

**PAPERS -
TEACHING
DEMONSTRATIONS**

Prof. Sergei Tcherkasski, Ph.D., D.Sc.

Head of Acting Studio Russian State Institute of Performing Arts

Wednesday 17th July

Keynote speech

100 years of the Stanislavsky System and Modern Actor Training

Film Stanislavsky and Yoga

Duration – 44 min, with English subtitles

This documentary film presents theater director and acting teacher Sergei Tcherkasski (Head of Actor Studio at the St. Petersburg State Theatre Arts Academy) in conversation about yoga in actor training with leading world theatre practitioners – directors Anatoly Vasiliev, Luk Perceval, playwright Ivan Viripaev, artistic director of St. Petersburg Molodeghnyi Theatre Semen Spivak, as well as Archimandrite Isidor, Grotowski’s researcher Natella Bashindgiagian, and young actors. .Film includes rare archival footage and photo stills as well as stunning views of Moscow Art Theatre and Stanislavsky’s House. It is based on Tcherkasski’s award-winning books “Acting: Stanislavsky-Boleslavsky-Strasberg” and “Stanislavsky and Yoga” and was premiered at the Russian National TV Channel CULTURE in Nov 2016.

Sergei Tcherkasski is Professor of Acting and Directing, Head of Acting Studio at the Russian State Institute of Performing Arts (St. Petersburg State Theatre Arts Academy, est. 1779). He is a director, teacher and theatre researcher and holds Ph.D. and D.Sc. (Theatre Arts). He was formerly Artistic Director of the Pushkin Drama Theatre in Krasnoyarsk and was teaching and directed productions all over the world, including the Komisarjevsky Drama Theatre, Liteinii Theatre (St. Petersburg) and RADA (London), NIDA (Sydney), National Theatre (Bucharest). His books include Stanislavsky and Yoga (Routledge, 2016, also in three other languages); Sulimov’s School of Directing (2013); and multi-awarded Acting: Stanislavsky – Boleslavsky – Strasberg (National Prize for Best Theatre Book’2016, International Stanislavsky Award’2017). He is also an Editor of Stanislavski Studies: Practice, Legacy Golden Mask and Contemporary Theatre journal (Routledge, UK) and Jury Member of Golden Mask Award’2019 (a Russian equivalent of Tony or Olivier).

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Dr. Tom Cornford

Senior Lecturer at Royal Central School of Speech and Drama (RCSSD) (UK)

Towards a Radical Politics of Actor Training

This talk will draw on my research into theatre studios. These were organisations dedicated to combining experimental training and ensemble theatre-making which particularly flourished in the period from the end of the first world war until the nineteen-sixties. My forthcoming monograph (Routledge, 2020) focuses on four of them: the London Theatre Studio and Old Vic Theatre Centre (both led by Michel Saint-Denis and George Devine), Michael Chekhov’s Chekhov Theatre Studio and Theatre Workshop, an ensemble initially formed by Joan Littlewood and Ewan MacColl. I will ask what the interwoven histories of these studios can teach us about

the development of actor training as a discipline in the twentieth century, and about the challenges that it might embrace in the twenty-first. My particular focus will be on the political. I will ask how power is structured in and by processes of actor training, what are the political responsibilities of the training process, and how actor training can equip students for politically-engaged theatre-making.

Tom Cornford is Senior Lecturer in Theatre and Performance at The Royal Central School of Speech and Drama, University of London; Associate Editor of Studies in Theatre and Performance, and a director and dramaturg. His research focuses on relationships between theatre-making and contemporary politics and culture. Recent work includes a long essay on the director Tyrone Guthrie in *The Great European Stage Directors*, Vol. 3 (Bloomsbury, 2018) and articles exploring the politics of representation and of diversity initiatives in contemporary theatre. Forthcoming publications include a special issue of *Contemporary Theatre Review* on the director Katie Mitchell, and two books: *Theatre Studios: A History of Ensemble Theatre-Making* (Routledge) and *Michael Chekhov in the Twenty-First Century: New Pathways* (Bloomsbury).

Thursday 18th July

Keynote Speaker

Ramunė Balevičiūtė

Associate Professor in Theatre Studies, Lithuanian Academy of Music and Theatre (LT)

Artistic Research and Actors' Training

Duration 30 min

In her speech, Ramunė Balevičiūtė will discuss how artistic research could be used in the search for new actors' training methods. Despite of many controversies around the concept of artistic research, today it contributes considerably to the field of actors' and performers' training. It helps to improve methods of actors' training or to invent new ones that empower actors to establish and maintain their creative autonomy. It is an important shift in the development of theatre, taking into account that in the 20th century many systems of actors's training were created by outstanding theatre directors that were driven mostly by their own artistic interests. Practice based research enables actors to search for fundamental principles of acting and as well as of actors' training. Trying to answer the question how to set the most effective communication in any theatrical form, actors-researchers are looking for the ways of the alignment the power of emotion with the mind's capacities.

Ramunė Balevičiūtė, PhD, is a theatre researcher and critic. She is an associate professor of theatre studies at the Lithuanian Academy of Music and Theatre and the head of the Department of Art History and Theory. She is also the editor-in-chief of the main Lithuanian theatre magazine *Teatro žurnalas*. Besides academic articles, she has published two monographs: *Henrikas Kačinskis* (2006) and *Rimas Tuminas: Theatre More Real Than Life. Play in Rimas Tuminas' Theatre* (2012). Recently, she has mostly focused on research of acting. In 2013-2014, she was heading the research project *Thinking Body: Acting Systems' Analysis and Integration in the Process of the Work of a Contemporary Actor* at the Lithuanian Academy of Music and Theatre. Besides, as a supervisor, Balevičiūtė has been actively involved in the artistic research.

Paper

Andromachi Salacha MD

Physical and Rehabilitation Medicine, SFEBPRM (GR)

Resonance in life and art: a charismatic, erotic and mimetic form of being in the world

Duration 30 min

As the expression of timing, rhythm denotes our direction in life. Quoting philosopher St. Ramfos “Time is the purpose of our kinesis. Living time differently, means differently living in the world. Creation is time otherwise.” ‘The quality of our rhythm is the quality of our life.’ But how do we acquire, maintain and change our rhythms in an unpredictable ever-changing world, revising the neural code that directs our emotional life? As humans we are unique in our aptitude for rhythm processing. Only man can change purposefully his rhythms, so that he does not react reflexively, but has choices of action, praxis and poiesis. This flexibility of our motor behavior relies strongly on our capacity for rhythm resonance. Resonance is an emergent, dynamic process, produced in relations between an object and people’s cognitive and emotional dynamics in a specific situation.

The term resonance (from Latin resonantia) originates from the field of acoustics. The operative process of hearing, until 90 years ago, was attributed to a kind of « sympathetic resonance» between vibrating air and various parts of the inner ear. So, «the conceptual fields used to define sound served not as passive descriptions of sonic phenomena, but as ideas that inform experience through resonance. Resonance also entailed adjacency, sympathy, and the collapse of the boundary between perceiver and perceived — phenomena thought of as polar opposites of reason». Today science considers resonance as a basic part of how people frame their knowledge about each other and the world. It seems that objects do not resonate because they are resonant— they are experienced as resonant because they solve problems better than the cognitive schéma afforded by objects or habituated alternatives.’(Mc Donald et al, 2017). The unique role of resonance is that it bonds cognition and emotion more tightly together so that new possibilities arise, making a solution appear.

I was born in Patras, Greece. I hold a degree of Physiotherapy studies at the Technological Educational Institute of Athens, a medical degree from Medical School of Patras University, and I am specialized in the discipline of Physical & Rehabilitation Medicine. Since 2000 I am working as a Physical and Rehabilitation Medicine physician at General Hospital of Elefsis “THRIASIO.” As a Rehab physician my interests through these years followed my work at Electrophysiology Studies of Peripheral nerves, pain and spasticity. Currently, after attending the two years course of “European Master in Stroke” at Krems, Austria, I am focused on therapeutic exercise rehabilitation of patients with Nervous System lesions. More precisely, I am interested in the development of a more theoretically embedded systematic articulation of techniques, methods and processes for scientific therapeutic exercise prescription, based on translational medicine of neuroscience evidence.

