



INSTRUCTOR

SUKHMANI KOHLI

Purple Mangoes

I perform as a clown practitioner, director and teacher. As a facilitator, I use the wisdom of theater and clowning to help people discover and accept who they really are and to learn to play again without inhibitions. communication, stage presence and improvisation.

<https://www.purplemangoes.com/>

OVERVIEW

This workshop is an invitation into the world of the sacred clown. Clowning traditions have ancient wisdom of play and truth-telling. Clowns playfully challenge the status quo and open up new perspectives. The students will be encouraged to play with a situation or a problem and consider all the ways in which it can play out, no matter how unthinkable or ridiculous. Through clowning and improvisational tools, they will learn to challenge 'universal truths' or 'given facts'. These could be real life situations or stories they have been told. The outcome will be in form of devised performances.

OBJECTIVE

Clowns have been around since ancient times. Be it sacred ceremonies of ancient cultures, entertaining the king in his court, or the modern entertainment industry, clowns have always had the license to challenge norms and disrupt established customs to make way for newer perspectives. Clowns playfully stretch the fabric of human tolerance, bringing resilience to societies and resisting our collective urges toward hierarchy, homogeneity, and perfection. The art of clowning is not about wearing a big hat or shoes and painting our face white. It is about being our honest, vulnerable selves without any masks and façades we put up for the world. Through the art of sacred clowning, we rediscover inner qualities of brevity, openness, spontaneity, and play. We shed inhibitions and are liberated, allowing our imagination to soar, whilst keeping our feet firmly on the ground. Through clown tools and exercises, students will be lead to discover their inner clown and the world through the clown lens. The focus will be on being present, jumping into a situation and playing out all possible scenarios and perspectives, no matter how ridiculous or unrealistic they may seem. The invitation is to bring out the trickster and to turn things around from the usual path.

METHODOLOGY

The workshop process is activity based which involves learning to express without words, playing games, improvisations, body work/movement, storytelling, conversations; and in all of this tapping into our sense of joy and fun. The tools used will be a mix of physical theatre, clowning theory and theatre of the Oppressed.

KEYWORDS

Clowning, storytelling, challenging status-quo, interactive

WORKSHOP MODE

Online

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openelective.nid.edu