



ABOUT MYSELF

Hello! I'm Vignesh R Nair, a graduate in Theatre Studies, English, and Psychology from Christ University. I'm a theatre practitioner with a deep love for exploring various genres and styles of theatre. Over the past seven years, I've immersed myself in learning about different theatre practitioners and concepts through fun and engaging activities. For the past year and a half, I've been dedicated to teaching theatre, helping students develop their passion for acting and the broader world of theatre. My approach is all about making learning enjoyable and interactive, ensuring a solid grasp of the fundamentals while sparking creativity. I'm always excited to meet new people, share ideas, and inspire others. If you're looking to dive into the world of theatre, come join my workshop! Let's explore, create, and have a great time together.



STAY IN TOUCH

Phone: 7975170388

Email: vignesh280401@gmail.com

LET'S CREATRE SOME DRAMA

The background of the slide features a man in a cowboy hat and striped shirt, holding a gun, set against a blurred outdoor scene. To the right of the text is a large, irregular, light-brown shape with a thin brown outline.

Theatre Works

Grade 8
presents

THE MASKED

Witness Grade 8 students delivering a Commedia dell'arte performance that skillfully delves into common social stereotypes, offering a delightful experience filled with laughter.

When: 4th October, 10:30 AM

Where: 2nd Floor, PAS 2



LIFE OF ZEUS

THEATRE EXHIBITION

By students of Grade 6

1st FEBRUARY 2024

11:00AM- 12:15PM

VENUE: PAS 2
2ND FLOOR, MYF BLOCK

Theatre Works

Role played: Theatre Instructor

As a theatre teacher at Neev Academy, I played a pivotal role in nurturing the artistic talents of students in grades 6, 7, and 8. I guided them through the creative process, from scriptwriting and mask-making to set design for various productions. Students were exposed to diverse genres including Greek Theatre/Ensemble Theatre, Realism, and Commedia Dell'Arte, encouraging them to showcase their scripted stories in innovative ways. A key highlight was empowering students to independently manage their productions, where they learned acting techniques, scene blocking, soundscapes, lighting principles, and set design fundamentals. They were also introduced to various acting styles and theatre practitioners, analyzing their works and integrating insights into their own performances, fostering a comprehensive understanding and appreciation of theatre arts.