Paper

Dr. Despina Kosmopoulou

Postdoc Researcher, National and Kapodistrian University of Athens,

(GR) *The theater as a metaphor: from the text to the performance*

Duration 30 min

In our speech we will focus on concepts that facilitate the transition from text to performance. A fundamental

concept, metaphor is the basic lever of the dramatic and spectacular process. Note that the metaphor is based on the visualisation of the speech. The simple word has to be transformed into a complex system of conceptual and spectacular data. However, the issue of metaphor is often a matter of concern concerning the amount of speech that the performance has to process via the director. Indeed, in the phase before the beginning of the performance the director is a fundamental element for the viewer to fully engage in an incident that belongs to either History or fiction. In other words, the metaphor impinges the route from the text to the performance and we often observe the appearance of the phenomenon of return to the metonymy. This means that the performance ends in the context of transferring a section of the text instead of the whole. In essence, the director has to take into account the possibility that the text gives him as a reason for creating a new potential world. With the help of Semiotics, we will follow some directorial approaches that answer the question of how we will transfer a text onto the scene while creating new trends and aesthetics.

Dr Despina Kosmopoulou was born in Athens and studied French Literature at the Aristotle University of Thessaloniki. She holds a PhD and she is a post-doctoral researcher in the Department of Theater Studies of the National Kapodistrian University of Athens. Despina Kosmopoulou examines theater further through the philosophy proposed by Semiology. She is a member and researcher of the Theater Semiology Center and collaborates with universities and research centers in Greece and abroad . She has written four books that are published by the 'Dromon' publications. 1. Pirandello and Genet, a 'meeting' in the tragic and the absurd, 2017, Dromon 2. Space Dialectics and Enclosure to the Theater, 2018, Dromon 3. monograph under publication: Giorgos Kimoulis, the actor and director: with the eyes of theory. 4. monograph under publication: Theatrical creation issues.

Teaching/demonstration

Prof. Ana Sánchez- Colberg

Estonia Academy of Music and Theatre (EE)

Choreutics and the actor: understanding the space of performance

Duration 90 min

The lecture demonstration introduces my approach to the training of actors for the stage. The approach is firmly based on Laban's principles, in particular an understanding of the infinite possibilities of movement that are available for theatrical expression both through the 'body's own terms' as well as in relation to working with text - devised and classical.

The approach is not one that seeks to establish a movement language based on external repetition of movement patterns or effort/psychological traits, but rather one that seeks to develop the performer as an 'articulate subject' with physical, dynamic, mental and emotive dimensions all which play a role in the creation of the 'stage world'. Importantly the training is organised under the framework of a 'laboratory' of movement exploration, bringing forward the idea of 'what if...' -- central to text-based performance- to bear upon the treatment of the body on stage. The emphasis is on engaging creatively in process-based work whilst acquiring precise physical skills (core stability, flexibility, dynamic range, effective use of breath for movement and voice, understanding the poetics of the body-in-space and space-of-the body).

However, different to the 'tradition' of 'Laban for actors' (Pisk, Malmgren, Arnold, Panet, Andrian -to name better known- which remain rooted in 'character' and therefore addresses the actor/text/director relationship) I

bring to my work the lesser known aspects of Laban's work and that is the study of 'making space' (choreutics). This angle aligns the work of the performer to the work of the scenographer/dramaturg through a consideration of how the body in motion shapes an invisible scenographic dramaturgy. The approach purposely considers the needs of a performer that may work in a variety of theatrical contexts that may include new technologies and alternative spaces and contexts such as immersive and one-2-one performances. The training aims to draw awareness to the dynamic and shifting design of the 'lived' space [through spatial parameters that include progression, projection, tension] created through spatial relationships between the performers to each other and simultaneously to everything that is a 'body' on stage (in the architectural sense, everything that occupies/delineates space is a 'body')- props, scenography elements, light. Therefore, in training the actor/student of theatre is confronted with the totality of the [stage] world-in-the-making.

Ana Sánchez-Colberg is a choreographer and dancer, whose artistic and scholarly practice embraces the full spectrum of contemporary performance, including theatre, circus, music and interdisciplinary work in dialogue with visual arts. She is the co-artistic director of Theatre enCorps Collectif. From Autumn 2019 she will be joining the faculty of Estonia Academy for Music and Theatre, contributing to the new MA Contemporary Physical Performance Making and PhD degrees. She will also continue to contribute to the MFA in Contemporary Circus Practice at University of the Arts Stockholm.

Friday 19th July, 16.00-20.00

Teaching/demonstration

Dr. Kiki Selioni

Affiliate Research Fellow Royal Central School of Speech and Drama (UK, GR)

Biophysical Acting

Duration 90 min

This research proposes that Laban's analysis of human movement is inextricably linked to Aristotle's concept of mimesis conceived as a ζῶον (life force). The research, adopts an Aristotelian perspective and proposes that knowledge, which is the main issue in both episteme (science) and art, is gained through training, and that training requires a conscious and rational approach. Laban (1950) stated that 'the elements of movement when arranged in sequences constitute rhythms' (Laban 1950: 130) and from this developed Eukinetics that is the study of dynamics of movement and rhythm. What Laban calls effort is the visible movements of the human body, which are the result of its inner attitude. This research can be seen as a practical explication of the manner in which the Aristotelian ζῶον moves in mimesis, thereby contributing to Aristotle's ontological and poetic theory by developing a practical training for the actor in the kinesthetic experience of ζῶον. This research suggests that the British Acting School stems from Aristotle Poetics and tries to provide a methodology of it using as tool Laban's method. But the most crucial suggestion is that for the British school, like Aristotle and Laban, the role is 'dramatic rhythm' that is created by the 'actor's neural-muscular configuration', that is a Biophysical activity and not as psychophysical hypostasis. The later implies not an artistic dexterity gained through a specific training but a personality in real life. The term psycho always draws the risk to theologizing. For contemporary neuroscience physicality includes the brain that is the so-called psyche. But the most important issue is that it limits the boundaries of the actor's kinesthetic awareness to the main goal of acting;

the transformation of the actor's body for executing different roles. The research will provide a methodology and not simply a method that stands in the boundaries of personal experiences in teaching acting.

The lecture / demonstrations will present the theoretical basis of this research and actors (on stage) will demonstrate the main principles of the methodology practically.

Dr Kiki Selioni is a movement teacher and acting coach in various Drama Schools and Institutions internationally. She has completed her studies in Dance Theatre at the Laban in London (BA and MA, City University. She holds a doctorate in Movement Training for Actors and in Acting (RCSSD). She is currently Affiliate Research Fellow at RCSSD in a post-doc research project (The British Acting School: Biophysical Acting) regarding a complete acting method based on Laban's work and Aristotle's theory. Currently she is creating an International Practice Centre for Acting as part of her post doc research

Keynote Speaker

Avra Sidiropoulou

Assistant Professor at the M.A. program in Theatre Studies at the Open University of Cyprus (CY)

Ten Principles of Mutuality: The Rehearsal Room as a Laboratory for Actor and Director Training

Duration 30 min

Drawing from the monograph, *Directions for Directing. Theatre and Method*, recently published by Routledge, this talk sets out to explore some practical, psychological and cognitive strategies that help facilitate the production process, forge a common language for the group and significantly, create the circumstances for actors and directors to learn from each other. Both acting and directing are as much about instinct as they are about technique, whether that concerns control of the body (for actors) or control of the form and the stage (directors), as well as developing one's own style and making informed choices (for both) –all of them things which are learnt gradually, be it in a formal educational context or in the context of practice. Based on my extensive research on the methodology of directing and on my empirical experience as a professional theatre maker, I will try to illustrate how the rehearsal room functions as a kind of laboratory for actor and director training. My lecture will lay out ten work principles, by means of which, in the course of rehearsal work, directors train actors, and, in turn, allow themselves to also learn from them and improve their craft. While my analysis is mostly informed by the perspective of a director, I will build my talk on the idea of mutuality, focusing on why rehearsal training for actors and directors is a bi-directional, highly interconnected, interdependent affair.

