INTERNATIONAL SCHOOL OF THEATRE CREATION

Pedagogic Direction: Giovanni Fusetti

THREE-YEAR TRAINING

2010-2013
THE VISION

Helikos is a Greek word that means SPIRAL. As a symbol, the spiral is common to all ages and cultures and has various meanings, all connected with the dynamic of evolution. The spiral represents the cyclical movement that expands outward from its point of origin and inward towards the center.

The spiral expresses extension, cyclical continuity and development, progress in the rotation of creation and perpetual balance between opposite dynamics.

It’s the manifestation of the evolution of a state or a force.

The choice of the spiral as a symbol is connected with the vision of a school and its pedagogy as forms in permanent evolution. The spiral is also a metaphor of the journey of the artist/poet through the training of the school, training that is always connected with its beginning but is projected into the future.

Helikos is an...

INTERNATIONAL

It welcomes students from all over the world, creating an international and multicultural environment.

SCHOOL

HELIKOS is a training centre dedicated to the learning and teaching of Theatre Art. As a school it’s the place for the practice of a pedagogical journey.

of THEATRE

The language of Helikos is theatre: the play of representing life and human experience. In the journey of theatre, Helikos is developing new artistic and pedagogic forms, which are in permanent evolution.

CREATION

In Helikos’ practice of theatre-making the actor is not only interpreter but also author and director of her/his own work. CREATION is the birth of the world, and the artist recreates the world in each gesture. To create (from the Greek: chreas=flesh) means to give body, and the body is the main instrument of the artist. It allows beauty to become visible.

Helikos’ purposes are:

- The PROFESSIONAL TRAINING of creative theatre artists: actors, directors, authors and teachers, capable of creating their own work in an autonomous, creative, conscious, vital and durable way, becoming active witnesses and protagonists of the contemporary world and the culture of their time.

- ADVANCED TRAINING of artists, on theatre creation and movement theatre.

- Research, creation and training in THEATRE PEDAGOGY.

- The meeting between theatre art and other artistic paths, developing new projects in the world of performing, directing, playwriting and artists’ training.

- The development of INTERDISCIPLINARY CONNECTIONS between Theatre and other disciplines and practices: plastic arts, martial arts, philosophy, psychology, therapeutic practices, ecology, spirituality, with the aim of training an innovative “heartist”, able to integrate art and consciousness. Helikos wishes as well to offering to practitioners of other disciplines the opportunity to explore the “wisdom” of theatre.
THE PEDAGOGY
The Journey of Initiation of the ACTOR-CREATOR

Theatre is PLAY. Imitation, transposition and re-invention of the world. It’s a very ancient human expression, based on the fun of playing, the awareness of the dynamics of life and the rigor of technique.

It’s a space where life is represented, celebrated and transformed through the body. This is a process that requires observation and curiosity in front of the mystery and wonder of life in movement. The Actor-Creator is a poet who enters the journey of discovering the world and manifests the world’s beauty, through poetical forms. She/His body is the body of the world.

Helikos’ pedagogic work is, and will be, a constantly evolving process. It’s an alchemy in which we distill the best of our findings. The latest version is always the most updated. A fundamental reference is the Theatre Pedagogy of Jacques Lecoq. But many are the sources that have nourished and inspired it: Gestalt-therapy, Western Bioenergetics (Wilhelm Reich), Taoist Martial Arts (Wutao), the practice on the state of playing (le jeu) as an Altered State of Consciousness induced by movement and breathing, and Process Work (Process Oriented Psychology), as well as Theatre of the Oppressed by Augusto Boal, Community Theatre and Theatre in Education.

The integration of different practices has lead to the creation and development of a pedagogy with multiple branches.

PEDAGOGY OF MOVEMENT
The BODY is considered the first dimension of knowledge and sensitivity of the theatre artist and the foundation for theatrical language. The experience and study of the body moving in space leads to the progressive discovery of the laws of movement and of artistic creation. Nature, in the sense of "the movement of life" is our master.

PEDAGOGY OF PLAY
Play (le jeu) exists when the rigor of technique joins with the pleasure of the artist. The "playing" actor represents and reinvents the world, revealing its poetic richness, becoming the “Homo Ludens”. A poet through gestures. She/He works with rigorous fun and disciplined folly. Play is a particular state of consciousness and each theatrical genre flows from a specific "state". The ability to reach this state in order to play and to create from it is the essence of the shapeshifting vitality of the actor.

