

**THEATRE ORGANIC PRESENTS**

# **The International Training For Actors Festival**

**SEVENTH EDITION**

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

**SOPHIE GAZEL (THEATRE ORGANIC / PARIS)  
YVES MARC (THEATRE DU MOUVEMENT / PARIS)  
JAVIER SWEDZKY (THEATRE D'OBJETS / BUENOS AIRES)  
AFREDO IRIARTE (GRUPO CATALINAS / BUENOS AIRES)  
HAIM ISAACS (ROY HART / PARIS)  
JEAN CLAUDE COTILLARD (E.S.A.D. / PARIS)**

**In BUENOS AIRES / ARGENTINA**

**From MARCH 8 to MAY 28 , 2010**

**338 Hours of training**

## **PLEASURE TO PLAY : FROM TECHNICALITY TO SENSIBILITY**

**Led by SOPHIE GAZEL (France) From March 8 - 12, 2010 (23 h)**

Fundamentals of acting rely on technicals and emotions. Emotions enable those technicals to serve life and human representation through the performance. This workshop helps the actors to understand how the technicality could organize the sensibility to serve the performance.

**Check out the actor's fundamental expressive tools:** Identify body parts and movement, fixed points, suspensions, breath, center of gravity, neutral state, spacial relationships and stage presence notion.

**Permanences :** Open mind, listening and complicity.

**Rules of improvisation :** What's a theater proposition ? What's a situation in theater ? Role and importance of the conflict. How circulates the "jeu" (play, game): What is playing *in major and minor keys*? Know to identify when the actor is sender and when he is receiver. Be conscious that the space plays as well : The look structure the space and every movement made on stage receive an answer from the space.

**The script:** When does the script start to play and is no longer only words? What are the tools to stop retreat into idea, meaning and psychological?

**SOPHIE GAZEL :** She trained with Patricia Jaïs and she's graduated of the London International School Philippe Gaulier, she also trained during this time with the members of "Complicite Theater" and with John Wright. Back to France she met Norman Taylor, Paul Andre Sagel (Jacques Lecoq disciple), Tapa Sudana (Peter Brook's actor), Mas Soeng and formed with Pablo Contestabile the "Theatre Organic" company and created the first « International Training For Actors Festival » in 2001 in France and then in Buenos Aires. At the same time she followed university theater studies in Caen and Paris (Censier). Since 2001 she led workshops in Spain, Argentina and France. She is director in France and Argentina of various shows who defend the gesture, the picture, the space and the organic words. Her ultimate creations were : "Où va la lumière quand il fait noir?" Where does light go when it's dark? (clown), "Le monte plats" "The dumb waiter" by Harold Pinter, "Music Hall" by Jean Luc Lagarce... Actually she prepares "Kvetch" by Berkoff and a new clown creation coproduced with LaBanda company from Barcelona.

## **MOVEMENT THEATRICALITY**

**Led by YVES MARC (France) From March 15 - 26, 2010 (60 h).**

**PROGRAM : Objective :** Find and develop possible drama vocabularies and dimensions of the movement to lean on for the acting. We will put our attention to the observation of corporal manifestations of thought states. "What do people's bodies when they think?" The parameters composing and involving those states will be analyzed and experimented : the look (focal and orientation), the breath, the dynamism, the posture (corporal contradictions), auto-contacts. From improvisation games and situation scenario, we will develop theatrical movements variations to the fiction and the creativity.

**Yves Marc** Co-artistic director with Claire Heggen of « Théâtre du mouvement » company, founded in 1975. He studied corporeal mime with Etienne Decroux and studied different corporeal techniques and aesthetics (high performance sport, classical and contemporary dance, eutony, kinesiology, body awareness.) His vision of gesture is a broad concept, incorporating as much the Etienne Decroux heritage as a gesture art where mime practices, drama dance, object theater and a textual theater intersect. For him the gesture is the heart of artistic creation, the gesture gives the actor infinite possibilities to express himself on stage. He teaches in many workshops and international schools in France and around the world. With Claire Heggen, the company has created 30 shows on tour in 60 countries. They develop a permanent renewal gesture aesthetic close to the

mime, gesture theater, dance and object theater. Actually he is on stage with the performance he created : **Je pense donc ça se voit (I think therefore it can be seen.)**

## **EXPRESSIVE MASKS**

**Led by ALFREDO IRIARTE (Uruguay/Buenos Aires) From March 29 to April 2, 2010 (35 h)**

Attain the character from the figure. A mask approach by the reading of his lines, his tensions, the movements that he creates and his contradictions. How the mask becomes a type of geographical map proposing a walk, a gesture grammar and his own poesy that we can discover progressively during the work process.

