

## THE CLOWN OR THE STRENGTH OF FAILING

Led by ANTONIO GIL MARTINEZ from december 6th to december 17th 2010 (50 h)

The clown gives us the opportunity to reveal the humanity of the actor who incarnates him, his weaknesses, his qualities, his smartness, his force and his emotions, everything that makes us unique and original.

To experience the clown connects the actor with the basis of the scenic presence, helps him to open himself to the present, to get in touch with the primal instinct of acting.

What are the mechanisms of laughter? The clown is fishing for the audience's applause but the only thing he gets are laughs. And laughter opens the audience's heart and imagination. His own tragedy is precisely what makes him strong. Discovering the pleasure of exposing our ridiculous side, our vulnerability, our childish side, and to laugh at our ego requires courage and skill. Through the work we'll explore different tools that will help us to take that step: movement, coordination, rhythm, timing, space management on stage, initiation to routines, improvisation, slapstick, burlesque, text and finally collective creation will be explored during the workshop as different parts of a language, in order to approach us to that particular state through which our artistic universe is expressed.

Using the clown technique as a main trunk, we will experiment a new acting experience, through which we can become more present, more open to the many possibilities that can offer the here and the now.

ANTONIO GIL MARTINEZ lives and works since 1989 between London, Paris and Madrid. As an actor he has worked with many companies and directors in Europe like Peter Brook ("Fragments", "11&12"), Simon McBurney, Dan Jemmett ("Skake", "Cinderella", "The trickster of Seville"), Paul Hunter, Helena Kout-Houson, Alain Mollot, James McDonald, Omar Porras, Luis Blat, Ferran Madico...

He is a longtime collaborator of Theatre de Complicité with whom he toured the world with The Street of Crocodiles, The Caucasian Chalk Circle, The Noise of Time and Strange Poetry (L.A. Philharmonic Orchestra). As a director he has co-created in a variety of productions with companies like Theatre de Complicité and La Jacquerie. He has directed several shows like « Kvetch » -nominated for the Max Awards of best show in Spain. He also has experience as a Choreographer and Movement Director. He has an extensive experience as a teacher, collaborating regularly with Philippe Gaulier (London-Paris), the London International School of Performing Arts-LISPA, and has lead many workshops internationally and for Theatre de Complicité, Teatro Nacional-La Casa del Teatro de Colombia, The Abbey Theatre (National Theatre Dublin)



## THEATRE ORGANIC

Sophie Gazel and Pablo Contestabile are the founders of the French-Argentinean company «Théâtre Organic».

Creation, Training and Cultural exchange form a part of the principal activities of the company. The primary focus in our creations is on the physical play of the actors. This does not mean that text is excluded, but that we are permanently looking for links between the body, physical actions, emotions and words. Our training includes several workshops directed by different teachers coming from various theatre movements, exploring different acting styles and traditions from Europe and around the world.

In training our interest lies in drawing together and linking different acting styles and traditions so as to give actors the opportunity to find nourishment for their own desires and inspiration concerning the daily practice of their art. In that way, we promote cultural exchange because it participates fully in revealing different aspects and methods of acting by sharing each others experience.

Two annual "rendez-vous" are organized in Buenos Aires. The main objective of these meetings is to bring together masters and trainers coming from different cultures, in order to give rise to new perspective about theatre practice all over the world. Beyond the belonging to different culture and languages, foreign actors bring other bodies and relationships with words, different commitments and stage presence.

Between 2000 and 2010, actors from 21 different nationalities have been participated to this training: Australia, Denmark, Germany, Netherlands, Italy, Spain, Iceland, Israel, Portugal, Brazil, Argentina, Chili, Venezuela, Peru, Uruguay, Switzerland, England, Greece, Mexico, USA and France.

To participate please email your CV and picture.

**195 HOURS OF TRAINING,  
1 November to 17 December, MONDAY TO FRIDAY.**

Contact in France: (33) 06 61 84 96 86  
Mail: [theatre.organic@gmail.com](mailto:theatre.organic@gmail.com)  
[www.theatre-organic.com](http://www.theatre-organic.com)

**Festival Directors:**  
PABLO CONTESTABILE and SOPHIE GAZEL  
**General manager: Julien Barazer**

THEATRE ORGANIC MAF BP 132 75422 PARIS CEDEX 09 / FRANCE

DG: [danaruk@t2net.com](mailto:danaruk@t2net.com)

# Théâtre Organic

presents:

# International Actor's Training Festival

**EIGHTH EDITION**

**A Bridge between Europe,  
North America and Latin America**

ANA FRENKEL (El Descueve / Argentina)  
JASON TURNER (Ecole Jacques Lecoq / France)  
ANTONIO GIL MARTINEZ (Theatre de Complicité/ U.K.)  
AFREDO IRIARTE (Grupo Catalinas Sur/ Argentina)

## IN BUENOS AIRES / ARGENTINA

**FROM NOVEMBER 1st TO DECEMBER 17th 2010**

**195 HOURS OF TRAINING**

### ACTOR'S CORPOREAL AND PHYSICAL TRAINING

Led by ANA FRENKEL from November 1st to November 5th 2010 (25 h)

The objective of the work is to investigate the language of movement. A language whose main motor is emotion but which needs to be developed by acquiring elements of movement technique. The body is, in this search, our instrument, our tool, where what really matters is the journey rather than the destination.