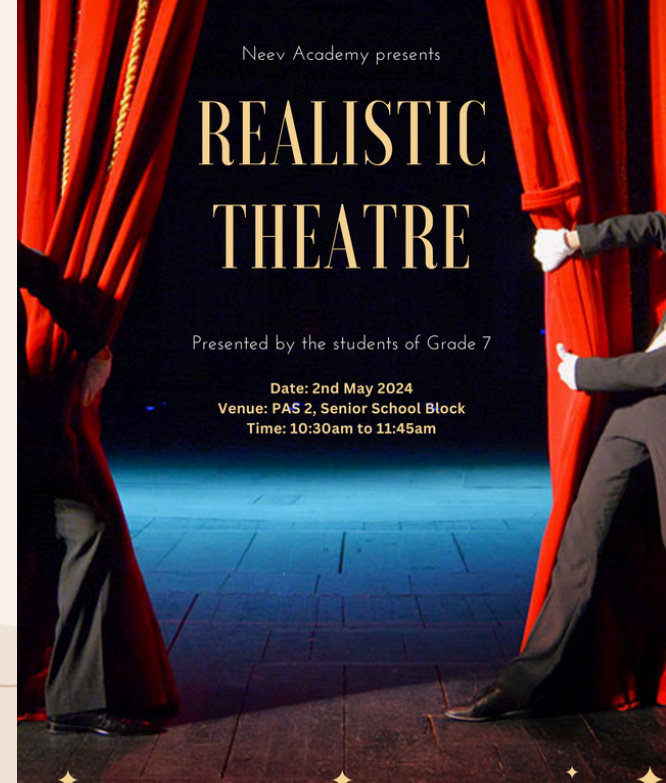
Neev Academy presents

REALISTIC THEATRE

Presented by the students of Grade 7

Date: 2nd May 2024

Venue: PAS 2, Senior School Block
Time: 10:30am to 11:45am



Neev Academy
presents

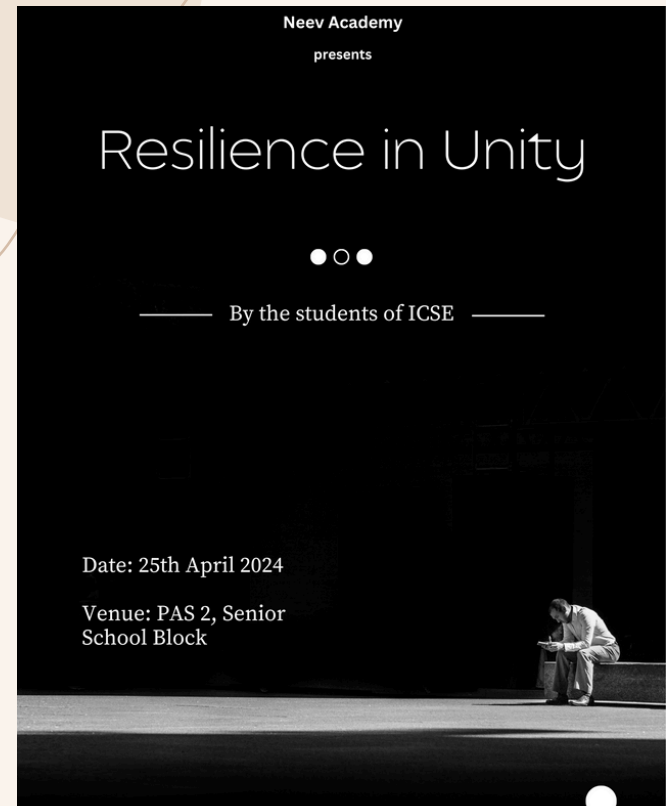
Resilience in Unity



By the students of ICSE

Date: 25th April 2024

Venue: PAS 2, Senior
School Block





Role played: Volunteer for the AHA International Theatre for Children

As a volunteer for the 15th edition of the AHA International Theatre for Children Festival at Rangashankara, I played a pivotal role in ensuring the festival's smooth and successful execution. I collaborated closely with Arundhati ma'am and the Rangashankara team to design and decorate the festival space, creating visually appealing and interactive environments for the children attending the festival. I was also involved in conducting data collection activities to gather valuable feedback from parents, identifying specific needs and requests to enhance the festival experience for their children.

I assisted with audience management, ensuring a seamless and enjoyable experience for all attendees. I had the unique opportunity to connect with performers and audience members from various countries, including Austria, South Korea, Germany, Switzerland, and Sri Lanka, enriching my cultural understanding and expanding my professional network. This experience allowed me to develop my skills in event coordination, set design, and audience engagement, while also providing a platform to work with and learn from international artists and theatre professionals.





Play: The Hatseller's Tale

Role played: Actor

As an actor with the international theatre team from Sri Lanka, I had the incredible opportunity to perform in "The Hatseller's Tale" during the 15th edition of the AHA International Theatre for Children Festival at Rangashankara. In this production, I played the role of a monkey in a story deeply rooted in both Indian and Sri Lankan cultures. The play was designed to be highly interactive, with children aged 3-7 actively participating and helping the hatseller find solutions within the story. This unique format allowed for a dynamic exchange between the performers and the young audience, enhancing their engagement and enjoyment. Collaborating with an international team from Sri Lanka provided a rich cultural exchange, blending storytelling traditions from both countries to create a familiar yet innovative experience for the children. This role was a significant learning experience for me, as it required adapting my acting techniques to suit a very young audience and fostering an interactive environment that encouraged participation and problem-solving.





Play: Frozen

Role played: Actor, musician and set designer

I participated in the theatrical musical production of Disney's Frozen, where I played the role of King Agnarr. This production involved meticulously staging the entire movie as a live musical, with a focus on detailed character work, voice work, and set and costume design. In addition to my role, I was an active member of the choir, singing as a tenor and contributing to every musical aspect of the performance. I also played the cajon, which significantly elevated the mood, tempo, and overall music of the production.





