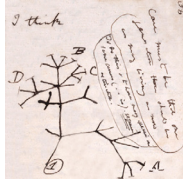




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coralli di vita

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Lukáš Houdek

Filosofia dal naso rosso

Il travaglio di un clown, la nascita di un trickster

Original English Version included.
Testo originale in lingua inglese a fronte.



Preludio di Rodrigo Morganti

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ISBN 978-88-7588-337-9 – pp. 120 – □ 15

PRELUDE

Clowning is the emanation of joy, sharing, of being allowed to show one's vulnerability while staying open to the point of accepting that people laugh with us.

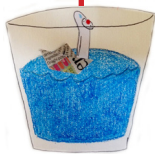
Its language consists of playing games.

It's everything and its opposite.

It's the celebration of the wonderful perfection of human imperfection.

It's a difficult subject for a book: difficult but not impossible. And Lukáš, aware of that, succeeded in this task, breaking the fourth wall, and establishing a direct relationship with the reader.

I hope that you will enjoy this book as I did.



Rodrigo Morganti

Rodrigo Morganti, clown, clown-doctor, and trainer. He was the first in Italy (1995) to bring the red nose into the hospital. He traveled all over Italy and the world to train new healthcare clowns, leading courses, and classes for clowns, medical personnel, schools, companies, and individuals. Currently, he is the art director of the Italian "Dottor Sorriso" Foundation and the Lebanese NGO "Ibtissama".

Lukáš Houdek

Philosophy with a red nose

Clown labour, trickster birth

Original English Version included.

Prelude by Rodrigo Morganti



Lukáš Houdek is a clown (in healthcare and theatre), lecturer in humour and clowning as a communication tool, and

translator of books. Born in Prague, he has worked for the Czech organisation Zdravotní klaun for over twenty years, and lectures on humour at medical and other universities and schools. After abandoning his studies of art history and philosophy at Trinity College Dublin, he eventually graduated in documentary filmmaking from the Prague Film Academy. He teaches clowning at the HAMU university in Prague and is a member of Squadra Sua – clownery and physical comedy ensemble. Father of three daughters, who shall, fingers crossed, inherit the earth.



Clowns also have lots of fears and doubts, of course, but they are spared the burden of having to contemplate the ultimate demise.

They are, to put it bluntly, immortal (this every clown will tell you, even the long since dead ones).

There comes a moment in a human life when we get the first direct hint of our own mortality – how does one live, knowing their life will end at some uncertain point in the future?

Our question is just as – if not more – crucial: how does one live once they realise their own immortality?

But let us enter the story through the flesh and bone proscenium.



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