



**Piergiorgio Milano**  
Choreographer and Performer

Teaching proposal

## Myself

My career has started as a **circus artist** and has shifted slowly towards **contemporary dance**.

Today my artistic vision of movement is the result of a deep relation between those two worlds.

My development as an artist and teacher as been marked by the professional meeting with several international artists with whom I have work, most important among them there are:

**James Thierre, Sidi Larbi Cherkaoui, David Zambrano, Roberto Olivan.**

Before that my mainly studies have been:

- **Flic** circus school of Turin
- **Le Lido** contemporary circus school of Toulouse
- **SNDO** School for new dance development Amsterdam

As a Teacher I am working as freelance across Europe.

I propose two different kinds of workshops: Contemporary dance and Physical Theater, they could also be mixed together.

Moreover I also create performances with students or follow personal projects.

In between my main **teaching experience** there are:

**SEAD** dance school of **Salzburg**, Tripspace London, **Danscentrumjette Bruxelles**, Opus Ballet Florence, Lille circus school of Lomme, **Le Lido** circus School of **Toulouse**, Flic Circus school of Turin.

As a Choreographer I am

I am at the moment touring with my last three creations: **White Out, Pesadilla, Au Bout des Doigts.**

Pesadilla has been awarded with the Equilibrio Price in Italy, and nominated as Best Belgium Circus Show 2017.

Moreover, since December 2019, I have replaced as a **performer** Boris Gibè, **in the show L'Absolu.**



## Contemporary Dance Workshop “ Playfull and Sharp Body ”

I propose a personal approach to contemporary dance mixing different ways of researching movement inspired by fly-low, capoeira and release technique.

I bring students through a very challenging physical experience. In relation to the amount of hours and number of students of the class my program goes through several main themes like:

**Floor work, spiral flow, use of all body parts to push and absorb the ground**

**Strength and flexibility as movement practice**

**Compact and detailed body**

**Explore acrobatic skills and tricks as part of a movement flow**

**Tridimensional use of space**

**Time manipulation**

**Inner Body states and movement quality**

**Focus and performing**

**Movement research, Composition, Writing**

I technically set the level of the proposition as high as possible to open up and enrich the dancing-acrobatic vocabulary of students and leave them with enough information to keep working alone after the workshops ends.

In order to reach my aim, I confront them with tasks that require to immediately apply what they learning and to fulfill all empty space with their previous knowledge. So students would start to open up, re-question their physical habits and develop them with new information.

My teaching improve explore own creativity and to improve the capacity to deal with everyone's own limits. **It is open to every performer that wishes to experience his own body as sensitive, playful and powerful instrument.**





## Physical Theater Workshop "Voice Body Imagination"

The workshop focuses on how to solve theatrical situations starting always from the body. It is a very intense and physical proposition thought in order to focus only on the process and never on the results.

This allowed me to bring my students further from their theatrical comfort zone.

Helping them to experience new ways to understand themselves as performers.

**This workshop is the result of more than 15 years of working** myself as a performer and digesting all information I have gathered in many different shows and creations.

The most important concepts I analyze in the workshops are:

**Neutral presence and breathing consciousness**

**Physical awareness and energy levels**

**Calm and chaos**

**Action and reaction - begin and end of actions**

**Mime and embodiment - Acting and overacting**

**Repetitions and playfulness**

**Theatrical use of space**

**Construction of a theatrical situation**

**Emotion of audience and emotion on stage**

**How to laugh, difference between gag, tensions, surprises**

**Dance theater, Circus theater, Dance circus**

**Words like movement and movement like words**

Everything is set in order to offer to the students a frame where they feel free to express as performer.

**There's no concept such as good and bad, right or wrong, but only powering of self awareness,**

acknowledge each one's own stage presence, and enriching the confidence of personal solutions of each student towards theatrical challenge.

This workshop brought to the creations of several performances the most significant are:

Tout la Haut: Flic circus school of Turin, also presented at contemporary circus Festival Mirabilia

Carpe Diem: SEAD dance school of Salzburg

L\_OV3: Flic circus school of Turin







CONTEMPORARY DANCE WORKSHOP  
FRIDA FESTIVAL 2020

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I\_0V3 PHYSICAL THEATER WORKSHOP  
FLIC CIRCUS SCHOOL 2020

