



## Magali Marchal

Lead director of the formation organization Arts & Corps since 15 years, she has been since following artists, lecturers, teachers, athletes and people from different backgrounds, thanks to her multidisciplinary professional experience through her teaching method.

She likes to create exchange and multiplicity, and gathers the artists met through her course within the collective Arts & Corps, especially the companies Pixels en Scène and Soif ; as well as independent artists and teachers such as Anna Ringart, ex director of the Centre Lyrique de l'Opéra de Paris ; painters and sculptors such as Milthon ; Current Music bands, singers, musicians such as pianist Fanny Azzuro, classical singers, baroque, jazz and even reggae, as well as choirmasters and conductor from Ile-de-France.

She assists her students the best she can to help them carry out their projects, both physically and creatively. Her courses in body awakening are suited to one and all, depending on the needs. They allow the students to recover their physical ease, whatever their course or age.

She has been teaching her «body awakening» method in the National Superior Conservatory of Paris for Music and Dance for 5 years, adapted for students, educators, and administrative services of the National Superior Conservatory of Paris for Music and Dance and Cité de la Villette.

She is responsible in the creation, in 1989, of a space of well-being in the Louvres Museum for the Ministry of Culture and Communication employees, where she provided her method during 13 years.

She formed musicians teachers within the ARIAM Ile-de-France, choreographies, trains and rehearsed singers, dancers, for choreographic competitions among other things, teacher-training college (IUFM) and in Chaillot, as part of the « cartes postales chorégraphiques 2006 ».

In 1997, she manages the amateur classical dancing classes at the Espace Jemmapes, where she teaches for 8 years, and creates « the Smarties », an amateur art Company for adults.

She pedagogically assists the singing teachers through classical and Current Music Master-Class. For this, she has been surnamed « the singers' luthier » .

She went to school at the Conservatoire National de Région in Strasbourg, with Jean-Claude Ruiz, and was monitored by Flora Delcros, ballet star of Basle and the Rhine, who notices her and shoulders her in 1976.

At the age of 14, she unanimously acquires the first prize of classical dancing, awarded by Françoise Adret. She follows the class of concert performer Françoise Cochet, and acquires 4 prizes for Radio France Young Virtuoso Pianists, a graduation diploma in music theory, in which she learns the vocal technique she will keep improving with Guy Chauvet in the Conservatoire de Paris X°, and Catherine Zimmer.

At the same time, she follows courses in the Rosella Hightower center, where Lynn Mac Murray directs her towards modern dance. Interested in scenic space, she attends the course of scenographer Michel Young at the Strasbourg National Theater through her schooling. She then attends Serge Clin's staging class in the Conservatoire de Clichy.

As she is of perfectionist nature, she feels the need to express herself with accuracy on stage, and joins the workshop group of Véra Greg and Claudine Gabay, as well as those of Ghislaine Lenoir, stage director for Juliette Nourredine.

Her training leads to a dancer, then solist career, which she starts after obtaining her bachelor's degree, by engaging in the Alfonso Cata Company in the Ballet du Nord. She then goes on with other contracts, such as the Ballet Classique de France, the Théâtre du Châtelet, the Marcelle Defour Company in Freiburg, the Théâtre de Charleroi, the Theater Company of Boulogne Billancourt, the Christian Conte Company, the Serge Keuten Company, the Tessa Beaumont Company, the Palais des Congrès in Lille, and the Maillon theater in Strasbourg.

In the meantime, she sings as a chorister, then in the Café de la Gare, under the direction of Edward Arckless, Avon Stuart and Romain Bouteiller, dances and sings for the French Lyrical influence within the theaters of Avignon, Troyes, Rouen, Reims, Annecy, the Porte St Martin theater of Paris, and the Ajaccio Eve Ruggieri festivals, the Palais du Festival de Cannes, and Pavillon Baltard.

Through her career, she meets with people who will then trust her with the rehearsing, the staging and training of the artists within the very places and teams where she worked in France, Corsica, Germany, Belgium and Italy.

This journey was not a coincidence; born in 1966, her passion for the stage has been possible despite physical hardships thanks to the Mézières method, and people like Maryvonne Marsy and Maurice Carquillat, Ehrenfried's holistic gymnastic and meditation, which she has been practising since 1980. These teachings will allow her to comprehend the body mechanics, and to dance and sing while handling her difficulties.

State Qualified by the Centre National de Danse in 1995, then trained for the C.A. At the Boulogne CNR by Henri Charbonnier, she still attends conferences and Master-Class on her subjects of choice nowadays.

Her bedside book is « The Mastery of Movement », from Rudolf Laban, the works from Blandine Calais and Léopold Busquet. She is an adept of Tanstheater.

Her teaching method, applied to the practitioners' professional techniques came from her experience. She is a specialist in personalized body reading, functional movement analysis, vocal gesture reading, and ergonomics applied to the movements needed in the everyday life and practices of the students.

Her exercises allow a realization and development of bodily capacities, as well as mental and breathing abilities. They reform and sculpt the body and/or the vocal gesture that ensues, while adapting to the current needs of the student.

Thereby acquiring a better management of one's energy, use of space, nuanced gestures and vocal quality, a thorough bodily consciousness, avoid the tensions and traumas, to breathe during the effort, move towards freedom of movement and expression.

Supposing, achieving one's best bodily abilities, and becoming autonomous in front of the everyday body-related hardships.