

ISO Theatre



international super objective theatre

WITH THE PARTICIPANTS IN LEV DODIN'S WORKSHOP AT MALY DRAMA THEATRE

PETYA ALABOZOVA – BULGARIA
CHARLOTTE CORMAN – FRANCE
VANESSA FONTE - FRANCE
BILYANA GEORGIEVA - BULGARIA
AGLAIA KATSIKI - GREECE
BORIS KRASDEV BORISOV- BULGARIA
ALEX KRUL - ISRAEL
SOPHIE LEWISCH - FRANCE
VINCENT MENJOU-CORTES - FRANCE
ALBERTO ONOFRIETTI - ITALIA
ANGELIQUE ZAINI - FRANCE

***“If I had to do it again,
I would start with culture.”
Jean Monnet***

In a time when Europe is facing some of the major issues of its history, isn't it high time, for countries that live so near from one another, to get to know each other and start to learn from their mutual cultural practices, particularly in the field of theatre?

Training systems are very different from one country to another. In fact, teaching methods are pretty much influenced by the global structure of a country which they derive from. Not only art education, but education in a broad acceptance, cannot be analyzed apart from the cultural, political and economic situation. Of course, our aim is not to establish any hierarchy, but to draw inspiration from the best parts of each education methods and tend towards the building of some kind of an “ideal” training system.

At the moment, issues like the “EU lack of democracy” or the “need for a real European citizenship” are thrust to the forefront of the public debate. It would be interesting to ask ourselves what is the current situation of a European cultural politics and of European theatre as well. An ideal representation of this growing European identity could take the shape of the development of European or International theatre companies – in other words, composed of artists from different national origins. Such projects would constitute very powerful symbols, given that theatre is an art that has always been nurturing very close links with society.

Theatre cannot cut itself off from the social reality of the time in which it takes form. Nowadays, international mobility is more and more fluent and contacts between people from different national identities are easier than they have ever been. These changes inevitably influence cultures. In this context, the development of theatrical forms of expression and language likely to go beyond frontiers is not only an obvious fact, but a necessity. This is a crucial issue, not only for a political matter (by contributing to the development of a European citizenship) but also, and above all, to enable the people to talk with their own voice and master the language of the society which they belong to.

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PETYA ALABOZOVA

Born in 1984, Bulgarian actress Petya Alabozova is a graduate of the ESAD acting School in Paris (2007-2010). She also studied acting in England at the Hemel Hempstead Performing Arts' School, and in Paris at the Cours Florent, where she attended the classes of professors Antonia Malinova, Christophe Garcia and Georges Bécot. Eager to question her practice and expand her field of knowledge, she has participated in several workshops, notably with Eleonora Marino, Jacques Bonnaffé, Daniel Briquet, Elsa Mittelsteiner, Sergueï Tcherkasski, Stéphane Brauschweig and Anne-Françoise Benhamou. In 2010, she was chosen to attend the one-year workshop on stage directing, scenography and actor's directing at the Théâtre de la Colline in Paris. Petya Alabozova has already performed in many productions, among which *Tales* by Ionesco and *The Snow Queen*, directed by Vladimir Nikolov, at the Dramatic Theater in Plovdiv, Bulgaria ; *Sweet Charity* by Neil Simon and *Babes in the wood* by Paul Reakes, at the Hemel Hempstead Local Theater, England ; *Orgasme adulte échappé du zoo* by Dario Fo, at the Théâtre du Lucernaire, Paris ; *La Novice et la Vertu* by Jean-Louis Bauer, at the Théâtre du Lucernaire ; *L'Otage* by Lorent Wanson, directed by Emmanuel De Candido, at the Centre Wallonie-Bruxelles, in Paris ; *The Possibilities* by Howard Barker, directed by Sophie Loucachevsky and *Work 14* - a creation directed by Alan Boone, at the Théâtre du Grand Parquet, Paris ; *Pornography* by Simon Stephens, directed by Laurent Gutmann, at the Théâtre de l'Épée de Bois, la Cartoucherie, Paris ; *The Cars are waiting outside* at the Théâtre de la Colline, Paris ; *Until the end of the world*, at the Schauspielhaus Düsseldorf, Germany ; and *Cinderella !!!* – a collective creation by the company Les Naïves, at

the Théâtre 13, Paris. She speaks Bulgarian, French, English and Italian fluently.

CHARLOTTE CORMAN

Born in 1979, French actress Charlotte Corman is a graduate of the National Superior Academy for Performing Arts in Paris (2006-2009) and of the London Academy for Music and Dramatic Arts (2004-2005). During her education, she attended the classes of Matthias Langhoof, Mario Gonzalez and Muriel Mayette. She has already performed in many productions, among which *Mont Royal*, directed by Juliette Navis-Bardin and Raphaële Bouchard (Cie La Vie Brève) ; *Entre chien et loup* by Caroline Darchen, in a collective staging, at the Théâtre de Vanves ; *Montre-moi ta Pina*, a show for 28 choreographers and directors, coordinated by Jeanne Candell, at the Théâtre de Vanves ; *Meeting Massera/Paroles d'acteurs*, directed by Jean-Pierre Vincent at the Théâtre de la Cité Internationale ; *Fantasio* by Alfred de Musset, directed by Julia Vedit, in several cities in France; *La Guerre n'a pas un visage de femme*, by Svetlana Alexievitch, directed by Didier Ruiz, at the Théâtre Paris-Vilette ; *Himmelweg* by Juan Mayorga, directed by Jorge Lavelli at the Théâtre de la Tempête ; *Terre Natale* by Daniel Keene, directed by Laurent Guttmann, and many others. She speaks French, English and Spanish.