Avra Sidiropoulou (avra.sidiropoulou@gmail.com) is Assistant Professor at the M.A. in Theatre Studies Programme at the Open University of Cyprus, and artistic director of Athens-based Persona Theatre Company. She is the author of two monographs: *Directions for Directing. Theatre and Method*, published by Routledge (2019) and *Authoring Performance: The Director in Contemporary Theatre*, published by Palgrave Macmillan (2011). She has contributed articles and chapters to several international peer-reviewed journals and edited volumes and has directed, conducted practical workshops and delivered invited lectures in different parts of the globe. She was a Visiting Researcher at MIT and at the Martin E. Segal Centre at the City University of New York, the Institute of Theatre Studies at the Freie University in Berlin, the Centre for Global Shakespeare (Queen Mary University) in London, and the Universities of Surrey, Leeds and Tokyo (in the last case, as a Japan Foundation Fellow). Her most recent directing project is the multimedia production *Phaedra I*—which premiered at Tristan Bates Theatre in London in February 2019, and in the coming Fall, she will be directing

Ibsen's A Doll's House in Cyprus. Avra is nominated for the League of Professional Theatre Women's Gilder Coigney International Theatre Award 2020.

Paper

Tilemachos Moussas

Phd Candidate National and Kapodistrian University of Athens (GR)

Participatory Performance in interactive media in Oedipus

Duration 30 min

I will present the interactive systems that I used to composed the music of the New Participatory Opera: "OEDIPUS, Sex with mum was blinding". My music challenges the limits of traditional music theatre or new opera genres as it incorporates lyric singing with noisescapes, as well as real time audio signal processed environments, but also spoken word. All the chorus songs are spoken or sang by the audience with the help of the vocoders and the augmented score followers. I explore engaging the audience in a new radical way. My work hopes to rediscover the active role of audiences and to relocate the community at the heart of a political performance New technologies are developed so that the audience becomes the actual chorus of the performance. The aim of the audience interaction is to create the soundscape of the polis. The sound of the citizens asking for salvation! This resonates with the quest for more inclusion in our societies today and is involving politics and the affairs of the city. The sound is closely intertwined with live video environments serving as the soundscape of a unique cinematic experience.

Tilemachos Moussas is an Athens based composer, guitarist, multi-instrumentalist, educator. He invests in the creation and performance of subversive music, from instant composing and avantgarde. He creates, performs and produces experimental music and opera that fuses the musicality of speech, poetry, classical music, jazz and electronic sound art. He is a founding member of music theater company, ODC Ensemble and has presented his music across Europe and internationally and released multiple albums. He holds a Master of Music in "Jazz Performance & New Technologies, Musical Studies Department, UOA. In 2002 he formed his own jazz band "Tilemachos Moussas quartet".

Saturday 20th July, 10.00-16.00

Workshop

Morwenna Rowe

She lectures in voice at the Royal Central School of Speech & Drama and is an associate teacher of the Royal Academy of Dramatic Art. (UK)

Integration and Dynamics, an integrated voice and movement approach to the physiological training of actors.

For years we have trained actors assuming that the voice and body must be developed separately. This has led to contradictions regarding basic posture and muscle function for voice and movement, and the possibility of actors feeling they are good at one and not the other discipline, when both are fundamentally physiological responses in acting. For two decades, Morwenna Rowe has developed a system of actor training that works

from a central premise, that the physical processes of acting start in the same place for voice and movement. And whilst they can develop into discrete and fascinating disciplines, the core start point of both disciplines should be the same. This workshop will look at some of the building blocks of this approach, starting with physiological integration and connection for the actor, with specific relationship to the voice, and developing into exploring availability to dynamic response in relationship to text.

Morwenna Rowe has been a voice and performance coach for two decades. Since graduating with a Distinction in Voice Studies from Royal Central, and completing physical theatre training with Philippe Gaulier, she has taught in the UK's leading actor training conservatoires. She currently lectures in voice at Royal Central, with sole responsibility for the MA Acting voice programme, and is an Associate Teacher of RADA. Outside of conservatoire actor training, she has worked as performance, voice and dialect coach for the BBC, the RSC, in the West End and for feature film. In recent years she coached 'The Tempest' for the BBC, 'Wars of the Roses', 'King John' and 'A Midsummer Night's Dream' for Sir Trevor Nunn, and 'The Island' for Southwark Playhouse.

Monday 22th July, 9.00-13-00

Keynote Speaker

Dr. Katia Savrami

Assistant Professor of Choreology at the Department of Theatre Studies at the University of Patras (GR)

The relevance of dance practices in professional acting training

Duration 30 min

Since the establishment of Acting Studies, movement has always been a part of actor training. In the current vocational training institutions in the UK, movement for actors covers a wide range of subjects, including dance, somatics and movement practices. The aim of this research was to collect information about the dance techniques considered preferable in current actor training. The investigation is supported by class observations and interviews with dance teachers in acting institutions. In particular, the research is focused on the various dance techniques that are part of the acting curricula, as well as on their relevance to actor training. Yet the broader inclusion of dance training for actors and the way it is currently delivered within the acting curricula raise issues for reflection, which do not seem to be directly linked to the scope and aims of actor training. Moreover references to the Greek acting institutions are included in the discussion. This study suggests that it is necessary to further reflect on developing an enriched dance practice, specifically designed to meet the needs of actors. Such a practice should allow for an enhanced physicality and bodily expression through a deep understanding and mastery of self in acting.

Katia Savrami, Choreologist, holds an MA and PhD from the Laban Centre, City University London. She is Assistant Professor at the Department of Theatre Studies, University of Patras, Greece. Her publications include books in Greek and in English with recent one entitled Ancient Dramatic Chorus through the Eyes of a Modern Choreographer by Cambridge scholars, in 2016 and articles including: Does dance matter? The relevance of dance technique in professional actor training. Published by Research in Dance Education, vol. 17, no. 2, 2016, Web. 14 July 2016.

(<http://www.tandfonline.com/eprint/8IMbxwnDIeRP8mWHJibg/full>) and A duet between science and art: neural correlates of dance improvisation Research in Dance Education, vol. 18, issue. 3, 2017, Web. 12 September 2017 (<https://doi.org/10.1080/14647893.2017.1369509>). Katia worked at the State School of Dance and the professional dance school of National Opera in Athens, Greece and has contributed as a writer and critical reader at the Open University of Greece. She is a member of the International Editorial Board of Research in Dance Education Journal, published by Taylor and Francis Group UK and editor of Choros International Journal, www.chorosjournal.com, supported by the Onassis Foundation. She was a visiting professor at the University of Surrey, UK and Michigan State University, USA.

Paper

Ana Duda

PhD student at the Department of Theatre and Drama of the University of Silesia (Katowice, Poland) (PO)

Somatic responsibility. Connecting theory and practice in movement research

Duration 30 min

In reference to the research on Polish contemporary dance and factors shaping the discourse in this area, in the context of the conference, worth taking is the problem of difficult cooperation between practitioners and theorists. Despite the well-established position of somatic return in the theater and dance sciences, in many areas of academic practice, stereotypes related to embodied knowledge are still present. Perceived as “non-scientific”, “non-discursive”, prone to speculative mode of analysis, it can be marginalized and dangerously removed from the field of important and appreciated areas of knowledge. Therefore, it seems necessary to develop strong methodological foundations, combining various tools and exploring links between theory and practice, so as to strengthen the position of embodied knowledge. “Two forces in one body”. The progressive technologicalization of society and the difficulty in experiencing a living direct presence of one’s own and another’s body allows to perceive bodily practices used by artists as an important reservoir of meanings and forms of individual and social communication. This somatic cultural heritage should be protected and researchers more related to the need to shape somatic responsibility for: understanding this type of knowledge, its exploration and transfer, also through its own practice.