To play is to be aware of all connections and to constantly "react" to movement; it's ecology in motion.

PEDAGOGY OF CREATION: una pedagogia dell’arte
The Actor is the Creator of her/his own work. The aim of the school is to train artists capable of developing their own voice in an autonomous way (arte). It’s a work that inspires not only theatre artists but any person who is interested in creating her/his own life journey. Pedagogy is a space of research and practice, where the world is recreated every day, and the pleasure of learning and teaching provokes the students to develop their own unique, poetic identity and theatrical folly. Both the teachers and the students are servants of the creative process.

PEDAGOGY OF INITIATION
The actor, as both poet and creator, is a shapeshifter, journeying in the footsteps of ancient shamans and working every day to refine and develop her/his perception of reality, and to train her/his expressive skills. For these purposes, several pedagogical tools are creatively integrated within a unique "alchemic pot". In the journey in the discovery of the world, the artist meets her/himself in a new way and transforms her/his inner world, to turn this inner world into a conscious instrument for poetry. She/He needs to face her/his own powers and her/his own wounds, often merged in a mysterious alchemy of consciousness. The pedagogic purpose is not only to train theatre artists, but to accompany them towards a wider state of consciousness, in order to work consciously with personal powers: emotions, life experiences, visions, wounds and desires. In the journey through theatre genres the actor/creator discovers how each genre appeals to different dynamics of the individual and of society, and therefore has unique and peculiar powers and potentials.
The first year is the awakening of the poetic potential of the body. It’s a reDiscovery of the world and nature through the study of its movements.

Through the observation and imitation of every day life, the actor/poet reaches the awareness that reality is based on a network of relations and interconnections of actions and reactions. This is the dynamic core of the stories that theatre will tell.

The journey begins with the awareness of the body in space, working with two fundamental masks: the Neutral Mask and the Red Nose. With these two archetypal masks, the artist comes to the understanding of the difference between movement and action, between neutral and dramatic, and recognizes the story/drama/action that every individual body is carrying. The Red Nose reveals each person’s theatrical comedy and gives the person the physical awareness to move beyond it, towards neutrality. The Neutral Mask allows the actor to work on presence and openness to space, and to reach the silence before the beginning of the storytelling.

Once the neutral space is integrated in the body, the mimo-dynamic journey can begin: an adventure of observation and imitation of nature, in which the actor will discover a variety of rhythms, forms, gestures and dynamics that will enrich her/his poetic language. Nature is the first source of inspiration, and this knowledge through imitation inspires a vision of theatre based in the movements of life. This process prepares the body to the various dynamics that the different theatre genres will require.

The last step of the first year is the exploration of human nature, through the study of characters.

**The Program of the First Year**

- Awareness of the body in space
- Breath awakening and breath’s relationship to/with the physical energy
- Observation and imitation of every day life
- *Le Jeu*: the non-intentional action
- The rules of theatre play: Space, Action/Reaction, Time, Duration, Rhythm and Timing, Crescendo and Fun
- Mime of Action: the study of the movement of the human body
- The 20 Movements of Jacques Lecoq
- *Le jeu*: play, states of playing and trance
- The duality of Neutral Mask and Red Nose and the play of the actor with forms
- The Actor’s Body: Neutral Space and Dramatic Space
- Clown State and Neutral State
- The Neutral Mask: calm presence and the neutral body. The actor serving the theatrical space
- The Mimo-Dynamic journey: dynamic study of nature (elements, animals, materials...) towards theatre creation.
- The journey through states of consciousness: the shapeshifting body
- Mimo-dynamic approach to the arts: poetry, painting, music
- The dynamic of emotions and human passions
- The play of characters and the “mimo-dynamic wheel of inner movements”
- The emergence of Masks in space
- Characters, Masks and dramatic projection
- The voice as a mask of space
- Creation of Theatrical Characters
- Characters: the play of follies
The second year is dedicated to the Mask, the first archetype of all theatrical languages. The “other” from oneself and the “other” within oneself.

The journey starts with the inquiries, an experience of creating based on the observations of life and their transposition into the theatrical space.

Theatre is storytelling and to tell a story we need a language. The words of theatre language are the forms in motion. Theatre as representation is rigorous play with the forms of life. The main skill of the actor is shapeshifting, the ability to change forms. The archetype of all forms is the mask, which essentializes and transposes the movement dynamics, creates theatrical space and allows the play between the actor and the form itself.

