

## INTERNATIONAL PROFESSIONAL TRAINING

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### ORCHESTRA OF THE INVISIBLE

Course led by **Yael Rasooly**

**From February 14 to 18, 2022**

At the École Nationale Supérieure des Arts de la Marionnette  
16 avenue Jean Jaurès, 08000 Charleville-Mézières - France



## **Public concerned**

Performing and visual arts professionals: directors, puppeteers, actors, dancers, circus artists, singers, musicians, visual artists...

## **Prerequisites**

Professional experience in the performing arts and committed attendance for the full 5 days of the course.

The continuing education courses offered by the Institut International de la Marionnette are intended for professionals selected on the basis of their application file.

Participants can benefit from coverage by AFDAS, by personal request to be made upon submission of the application.

## **Dates and length of the course**

From Monday February 14th to Friday February 18th, 2022

5 days - 35 hrs - Schedule: 9:30 am -12:30 pm / 2:00 pm – 6:00 pm

## **Course location**

Ecole Nationale Supérieure des Arts de la Marionnette  
16 avenue Jean Jaurès, 08000 Charleville-Mézières

## **Languages spoken**

French and English

## **Number of participants**

8 to 12 people

## **Cost of the course**

400€ (individual financing)

550€ (AFDAS or other funding)

## **Deadline for applications**

Monday, January 3rd, 2022

## **Course objectives**

The training aims to explore the creative process and to offer participants tools to improve their own approach through the transmission of Yael Rasooly's research and creation method.

It will deal with probing into an intimate personal space with heightened sensitivity wherein it becomes possible to overcome artist's block and create by effectively confronting the unknown and one's vulnerability.

The days will be organized primarily around active research and the exploration and development of different relational channels between the artist and the object, with focus on ways in which this relationship can nourish dramaturgy, echo different levels of thought and consciousness and express a unique depth of meaning and emotion.

The dramaturgy of music and sound in manipulation will also be explored. Beyond the manipulation of objects, vocal work will also be a component of the daily training.

## **Targeted skills**

- Becoming acquainted with Y. Rasooly's method for manipulating objects out of meaning and memorial charge
- Learning a Method for creating a solo performance
- Becoming acquainted with the play of tensions between performer and object/puppet
- Understanding dramaturgy through music
- Acquiring a basic technique for corporeal and vocal training
- Discovering and exploring the paper mask technique (depending on the time available)
- Learning how to integrate these techniques into one's own artistic work

## **Training programme**

In a research-creation process, we will explore the complexity of the performer-object relationship as an element of metaphor, reflection and subversion. Participants will have the opportunity to develop a heightened sensitivity to the dramaturgy of "everyday" objects, objects full of memory, emotional, social, political, and often historically charged objects.

We will discover different methods of manipulation, analysing how these can become a determining force in the essence of creation, especially with the dramaturgy of music and sound in the manipulative arts.

With the creation of dramaturgical narratives and the development of an artistic language that is both common and personal to each participant, the training will combine different work modalities: collective with the group as a whole, in subgroups and individually.

The exercises will provide the opportunity and freedom necessary for each participant to express their inner voice and thus approach themes that inspire them personally.

The performing arts are inherently linked to address, so at the conclusion of this training, a time for meeting with the audience will allow for reflection on the notion of the "outside view", a crucial dimension of our artistic medium. In an environment favourable to learning, a public presentation in situ will make it possible to experience this relationship with different types of response.

The workshop also aims to meet with the problem of the artist's solitude in his or her creative process. It can actually happen that because of details, the artist loses sight of the overall project during this process and sometimes even the basis of his passion and the necessary energy.

A conducive environment will be created where everyone feels free to take risks and push beyond the limits of what they normally do.

## **Provisional schedule**

Preview of the 5 days

*(Programme conveyed as an indication and not contractual, it may vary, according to the progress of the group and needs related to the transmission process)*

### **Day 1**

- Presentation of Yael Rasooly's career history; getting acquainted with each other through the game of "first storytelling";
- Physical and vocal warm-ups, accompanied by quick writing and/or intuitive drawing exercises;
- Introduction to object manipulation: families of objects, composition, manipulation techniques, the relationship of the object with the performer / the character;
- Introduction to solo creation: researching the relationship between performer and object/puppet, exploring creative possibilities and meaning;
- Blind exercise: intuitive work through a blind improvisation, masked, with object and music
- Playing via music;
- Feedback and sharing of the day's experience, definition of technical needs.

### **Day 2**

- Physical and vocal warm-up, accompanied by quick writing and/or intuitive drawing exercises;
- The first part of the day will be dedicated to vocal work and singing via movement, exploring the connection of voice and singing with objects/puppets (as a group and individually), exploring the creation of tensions: multi-layers, subversion, duality, going beyond the familiar;
- Exercise called the "Song of Secrets" for the creation of the solo;
- First presentation of the work in progress, each one taking the position of outside viewer and of performer;
- Change/switch exercise: exploration of different genres and styles (romantic comedy, thriller, reporting, musical theatre, crime-mystery, film noir, etc.)