Play: The Party

Role played: Actor and musician

I participated in a devised performance called The Party. This production delved into the genre of Commedia Dell'Arte, utilizing its stock characters to create a play that highlighted the severe toll racism can have on both individuals and communities. We focused on devising the play collaboratively and transformed a homestay into our performance space, presenting the play to both Indian and foreign audiences in Pondicherry. A highlight of this experience was working with a movie actor who played one of the lead roles, adding a unique and professional dynamic to our production.





Play: Dying For It
Role played: Actor and set designer

I participated in the theatrical production of the play Dying For It, where I played the role of an undertaker. This production delved into the concept of fantastic realism as envisioned by Vakhtangov, exploring a unique acting technique that was outwardly stylized yet internally realistic. We aimed to depict how the extraordinary coexists with the ordinary, challenging the boundaries between reality and imagination. In addition to my role on stage, I contributed to the creation of the set, utilizing waste materials, papier-mâché, and welded metals to achieve a realistic and immersive environment.





Play: Love For Three Oranges
Role played: Actor and set designer

I was involved in the production of Carlo Gozzi's *The Love For Three Oranges* as a set designer and ensemble member. This project allowed us to delve into the genre of Commedia Dell'Arte, focusing on its distinctive stock characters and improvisational style. I was a part of the set design team, enhancing the visual and atmospheric elements of the production. We emphasized key performance techniques such as improvisation, exaggeration, voice modulation, and rhythm/tempo to achieve precise comic timing. Additionally, we experimented with breaking the fourth wall and interacting with the audience to create an immersive experience. This role deepened my understanding of theatrical production, particularly in comedic and interactive performance.





Play: The Last Leaf

Role played: Actor

I participated in the adaptation of O. Henry's *The Last Leaf*, transforming the story into a 10-minute production where we explored the genre of realism and the art of truthful acting under imaginary circumstances. I played the character Mr. Behrman who is an artist. Our focus was on internal character work to present the narrative in the most genuine manner possible. We delved into understanding character objectives, employing the "magic if" and "as if" techniques, and preparing with a clear super objective in mind. This approach allowed us to bring depth and authenticity to our performances, adhering closely to the principles of realistic theatre.





Additional Works

I have participated in various street plays addressing critical social issues such as racism, bullying, and the preservation of cultural heritage for future generations. Additionally, I have explored the genre of mime, focusing on conveying meaning through body language and movement. I also attended a playback theatre workshop, where I was introduced to the concept and dynamics of playback theatre. This involved witnessing performances where the audience's role was integral, creating a therapeutic and profoundly impactful experience for me as it was entirely new territory I participated in an applied theatre workshop at NIMHANS with participants who have dementia. We utilized a combination of games and art therapy to engage the participants, elevate their moods, and provide a safe space for creative self-expression. This experience highlighted the therapeutic potential of theatre and the importance of creating inclusive and supportive environments for all individuals..