For these reasons, masks have a central role all throughout the second-year program.

After the expansion of the sensitivity of the body during the first year, the actor now encounters various families of masks: larval, naïve, expressive, half masks. They all push the actor to amplify her/his level of playing, integrating movement and emotions. The actor with a mask goes beyond an intellectual way of playing and reaches a physical dimension of theatre in which ideas and feelings are integrated.

Mask playing requires contact with the fundamental drives of life and a rigorous technique of articulation.

Movement technique plays a key role in the second year, becoming a permanent practice of articulation, rhythm, timing and treatment of movements through the state of the various masks.

The second year culminates with the mask of the Red Nose, and the play of theatre clowns and circus clowns.

### The program of the Second Year

- Treatments of space and time: the emergence of a style
- Enquiries on life and its theatrical transposition
- The language of gestures: Pantomime and Bandes Mimées
- The play of masks: essentialisation and transposition of movements
- Masks: forms moving in space
- Design and Handcraft of a Full-mask
- Full masks: Larval Masks, Naïve Masks, Expressive Masks
- From Human Passions to Human Comedy: the playing of the half-masks
- The voice of masks: resonators and articulation
- The voice of emotions and passions
- Design and Handcraft of a Half-mask
- Commedia dell’Arte: traditional Italian comedy. Types, lazzì and canovacci
- The Red Nose: the Individual Clown
- Stage clowns, Circus clowns and Street clowns
- A clown variety show
The third year is focused on the exploration of some fundamental theatrical territories, in the footsteps of the archetypal genres of ancient theatre: tragedy, satiric drama and comedy. The purpose is to give the students the instruments to understand how each genre has a specific way of articulating the various elements of theatre language: the space, the body and the levels of playing, writing and the relationship with the audience. By “levels of playing” we mean: levels of tension or physical energy that the actor uses while playing.

All theatre genres are variations on storytelling.

Melodrama deals with the dynamic of emotions and their consequences.

Tragedy enters the vertical dimension of space, when the human community gathers in a chorus to witness the fight of the heroes with fate, the will of the gods, and their surrendering to the irreversible dynamics of life and death.

Satiric drama will reverse the space and mock all the themes that are dear to the humans and reveal the hidden (=grotesque) side of humanity.

Comedy is the search of the many ways in which characters, movement, space and writings can be unbalanced and provoke the fall of the audience into laughter.

This exploration has a specific performing quality, and the audience is regularly invited to the presentation on the creations of the students. The work also involves the exploration of classic and contemporary texts as well as the writing of original ones.

The program of the third year

Storytellers
Melodrama and Melo-mime: the play of emotions
The cycle of melodrama: the victim and the wound, the villain and the drama, suffering, resolution, redemption.
The choral storytelling
From Neutral Mask to Tragedy: the Chorus and the Hero
The hero’s cycle: individual drama, fight against destiny, death and catharsis
Satiric Drama and Bouffons: the play of mocking
Satyrs, Fools and Lunatics
Grotesque characters
Creatures of Fantasy and Mystery
Comic theatre: the Burlesque, the Eccentric, the Absurd, Comic Characters
Presentation of Individual Projects
Creation project on devising a show
Diploma thesis

FOURTH YEAR (only upon invitation)
Creation project on:
- playing
- directing
- playwriting

Pedagogic training:
- theatre pedagogy
- theatre in education
- theatre and initiation
The program proposes different courses of study:

**THE COURSES**

**PHYSICAL PRACTICE**
These classes involve practical work with the body, to train, develop and refine the physical awareness, abilities, skills and techniques of the students.
- Martial Arts
- Physical Preparation and Elements of Acrobatics
- Movement Analysis and Movement Technique
- Voice training

**POETIC PRACTICE**
Classes that engage in the practice of exploration, creation and transposition in theatrical languages.
- Improvisation
- Playwriting
- Theatre Creation

**CONSCIOUSNESS WORK**
All throughout the journey, these classes support the students in deepening their awareness of their personal processes of self-discovery and self-transformation. This involves group work and individual sessions.
- Pedagogy of initiation: elements of Gestalt, Bioenergetics, Deep Psychology, Process Work (Process Oriented Psychology) and Transanalysis
- The dynamic of inner movements: the inner journey of the actor

**CRAFTING**
Practical workshop that deals with the study of movement in space, towards the making of Masks, Costumes and Sets.
- Laboratory of studying of forms
- Mask-Making
- Costumes creation