### **Day 3**

- Physical and vocal warm-up, accompanied by quick writing and/or intuitive drawing exercises
- Deepening the "Song of Secrets" exercise;
- Collective exercise "First I was afraid- I will survive" about levels of intensity and vulnerability, through dialogue with the performer, a chosen material and a hidden truth;
- Personal work time for the solo creation. Yael Rasooly accompanying a first group of participants.
- Depending on the time available: introduction to the techniques of the paper mask, its relationship to the body, the different possibilities for scale, transformation, tension between 2D and 3D.

#### Day 4

- Physical and vocal warm-up, accompanied by quick writing and/or intuitive drawing exercises;
- Personal work time for the solo creation. Yael Rasooly accompanying a second group of participants; time for group discussion; preparation for the presentation.
- Presentation of selected solos to the group, feedback, organization of the last day. Internal presentation for the group.

#### Day 5

- Physical and vocal warm-up, accompanied by quick writing and/or intuitive drawing exercises, assessment of what has been achieved and prospects for later steps
- Individual and collective preparation of the public presentation, technical run-through;
- Public presentation: exercises and working methods and presentation of solo works in progress for participants who wish to do so.

**PORTRAIT of the artist by the artist herself**, open to the public

(duration 1 hr. 30 min.):

Tuesday, February 15 at 7:30 pm, in ESNAM's theatre

Yaël Rasooly will present her working methods and creative process, as well as the artists who have inspired her or with whom she has worked, by way of video sequences].

## Teaching method

For each participant:

- Presenting the "what" and the "how" in accordance with their potential, desires and passion;
- Establishing a totally receptive condition for a powerful creation;
- Supplying a toolkit useful in their life as an artist.

## Assessment

Each participant will put into practice what he or she has learned by creating a solo or duo performance with the aim of presenting it first to the group and then before an audience. This presentation of each person's work will be the object of an exchange and an opportunity for individual and collective assessment of the training session.

The instructor will draw up an attainment assessment form.

An individual self-assessment form will also be completed by the participants at the end of the course and sent to the Institute. It will refer to different points related to the organization of the course and their expectations.

## Support and resources

Free access to the Research Centre during opening hours and through the online catalogue.

The ESNAM Theatre, the front "corporeal expression" room, the Black Box, the ESNAM Puppet Instrumentarium, and the ESNAM student foyer (dishes and microwave available) will be made available for the duration of the workshop.

## The means made available

ESNAM's theatre, different spaces for individual or small group work (corporeal expression room, Black box, Instrumentarium), students' foyer (a place for relaxing and eating), sound system, video projector and screen, objects and puppets.

ESNAM's general stage manager will be present throughout the course, and the academic director and/or the executive assistant will be present to welcome the participants and also at the end of the course for the public presentation and assessment of the course.

## Disability referents

- **Accessibility of the premises**

**Johnjohn Bernard**, buildings manager

johjohn.bernard@marionnette.com

- **For all requests relating to pedagogical and artistic issues please contact the training department**

**Brigitte Behr**, executive and academic assistant

brigitte.behr@marionnette.com

## The instructor: Yael Rasooly

Yael Rasooly, photo : D.R.



**Yael Rasooly** is a visual theatre director, actress, singer, and puppeteer.

She was born in Jerusalem in 1983 and first trained in classical piano and singing before studying theatre in London at Central Saint Martin. Her unique theatrical language, which she began to develop during her time at the School of Visual Theatre in Jerusalem, is based on a multi-disciplinary approach, where all the elements of the staging have equal importance in the narrative.

The relationship between the objects/materials and the performer are at the heart of her work, as well as the choices of scenography, sound, and music. Her visual universe makes what is usually silent heard,

inviting the audience to travel into what is unspoken in our society.

Examples of her creations include *Paper Cut*, a solo performance that received numerous awards; *The House by the Lake*, a musical cabaret for actresses, dolls, and objects, describing the story of three sisters in hiding during the Second World War; *Bon Voyage*, a co-production with the Festival Mondial des Théâtres de Marionnettes of Charleville-Mézières. Her latest creation, *Un silence parfait*, was presented for the first time at the 2021 Charleville Festival - it is the second part of a trilogy on violence against women and children.

Her creations have been performed in hundreds of festivals and theatres in more than 30 countries, have received numerous international awards (Grand Prix at the International Festival of Solo puppeteers (Lodz), the Excellence award for solo performance at the NYC Fringe Festival and the Diploma of Excellence from U.N.I.M.A) and have been received by an enthusiastic press (Télérama, The Guardian and the NY TIMES).

Having developed a growing taste for passing her experience and creative approach on to others, Yael Rasooly has led workshops and master classes in many institutions around the world. Her teaching method, combining stage direction, object theatre, puppetry and vocal technique, is based on encouraging the participant(s) and aims to empower them in their individual and personal creation.

She has been invited to teach at institutions such as Trinity College, University of Connecticut, The Eugene O'Neill Theatre Centre, New York University, Atlanta Centre for Puppetry Arts, UQAM University, Nuku Theatre Tallinn, UQAM Montreal (Canada), Aria en Corse -Association des Rencontres Internationales Artistiques- (France), and Théâtre Odradek (France), FIAMS Quebec (Canada), Academy of Theatre Arts in Wrocław (Poland) and many others.



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