Anna Duda - PhD student at the Department of Theatre and Drama of the University of Silesia, (Katowice, Poland), a researcher of contemporary dance and movement, mostly using physical training documentation methods. Dance critic. Currently employed at College of Interdisciplinary Individual Studies of the University of Silesia. In 2013-2016 she cooperated with the Grotowski Institute in Wrocław as part of the Body Constitution project, carrying out research on the relationships between martial arts and performer’s work techniques with members of the Two Paths Studio. She had co-ordinated a number of educational and artistic projects in cooperation with cultural institution (e.x. Silesian Opera, Silesian Library), independent artists and NGO area (Upper-Silesian Cultural Cluster Association, PERFORMAT Foundation, Association of Creative Initiatives MOMENTUM in Wrocław, Eferte Foundation in Bytom). Dramatist connected with Kokyu Studio based in Wrocław and begginer in directing with her own projects.

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Paper

Ioanna Manciou

PhD Candidate National University of Theatre and Film "I.L. Caragiale" Bucharest (RO)

Acting as a way of thinking

Duration 30 min

'The actor's art is a way of thinking. The actor's art is firstly a specific logical mechanism' (Ion Cojar - A poetics of the actor's art). The following lines will look upon the struggles and the benefits one can encounter as a young actor, after graduating a school interested mainly in the development of the creative personality of the student. Univ. professor Ion Cojar, was one of the most important teachers that my school – The National University of Theatre and Film from Bucharest, had in the last 3 decades. He ceased to exist the year I got admitted at this school, but he left behind, besides a rich heritage of practice, a very important small book that analyses the definition and the need of redefining the concept of acting. Highlighting the differences between the theatre practice and the practice taught in theatre school, going back to the primitive mentality, he demonstrates that Aristotle's logic is not sufficient for the understanding of this mechanism of thinking in acting. The risks of denying the values of any method that might constrain the student's personality, the risks of freedom and the beauty of detachment, will be my main points of discussion.

Ioana Florentina Manciou is a Romanian Ph.d student and actress working at the National Theatre of Craiova. She completed her studies (BA and MA) at the National University of Theatre and Film from Bucharest. She also holds an MA in Theatre Directing at the University of Arts from Târgu Mureş. Currently she is working for her final paper 'Concepts about theatre in ancient Greece and India ' - a comparative study between Aristotle's Poetics and Bharata Muni's Natyashastra.

Teaching demonstration/workshop

Dr. Eilon Morris, <http://eilonmorris.com> (FR)

Zoi Katsilerou, Movement and acting performance teacher (UK)

Choreographic Approaches to Text

Duration 150 min

This workshop will offer approaches to text in training and performance based in the intimacy of movement, breath and voice. One of the challenges faced by many actors is the integration of text and movement. The integration of these elements is further hampered by the fact that these are so often approached as discrete disciplines. This workshop will address some of these challenges by adopting a choreographic approach to embodying and delivering text within actor training and performance. What can a choreographic approach reveal to us about a text? How can approaching text through movement help us to synthesise these elements? In what ways can this process help us connect to the material and tactile sources of language?

The first part of this workshop will be led by Eilon Morris, beginning with work on sensitisation to rhythm, developing a greater awareness of pulsation, duration and tempo in walking, breath and gesture. Drawing on elements of Cicely Berry's approach to 'walking the punctuation' (2013:79), and exercises developed with OBRA Theatre Co (Morris, 2017:220-4), participants will be guided through a process of understanding and learning text through movement.

Following on from this, Zoe Katsilerou will use principles of somatic practices to support participants in developing their kinaesthetic awareness in relationship to their imaginations. Participants will be guided through the process of creating choreography through experiencing their bodies in the moment and accessing their imaginations. Where in previous exercises we approached language as movement, here, movement will be approached as language, drawing on punctuation, inflexion and articulation as a means of enriching our choreographic material. From this basis, we will then explore the use of voice and language within our choreographies, finding freedom and the creative potentials of playing with the relationships of movement and language.

Eilon and Zoe have been working in collaboration on teaching, research and devising since 2015. Their first production of *a Day in a Year and Half*, premiered in Scotland and toured in Thessaloniki, Greece. Their second collaboration *Separated in Birth*, currently on research & development, will premier in Scotland in 2020. Zoe and Eilon have run workshops together in France, Scotland, Greece and Australia, and together with Penny Chivas and Nicolette Macleod have established ICEBERG, a platform for performance improvisation in Glasgow.

Eilon Morris Based in Glasgow, Eilon Morris works internationally as an actor, percussionist and educator. In 2017 he published his first book, *Rhythm in Acting and Performance* (Methuen), building on his PhD and Masters research at the University of Huddersfield (2008, 2013). Eilon is also a core member of performance companies: DUENDE, ICEBERG and OBRA Theatre Co, as well as an associate artist at Whitestone Arts. He was a founding member of the Quiddity Ensemble (2001-2004) and the Butterfly Club Pocket Theatre (1998-2002) in Melbourne Australia, and since relocating to the UK in 2004, has worked on productions including *Day of the Living* (Royal Shakespeare Company), *Lord of the Flies* (BBC Radio Drama), *These Trees are Made of Blood* (Southwark Playhouse and Arcola Theatre), *Gaudete* (OBRA), *Le Voyage dans la Lune* (British Film Institute), *Shattering Man* (DUENDE), and *Rhein* (Royal Festival Hall), as well as touring and recording with music groups including *Stems and Whyte*. Eilon has also taught and presented research at cultural and educational centres including Central School of Speech and Drama, Rose Bruford College, University of Kent, University of Huddersfield (UK), the Duende School of Ensemble Physical Theatre (Greece), Au Brana Cultural Centre (France), Baratza Aretoa (Basque Country), Université Laval, Québec City (Canada), Taller de Investigación Teatral (Mexico) and Universidad Nacional de las Artes (Argentina).

Zoe is a dancer, singer, theatre-maker and activist. Originally from Greece, Zoe is currently based in Glasgow, Scotland, and works across Europe. She is an associate artist of DUENDE, Sura Medura, and SBC Theatre, and a co-founder and active member of ICEBERG and NoVan Theatre. In 2016, she founded The Moving Voice Laboratory, a space for performers, dancers and actors to investigate relationships between poetry and choreography. Zoe has taught movement and voice work at the Royal Conservatoire of Scotland (RCS), University of Glasgow, Centre for Psychophysical Performance Research (HUD), Oldham Campus University, Animikii, Centre for Contemporary Arts in Glasgow (CCA), as well as in yoga studios such as Yoga Healing Glasgow and Studio 70. In 2019, she will teach voice coaching at the DUENDE School of Physical Theatre in Athens. Since 2010, Zoe has performed with companies including SBC Theatre, Third Angel, Alexis Teplin, NoVan Theatre. She also creates her own performances, as a way of highlighting her observations of the world and aims to provoke discussions with her audience around politics, selfhood and community.

22 & 24 July, 13.00

Performance/Lecture

Vicky Spanovangelis

Independent Researcher & Creative Artist

De-Code:/Mnemonic in Motion (GR/UK)

Duration 40min

DE-CODE:/MNEMONIC IN MOTION is an experimental live performance with screen-media exploring the researcher's auto-biographical journey of tracing their family roots. A creative auto-ethnography, fusing creative modes of performance practice with historical research. The ethnographer performer/archaeologist, pieces together fragments of historical evidence, folklore, myth, and songs, in a discovery of cultural identity; a seeking of the past, and a constant transformation of a future-self.