**EPISTEMOLOGY**
Theoretical classes that give the cultural background of the training, in the form of intensive seminars and some lecture classes.
- Elements of Theatre History
- Elements of Phisiosophy: Physical Philosophy

**CLASSES**

Classes take place each morning. **Monday through Friday, from 8.30 am to 13.00 pm.**
At the beginning of each week, the students receive a theme on which they work in an autonomous class called creation, during the afternoon from 14:00 to 16:00.
This course culminates into a presentation of their resulting research, at the end of each week, to the pedagogical staff. During specific periods of the trimester the students present selected elements of their work in public performances. In addition, the School proposes some **weekend intensive workshops** as well as some **outings**, to observe nature and human life, renewing the sources of inspiration.
At the end of the third-year, every student will devise a project under the supervision of the pedagogic team. This will be the thesis - the final step towards obtaining the diploma. Each student will be responsible for some tasks connected with the running of the school (service work). In particular the cleaning and ordinary maintenance of the structure are under the direct responsibility of the students.
In total, the training involves the students for an average of **30 hours per week.**
APPLICATIONS AND ADMISSION

The school proposes a professional training that engages the students full-time for a semester each year, for three years. It is addressed to professional artists with previous performing/training experiences, (theatre, circus, dance, music, etc.) and to any person coming from other paths of life and professions, who have previous experience in training/research/practice in the world of the arts. This training is based on generosity, personal commitment and the desire to engage one’s own most unique and truthful humanity.

As a professional training it is addressed to students who have the commitment to use the knowledge acquired in the training to create their own art. (The original meaning of the word *arte* is “profession”).

The program is a deep artistic learning process and requires a strong commitment and excitement to work with one’s own deepest powers and fears, as well as the ferocious commitment to tame demons, dragons and angels and to refine one’s own personal and poetic power. As an initiation process, the program provokes the students to a new discovery of themselves. This will lead through moments of revelation, deep learning and profound joy, as well as difficulties and personal crisis. Facing fears, wounds and resistance to learning and transformation will be an essential part of the journey. This requires personal maturity, self-responsibility and the humbleness of accepting and committing to a group and a long term pedagogic relationship.

Minimum age: 24 years.
There is no maximum age: good wines get better with aging, and so do storytellers.

The process of application happens in two steps:

1. PRELIMINARY ADMISSION

To apply to the school a dossier must be sent via e-mail. There is no application form. The dossier includes:
1 - a CV, including details on: training experiences in all fields; professional experiences in all fields, artistic experiences, both professional and non professional; any personal work that you have done or your are doing (psychotherapy, psychoanalysis, bodywork, healing practices…)
2 - a motivation letter
3 - a recent picture
4- two letters of reference from people that has been professionally involved with the applicant (teachers, mentors, directors...)
5- the payment of the application fee of 50 Euros, via Paypal, to the email address scuola@helikos.com. (please visit www.paypal.com or the paypal account of your country for further information on this payment method).

Please email your application to: applications@helikos.com

The deadline for sending the application for the session starting in October 2010 is September 21st, 2009. No application will be accepted after that deadline.

Once the application will be received, each candidate will be contacted by the director of the program, to communicate whether the application is accepted or not.

2. FINAL ADMISSION

The school engages the students and the teachers for a very long period of work together, in the mutual commitment of an intense pedagogic relationship. For this reason, before the final admission of the candidate to the school, we ask to meet her/him in person, in a training context similar to the context of the school. This will allow both parties to verify if they can and want to work together. This can happen in two ways:
- during one of the workshops or trainings conducted by Giovanni Fusetti. This includes past workshops and trainings and all future scheduled events, as published in the web site www.giovannifusetti.com;
- during one of the Admission Workshops that will be set up in the Fall 2009 and Winter 2010, in Europe and the US. The calendar of this workshop will be published on the website.

The tuition for the admission workshop is 300 Euros / US$ 400. For students travelling from out of Europe or US the admission workshop is free.

The maximum number of students for each year is limited to 20.
**CALENDAR**

The training takes place over three years, in three semesters of 24 weeks each. The next available training will have the following calendar.

- **First Year:** October 18th, 2010 - April 24th, 2011
- **Second-Year:** October 17th, 2011 - April 28th, 2012
- **Third-Year:** October 15th, 2012 - April 26th, 2013

The choice to make it a three year program, with long breaks in between each year, is aimed at giving the students a longer time of integration, as well as the time and space to work and to support themselves during the break. This will hopefully result in the program being more financially sustainable for the students and finally feasible for a wider range of people than the traditional school model: 9 month/3 month.

