

DAVID AMITIN

Criculum Vitae

BIOGRAPHY

David Amitin was born in Buenos Aires, Argentina. He studied violin with Ljerko Spiller and harmony with Guillermo Graetzer. Followed acting and directing courses with Augusto Fernandes and Carlos Gandolfo.

He has lived in England between 1971 and 1978, where he developed his apprenticeship in theatre direction and opera direction, and presented his first stagings. He assisted to workshops run by Lee Strasberg, Luca Ronconi, Marcel Marechal and Geoffrey Reeves. In the opera field, he followed rehearsals of productions by Giorgio Strehler, Luca Ronconi, Johannes Schaaf, Benno Besson and John Copley.

From 1980 onwards he has been working in Buenos Aires where he staged many prose-theatre and opera productions, and developed his work as teacher of acting and directing.

From 1990 onwards he started to present his work in Europe (Germany, Belgium, Austria).

He is presently living in Madrid.

Both in Europe and Southamerica David Amitin alternates his activities between prose-theatre, opera and drama tuition.

Reviewers have stressed his versatility which allows him to pass from one field to another, and have emphasized the uniqueness of his work, both in the choice of texts—a wide arch running from Brecht to Melville, including Ibsen, Strindberg, Dostoevsky and Beckett-

as well as the originality of his approach and the unconventional style of his theatre language.

His work has been characterized by the search for new expressive paths, appealing to the extremes of the actor's imagery, to the reformulation of the acting space and the break up with realism as an access to a new poetry of the theatrical discourse.

His experience as teacher of acting, allows him to develop a particularly outstanding job with actors and singers, which contributes to the brilliance and the disturbing impact of his stagings.

“ The theatre of Buenos Aires owes him some of its more stimulating adventures, full of wonder, imagination and poetry” (Cesar Magrini, theatre critic).

THEATRE

In 1980 David Amitin stages “ Fando and Lis” by Fernando Arrabal, in Buenos Aires, surprising both critics and audiences through the boldness of the approach and the superb and pathetic humour of the spectacle.

In 1981 *Leonce and Lena* the text by Georg Büchner, receives a refreshing and unsentimental treatment, with unexpected surrealistic accents.

With *Notes from Underground* (1984), his adaptation of Fiodor Dostoievsky's short novel, David Amitin plunges into the nightmarish and painful world of the Russian writer and obtains an outstanding success, winning the Molière-Prize as best director of the season.

This was followed in 1985 by *The Ghost Sonata* by August Strindberg. A production that was chosen by ATC (the cultural channel of Buenos Aires) as one of the best of that season, recorded and released.

The first *mise en scène* of an argentinian playwright was *Los Siameses* (*Siamese Twins*) by Griselda Gambaro, in 1986. Alberto Segado, the protagonist, wins the Molière-Prize as best actor of the season.

A new Strindberg, in this case *The Pelican*, was presented at the Teatro San Martín of Buenos Aires in 1989, again acclaimed by the critics. As one said, it was a simply magnificent work, a bitter choreography of despair.

In 1991 David Amitin wrote *La Gran Ilusión*, a story about European immigration to Argentina at the turn of the nineteen century. It was presented at the Cervantes National Theatre, and it was chosen to participate at the Kampnagel Festival in Germany. Performances were given both in Hamburg and Cologne, 1992.

Classic authors' pieces follow on the next years: *Volpone* by Ben Jonson and *The Wild Duck* by Henryk Ibsen, are both presented at the Teatro San Martín.

In 1999 David Amitin stages another text by Griselda Gambaro *The Walls*, at the Cervantes National Theatre. And in the same year directs his own adaptation of *Bartleby* Herman Melville's short story. It becomes a sensational success running for more than two years. For this work he obtains de ACE Prize (Critics Circle) as best director of the season, and also the *Theatre of the World* award for the same year.

After *Bartleby* he returns again to the classics, directing *Rapsodia Provincialiana*, a free adaptation of Nicolai Gogol's *The Inspector General*.

In Europe he has staged *Chicago* and *Red Cross* two plays by Sam Shepard, at the Little Theatre in London, 1976.

