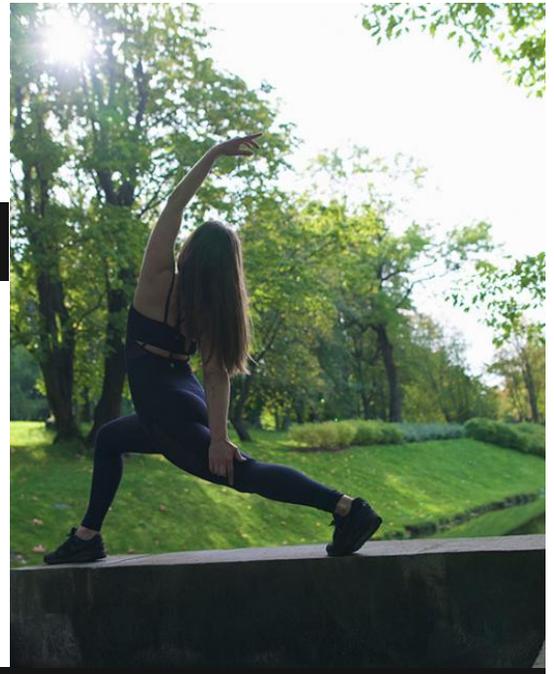


HANNA JUNTI



TRAINING

2015 - 2017 The Royal Central School of Speech and Drama, MFA Movement: Directing and Teaching

2011 - 2014 Goldsmiths, University of London, BA (Hons) Drama and Theatre Arts (First Class)

MOVEMENT EXPERIENCE

(whilst on the MFA Movement)

Movement Artist in Residence on the MFA Animation course at Royal College of Art. Working with animators on both the Documentary Animation and Experimental Animation strands, offering project specific movement support and coaching in one to one tutorials. Leading workshops on fundamental movement principles for animation and Laban Movement Analysis.

Movement tutor at Viljandi Culture Academy, on the BA Acting course. Teaching ensemble movement with a focus on presence, rhythms and proprioception.

Leading movement classes at the Drama School of Estonian Academy of Music and Theatre. Teaching first year BA Acting and BA Directing students movement fundamentals (floor technique) and movement improvisation, developing strength, stamina, balance and agility.

Movement support on the BA Drama, Applied Theatre and Education programme . This involved daily morning classes with a focus on stamina training and preparing the students mentally and physically for a day of rehearsals. Movement advisor for the first year touring productions: a physical theatre piece for children under five and a devised show for outdoor performances. This included advising on the movement and etiquette of the Victorian era.

Movement fundamentals for screen actors, on the MA Acting for Screen programme , assisting Anna Healey. The classes included application of Feldenkrais principles, developing proprioception, anatomical knowledge, and understanding habitual movement patterns.

Weekly movement for puppetry classes, teaching BA Theatre Practice: Puppetry Design and Performance second and third year students (mentored by Ayse Tashkiran). These classes focused on physical conditioning and maintenance, injury prevention, animal work, and performance skills.

SELECTED PRODUCTION CREDITS

2016 Movement Direction for *RIPE*, a solo show directed and performed by Sasha Chernaya.

2016 Movement Direction for *Hamletmachine*, Collide Theatre Company – immersive, site specific production in a Victorian warehouse.

2016 One to one movement coaching live artist Anna Jakobsson for her solo show *Naked* – working on presence and non-verbal communication.

2014-2015 Performer, choreographer and multimedia designer for *Princess, Please* by live art collective Sigmund's Baby.

2014-2015 Movement direction and lighting design for Geranium Theatre Company – *Paradise* (2015), *Loose Soul* (2014).

2014 Director, performer and designer for *Ideé Fixe*, site specific and immersive show, performed at Deptford Town Hall.

SKILLS

Movement Skills: devising, choreography for theatre, chorus work, contact improvisation, basic acrobatics, figure skating, yoga

(Ashtanga, vinyasa, yin), Pilates, Feldenkrais, boxing, Laban, Michael Chekhov technique, Viewpoints.

Movement and dance dramaturgy.

Movement direction for fashion photography (credits include London College of Fashion and various print magazines).

Completed a course in historical dance, led by Ian Brener.

Other Skills: technical theatre - lighting design.

BIOGRAPHY

Growing up in Estonia, Hanna spent her youth figure skating and singing. She undertook competitive figure skating training up to the age of 16, which featured ballet and gymnastics alongside rigorous ice practice. Off ice, her involvement with music started with traditional Estonian choir practice (including singing in Grammy award winning choir Ellerhein), covering a repertoire of classical, contemporary and folk music; this was later replaced by a gospel choir, which entailed singing whilst performing elaborate choral choreography, and training as a solo vocalist.

Hanna moved to London at 19 to study at Goldsmiths (University of London), and although initially enrolling for History of Art, she soon transferred over to the Theatre and Performance department and immersed herself in devising theatre, researching and creating live art, actor training as well as design and technical theatre. She developed a fascination with the physical aspects of performance, which was fuelled by the movement training on the course, mostly comprised of the Michael Chekhov Technique, contact improvisation, Butoh and the Viewpoints system. She supplemented this by taking regular dance classes at Laban Conservatoire for Dance, also attending their intensive Summer School in 2013 (classes included contemporary, street dance, pilates, and choreography). Hanna's current movement work draws upon all this experience, but is also clearly underpinned by her ongoing yoga practice.

Hanna is interested in relationships between theatre and visual art practices, contemporary re-interpretations of classic texts, post-dramatic theatre, circus, interdisciplinary performance, movement practices for animation, body politics, and cross-cultural collaborations.