Vicky Spanovangelis is a London-Athens based choreographer, dancer, and architect, (Bartlett UCL, Royal College of Art; MA Dance, Trinity Laban). Her work has been exhibited internationally, she has directed design projects, artistic research collaborations and performances in the UK and abroad, (Greece, France, Germany, USA). Her doctoral research focuses on choreography & architecture as creative emergent modes of practice. She teaches and lectures in higher education on multi-media performance, dance on screen and site-specific environments, (including Trinity Laban London, Royal Central School of Speech and Drama, London), In 2003 she founded and is artistic director of Nomads and Urban Dwellers, a company working at the intersection of body, film, movement and space, with special interest in museum event architectures. Recent works include the Rhythm & Resonance Conferences, CISPA Denmark (2019), participant at PQ Talks, Prague Quadrennial 2019 featuring 'Fluid Temporalities', show-casing Performance Archaeologies, site-specific performance, 'Out-Topias-Performance in Outdoor & Public Space', Benaki Museum Athens, (2016); *De-Code Mnemonic in Motion*, a Dance & Ancestry project, (Premiere, Amateur Theatre & Cultural Heritage, Paris 2019); performer research participant in Actor Training for the work of Dr Kiki Selioni (Affiliate Research Fellow, Royal Central School of Speech & Drama); performer in *Seven to the Seventh*, choreographed and directed by Professor Ana Sanchez-Colberg, Niarchos Cultural Foundation, Athens, (June 2019).

Monday 22 July to Friday 26 July, 14.00-19.00

Workshop

Prof. Sergei Tcherkasski

Ph.D., D.Sc. Head of Acting Studio Russian State Institute of Performing Arts

Modern Stanislavsky System in the Mirror of Chekhov's "The Seagull"

This two-part workshop gives an experience of work according to the different phases of Stanislavsky's System development. Starting from the intensive practical overview of different approaches to work of an actor on himself/herself it moves forward to scene work. Rehearsal techniques (Etude technique, Method of Physical Actions, Action Analysis) are discussed and experienced. Closer examination of Treplev's play in play reveals how Action Analysis might be applied not only for psychological drama but to the nonrealistic playwriting (here, to symbolic drama) as well.

Tuesday 23th July, 9.00-13-00

Keynote Speaker

Pr. Nikos Geladas

School of Physical Education and Sports Science, National and Kapodistrian University of Athens (GR)

“Classical Ballet: biological aspects of an artistic event”

Duration 30 min

Classical ballet is an artistic expression accomplished by movement of the body which performs within its biological boundaries. This presentation will be organized into two parts: The high performance dancing and the regular dance related to the quality of life. It will initially review fundamental questions such as which the metabolic demands of dancing are and how are they trained and incorporated into ballet classes and rehearsals. In addition, we will examine the limiting factors of high dance performance regarding hours of practice, neuromuscular plasticity and heredity. Subsequently, the effect of regular dancing on the prevention and rehabilitation of chronic diseases such as osteoporosis and Parkinson will be discussed. Finally, since dance is an activity which promotes self-expression, self-esteem and self-confidence its role on releasing stress and improving quality of life will be presented.

Geladas Nickos has earned his post graduate degrees from School of Kinesiology, at Simon Fraser University, Canada. He has been a Professor and currently serves as Dean, at School of Physical Education and Sport Science in National and Capodistrian University of Athens, Greece. He is specialized on sport performance and talent identification and development. He is also interested on the preventive and therapeutic effect of exercise on chronic and degenerative diseases. He has collaborated with numerous students and granted, so far, five PhD degrees. His published work culminates in over 50 research articles in English language which have taken attention by over 2300 references.

Papers

Panagiotis Tsagarakis Researcher, Music Department, National and Kapodistrian University of Athens,

George Petras Composer, PHD, Music Department, National and Kapodistrian University of Athens,

Anastasia Georgaki Professor, Music Department, National and Kapodistrian University of Athens

Alternative interpretations in Ancient Drama performance through “drama tools” interactive platform

Duration 30 min

The subject of this research deals with the impact of new media on the performance and the interaction of speech, music, movement, and space through a multimodal system entitled “drama tools”. The research was implemented in a case study based on a selection of excerpts from the Euripides’ “Bacchae” original text. We define the boundaries between interpretation and performance and furthermore, we investigate how new technologies can provide additional means to enhance performativity. Our main objective was to transform the meanings and texture of the play to the sonic dramaturgy, which enriches its content with the use of extra-linguistic elements which are not explicitly described in the text. This is realized, by the designed interactive tools where the actor creates and manipulates sound figures and soundscapes with his/her speech, movement and gestures. The interactive voice tools were formed according to the rules of Ancient Greek Prosody. The interactivity of the system allows the actor to freely shape the structure of the play as well as the individual

parts. For this reason, we formed the performance based on micro and macro-structures, originating from the excerpt of the text. From our perspective, the medium is the performer, who incorporate the text and the concepts. By combining his/her expressive skills along with the interactive tools available, expand both his/her interpretation and our perception of how a classic ancient drama can be staged.

Panagiotis Tsagkarakis studied in the field Audio technology BSc in Salford University (UK) and specialized in real time audio processes and synthesis in interactive environments M.Eng Ionian University (GR). The last few years, his research was focused in immaterial interfaces for interactive performances in the ancient Greek drama, creating interactive prosodic tools and gestural sonification. This research was published both in scientific journals (International Journal of Music New Sound - 2019, International Journal of Music Science, Technology and Art – 2018) and conferences (International Conferences on New Music Concepts - 2018, Sonic and Music Computing Conference - 2018, Digital Culture and Audiovisual Challenges - 2018). In the last decade he designed many Interactive systems for new media theatrical and contemporary dance projects. He developed technologies applicable to each occasion in order to fulfill the given needs. This included the selection of sensor technologies and programming platform as well as programming the sound synthesis engine to produce inspiring and responsive sonic outcome. Part of everyday life was field recordings and audio processing to create the original sound design material.

George Petras was born in Athens, Greece in 1966. He holds a PhD in musicology, music technology and composition (National & Kapodistrian University of Athens - NKUA). The title of his doctoral dissertation is “Voice and interactive media in ancient drama. Musicological and technological extensions to the environment Max/MSP”. Also, he has two postgraduate diplomas, one in “Arts and Technologies of Sound” where he specialized in the composition of electroacoustic music (Ionian University) and another in “Music Culture and Communication: Anthropological and philosophical extensions of music” (NKUA). He studied Composition at the Athenaeum Conservatory and piano at the Orpheus Conservatory of Athens. He graduated from the Political Science Department of the NKUA. He systematically dealt with the composition and his works have been performed in Athens, in Corfu, at the Music Megaron of Thessaloniki and elsewhere. He works at the Greek National School of Dance. He has been involved in the teaching of music from a variety of posts (worked as a Music professor teaching Music theory, Piano and Music Technology in Conservatories, in public schools and Universities etc.). He was responsible for digitizing, documenting and cataloguing of the Music Archive of the National Theatre of Greece. He has worked as a cultural development consultant for the European Program “Artists in Action”. He has published articles in international conferences and scientific journals.

Anastasia Georgaki is Associate Professor in Music Technology at the Music Department of the University of Athens and head of the Laboratory of Music Acoustics and Technology at the same Department. She is also head of the Master’s program “Music `technology and contemporary practices” and vice head of the Music Department. Background in Physics and Music (University of Athens), Master’s and PhD in “Music and Musicology of the XXth Century with emphasis on Music technology” (EHESS/IRCAM, Paris). Research interests: analysis/synthesis of the singing voice, interactive and electroacoustic music, acoustic approaches in archeomusicology and byzantine musicology, digital media in education and acoustic ecology. Editor and reviewer of Proceedings in International Conferences and Special issues. She has organised international conferences in Greece and abroad. Publications in musicological journals, books and Conference proceedings. She collaborates with international research Institutes in Greece and abroad. Visitor Professor in Music Departments in Europe. Professional accordion player.

