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CREATIVITY, COMMUNICATION, CLARITY & CONCISION

These are my guiding forces and goals. They have always governed my work as a teacher and director, and they are what I seek to inspire and facilitate in others. They are also paramount in my translation work. Other key words that identify the way I work are **PREPARATION**, **FLEXIBILITY** and **FREEDOM**. Whatever I do, I like to 'over prepare', write pages of notes and then 'throw them away', freeing myself to improvise and create, and communicate with freshness and clarity. My **ENERGY** has always been, and still is unstoppable.

Translator

2009 - Present

As a freelance translator with my own registered company, my specialities include architecture, museums, the arts, design, food, travel, fashion, advertising, recruitment, media, fiction, drama – in fact just about anything that does not require highly specific technical, scientific or legal knowledge. As well as working for a number of agencies in Copenhagen, translating for major Danish institutions and companies, my own regular personal clients range from artists, art galleries and municipalities to the Utzon Center and Kunsten Museum of Art in Aalborg (catalogues for major exhibitions, website text, material for exhibition use etc.). I translated *Flyvefærdig* – Ole Ahlberg for Galerie Wolfsen in Aalborg, *Supertrends* and *Bubbles, Bears and Bullshit* by the Danish entrepreneur, investor and multimillionaire Lars Tvede and *Beats*, a book by the internationally-acclaimed Danish artist, Anders Moseholm. Other major clients include: Kunsten Museum of Modern Art Aalborg; the Utzon Center; the Ny Carlsberg Glyptotek; the Royal Danish Opera; the Royal Danish Academy of Fine Arts, Schools of Visual Arts; Art Hub; Brandts (Odense); Louisiana Museum of Modern Art; Horsens Art Museum, and a number of commercial galleries.

Time Out, Turkey & A New Chapter

2008 - 2010

My schedule was not as packed and challenging as I wished it to be and my partner and I had been talking for years about 'moving south', so we sold the flat in Aalborg and bought a flat in Datça on the south coast of Turkey. This marked the start of a 'cultural detox'/'sabbatical'. At last I could finish writing my (sadly still unpublished) novel, *The Steps of Gladness*: a dark, tragi-comic story of a young woman whose brush with a 'you are the master/mistress of your own life' course has dire consequences. It was also in Turkey that translation (which had been budding for a number of years) finally took off and snowballed into a new, full-time career. (I lived in Turkey from 2008 to 2013, before moving to Spain and now back to Denmark.)

Theatre/Opera Director and Teacher of Acting & Directing

1977 - 2008

Here are a just a handful of highlights from my 30-year career in the theatre: highlights that feature some of my own personal successes (and why I regard them as such), and my talent for inspiring, and bringing out creative success in others:

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| 2006 | Director: <i>Lucia di Lammermoor</i> (Donizetti).
★ Designed on line with NZ designer. 3 weeks' rehearsal. Limited time with chorus, but via physical workshops I managed to drill them into a daring, unified, expressive group. The production was a great success and the subject of a TV documentary. | Canterbury Opera, Christchurch, New Zealand |
| 2006 | 'Curator': <i>Mozart Forever</i> .
A theatrical/musical exhibition paying tribute to Mozart.
In 7 small galleries, in collaboration with a theatre designer, I created a biographical exhibition that rose beyond history and chronology. It reflected my strengths as a director and captured and communicated what I believed to be the essence of Mozart.
5-star, full-page review in the newspaper, <i>Nordjyske Stiftstidende</i> .
Run extended by 2 months. | Nordyllands Kunstmuseum (now Kunsten Museum of Modern Art Aalborg) |