These longer breaks also allow the pedagogic staff to develop other areas of their work and life, and to enrich their teaching and life creation.

**TUITION for the 2010-2013 season: 5,000 Euros per year**

The tuition for the first year is due in three installments.

- **Deposit:** 1,000 Euros, paid once the application is accepted.
- **First installment:** 2,000 Euros, paid at the beginning of the First term (October 2010).
- **Second installment:** 2,000 Euros, paid at the beginning of the Second term (January 2011).

Please note that deposit is non refundable, except in case of unique catastrophic events, natural disasters or other acts of the gods or the humans. No refund of the already paid tuition will be accorded if the student abandons the program.

Tuition includes the pedagogic work and insurance coverage in case of accidents occurred during the activity at school. Tuition does not include accommodations. Each student will be responsible for finding her/his own accommodations, according to her/his own preferences and budget.

Once the class is formed, it will be possible to get in contact with the other future members of the class, to verify the possibility of shared accommodations.

At the end of the first year, the student and the pedagogic staff will discuss the student’s admission to the second year. **Admission to the second year** is based on the quality of the student’s work and commitment demonstrated during the first year.

At any time during the course of the training, if the behavior of a student is compromising the integrity of the work, of her/himself, of the class and/or the school, s/he can be asked to leave by the direction of the school. In this case, the tuition for the unattended portion of the semester will be refunded.
THE DIPLOMA

The school does not offer any recognized diploma - only a learning experience. The training is addressed to creative individuals interested, above all, in the pedagogic experience proposed by Helikos and who are looking for tools to tell the world their stories.

At the end of the training, upon conclusion of the school program, each student will receive a diploma of completion, that formally recognizes the student’s success in completing the training. This diploma has no legal value. It will only be recognized by those who value and appreciate the work of the school.

Helikos bases its existence on the quality of its teaching and has chosen to not ask for any accreditation by other academic or educational institutions. As a School of Art (Scuola d’Arte) we believe that nobody can “authorize” us to exist and practice and teach what we love doing. We apply the same belief to the students who want to train with us.

As a place of training, we follow the everlasting principle that masters are sustained by their students, and we value our excellence as the best source of funding. For this reason we have chosen to not depend on any external support from private or public institutions. As a School of creation, we want to be in accordance with the principles and values of our pedagogy which considers the students as autonomous artists who will create quality work (arte) and live from it.

If support or funding will arrive during the life of the school we will gladly accept it and make good use of it, but the core budget of the school will be maintained through students’ tuition.

The very existence of Helikos is only guaranteed by the quality of the experience it offers to the students, who freely decide to engage in it and sustain the school with their presence, personal power and with their energy, expressed in the form of the tuition.

We have discovered that this “sustainable” approach gives us excitement, rigor, risk and a lot of joy.

We are nevertheless aware that many students might ask for sponsors, scholarships or other forms of funding, and we are glad to provide any information and document that will help them in this process.

We will be grateful to any public or private institutions that recognize our quality and invest in our students.

Based on our previous experience, we strongly recommend the future students not to take out loans to fund their tuition. Creation theatre and Art in general is already hard enough to be sustained without a debt on one’s back. This is the reason why the school has evolved into a semester schedule that leaves half of the year free to work.

Love, work and knowledge are the well-springs of our life.
They should also govern it.

Wilhelm Reich (1897-1957)
**FACULTY**

A permanent team is responsible for the teaching at the school, with the contribution of a team of assistants trained at Helikos Pedagogy. In addition, a series of guest teachers join the staff either during specific periods of the program or in intensive workshops, contributing to the artistic and pedagogic research of the school.