It's about discovering the expressive mask dynamics in an individual and collective ways. This development give the opportunity to each participant to realize an expressive mask. Then, we will discover how the expressive mask serve the work of the actors in the construction of a character.

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

Actually he works on Catalinas Sur next creation : « **El vengador del Riachuelo** ». He worked as coach, director and actor for several companies in Latin America and Europe : **Teatro Núcleo** (Ferrara, Italia), **Grupo Diablolomundo**, **Grupo Los Calandracas**, **Instituto de formación artística del Chubut**, **Secretaría de Cultura de Salta...**

## **OBJECTS PARTNERS**

**Led by JAVIER SWEDZKY (Argentine) From April 5 – 9, 2009 - (30 h)**

### **PROGRAM :**

The topic of this workshop is to work with objects as starting point of a theater situation. The uncovering of manipulation principles and the objects awareness are focused to develop your personal imaginary and the creation of your own research strategies. The question is to learn to give value and to become aware of the actor/manipulator presence, make yourself available to objects and learn to disappear behind them. The objective is to make objects become real partners, unques and irreplaceable, with their own language and give them a new meaning, reveal their own poetic universe. We will create links between **script, space, manipulator actions, interrelation and objects autonomy**. Through this work we'll try to understand the different ways to divide the energy between the individual work and the manipulated object.

**Javier Swedzky** Began is training in Cordoba (Argentina) with Graciela Ferrari (from "Libre Teatro Libre" led by Maria Escudero.) He played in many of her shows. He graduated in 1992 of the cinema department of the Cordoba's National University. From 1993 to 1996 he entered the National School of Puppetry of Charleville Mézières in France. In 2006 he trained as a teaching theater at the University of Paris 3. As an actor he played with the argentine company « El Periférico de Objetos » from 1999 to 2002, in « Maquina Hamlet » de H. Muller and « Zooedipous » then he became the assistant director for the show « MMB-Monteverdi Método Bélico ». He is the director and dramaturge of more than a dozen of puppet and object theater performances presented in Europe and Latin America. He received scholarship Antorchas, Fondo Nacional de las Artes and the Ariel Bufano award in Argentina. In

2006-2007 he worked for the « Théâtre de l'œil de Montréal », (Québec, Canada) for the production of the show « Ah la vache! » as writer, director and conceptor (with Marc André Colombe.) Actually he lives in Buenos Aires (Argentina) where he teaches in different schools and universities.

## From April 10 to 18 Holidays !!!

### VOCAL AND MUSICAL TRAINING

Led by HAIM ISAACS (Paris) From April 19 – 30, 2010 (60h)

#### PROGRAM:

**Vocal Placement:** Breathing exercises, corporal resonances, enlarging the vocal range.

**Corporal rhythm:** Coordination between foots stamping, hands clapping and voice singing rhythmic patterns.

**Songs:** A wide repertoire (jazz, classic and world music), individual chant, Polyphonic chant, phrasing and rhythm, interpretation and theatricality.

**Improvisations:** Based on a song, based on rhythmic or harmonic structures, individual and group improvisations, accompanied by instrument or a Capella.

**Explorations:** Sounds that go beyond the realm of “pretty” towards texture and vocal landscape

**Haim Isaacs** is born in New York in 1957 where he studied piano, composition and lyrical chant. **Singer, songwriter and teacher**, He has been giving voice and music workshops about Voice and Music in France and around the world from over 20 years. Since 1982 he works for the Roy Hart Theater. His workshops explore the vocal imaginary and tone placement. The vocal training is a complete corporal training (breath, relaxation, postures...) and could lead to rhythmical applications, musical or textual. Now Haim Issacs lives in Paris and performs in Europe, and teaches “Voice” all around the world.