Paper

Milda Sokolovaitė

PhD Candidate Lithuanian Academy of Music and Theatre (LT)

Possible Uses of Observation in Actor Training

Duration 30 min

Pygmalion effect is one of the many terms that describes the phenomenon when the expectations of the observer become a self-fulfilling prophecy. This term has been coined after a study in the field of psychology performed by Robert Rosenthal. In this study he conducted an experiment with primary school teachers, who have been falsely informed of the extraordinary abilities of a few of their pupils. As a result, the chosen pupils, who have never really demonstrated any extraordinary traits, indeed became better achievers than their peers. This example belongs to an increasing number of experiments designed to research various manifestations of the observer effect that urge us to understand observation as an active act of making, rather than a passive act of witnessing. With this knowledge, it is impossible to think of actor training in old ways, because, if we genuinely consider observation to be the tool that has a tangible effect on the observed reality, exercising actor's ability to manage attention and employ observation for their benefit, becomes a priority in their training. This paper, thus, will aim to consider different applications of observation and its possible benefits in raising actors.

Milda Sokolovaitė is a performance maker from Lithuania, who is currently conducting artistic research in the area of audience engagement. Having obtained her BA in Theatre Practice, Performance Arts, at the Royal Central School of Speech and Drama, University of London, she then completed her MA in Acting at the Lithuanian Academy of Music and Theatre, where she now continues her research at a doctoral level. Her works mainly include collaborative and devised performance pieces with an experimental twist, such as *Story: Anonymous* (2015), which was devised by developing a story collectively with strangers and *(IN)DEPENDENCE* (2017), which was created as an investigation of addictive tendencies. Milda's upcoming project *CONNECTIONS*, examines the notion of connections from the point of view of art and science, and questions the significance of the act of observation. This show is to become the main subject of her artistic research in her current studies.

Paper

Charitini Tsikoura

PhD in Theatrical Studies at the University of Paris Nanterre (FR)

Gender and performance in contemporary dance adaptations of Antigone

Duration 30 min

Since gender studies have been established in Europe, creators become increasingly concerned with raising gender questions in contemporary dance performances. Antigone's rebellious and divergent nature seems to suit the choreographer and serve his objective to examine the heroine's intrepidity through the prism of gender. In order to awaken the audience's awareness of socio-political inequalities and conservatism, creators point out how her involvement in politics – inconceivable for a woman in 5th c. BC Athens – is considered a “masculine behaviour”, as Creon states in the Sophoclean play, and/or allude to her queerness. This paper will focus on Antigone's dance adaptations of the last twenty years in an effort to ascertain how modern staging denounces oppressive societies and rulers, thus raising gender questions related and not limited to sex (male/female), ethnicity, race, difference and social status or class. It will also explore how the performing body contributes in

denouncing gender stereotypes as well as socio-political discriminations with and in some cases without the use of text.

Charitini Tsikoura is currently doing a PhD in Theatrical Studies at the University of Paris Nanterre. Her research focuses on gender related questions in the performing arts of the late 20th and early 21st centuries in Europe and more specifically in dance and dance-theatre performances with an antique subject – Antigone and Medea. She has taught at the University of Clermont-Ferrand and has been collaborating with the Institut des Beaux-Arts in Susah where she teaches dance-theatre workshops for the last two years. She has also been working as a choreographer in theatre, dance and the Rhythmic Gymnastics teams of Courbevoie.

Teaching/demonstration

Liana Norton

Drama and Performance programme, Central St-Martins, UAL, London (UK)

Geometry with its Human Touch - "Three sisters" by Chekhov - ACTING IN 3D - THE PLAYGROUND

Duration 90 min.

At the core of the method for an actor's movement training is the BODY'S DESIGN. The geometric patterns of the body seen through the limitations of the bodies extensions and its expressions are within the Square, Rectangle, Triangle, Circle and the Spiral. These basic shapes and forms are reflective in all of our human environment, architecture, everyday objects, sciences and our belief systems. In particular the TRIANGLE (T), which is at the core in the actor's training in movement. We can look at the T as the fusion of any storytelling with its fundamental principles of a beginning, middle and end. An open T will therefore reflect a story that is broken. Through the character's journey, the number one wish, is to fuse the T back together again, whether our character will succeed or not. The broken journey passes through the necessary vulnerability of the character in search for its return to the completed T. The awareness of vulnerability is the key factor to a character journey and its psychological processes. "Three sisters" by Chekhov: The effect of space acts as an unseen playmate in which unknown identities can take place. You understand your character's psychological motives and actions by exploring space and its geometric structures, by which, within their limitations, is the internal dance of our emotions. ACTING IN 3D Can a geometric shape hold the patterns of physio-psychological behaviour? The workshop will set up the space for the exploration of character in the human's body dimension of the 360°. A character object will be used within this space. The object will act as the memory bank for the actor. If an object is not at hand, a trigger, an impersonal object will be offered. THE PLAYGROUND I have called the 360° as an Internal Space explored externally in the Playground. The actor will explore the space through dynamic variety of physical expression connected to inner psychological motives of character thoughts. Co acting is the space itself. As much as the actor leads the space so will the space lead the actor. Within this personal sphere and the dream time it offers, the need, wishes and wants of the character will come to the fore. The actor and character can then begin to embrace their emotional connected journey.

Liana is a professional acting coach and movement specialist with a wide array of clientele in the professional acting field. Born in Sweden, Liana studied at the Drama Centre and later assisted the founder of the Drama Centre, Dr Yat Malmgren, in his method of character analysis and movement psychology. She studied classical ballet at the Royal Academy of Sweden and the Martha Graham technique at the London School of Contemporary Dance. She is a vanguard figure of physical theatre, having performed with various dance theatre and physical

theatre companies all over Europe and Brazil, where she was a performing member of Brazil's leading dance company, Cisne Negro. Liana has extensive experience working as a movement director and acting coach. Her film and stage credits include: Clash of the Titans (2010), Immortal (2011), Spartacus (2011), X-Men: First Class (2011), Sennentuntschi (2010), The Missus Massacre I (2012), Chess - the Musical at the Opera House, Sweden (2012-2013), Der Minister (2012-2013), Tiger Girl (2017) and Guardians (2017). She has trained some of the biggest names in British and world cinema and television: notably, Michael Fassbender (12 Years a Slave, Shame, Inglorious Bastards, Hunger and Fish Tank); Paul Bettany (Master and Commander: the Far Side of the World, Dogville and A Beautiful Mind); Tom Hardy (The Dark Knight Rises, Tinker Tailor Soldier Spy and Warrior); Emilia Clarke (Game of Thrones); Anne-Marie Duff (Shameless and Nowhere Boy); Russell Brand (Forgetting Sarah Marshall); Gwendoline Christie (Game of Thrones and Star Wars) and Christopher Obi (American Gods). She founded FlipCoin, a film and production company, which aims to creatively engage emerging young professional actors.

Wednesday 24th July, 9.00-13.00

Keynote Speaker

Pr. Andy Lavender

in Theatre & Performance at the University of Warwick. Head of the School of Theatre & Performance Studies and Cultural & Media Policy Studies, University of Warwick (UK)

Duration 30 min

This presentation considers how the work of the actor/performer might be understood with reference to ideas of multimodality. The actor is not a 'medium' in the way of the media in which she performs (theatre, film, radio drama and so forth). And yet the actor has a communicative function, and this function can be approached as if we were addressing the communicative operations of a medium. Elleström (2010) describes four modalities that apply to diverse media – the material, the sensorial, the spatiotemporal, and the semiotic – each of which can be analysed by way of various modes that operate within it. These modes and modalities operate in a contemporary field of modal expansion, interrelation and transposition. An account of acting and performing that considers its modes and modalities in relation to this contemporary cultural and intermedial scene takes us away from the longstanding focus on the actor's 'intention' and 'presence'. Instead we can ask how the modes and modalities of performing provide a technical infrastructure, and how this relates to the shifting formations of contemporary media. To put it another way – does the actor's mode of performing express (or get shaped or constrained by) the media modalities in which her work is conveyed? The essay examines instances of performances in theatre, film, 'reality trend' events and online, to consider how multimodal acting and performing might be understood. Andy Lavender is Professor of Theatre & Performance and a Head of School at the University of Warwick. Recent writing includes 'Twenty-First Century Intermediality', in Mark Crossley (Ed.), *Intermedial Theatre: Principles and Practice* (Palgrave Macmillan 2019); 'Living in the Moment: Duration now and then', *Performance Research*, 23:4/5 (2018); and *Performance in the Twenty-First Century: Theatres of Engagement* (Routledge 2016). He is series editor of *4x45*, published by Digital Theatre (online videos) and Routledge (print volumes). Recent theatre practice as director includes *Agamemnon Redux*, part of the Mask & Avatar workshop project exploring motion capture in theatre settings with colleagues from Paris 8 and Warwick universities.

