



# TRACES IN SPACE

THEATRE WORKSHOP

Tamara Lysek &  
Jean-François (Paco)  
Meuwly

## CREATIVE PROCESS AND COMMITMENT

Through this theatre workshop, we propose to initiate a research around the creative process. Based on certain pedagogical principles deriving from theatre-physics (Jacques Lecoq), this theatrical laboratory leans towards an economy of words and scenographic resources to focus on the spirit of child's games, the state of discovery.

The whole process will be based on the notion of commitment. Commitment is a promise, a "pledge", a binding word, an essential and universal act with multiple dimensions and degrees. It places us within the world, creates and divides the community at the same time. This notion implies the construction of bridges, the erection of walls, the definition of lines and levels in constant recomposition. What influence does engagement have on everyone's actions and speeches? When and why do we commit? For someone, a group, an idea or an ideal?

This workshop will aim to encourage the emergence of a form of collective reflection about this concept, a reflection that is transposed to the stage. We will thus seek to develop a creation that feeds sociological and philosophical questions, but also to instil a state of trust that allows the group to engage in a non-psychological game. Believing it necessary to approach this notion by promoting a logic of exchange within the group, we will thus ask the participants to engage their direct experiences and put them at the service of creation. Based on everyday situations, participants will work on the composition of theatrical scenes that can - in accordance with to the collective's will - be made public at the end of the workshop.

Without imposing an actor's direction and in a limited time, this internship aims to develop the creative spirit of the actor-creator. Based on work essentially focused on physical commitment, this workshop enables to deploy the reactive and imaginative capacities of each individual in collective creation. The work will be based in parallel on the dynamic study of works of art. This contribution will serve geodramatic exploration, the emergence and composition of dynamic scenic spaces. Through different individual and group exercises, the training course aims to develop everyone's ability to invent, to observe, to position themselves on the stage and to take risks.

The right and wrong are ignorant of each other; only the urgency of creating and the need to make decisions efficiently matters. In stage exploration, the actor feeds the performance with personal impulses based on his immediate environment. These investigations require in particular availability, risk taking, spontaneity and listening, attracting the actor on a path punctuated by advances and setbacks, dead ends and flights, following the example of commitment.



## PRACTICAL INFORMATION

### THIS WORKSHOP AIMS TO DEVELOP

Creative potential  
The development of a critical eye  
Ability to make decisions  
Listening and team work  
Exploration of body movement  
Rhythmic and spatial dynamics  
Individual and collective improvisation  
The interaction and relationship between the actor  
and the public

### STRUCTURE OF THE WORKSHOP

This workshop is based on a flexible formula, from 12 to 20 hours, which we propose to spread over a period of three to five days. This structure can be discussed depending on the availability of participants and the location.

In agreement with the group, a public presentation can be organised at the end of the process. We also offer the possibility of organizing a meal following the public restitution that can broaden the exchange and meetings outside the theatrical field.

The workshop can be given in French, English, Spanish or Italian (we also have some knowledge in German).

### NUMBER OF PARTICIPANTS

We require a minimum of 6 participants, a maximum of 16 participants.

### CONDITIONS

Committing to the 18 hours workshop

The workshop is open to anyone over the age of eighteen who is curious to try something new.

Previous theatre experience is welcome but not necessary.

Basic knowledge of English, Spanish, Italian, French or German is required.

Participants should be dressed in comfortable clothing, preferably of neutral colours.

The workshop welcomes any previous experience of the participant, whether it is in the field of music (instrument, voice) or choreography (circus, dance) among other things.

## TAMARA LYSEK

Theatre steps into her life at the age of five, lasts twelve years within the theatre group Expression 5/20+ (Isabelle Baudet), is followed by film lessons and ends up becoming a theatre company (Cie Porte-Bagages), created in 2012 along with Alicia Packer. In addition to a master degree in French Literature, Art History and Dramaturgy at the University of Lausanne, Tamara plays in the theatre, cinema (Tschäggättä, 2014, pontem, 2017), directs a short movie (Foot of You, 2016), follows theatre workshops (Domenico Carli, Massimiliano Civica, Marina Alexandrovskaya) as well as dance classes (Géraldine Chollet) and lyrical singing (Conservatoire de Lausanne, private teachers). The past years, she worked as a performer, a director, a playwright and a scenographer (Cinéma Bellevaux, 2017, Les Envolées, Les Teintureries-Ecole Supérieure de Théâtre, 2017, Internship for teenagers [with refugees, EVAM], Théâtre de Vidy, Lausanne, 2017 and 2018). Tamara wrote a first play in 2007 a second one in 2012, *Âmes qui Vivent*, and wrote and played in *sans oublier les vivants*, (Cie Porte-Bagages, tour 2017-2018, Switzerland). Lately, she has also followed Jacques Lecoq's pedagogy at Estudis Berty Tovias in Barcelona (2018-20) and directed *L'Etendoir*, the latest play of the Cie Porte-Bagages.



## JEAN-FRANÇOIS (PACO) MEUWLY

Jean-François "Paco" Meuwly (Switzerland) studied Political Science and Social Work before beginning his theatrical journey. He was part of the cast of the first Latin American Theater of the Oppressed's festival in 2009 (Jujuy, Argentina). Together with them, he takes part in a journey sharing roads and theater through Argentina, Bolivia, Peru and Colombia. During this travel, he co-organizes theater workshops and acts in different contexts and festivals with the collective creation « El Destierro » (FITECA - Lima, FIACPO - Chiclayo, Arte en Resistencia – Medellin).

He has trained then with masters such as F. Soleri (Piccolo Teatro, Italia), R. Borghi (Teatro Promiscuo, Brazil), R. Carreri (Odin Teatret, Denmark), Anton Valén (Cirque du Soleil, Spain), Pierrick Malabranche (Cie Phillippe Genty, France), Hervé Langlois (Royal Clown Company, France) or Emma Bonnici (Song of The Goat, Poland) among others. He was a member of the Swiss company "Les Joueurs" directed by the master M. Alexandrovskaya from 2011 to 2016. During these years, he plays in adaptations of Tchekov, Maeterlinck and Ibsen. In 2017, he studies in the annual training course of the International School of Theater Creation and Movement Cabuia (Buenos Aires, Argentina). Currently, he leads theater workshops in the association "La Ménagerie", co-directs and acts in the theatre company "DesAiresTeatro" based in Berlin.

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