VANESSA FONTE

French actress Vanessa Fonte is a graduate of the National Superior Academy for Performing Arts in Paris (Conservatoire National Supérieur d'arts dramatiques), where she studied from

2007 to 2010. She has performed in many productions, among which *Hernani* by Victor Hugo, directed by Christine Berg, at the Comédie de Reims ; *Exit The King* by Ionesco, directed by Georges Werler, at the Comédie des Champs Elysée ; *Summerfolk* by Gorki, directed by Gérard Desarthe, at the CNSAD Theatre ; *The Imaginary Invalid* by Molière, directed by Georges Werler, with a tour in France, Switzerland and Belgium ; *Le Diable en partage* by Fabrice Melquiot, directed by Lise Quet et Vanessa Fonte, in Avignon off, at the Théâtre du Golovine. She speaks English, French and Spanish.

BILYANA GEORGIEVA

Born in 1990, Bulgarian Bilyana Georgieva is a student from the National Academy for Theatre and Film Art “Krastyu Sarafov”, where she has been studying acting since September 2011. From 2009 to 2011, she was studying philosophy at the Sofia University “St. Kliment Ohridski”. She participated in several workshops in the field of performing arts, among which a workshop on “body language” at the Trinity College in Dublin, the Atelier 200 workshop at the Sfumato Theatre in Sofia and a dance workshop dealing with Pina Bausch’s works at the Sfumato Theatre in Sofia. She speaks Bulgarian and English.

AGLAIA KATSIKI

Born in 1986, Greek Aglaia (Egli) Katsiki is a student from the National Theatre of Northern Greece Drama School. She has also studied piano, classical singing and music theory at the Municipal Conservatory of Karditsa and Thessaloniki. She has taken part in several theatre and opera productions, namely *L’ Incoronazione di Poppea* by Claudio

Monteverdi, directed by Apostolia Papadamaki and conducted by Markellos Chrysikopoulos (a production by the 2011 Athens and Epidaurus Festival) ; *7 + 2 for Poetry*, a Kavala and Philippoi Festival production ; *Venus and Adonis, a Masque for the entertainment of the King*, directed by Antreas Linos and conducted by Markellos Chrysikopoulos (a production by the Music Village 2012) ; *Mesdames de la Halle* by Offenbach, directed by Giannis Rigas and conducted by Gilles Gourdier. She cooperates regularly with the musician James Wylie, taking part in jazz music concerts as a singer. She speaks Greek and English.

BORIS KRASTEV BORISOV

Born in 1985, Bulgarian Boris Krastev is a student from the National Academy for Theatre and Film Art “Krastyu Sarafov”, where he has been studying both directing and acting since September 2011. In 2008, he left Bulgaria for France and passed a Bachelor’s degree in Polytechnic sciences at the Pierre et Marie Curie University in Paris. All along his education, he has been an active member of several international social networks, among which the International Red Cross Movement, the Bulgarian Mountain Rescue organization and the French artistic organization “Les trois portes”. In the field of performing arts, he participated in a workshop on “body language” at the Trinity College in Dublin and in the Atelier 200 workshop at the Sfumato Theatre in Sofia. He also directed the “Summer” season of the “Lazaritza” project, at the Sfumato Theatre. Acquainted with the technics of video processing, he directed two films: “Rainer, where is Rainer” and “Notre Dame”. He also took an active part in several theatrical productions, providing montage, animation, 3D model and visual

effect works. He speaks Bulgarian, French and English.

ALEX KRUL

Israeli actor and musician Alex Krul is a graduate of the Yoram Levinstein Studio for the Performing Arts. He works as an actor at the Habima – National Theater of Israel and also works as an independent musician. He was awarded with several scholarships, among which the Adi Camery and Adi Shaked. At the Habima Theater, he performed in *A Person Doesn't Just Die* directed by Shir Goldberg and *Our Class* directed by Hanan Snir. He also took part in *Srulik- A Rock Opera*, directed by Moshe Kepten ; *All About Eve* and *The Cave of Salamanca* directed by Aya Kaplan ; *Momo*, directed by Rafi Niv ; *The Doors* directed by Erez Drigus ; *Dona Flor and Her Two Husbands*, *Threse Raken* , *Adam*, *The Last Supper* and *Songs by Bertold Brecht*, directed by Yoram Levinstein ; and *Flowers Flowers*, a musical written by Aviv Kushnir and Alex Krul and composed by Alex Krul.