**PERMANENT TEACHERS**

**GIOVANNI FUSETTI: Pedagogic direction and core teaching**

While receiving a scientific education through an MA in agriculture and ecology at the University of Padova, he encounters pedagogy and social theatre, entering a pedagogic and artistic search that has been happening over the last 20 years. He has been student, pedagogic assistant and teacher at the *École Internationale de Théâtre Jacques Lecoq* in Paris, before being co-founder of *Kiklos Teatro* in Padua, Italy (1999). Here he has been pedagogical director of the *Scuola Internazionale di Creazione Teatrale KIKLOS*, where he has taught Improvisation, Movement Analysis and Technique, and Theatre Creation (2000-2004). As a performer, after an intense early period of street theater and storytelling he has explored movement based creation with various companies including Circo Crappo, Teatro Osvaldo, The Clod Ensemble (London), Tre Magi Teatro, Il Triangelo, Larven Teatro. He has worked as movement coach and assistant director for Commedia dell’arte company *Pantakin da Venezia* and is currently collaborating with Pig Iron Theatre in Philadelphia (US) as trainer and devising consultant. He is passionate about midwifing clowns and the process of devising clown shows: he has directed and co-written two clown solos and coached many clowns to existence throughout the world. As a pedagogue, he runs workshops internationally, and has collaborated with theatre companies, theatre schools and universities, including LISPA, London International School of Performing Arts, Accademia Teatrale Veneta, Venice, *The University of London, Rosegarden Theatre House* (Norway), *Naropa University* (Boulder, Colorado). His 20 years of pedagogical research include training in *Theatre in Education, Augusto Boal’s Theatre of the Oppressed, Gestalt Therapy, Bionergetics, Watao and Process Work*. In his pedagogy, he is integrating physical theatre with different practices of physical and emotional awareness, for the training of the actor/poet/creator, on the path reconnecting theatre to its origin: ecstasy. He seeks to be fully alive while on this powerful, fragile and beautiful planet. For a more extensive bio please visit www.giovannifusetti.com

**MATTEO DESTRO: Movement Analysis and Technique, Creation of Masks and Mask Play**

After many years of professional work in social and educational projects, and a BA in Pedagogic Studies at the *Università di Padova*, Matteo decides to pursue his research on being human by completely devoting himself to his passion for theater. After training on Theater Clown with Giovanni Fusetti, he trains at the *École Internationale de Théâtre Jacques Lecoq* in Paris. He deepens his study and practice of Movement Analysis and Movement Technique with Norman Taylor, and he trains in Mask Making with Donato Sartori at the *Centro Maschere e Strutture Gestuali* in Abano, Italy. In 2001, he collaborates as an assistant at the *Scuola Internazionale di Creazione Teatrale KIKLOS*. In 2004, he co-founds *LARVEN-Ricerca e Creazione Teatrale*, ([www.larven.it](http://www.larven.it)) a theater company whose vision is to explore the world of theater masks through performing, directing, writing and mask making. Since 2001, he has been working as a performer, director, movement coach and theater teacher for various theatre companies, theater schools and public and private institutions in Italy, France, Spain, Portugal and Israel. Among them: *lo Sgamberetto, Compagnie du Souffleurs, Teatro Punto de Madrid, Los Mimosos, Sicetria in Prinsipio, Chiendent-Théâtre, Asphalt Theatre* (Israel), *The School of Theatre “Inchicore College Dublin”, Teatro da Estrada* (Portugal). He lives in Padua, where in the last years he has deepened his quest for the “Naivete in the Mask,” and he has progressively focused more and more on developing his mask-making vision. He has been exploring different styles of masks and using different materials; from leather to papier maché to neoprene. He has created various original sets of masks, including the “Primary Masks”, the “First-Timers” and various new forms of Larval Masks. He is now working as a mask-maker for various companies in Europe, including *Anonima Teatro* (France), and *Teatro en Branco* (Portugal), whose 2008 production “*Aninando*”, directed by Sofia Cabrita, was highly acclaimed in 2008. Matteo is currently creating various new sets of full and half masks in collaboration with Giovanni Fusetti and the Helikos School.