Teaching/demonstration

Vasilis Arabos

Oh You Short-Lived Tribes: Working Directly with the Tradition in Ancient Greek:

Compositional Techniques of Amphitheatric Lyric Drama

Duration 90 min

An introduction to the ancient acting system of ethopoetics for today's short-lived tribe of artists, with a demonstration of five compositional techniques of lyrical amphitheatric drama encoded by the master poets of the ancient stage in their dramatic verse —ενάργεια, ὑποτύπωση, κόθορνος, σάλευμα, ηδύ. Inside and behind the long-lived words of Greek tragedy lies a technique which itself is the reason those words were made, put together and set down finally upon the scroll: to engage the totality of the actor's kinetic, vocal, perceptual and thymic faculties. As actors we read differently a text containing a role written for us. We have learned ways of reading Chekhov, or Miller. Their prose teaches us the fundamentals of the role: what must be said by us in order to be Willy Loman or Irina. Euripides' verse tells us what must sing and dance as well. Inside and behind the eternal words of the poets are the eternal techniques of the ancient actor which we can learn to day.

Vasilis Arabos Artistic Director of the Imalis Centre for Ancient Hellenic Theatre of Epidauros (2011-2016), I am an independent director, dramatist, researcher and educator. I hold advanced degrees from the Actors Studio School of Dramatic Arts (MFA Directing), the University of Paris VIII and the Ecole Normale Supérieure (DEA+3, Texte Imaginaire Société), Harvard University (MTS, World Religions) and the University of Rochester (BS/BA in Maths/Optics). My work for film and television has earned me several international awards and I have created and staged international theatre productions most recently in London, that have gone on to tour at the Edinburgh Fringe Festival and currently in Germany. My research and work-demonstrations in Ancient Greek Theatre have been presented at academic and research conferences internationally, most notably the University of Cambridge, University of the Arts/Drama Centre London, Warwick University and the State University of South California among many others.

Teaching/demonstration

Jake Harders

Community Drama and Diploma Manager, Royal Central School of Speech and Drama, London (UK)

Exploring Emotion Safely

Duration 90 min

An actor's ability to feel emotion in performance has long been a benchmark of excellence in performance, and is arguably at the centre of Stanislavski's 'system' and certainly the centre of Strasberg's Method. There is broad agreement that the emotion must be authentically experienced by the actor in order to have maximum resonance both for their performance and the experience of the audience. However, there are still disagreements over the most effective way to access real emotion, and furthermore in a safe way. Strasberg emphasized breaking down of barriers to experiencing emotion, Adler advocated using the imagination, and Stanislavski's experiments constantly evolved, from thought-centred thinking about emotional experiences to action-centred doing activities which release emotion, but activity on this axis was to happen during a scene. When I was rehearsing at Central many years ago with Geoff Colman, I tapped into a very deep well of emotion during an improvisation to emotive music, and then for many years as a professional actor I could not access such emotion again. Working

from the starting point of that first exercise, and with the benefit of much study of Grotowski's formulation of Stanislavski's Method of Physical Actions, I have experimented over many years to find a repeatable structure to access emotion; and I humbly offer my suggestion below as an effective way to lay down the right groundwork for both body and mind prior to playing the scene and to allow the space for the actor simply to do the scene afterwards with their partner without further inward-looking distraction.

Jake holds undergraduate and postgraduate degrees from the University of Cambridge, as well being a fully qualified teacher and CELTA trainer. He read BA Acting at Royal Central School of Speech and Drama, where he graduated with a Distinction. Jake also studied with and has been profoundly influenced by the actors of Jerzy Grotowski's legendary Theatre Laboratory in Poland. Since graduating from Central he has travelled the world working as an award winning professional actor in theatre, television, film and radio. He also works as a theatre director, acting coach and course manager at Royal Central, coordinating the teaching syllabuses and taking the lead teaching on the Diplomas and Evening Courses. Email: jake.harders@cssd.ac.uk

Thursday 25th July, 9.00-13-00

Keynote Speaker

Pr. Rob Roznowski

Head of Acting and Directing in the Department of Theatre. Professor Michigan State University, (USA)

Mixing Research and Practice: Actor and Psychology

Duration 30 min

In this address, I will talk about ways to blend research and practice in intentional ways and about how to build a research agenda that excites you. Using my blending of psychology and acting I will examine my past work that blends the academic and the practical. Duration 30 min.

Teaching/demonstration

Pr. Rob Roznowski

Head of Acting and Directing in the Department of Theatre. Professor Michigan State University, (USA)

Virtual master class related to Inner Monologue in Acting

Duration 60 min

Virtual master class related to Inner Monologue in Acting that examines ways to retrain your brain to allow you to focus more onstage when performing allowing you to reduce the negative self-talk and focus on the character's thoughts.

Paper

Roger Smart

Director of Education & Training, Court Theatre, Chicago (USA)

In what manner does an actor's relational history, and their resultant attachment style and self-efficacy beliefs, mediate their training; and how might such legacies be remediated by person-centered pedagogies that foreground learning through relationships.

Duration 30 min

An actor's body-mindset when entering training is derived from the intersection of their beliefs, derived from prevailing cultural mores, and their relational histories and attachment style (Bowlby, 1997). Of particular concern is an actor's history of adverse childhood experiences (e.g. Felitti 1998). Together, these factors constitute powerful mediating forces that shape an actor's self-efficacy beliefs (Bandura, 1994) and learning. Furthermore, these same factors shape the self-efficacy beliefs, behaviors and teaching style of the instructor (Guo, 2013). If it is true that many of the limiting self-beliefs which constrain an actor during training are relationally derived, it follows that the nature of the relationships an actor experiences in the training studio can be instrumental in fostering or inhibiting optimal levels of actor learning. This paper first considers the significance of an actor's relational history and attachment style before addressing the role of learning through relationships (Yorks & Kasl, 2002), in remediating an actor's blocks. Teaching practices are "often rooted in 'commonsense' assumptions that go relatively unchallenged" (Giroux, 2011), and I propose that experiential, person-centered (Rogers, 1989, 2013) approaches to actor learning, are more effective than didactic, teacher-centered "instruction, attempt, failure, lecture" (Kamotskaia, 2013) pedagogies.