SOPHIE LEWISCH

Born in 1986, French actress and dancer Sophie Lewisch is a graduate of the CEPIT (Regional Conservatory for Drama) (2007-2009), where she worked with Jean-Claude Cotillard, Rafaële Minnaërt, Valérie Onnis, Michel Archimbaud and Sophie Loucachevsky. Eager to learn from multicultural environments, she attended a one-year training at the Academy for Drama Art in Minsk, participated in the "Stanislavsky Summer School" in Boston and went through an eight-month workshop on Vietnamese Puppet Theatre. She also participated in several workshops dealing with varied technics, including

dance, contemporary theatre, mime, clown and puppet. She also studied classical dance for 10 years at a Local Conservatory for Dance in Paris. She performed in *The Seagull* by Chekhov, directed by Lidia Alekséevna Monakova and Kirill Zakharov; *Half-witted Jourdain* by M. Boulgakov, directed by Lidia Alekséevna Monakova and Kirill Zakharov; *Rodogune* by Corneille, directed by Kim Aubert and Julie Dhoms ; *The Bitter Tears of Petra* von Kant by Fassbinder directed by Jack Garfein and Christophe Hatey. She speaks English, French and Russian.

VINCENT MENJOU-CORTÈS

Vincent Menjou-Cortès is a graduate of the National Superior Academy for Performing Arts in Paris (Conservatoire National Supérieur d'arts dramatiques), where he studied acting from 2006 to 2009. Three years of training at the École Claude Mathieu in Paris made him familiar with several technics of performing arts: contemporary dance, fencing, mask and clown technics. He also studied lyrical singing with Professors Pali Marinov and Alain Zaepffel. He has already performed in many theatrical productions, including musicals, among which, *El Gringo*, a collective creation by the Théâtre Nomade ; *The Cid* by Corneille directed by Bruno Spiesser; *Everybody wants to live* by Hanoch Levin, directed by Amélie Porteu de la Morandière; *La Troade* by Garnier, directed by Valérie Dréville ; *Mais n'te promène pas donc toute nue* by Feydeau, directed by Sébastien Rognoni ; *The Imaginary Invalid* by Molière, directed by Georges Werler ; *Les Cercueils de zinc / La Guerre n'a pas un visage de femme* by Alexievitch, directed by Stéphanie Loïc ; *Avant/Après* by Schimmelpfenning, directed by Didier Sandre ; *Célébration* by Pinter, directed by Gérard Desarthes ; *La*

Fausse Suivante by Marivaux, directed by Dominique Valadié ; *The Revizor* by Gogol, directed by Yann-Joël Collin. He speaks French, English and Spanish.

ALBERTO ONOFRIETTI

Born in 1981, Italian actor Alberto Onofrietti is a graduate of the Centro Teatrale Santa Cristina, directed by Luca Ronconi (2004-2006), and of the Paolo Grassi Acting School in Milan (2000-2003). He participated in several workshops, notably with Yoshi Oida, Claudio Morganti, Mamadou Dioume, Bruce Myers and Marcello Magni. He took part in many theatrical productions, among which *All about my mother* by S. Adamson, directed by Leo Muscato ; *Fuga dal disordine* directed by Patrizio Di Massimo ; *Tremo* by J. Pommerat, directed by Renzo Martinelli ; *La Tirannide* by Xenophon, directed by Claudio Longhi ; 1984 from G Orwell, directed by Simone Toni ; *La Potenza di "non"* directed by Claudio Longhi ; *Troia's Discount* by Ricci and Forte, directed by Stefano Ricci ; *Magenta 1859* by S. Pierattini, directed by Sergio Pierattini ; *La Storia della bambola abbandonata*, directed by Giorgio Strehler ; *Mother Courage* by Brecht, directed by Robert Carsen.

ANGÉLIQUE ZAINI

Born in 1982, French actress Angélique Zaini is a graduate of the ESAD acting School in Paris, where she studied from 2007 to 2010. She has participated in several workshops on theatre, dance, music, mask and clown. She also studied classical singing, blues and pop with Professors Véronique Bauere and Louey Moss. She has performed in many theatrical productions, among which *Du*

Côté d'Alice, after Lewis Carroll's *Alice in Wonderland*, directed by Isabelle Starkier (StarThéâtre) ; *Carter est un porc* by Romain Duquesne, directed by Sébastien Chassagne ; *Manger des oursins*, a show-performance around Luis Bunuel's works, at the Théâtre de l'Opprimé ; *The Tempest* by Shakespeare, directed by Philippe Awat at the MAC Créteil ; *Les Gens bien*, based on scenes written by Hanoch Levin, directed by Petya Alabozova ; *Pornographie (Pornography)* by Simon Stephens, directed by Laurent Gutmann at the Epée de bois (Cartoucherie) ; *Joyeuses Plaintes*, directed by Jean-Claude Cotillard, at the Centre d'animation Les Halles-Le Marais (Paris) ; *Montre-moi ta Pina*, a show for 28 choreographers and directors, coordinated by Jeanne Candel, at the Théâtre de Vanves ; *The Possibilities* by Howard Barker, directed by Sophie Loucachevsky. She speaks French, English and German.