**BRUNO DI LORETO WURMS: Martial Arts and Body Work**

Bruno di Loreto Wurms has been practicing and researching various martial arts for the last twenty years. His strong interests are in Aki-do, Tai-chi and Chinese Fighting. He has elaborated a creative approach to martial arts as a way towards physical awareness, integrating the traditional techniques of the Way of the Warrior with the western knowledge concerning the links between the physical and emotional dimensions of the human body. He is a trainer in Biotransenergetics, bodyworker and has a practice of healing through massage and bodywork. He has explored the use of Martial Arts in various fields, including training artists, recovery from brain damage recovery, aging, people with disabilities, prisons and the corporate world. He was a permanent teacher at Kiklos and is now the Master of Arms at Helikos, as well as a member of the Helikos Board of Directors.
ELIZABETH BARON: Voice Work
Elizabeth Baron has been creating and performing theater for 89th's of her life and teaching for 10 years. She holds an MFA in Actor-Created Physical Theater/ Lecoq from Naropa University/ London International School of the Performing Arts (LISPA,) and a BA from Oberlin College and Conservatory of Music. Elizabeth has studied voice both formally and through her travels and work with people around the world, from African and Fado singing to formal opera studies, to Roy Hart and other experimental approaches to voice and singing. She studied Bel Canto, opera technique as part of her B.A. from Oberlin College and Conservatory of Music, and also at the University of California, Santa Cruz. Other favorite voice teachers include: Susan Dash and Candace Goetz. She has studied and performed rock, jazz, bossa nova, country and numerous other styles of singing and music. In the past decade, she has studied Roy Hart Voice Technique - singing, with Ethie Friend and Carol Mendelsohn, and voice and classical text with Kevin Crawford. Liz acted professionally in NYC, performing in Off-Broadway and Regional Theater productions, before leaving the bright lights of the city for Boulder, Colorado’s Rocky Peaks. She now works in collaboration with various theater companies and universities, locally and internationally. Her 2007 & 2008 Boulder, CO projects included: Theater – Director, 52 Pick Up – Awarded Best of Fest, Boulder International Fringe Festival, 2008, Workshop production of her one woman clown show: Butterflies Meeting the Windshield, Convergence Theater Collective’s Inanna, Jeremy Williams & Ross Pasquale’s Nina Lacuna, Joan Breummer’s The Rules, Shana Cordon’s Lull, and The Octopus League’s Priscilla: A Rock and Roll Ride Through Teenage Hell. Film – Jackson Ward’s Goodbye Aleister, Phil Van Scottor’s Basker’s Bounty. Currently, she is lucky enough to be collaborating on myriad projects in many different capacities: as co-creator, director, actor, musician, ‘outside eye,’ teacher, etc. Liz is pedagogic assistant to Giovanni Fusetti. She teaches classes and workshops in Red Nose Clown in Boulder, Chicago, and California’s Bay Area. She recently founded LaLa Theater Company, based in Boulder, Colorado, which is proudly presenting two new productions for summer 2009: A gripping adaptation of Aeschylus’ strikingly relevant tragedy, Agamemnon, using just one actor (Liz) and one violinist (Dr. Mikiylah McTeer) and and Bobby Dartt’s one-man clown show: Requiem for a Snowflake. Liz is also the APPLICATION MANAGER for the upcoming season.

VISITING TEACHERS

AMY RUSSELL (USA): Playwriting, Movement and Improvisation
Amy is the director and Chair of Naropa University’s MFA at LISPA- London International School of Performing Arts. She created the program at Naropa’s Boulder, Colorado campus, where she directed it for two years before bringing the MFA track in Lecoq Based Theater to London on a year of study abroad. She studied at the Ecole Jacques Lecoq from 1990 to 1992, and completed her pedagogical training with M. Lecoq in 1997-1998, as well as the course in scenography (Laboratoire d’Etude de Mouvement). She also holds an MFA from the University of Tennessee, and a certificate from the London Academy of Music and the Dramatic Arts (LAMDA). She has worked as an ensemble member with the Lecoq based Touchstone Theatre, and has toured the United States and Europe with several collaboratively devised shows. As a playwright her credits include five professionally produced plays. For Company Ajar, which she co-founded, she wrote Je t’embrasse, Elvis, which toured to Avignon in 2000, and her award-winning show, Killing Lincoln, continues to tour in the U.S. Amy has taught Lecoq based theater in the U.S. and abroad, and she is also inspired by her study of Topeng with I Made Djimat, in Bali. She has studied mask creation with Donato Sartori in Italy, and I Made Muji in Bali. Amy teaches Movement Analysis and Improvisation in the Advanced Course at LISPA. She also participates in the development of the curricula and leads the Writing Atelier in both Courses.