The main idea is to enrich our expressive potential with the support of a technical language and to think about different ways to use them, and how to integrate different codes, propositions and directions. The work is composed of physical training and improvisations. The workshop will be structured around a series of research projects that will lead to the creation of a personal composition.

o **ANA FRENKEL** Dancer she has trained in contemporary dance at the San Martin theater in Buenos Aires. She studied classical dance, lap dance, the Graham method, Cunningham, Nikolais, Limon, Flying Low. She was interested very early in choreographic composition. As a teacher she follows her research in corporeal language developing her own technique since 1989.

She is the co-founder of the group «El Descueve» with Gabriela Barberio, Mayra Bonard, Carlos Casella and Maria Ucedo. She co-realized different choreographies with others members of the company as «Pura Cepa», «Sucio», «Patito Feo» et «Hermosura».

She also realized several choreographic works for theater «Fuerza Bruta», cinema «Mar de amores» and television «Juana y sus hermanas».



### THE PLAYFUL ACTOR: TECHNIQUES FOR PLAY AND DEVISING

Led by JASON TURNER (France) From November 8th to November 19th 2010 (60 h)

This workshop will explore the actor's capacity to play and to create together. What makes a good player? Inspiration, instinct, emotion, pleasure, craziness...? certainly, but there are also some simple, organic laws that help to unlock the actor's capacities to play and create.

Starting by playing silent, everyday situations we will see that there are some fundamental laws that help us to play and keep a situation alive and developing. Having established this first level of play, we will then develop towards different theatrical styles of play. To do this, we will use several provocations: masks, identifications with elements and animals, and stage fighting.

Parallel to improvisation classes, there will be movement classes and student devised work. The movement classes will work towards refining the actors' awareness of movement, space and rhythm as a vital element of creative play. The devised work will allow the students to apply the class work and to develop freely their ideas in constructing short scenes.

o **JASON TURNER** is currently a teacher at Jacques Lecoq's school in Paris where he teaches movement, improvisation and styles of theatre. After a degree in literature in England (U.E.A.) he studied at Ecole Jacques Lecoq (1991-1993). Since he has worked as alternately an actor and director with various companies in Europe, amongst others, Hoipolloi Theatre in England, Be Negre in Spain, In Transit in Switzerland and Plateforme Theatre in France. For the last 10 years he has focused progressively on teaching and after being invited in 2003 to follow the teacher's training course at Lecoq's school he was asked to join the team of teachers.

He has regularly led workshops for theatre companies and theatre schools, amongst others, at l'Ecole Nationale des Arts du Cirque de Rosny-sous-Bois and at the Royal Scottish Academy of Music and Drama, Glasgow and PAM Theatre in Korea.



### FROM THE MASK TO THE CHARACTER

Led by ALFREDO IRIARTE from november 22th to december 3rd 2010 (60 h)

The starting point of this workshop is the analysis of the main forms and structures of the famous masks used at Jacques Lecoq's school and Balinese masks. A mask's character is revealed by a reading of its form: the lines and shapes create tensions, rhythms and movements and contradictions. In this way, each mask becomes a type of geographical map proposing a specific way of walking, a gestural grammar by which the actor can develop an individual poetry. The work with these masks will form a basis on which the student will go on to create their own masks; masks that open a way into creating and playing characters.

#### Program:

- Larval and expressive masks analysis, collective and individual improvisations.
- Mask making and improvisation with the student's mask.
- Balinese and Commedia dell arte masks analysis.

o **ALFREDO IRIARTE** has trained in mask performance, mime, clown and puppet theater as well that he has worked as scenographer and mask maker. He studied in Argentina, Uruguay and Italy.

He has worked with "Kumis Teatro" as an actor and mask maker. Then he joined the famous Latin America's company "Catalinas Sur" in La Boca (one of the most popular district of Buenos Aires) where he's still working as an actor, director and masks and puppets maker.

He also has worked as Coach, director and actor for many companies and institutions in Latin America and Europe: Teatro Núcleo (Ferrara, Italy), Grupo Diablolomundo, Grupo Los Calandracas, Instituto de formación artística del Chubut, Secretaría de Cultura de Salta.



Théâtre Organic Francia

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