Originally from the UK, I have worked for the past 30 years as a director and trainer of actors, primarily in the USA. I teach and direct collegiate and professional actors. I have an undergraduate degree in Education, specializing in curriculum design and development; an MFA in Directing from the University of California, Irvine and a PhD from Goldsmiths College, University of London. In addition to university appointments, I served as Director of Education and Training at Court Theatre, Chicago and Artistic Director of Shattered Globe Theatre, Chicago. I currently work as a freelance director and trainer in the UK and as a visiting lecturer and guest director at the University of Northampton (UK). rogersmart@mac.com

Teaching/demonstration

Dr Aphrodite Evangelatou

Senior Lecturer at Bucks New University and Associate Lecturer at Goldsmiths College,
University of London (UK)

Awakening the Actor's Emotional Expressivity: A Psychophysical Approach

Duration 90 min

Following Stanislavski who argues that emotions are wild animals that can only be lured, rather than accessed directly,¹ this presentation offers some suggestions for such an indirect accessing of acted emotion. Aiming to share the findings of a 6-year-long PhD research on acted emotion with the wider community of theatre practitioners and academics, the researcher will share some of the key triggers or entry points to accessing emotion. More specifically, the triggers of breath, musicality, centre-spine, fatigue, resistance, and togetherness will be explored. Inspired—among others—by the work of the Japanese theatre practitioner Tadashi Suzuki,

Evangelatou will lead the students through a physically demanding exercise to invite fatigue into the process. She will then work in tandem with the students throughout the exercise to encourage the appearance of emotion through the interaction with the other (the trainer, the fellow student, the explored material). The musicality of the language will also be explored (through the exploration of both tempo-rhythm and melody). This demonstration draws inspiration from a wide range of theatre practitioners, searching for the similarities and shared principles in the practice of diverse, perhaps even contradicting at times practices. Some of the practitioners this research borrows from are: Konstantin Stanislavski, Jerzy Grotowski, Tadashi Suzuki, and Song of the Goat.

Dr Aphrodite Evangelatou is an actor, actor trainer, and practitioner-researcher. She is a Senior Lecturer at Bucks New University and Associate Lecturer at Goldsmiths College, University of London, where she also completed her PhD. As an actor, she trained at Drama Centre London, the Vakhtangov Institute in Moscow, and Delos Drama School (Athens, Greece). She has also travelled around Europe to attend workshops and train at places such as the Odin Teatret, the Grotowski Institute, and the Workcenter of J. Grotowski and T. Richards. Her teaching practice focuses on acting and devising while her research interests include physical theatre, acting pedagogy, and the psychophysical. Email address: a.evangelatou@gold.ac.uk

Friday 26th July, 9.00-13.00

Keynote Speaker

Sulian Vieira Pacheco

Assistant Professor, Department of Performing Arts, University of Brasilia (BR)

The human body between the writing and the scene: linking the gaps

Duration 30 min

We will focus our presentation on some of the interactions between the writing and the human body with respect to the scene, which can stress difficulties faced by actors in training. These interactions mobilize in the human body different forms of sensorial practices: the actor's contact with the words for the scene starts through a visual-graphic sensory practice to reach an acoustic-kinetic one. We consider the theatrical texts as graphic representations of the scene, which in turn, historically, uses the letters as the main representation code. The characters' lines are the basic elements in the representation of the actions, even though they can't indicate the gestures or the voice features beyond the verbal language. We understand that the gap between the representation of the scene through the text and the scene actual needs may weaken the simultaneous flow of actions and reactions. For example, often, as teachers, we observe intense states of presence in our student actors when speaking that are disabled in the silences of acting. The silences appear to be experienced as a deadening of the energy, since the lines are the only evidences of the characters presence in text. On the other hand, the characteristics of the graphical representation itself seems to interfere in the bodily production to the scene: when the vocal production turns monotone, with few timbre nuances or variations of intensity, frequency, duration or pace it may be a reminiscence of the linearity of the original page of text. The recognition that the writing may interfere on the actor's performance has stimulated us to suggest procedures to bring them closer to the scene needs since the early contacts with the textual material. We propose starting from a pragmatic

approach of the texts, which allows focusing in the scene effects on the audience perception in order to align rehearsal procedures and the acting requests. We also understand that the process of memory composition of the lines should be considered in the core of the rehearsal process instead in periphery, because this process seems to be crucial for the potential malleability of the memorized material. Likewise, we have implemented practices, which helps actors in training to recognize the importance of the active silences or the pauses for the acting.

She holds a BA in Theater Interpretation from the University of Brasilia (1995), a Master's degree from the University of Manchester - MA in Applied Theater (1999) and a PhD in Art from the University of Brasilia (2013). She has been an Adjunct Professor at the University of Brasilia since 2002. She has experience in Arts, with emphasis on Performing Arts, mainly in the following subjects: vocalities and actor formation, performance genres (theater, poetry and narrative) processes in contemporary theater. He is the Leader of the Vocal & Scene Research Group (2003) and Coordinator of the Theater Course at UAB modality at the University of Brasilia. He is a member of the VASTA Voice and Speech Trainers Association (2015).

Andromachi Salacha MD

Physical and Rehabilitation Medicine, SFEBPRM (GR)

Resonance in life and art: a charismatic, erotic and mimetic form of being in the world

Duration 30 min

Teaching/demonstration

Dr Olu Taiwo

Senior Lecturer in Performing Arts, Department of Performing Arts, University of Winchester, UK.

A Metaphysical Praxis of Performance, Presence and Rhythm

Duration 90 min

To be a true amateur actor that is a lover action, we must first learn to love and practice different levels of being, becoming and performance within of ourselves, our roles and our different characters. This demonstration will introduce participants to a metaphysics and physics of an Actor's presence within the paradigm of the Return Beat. The Return beat is a West African perception and experience of rhythm through a system of call and response. This workshop is a practical demonstration of the performative presentations I gave at the hugely successful conferences in Athens and Copenhagen. The aim is practical, and will introduce professional and non-professional performers to the transcultural language of performance based on the 'Return Beat' through, performance, movement and storytelling. Transculturally we will look at how the Return Beat affects:

- The kinesphere as a perceptual membrane · The dimensional cross and postural situated-ness
- Interactional proxemics, the space between performers · The Return Beat as a simple act of call and response in temporal space

Dr. Olu Taiwo is a senior lecturer in Outdoor Performance, Performing Arts and Drama at the University of Winchester. He has a background in Art, physical theatre, and martial arts and has performed internationally in Tokyo, Slovenia, Holland and Edinburgh. He is currently exploring the relationships between 'effort', 'performance' and 'performative actions' in the context of transcultural identities. He has published in a range

of edited collections including Wood (ed.), *The Virtual Embodied*; Harvey (ed.), *Indigenous Religions*; and Broadhurst and Machon (eds.), *Identity, performance and technology: practices of empowerment, embodiment and technicity*.

Teaching/demonstration

Lars Hennings

Artistic Director (CISPA) (DK)

A Mindbody Approach to Text

Duration 90 min

This presentation aims to demonstrate the mind-body approach to actor training, coined Contemporary Method Acting, which I practice at CISPA. The main component of this methodology is The Movement Psychology System, which is developed by my mentor, Yat Malmgren, in collaboration with Rudolf Laban. In terms of text work, my investigations revolve around the embodying and expressing of the sensorial, cogitative, intuitive and emotional properties of language, and furthermore in this process tapping into an unconscious resonance, which I believe is best defined by Rudolf Laban:

‘There is an energy behind all occurrences and material things for which it is almost impossible to find a name. A hidden, forgotten landscape lies there, the land of silence, the realm of the soul, and in the centre of this land stands the swinging temple... in which all sorrows and joys, all sufferings and joys, all struggles and deliverances meet and move together.’ (Laban, 1935, p.89)

To me, Laban’s universal soul signifies an immanent flow that vibrates and resonates through us all, and from which the performers must create (move, dance, voice, do) in a constant transforming and fixing of their mind-bodies.

Lars Henning (DK) trained as an actor at Drama Centre London (Central St. Martin’s College of Art/University of the Arts London) under the mentorship of especially Yat Malmgren. He performed in numerous productions nationally and internationally, before starting his directing and teaching career in 2000. Since then, he’s taught and directed around 40 theatre productions in Denmark, England, Scotland, Canada, Egypt, Iceland, Norway and Sweden. Currently, Lars Henning is Artistic Director at CISPA, Copenhagen International School of Performing Arts. He teaches Acting Technique, Movement Psychology, Rhetoric and Applied Theatre History for all three years, and is responsible for planning, development and implementation of training content.

CLOSING REMARKS FOR THE CONFERENCE