: €3 per person

Human Character Drawing Atelier - Beginners and Advanced

Two intensive courses at the same time on the weekend 09-10-11 February 2024

Hours: Fri 8pm-12am, Sat and Sun 3pm-7pm (12 hours over 3 days)

Student prices: €130

History of Physiognomy in the Commedia dell'Arte

Weekend 09-10-11 February 2024

Hours: Fri 8pm-12am, Sat and Sun 3pm-7pm (12 hours over 3 days)

Student prices: €130

Atelier Plaster Cast of the Human Face

Course over the weekend 12-13-14 April 2024

Hours: Fri 8pm-12am, Sat and Sun 3pm-7pm (12 hours over 3 days)

Student prices: €130 (12 hour attendance)

Audiences and Models: €100 (2 hour attendance)

Physiognomy Modeling Atelier in Crete

Course over the weekend 12-13-14 April 2024

Hours: Fri 8pm-12am, Sat and Sun 3pm-7pm (12 hours over 3 days)

Student prices: €130

Atelier Making Papier-mâché Masks

Course over the weekend 12-13-14 April 2024

Hours: Fri 8pm-12am, Sat and Sun 3pm-7pm (12 hours over 3 days)

Student prices: €130

Atelier Sculpture of Wooden Matrices for Masks

Course from 15 to 21 April 2024

Hours: Mon to Fri 8.00pm to 12.00am - Sat and Sun 3.00pm to 7.00pm (28 hours in 7 days)

Student prices: €300

Leather Mask Modeling Atelier

Intensive course on the weekend 26-27-28 April 2024

Hours: Fri 8.00pm-12.00am, Sat and Sun 3.00pm-11.00pm (20 hours in 3 days)

Student prices: €200

Mask Maintenance and Restoration Atelier

Advanced course on the weekend of 26-27-28 April 2024

Hours: Fri 8.00pm-12.00am, Sat and Sun 3.00pm-11.00pm (20 hours in 3 days)

Student prices: €200