

GIOVANNI FUSETTI

I was born in Padua, Italy, in 1966. When I was a child I wanted to become, in this order, a paleontologist, a veterinarian doctor and a naturalistic explorer, and I was reading anything I could find. At school I successfully studied an amazing amount of disembodied subjects. Between 1985 and 1989 I study and take time at the University of Padova and I receive an MA in agriculture and ecology. In these years alongside my scientific studies, my growing need of reintegrating the body into my learning experience, leads me to social theatre and education, where I get more and more involved. The encounter with puppet theatre is the life changing discovery of "play", le jeu. A revelation.

This is the beginning of a long experience in street theatre and social theatre, where I work with all sorts of human beings, from children of all ages to homeless people. I explore various theatre approaches: Mime, Theatre of the Oppressed and the work of Grotowsky, with the company Teatrocontinuo in Padova. These experiences lead me to concentrate my work on clown and movement theatre, as well as the use of theatre towards development of human potentials. The journey brings me to Paris, where I graduate at the *Ecole Internationale de Theatre Jacques Lecoq* in 1994.

In the following years I work as a performer with various companies of former Lecoq students, like "Circo Crappo" (1993), "Teatro Osvaldo" (1994-95) "The Clod Ensemble" (1995, London), "Tre Magi Teatro" (1997), and I am co-founder of the International Theatre Company "Il Triangolo", with whom I work in England, Italy and Quebec (1994-1999), mostly in the streets, true master of life. Following the way of the masks I arrive to the Commedia dell'Arte company "Pantakin da Venezia" (1996-97), where I work as a movement coach and assistant director, and I reconcile myself with my Italian and Venetian roots.

But my growing passion for theatre pedagogy brings me back to the Ecole Jacques Lecoq in Paris in 1997-98, where I follow the Pedagogic Training (Third Year) and the *L.E.M. Laboratoire d'Etude du Mouvement*. In the following season Jacques Lecoq invites me to join the pedagogical staff of the school as Improvisation Teacher. It's a great honor for me. After Lecoq's death I decide to leave Paris and return to Italy where I am co-founder of *Kiklos Teatro* in Padua, alongside with Paola Coletto-Kaplan. Here I assume the pedagogical direction of the *Scuola Internazionale di Creazione Teatrale* which starts its first season in the year 2000. Between 2000 and 2004 I am at Kiklos, and I teach Movement Analysis and Technique, Improvisation, Theatre Creation and Writing, and I have the precious opportunity to daily explore the pedagogy of creation, with amazing groups of colleagues and students. In 2004, Kiklos enters a sabbatical time, and I start a period of pedagogic and artistic nomadism, that has brought me in several journeys as a teacher, director and researcher.

As a pedagogue I run workshops internationally, collaborating with theatre companies, theatre schools and universities, around Europe and in USA. Collaborations include *Centre Generation Tao*, Paris, *LISPA London International School of Performing Arts (London)*, *Dell'Arte School of Physical Theatre* (Blue Lake, California), *Scuola di Teatro a l'Avogaria* in Venice, *The University of London*, *Rosegarden Theatre House* (Norway), *Naropa University* in Boulder, Colorado (USA)-

Occasionally, I work as a director and actors coach, usually with former students: I see directing as a natural evolution of the pedagogic relationship. Among my shows:

A pu-pu platter of love (2006), Octopus League, Boulder, Colorado.
C'est la Nuit qu'il faut attraper la lumiere (2006), Compagnie Acces-soir, Strasbourg.
Swinging High (2007) con Peter Sweet

During my pedagogic travels I have performed lectures-demonstrations in Padova, Seravezza (LU), Parigi, Kristiansand, Boulder, Philadelphia, San Francisco, Blue Lake, New York Clown Festival, Minneapolis and in drama schools and Universities in Europe, US and New Zealand, including *the University of London, Princeton University, University of Auckland, Auckland Unitec, Toi Wakhaari / New Zealand Drama School*.

My pedagogic research has started almost 20 years ago, but in fact, it comes from way before. Since I have memories, I remember the passion for the way of "knowing thyself" and I have found in pedagogy the field where I am mostly happy. Teaching is constant learning. I have trained in Theatre in Education and in *Augusto Boal's Theatre of the Oppressed (1988-1991)*, and worked with Associazione Giolli and the Centro Psicopedagogico per la Pace di Piacenza. I have enjoyed extensive inner work and trained in *Gestalt-Therapy* at the *Ecole Parisienne de Gestalt (1992-1999)*, I studied *Western Bioenergetics (Wilhelm Reich)* and *Taoist Bioenergetics (Wutao)* with Pol Charoy and Imanou Risselard and *Process Work* in Portland, Oregon, with the group of Arnold Mindell (Process Oriented Psychology).

A fundamental part of my training has been my personal healing journey through gestalt therapy, jungian analysis and bioenergetic analysis.

My learning never stops.

Alongside my pedagogic work in training professional theatre artists, I have worked as Gestalt-Therapist in groups of personal development and peace-trainings (1995-2000), Subsequently I have developed an approach that uses theatre, and in particular clown, as a way towards healing and personal development. On this path, I am grateful to the precious collaboration with Cyrille Bertrand, psychotherapist with whom I have co-created and co-directed several series of residential workshops on Clown and Gestalt (1999-2004).

Another precious collaboration, still happening is with and Charoy and Imanou Risselard, founders of Centre Generation Tao in Paris. With them I have contributed to the creation of *Transanalysis*, a new approach to personal development based on the integration of western and eastern bioenergetics, martial arts and movement theatre.

In my pedagogy, I am integrating movement based 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.

I seek to be fully alive while on this powerful, fragile and beautiful planet.

Publications:

"The Pedagogy of the Poetic Body" part of "The Paris Jigsaw: Internationalism and the city's stages"

by David Bradby & Maria M. Delgado. Manchester University Press, Febbraio 2002.

"Au commencement était le clown: le voyage du clown entre Art, Theatre et Therapie"
Ecole Parisienne de Gestalt , Paris, 1999.

"Lo Sviluppo Rurale Sostenibile" Unipress, Padova, 1992.