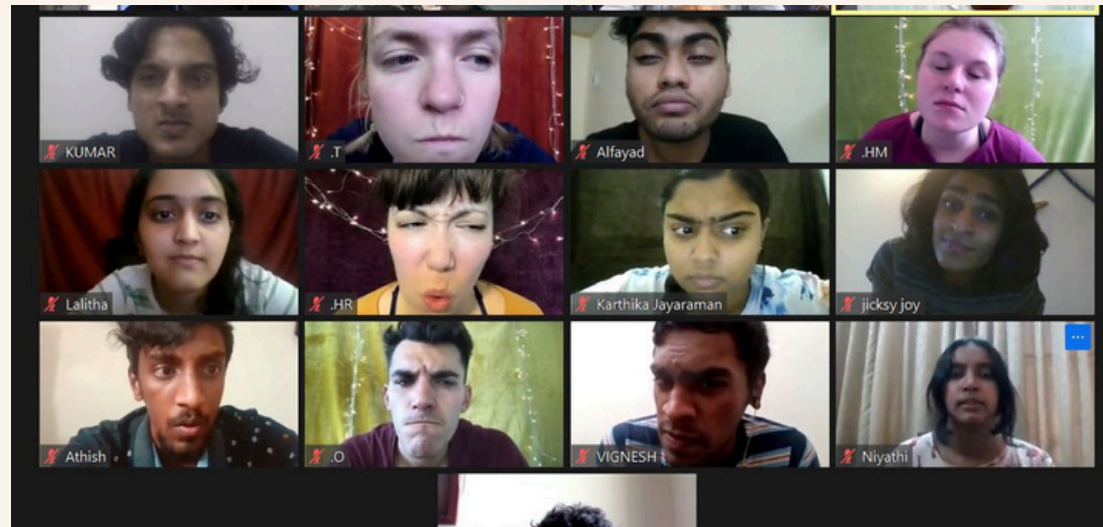
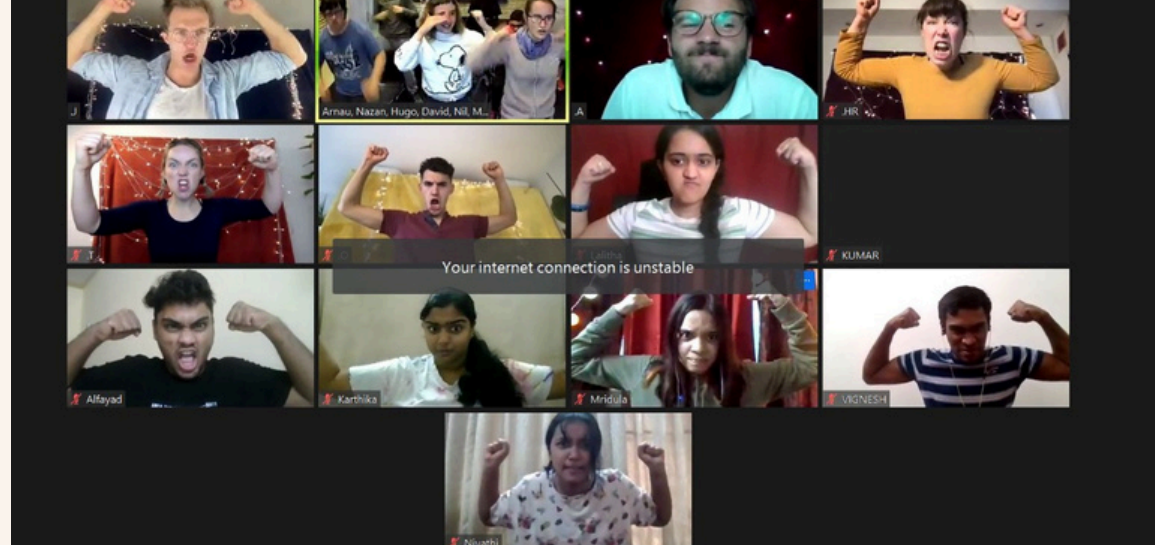
Rehearsal work: Composition and Play

During the rehearsal process for [Title of the Production], we as theatre artists engaged in creating a visual canvas for each scene. This method focused on crafting meaning through our positions and postures on stage, allowing us to communicate powerful messages to the audience without speaking. This technique helped us clearly space ourselves and think critically, ensuring that each actor contributed to a cohesive and impactful stage presence. From these initial postures, we would unfreeze and seamlessly transition into the scene, improvising to advance the narrative. This approach effectively established both our characters and the overall scene, enhancing the depth and clarity of our performance.



Internship work: Flute Theatre based
in New York

I was part of Flute Theatre, a company dedicated to making theatre accessible to all sections of society, particularly individuals with autism. Through this experience, we learned to create art that was deeply enriching and meaningful for individuals on the spectrum. We utilized Shakespeare's plays and his iambic pentameter as a repetitive rhythm to engage our participants. Our focus was on using exaggerated and repetitive words and actions to ensure the performance was both engaging and meaningful. We also learned the Hunter's Heartbeat Method from Kelly Hunter, which helped establish a deep connection with each participant. This was a life-changing experience that taught me how theatre can be profoundly accessible to every individual on a deep and personal level.





Thankyou