2003 (& revived in 2005)	<p>Director: <i>Seraglio</i> (Mozart).</p> <p>★ Nominated for a Reumert Prize (Denmark's version of the Olivier awards): Best Opera Production of the Year.</p> <p>★ The stage of the antique Helsingør Teater in Den Gamle By, Aarhus is small. The knack of directing on it is to ask the question: "What can Small do that Big can't?" I found the answer.</p>	Co-production: Aarhus Summer Opera & Det Nordjyske Operakompagni.
2000 (& revived in 2001)	<p>Director: <i>Così fan Tutte</i> (Mozart).</p> <p>Winner of Reumert Prize: Best Opera Production of the Year.</p> <p>A triumph of trust. The designer trusted me to bring to life the simplest of simple designs. I trusted her judgement. I trusted the singers' ability to excel physically and emotionally, and they trusted the creative freedom I gave them.</p>	Aarhus Summer Opera.
Jan 2000 – December 2003	<p>Artistic Director ('Operachef'). 1st full-time director of this regional/touring opera company. 100% artistic control. I hired all necessary staff (singers, musicians, technicians, administrators etc), and wrote programme notes and educational material. My remit was to produce at least 1 full-length adult chamber opera and 1 touring children's opera per season.</p> <p>★ In next to no time I put the company on the Danish theatre map, touring all over the country and attracting reviews and articles in national newspapers and features on Danish regional and national TV and radio.</p> <p>★ One of my favourite triumphs was a 4-singer, 2-musician children's version of <i>The Barber of Seville</i> (Rossini). Unheard of, but at my insistence, the guitarist and violinist learned the music by heart and played an active dramatic role in the show, even dancing while playing! It was inspiring to see them stretching and surprising themselves and producing excellence together with the singers.</p>	Det Nordjyske Operakompagni, North Jutland, DK
1995 – 1996	<p>Visiting Professor. Directing and teaching (both acting and directing) in BA programme.</p> <p>★ My work included 2 courses that were new for me: Voice/Speech and Movement for the Actor. It was fulfilling to experiment with new approaches and see the development of the young students' vocal and physical expression in the course of the semester.</p>	Indiana University South Bend, USA
1989 – 1993	<p>Course Director: Diploma in Theatre Studies. The 2-year course was at the time the major professional actor-training programme in Ireland. I was responsible for shaping the entire content of the course (acting, voice, movement, dance, singing, TV technique etc), for hiring expert practitioners and booking guest teachers from all over the world. I was also the main acting teacher and directed 2nd-year students in fully staged plays and audition showcases.</p> <p>★ I taught acting technique, but also instilled in the students professional discipline and an ambition not only to be 'passive' employable actors, but also to take charge of their own professional destinies. Many of the ex-students are busy actors, but others are running their own theatre or dance companies or even working as stand-up comedians. I am proud that I could nurture their creativity in diverse ways and empower them.</p>	Samuel Beckett Centre, Trinity College, Dublin

Education

1966 – 1973	Grammar school. 'A' Levels: English, French & Latin. 'S' Level: English	Palmer's School for Boys, Grays, Essex
1973 – 1976	BA English Language & Literature (and honorary MA)	St Peter's College, University of Oxford
1976 – 1977	Post-graduate Theatre Director Course	Bristol Old Vic Theatre School

Courses/Study Trips

1973	Advanced French studies	Alliance Française, Paris
1986 – 1987	'Samurai', 'The Mastery', 'Into the Abyss' & 'Leadership & Creativity'	The Actors Institute, London
1990	Inspiration visit to actor training studios in New York	Lee Strasberg Institute, Stella Adler Studio of Acting, HB Studio etc.
2002	Inspiration visit to chamber opera companies	The United States & Canada

2005	Passed 'Studieprøve'	Sprogcenter Aalborg
2007	Passed 'Indfødsretsprøve'	Sprogcenter Aalborg

Languages

English – mother tongue.

Danish – fluent, though I have to admit that, after 11 years' absence from Denmark, I am much more confident in writing and reading Danish than speaking it. When directing, teaching or speaking publicly, I prefer to speak English.

French – fundamentally fluent, but out of practice.

Hobbies/Leisure Interests

Travel (more an addiction than a hobby), collecting art and artefacts, travel photography, creative writing, classical music, cooking, reading, walking (and walking the dogs), swimming and gym.