NORMAN TAYLOR (GB): Analysis of Movements and Movement Technique, Improvisation
After completing the two-year professional course at the Ecole Jacques Lecoq, and after playing and creating in groups from the school, Norman studied the third pedagogical year. He then became a teacher at the school, where he stayed for eighteen years. His specialty is Analysis of Movements. He deepened his knowledge and insight into movement over those years alongside Jacques Lecoq. He now works in troupes, universities and schools throughout Europe, and in North and South America. There he teaches, advises, provokes, creates and directs. His latest show, "Between Cup and Lip", is an exploration through gesture-based acting of the elasticity of time and the constant of loneliness. He gives participatory lectures: ‘Do we see what we look at?’ and ‘The Sense of Humour’. He now teaches at Ecole Lassaad in Brussels. He has been a regular visiting teacher during the five seasons of KIK-LOS.
POL CHAROY and IMANOU RISSELARD (FRA): Wutao and Transanalysis

Pol and Imanou are co-founders of the Centre d’Arts Corporelles Generation Tao in Paris and co-founded the magazine « Generation-Tao » (www.generation-tao.com). Pol is the Publishing Director of the magazine « Generation-Tao ». 1983 World Champion in Kung-Fu Wushu for France and was a kung-fu instructor before moving towards Qi Gong and Martial Dance. Adviser and Choreographer for dance, theatre and cinema, and he is the technical director for internal styles (Nei Jia) within the FWS (Federation of Wushu and Sanda). Imanou is the Artistic Director of the magazine « Generation-Tao ». Her artistic background is in dance and theater. She has worked professionally in Re-Birthing and as a Qi Gong instructor. She is fascinated by the internal styles and has specialized mainly in the Bagua Chen and Zhang style, which she considers as martial dance. Pol and Imanou are creators of the Wutao (The Dance of the Tao) a discipline that merges movement and breathwork, and focuses on the unfolding of the organic core movements of the body: undulation, pulsation, spiraling and the energy flow. Their pedagogic practice includes regular Wutao classes and workshops in Paris and throughout France. Since the beginning of their pedagogic quest, they have been inspired by the « initiation » aspect of martial arts, as a way to integrate and harmonize the body, as well as a way towards self-knowledge. In this quest, they have extensively studied and practised traditional Taoist Bioenergetics, as well as Western Bodywork, in particular the work of Wilhelm Reich. This has led them to develop a coaching practice of personal development both in groups and in individual sessions. Over the last 6 years, they have worked with Giovanni Fusetti, exploring the integration of martial arts, breathwork and movement theater, developing an original practice of self-discovery and personal development based on altered states of consciousness induced by movement and breath. They named this practice Transanalysis.

SOFIA CABRITA (PT): History of Theatre and Theatre Theories, Mask Play

Sofia started her training at the Escola Superior de Teatro e Cinema in 1999, Lisbon. The following year she discovered Mime Theatre and Jacques Lecoq’s methodology through a stage in commedia dell’arte. She moves to Barcelona and starts studying at the school Estudis de Teatre, where she starts her training with the mask (neutral, larval and expressive), with the Commedia dell’Arte, Pantomime, Buffoon and Clown. In 2001 she studies Mime Theatre at Kíklos-Scuola Internazionale di Creazione Teatrale, in Padova (Italy). In 2002 Sofia continues her training at the Escola Superior de Teatro e Cinema, obtaining her bachelor’s degree in actor’s training in 2007. She took courses and workshops with Giovanni Fusetti (Clown (&) Mask), Christophe Marchand (Commedia dell’Arte), Norman Taylor (Pantomime), Mario Gonzalez (Mask), Marcelo Katz (Clown), among others. Between 2004 and 2007 she was part of the company Bica Teatro of Sintra, where she worked as a trainer, actress and director, performing in Portugal, Brasil and Venezuela. In 2007, she directed “Aniñando” an Iberian mask play that is still being invited to Festivals in Portugal and Spain. In Lisbon, she has directed Sérgio Godinho’s “Eu, tu Ele, Nós, Vós, Eles!” with the company Teatro Nóz. As a teacher, she began in 1998 as a trainer in Artistic Gymnastics (a discipline she had exercised at a competition level for 15 years) in Carcavelos (Portugal) and in Barcelona, where she taught courses in Dramatic Acrobatics to professional actors. In Lisbon she is developing her work in the theatre pedagogy by giving workshops and teaching courses in Acrobatics, Pantomime (Associação Portuguesa de Surdos), Dramatic expression at the Instituto Superior Técnico (as an assistant), at Inimpetus (Mask Technique), and at the Espaço Evoé, where she has been teaching Mime Theatre and Mask, since 2003. In 2007/2008 she has taught Pantomime for the Performance Arts degree, at the Escola Superior de Tecnologias e Arte of Lisbon (ESTAL). Since September of 2008, she directs the Theatre department at SOU, Movement and Art, a cultural space in Lisbon.
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The school will be located in Florence in the Tuscany region, ITALY. The exact location will be decided in Summer 2009.