

THE RED NOSE INTENSIVE 2024

HELIKOS, Padova, Italy

Dear potential Red Noser

If you are reading this document, you are probably interested in the Red Nose training that I will be teaching in Padova, Italy this Fall. This document will give you some further details about the work and play that we are going to explore, and it will possibly help you in the decision whether this is the training that you are looking for.

Since the end of the pandemic and my return to live embodied pedagogic practice, I have been feeling the urgency, joy and excitement of this work more than ever. I am delighted to invite you to join this training, which will have the exceptional quality of the state of joy, excitement and gratitude of the travellers who can sail again after a storm forced them to stay still.

This training will be a journey in search of your individual clown. You will take part in an irreversible poetic and personal process, that will bring you closer to some aspects of your unique comic folly.

My approach to clown is based on the exploration on what is uniquely and personally funny about each person. This will engage you both artistically and emotionally, and it will bring you closer to your core, not only as an artist, but also as a human being. It will be exciting and intense, sometimes hard and terrifying: we will work and play with whatever emotion will be in the field. They are all vital and profoundly poetic, and the Red Nose has the unique power to transform them into comedy – a sublime form of human vulnerable comedy.

In my clown teaching, there is a lot of laughter and some tears as well. And there are tears turning into laughter, which is the most precious gift of this work, to ourselves and to the world.

*Clown is a space of vulnerability and personal power.
Rigorous fun and courageous openness.
Strict technique and articulated chaos.*

*Clown is about learning to fall and how to have fun while falling.
You will decide how deep and how far you want to go.
You will be amazed to discover how high we can fall.*

My work and play as a teacher, will aim to create a safe, rigorous and fun space for everyone in the group: no judgments or destructiveness will be allowed, and no competition with each other, either. Everyone's success will be everybody's success and we will learn from each other's flops by understanding and celebrating them. Each participant will commit to support oneself, the other members of the group and the poetic work. Clown is a risky art. A constant dance at the edge of the cliff of failure.

The pedagogic paradox is the creation of a safe space to take risks. And to have fun in failing.

As a teacher and a pedagogue, I don't practice what some call, inaccurately, the "*via negativa*". The idea that you need to break the student before they can find their voice. Or the scarcity or lack of feedback, apart from *NO*. Theatre clown is hard work: it doesn't need to be made harder. Humans, like flowers, thrive in the sun. When plants need pruning, it can be done with care and love. Pain doesn't need to hurt.

The essence of teaching is in the quality of the feedback. A *feedback*, an act of nurturing. Something you can work with in your creative garden.

The only competition I cultivate, is the brave and fierce warriorship to face fears, resistances, personal edges and hotspots, artistic challenges and self-judgment, in order to ride the dragons of personal poetic power and theatre technique.

I will coach your poetic excellence, and you can count on my experience and pedagogic excellence in doing this. I will support and lead you through this process, in order for you to learn the most about your clown and their poetic world. Not only to find the Clown, and bring them to life on stage, but to work with your Clown towards performance, in order to move and entertain the audience.

One of the many reasons behind my choice of a supportive and inclusive pedagogic approach, is my desire to teach students and myself the importance of support and cooperation in the creation of life and theatre. I have discovered that this is also the best way to learn about support and love towards one's own poetic uniqueness.

Sustainability is based in cooperation, sharing and support. It's an ecological principle.

Theatre technique is not an optional tool. You will learn how technique is an essential tool in order to reach excellence: when technique plays with the emotional flow, then we are in the realm of poetic power and true artwork.

The final step of this process will be a public performance of clown acts, based on the material generated during the training through improvisation. This performance will be devised and rehearsed under my direction and finally performed for three nights to an audience.

This training is a wonderfully intense group process. Presence and commitment will be essential for each one of us. The group size is limited to 12 people. This allows both the individual and the group process to go very deep and requires from everybody a radical engagement. Everyone has the time and space to develop their poetic work with

abundance of feedback.

Like in any professional creative process, conflicts will arise, both artistic and personal. They will to be addressed as they arise. And again, the limited size doesn't allow them to be avoided.

You will love and hate the process, the group, yourself, the teacher and the whole damn clown training. You will learn to stand in your center and play with what is present in the here and now of theatrical space and time. You will learn to go through emotional states until they shift into something new, bringing you into the most unexpected territories. You will learn how to devise and rehearse the poetic gems that will emerge in these emotional territories.

The Clown State allows the performer to process and transform all sorts of emotions, including the hardest or scariest ones to get in touch with. Anything can be processed and turned into play, as long as the player will stay in the fire of the stage and in the rigor of technique. Being in the here and now is the first fundamental clown rule.

I will commit all my power and skills to support you wherever you will need to go, and you will commit to stay on board with the work, with me and with the group.

The group is a unity and we will commit to each other "for better and for worse". Till the final performance and the closing night party. This is the life of a clown tribe.

One last word about my approach to clown: it is both an artistic and a personal journey. It stands on two legs: art and awareness. Theatre ecstasy and personal process. Movement analysis and somatic psychology.

You can trace my sources of inspiration and the different ingredients of my approach, by reading the [Pedagogy](#) of the class, or by going to the page [THE ROOTS](#) on my website.

Please have a read of these pages before you take your final decision.

I practice a highly multidisciplinary approach to theatre making and theatre teaching. If you are only looking for theatre technique and you think that the personal and the poetic should be kept separate, don't come: you will be very uncomfortable in the training and you will blame yourself, the teacher, the group and the work.

On the other hand, if you are only interested in the personal or therapeutic aspect of clowning, you will also be very frustrated by the technical work that is required in order to bring a clown piece on stage and perform it three nights in a row. When we will arrive to the rehearsing, staging and performing process, if a theatre piece doesn't work, I will tell you, and I will give you feedback on why it doesn't work. Working with feedbacks and rehearsing to make things work again and again is hard work. And great fun too. Moving the focus from personal expression to serving the audience through art, requires a genuine and intense poetic urgency. In the absence of this urgency, the process of crafting theatre can become just a painful and frustrating hard work.

I am very happy to offer this training in Padova, where it appeared in my early years of teaching, after my training at the Lecoq School in Paris in the early '90s. It was in Padova that I taught my first week-end clown workshop, in 1996. A lot has happened since, and the work has grown far and deep.

I keep developing and refining it. As a good red wine, the work gets better with aging. My last class will be my best class.

I am proud to say that I have led this month-long process 32 times, over the course of the last 25 years, in Italy, USA, UK, Norway, New Zealand and Australia; either as an autonomous workshop or as a part of a longer school program.

I love this work and I will be thrilled to unfold this process with you.

See you in Padova !

All the best

Giovanni Fusetti
Padova, March 15th, 2024

PS

If you have further question, please to email me at giovanni.fusetti@helikos.com