In 1991, invited by the Nationaltheater of Mannheim, Germany, he directs a celebrated production of *Waiting for Godot* by Samuel Beckett.

He also stages at the Staatstheater Stuttgart, Germany, the german version of *Los Siameses* by Griselda Gambaro, under the title of *Siamesischen Zwillinge*.

Invited by the Royal Flemish Theatre of Brussels, Belgium, he directs *Miss Julie* by Strindberg.

He is living in Madrid, Spain, since 2002.

In 2005 creates the Company "David Amitin Teatro". The first production is a version of Georg Büchner's "Leonce and Lena". The premiere took place in Majadahonda, Madrid, on February 26th, 2005.

Invited by the Centro Dramático de Aragón, directs the new play by Spanish author José Sanchis Sinisterra, "Misiles Melancólicos". It opens at the Teatro Principal, Zaragoza, on April 15, 2005 and will be touring Spain from October onwards.

Stages a free adaptation of "Hamlet" by William Shakespeare, under the title of "Good night, Hamlet" in January 2007. The production is invited to the International Classic Festival of Almagro, Spain. Performances in July 2007.

OPERA

In 1991 stages Rossini's *Il Barbiere di Siviglia* for the Teatro Colón, Buenos Aires.

This is followed in 1995 by *La Ciudad Ausente*, a world premiere by argentinian composer Gerardo Gandini, which becomes a remarkable success, and is offered again in 1997.

Love for three Oranges by Sergei Prokofiev at the Teatro Colón in 1998 is hailed unanimously by reviewers as one of the events of the year.

Also in Teatro Colón, Amitin presents in 2000 his production of *Il Trovatore* by Giuseppe Verdi, with a cast including Larissa Diatkova, Verónica Villarroel, Darío Volonté and Genaro Sulvarín.

In 2001 he stages *Le pauvre matelot* by Darius Milhaud which is given together with *Variétés* by Mauricio Kagel.

In Europe, he has directed *The Makropulos Affaire* by Leos Janacek in Hagen, Germany, and *Carmen* by Georges Bizet at the Landestheater Linz, Austria.

TEACHING

Tuition on Acting and Directing

David Amitin has run courses on Acting and Directing since 1973. In England he has taught in London at the Drama Centre, the Mountview Theatre School, the Drama Studio and the Oval House.

And in Exeter University he conducted a project on "The theatre of the Absurd" with last year students, presenting different plays by Ionesco, Jarry, Vitrac and Arrabal.

In 1973 teaches at the Teatro Universitario of Oporto, Portugal, invited by the Gulbenkian Foundation, running courses for actors and directors.

Between 1980 and 2001 he has taught in Buenos Aires, organizing courses for actors and directors.

In 2002 is invited by the Unión de Actores (Actors Union) in Madrid, and runs a course for actors under the title "An actor prepares: film and theatre".

In 2003 teaches Acting in the "VI Postgraduate Course - Aula de Teatro Clásico" for the RESAD (Royal Conservatoire of Drama), Madrid.

CURRENT COURSES (2004/05)

MADRID

• **Workshop on Shakespeare** for professional actors and advanced students.

Wednesdays 10.30 - 2.30 pm

• **Directing**

Wednesdays 7.00 - 10.30 pm

• **Beginners**

Fridays 8 - 10.30 pm

â **Masterclass**â

Advanced workshop for actors, based on scripts by authors that have worked both in the theatre and in films: Ingmar Bergman, Sam Shepard, David Mamet, Rainer W. Fassbinder, etc.

Saturdays 10.30 - 2.30 pm.

THEATRE ADAPTATIONS

1981 Adapts Georg Büchner - Leonce and Lena

1984 Theatre version of Fiodor Dostoievsky - Notes from Underground

1991 Writes with Roberto Raschella - The Great Illusion

1995 <SPAN lang=EN-GB style="mso

Repertorio

Trovatore, II (Giuseppe Verdi) :

7/12/2000 - 12/12/2000 Buenos Aires, Teatro Colón

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