“The hole in the wall” is his third album, composed in Hebrew, Arabian, and English. For more information you can visit his website [www.haimisaacs.com](http://www.haimisaacs.com)

## **BURLESQUE / characters and situations**

**Led by JEAN-CLAUDE COTILLARD From May 3 - 14, 2010 (60 H)**

Should we all have access to the Burlesque “jeu” (game, play)? Yes, because the comic sense is a body function which could be liberated. This is not a question of humor, humor is a mental construction but question of the human being battling with pain. Because if we are going down deep into the pain, the only way out is the laugh.

We will experiment the comic tricks of the physical theater :

**1/ The IMPROVISATION** is the better way to work on the “Nature” of the actor, his comic potential, his imagination and creativity.

**2/ STYLES:** The acting styles, the dramaturgy, the rhythm and the timing  
The part of tragedy in Burlesque and the part of Burlesque in Tragedy.

**3 /** How to make advance the spontaneity from improvisation to the final work?

Actor, mime and director, **Jean-Claude COTILLARD**, devotes himself, with the company he founded, to a visual and burlesque work in theater. He wrote and created : JOUISSANCE BURLESQUE : « LE TRAVAIL », LA VIE EN ROSE, OCCUPE-TOI DE MOI, TREKKING et LES HOMMES NAISSENT TOUS EGO. He directed some plays of Pierre NOTTE : MOI AUSSI JE SUIS CATHERINE DENEUVE in “La Pépinière Opéra in Paris” (Best show MOLIERE award in 2006) and JOURNALISTES in Tristan Bernard theater in Paris. In 2008, he played and signed the adaptation of a short story written by Daniel Pennac : DIAGNOSTIC and he wrote and directed a clown show: CA VA PAS SE FAIRE TOUT SEUL from the company “Les coussins”. He is the teaching director of the **Ecole Supérieure d’Art Dramatique** in Paris.

## **« FROM THE MASK TO THE CHARACTER »**

**Led by ALFREDO IRIARTE (Uruguay/Buenos Aires) From May 17 – 28, 2010 (70 h)**

Thanks to half-masks of the “Comedia dell Arte” we will enter in the eternal metaphor of human comedy and will discover universal theater mechanisms.

Program :

- Leather mask : history and principles of construction
- Analysis starting from different forms of masks
- Construction of a leather mask and introduction to the way to perform with it (Each participant will make a leather mask from a pre-existing negative mould)
- Nature of the different mask characters study : Behaviors, postures, gestures...
- Preliminary exercises of Commedia dell Arte.
- Vocal training.
- Individual and group improvisations.
- Commedia dell Arte: references and anecdotes.

# **Théâtre Organic**

**Sophie Gazel and Pablo Contestabile are the Argentina French company founders « Théâtre Organic » made up of Argentine and French artists.**

**Creation, Training and Cultural trades form a part of the principal activities of the company. The primary focus in our creations is on the physical work of the actors. It doesn't mean that we don't utilize script, but that we are permanently looking for links between body, physicals actions, emotions and words.**

**Our training includes several workshops directed by different teachers coming from various theater movements, exploring different acting styles and traditions from Europe and world. As to training our interest is trying to find artistic connexions between different acting styles, to give the actors the opportunity to find food for though their own desires and expectations concerning the daily practice of their art. In that way, we defend cultural trades because they fully participate to reveal different aspect and method to act, sharing the experiences of each one.**

**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 theater practice all over the world.**

**Beyond the belonging to different culture and languages, foreign actors bring others body and relationship with words, different commitment and stage presence.**

**Between 2000 and 2009, 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.**

**Each year from January to February, “Theatre Organic”, organizes trainings and theatrical performances at the “Théâtre de la Boutonnière” in Paris. Little by little we're trying to propose a festival welcoming different theatrical creations from Argentina in Paris and from France in Buenos Aires, to follow our main goal which is build a permanent artistic bridge between Latin America, North America and Europe.**

**To participate please email your CV and picture.**

**338 HOURS OF TRAINING GIVED FROM MONDAY TO FRIDAY**

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