

Papers

Vasilis Arabos

MFA, DEA Principal, Creative Director - IMALIS Center for Ancient Hellenic Theatre of Epidaurus Director, dramatist, researcher and educator.

Barely Within the Ghost Riders' Grasp: Hidden Harmonics in Greek Drama as the Transduction of Voice and Sinew

In the time of theatre's first making, script and score, rhythm and resonance formed a single material on the Greek stage for its actors, an executable code for embodiment and improvisation. Today in the West, we would be hard pressed to find any written form of drama formally structuring its action in space and time, and across bodies, according to the laws of tone and meter, in order to accomplish its hidden aim... Even opera can't make such a claim, Yet that is what Euripides with his *Orestes*, Aristophanes with his *Frogs*, do: they hand their actor a code by which to plunge them and their audience into an unprecedented state, entirely other than the state of their familiar city, within a space entirely other than its streets and squares. If it were by the shape and movement of their voices and limbs alone, that the Technicians of Dionysos would enter the orchestra by the gates of Hades, and compel the spectator to gaze into the depths and heights of their hidden nature, then perhaps they would applaud us in having dumped that code altogether in our efforts to mount the Greeks again on our stage today. Expediency in our craft has its own reasons. Yet, as hauntingly technical as the art and science of Greek drama may have been, such principles as those underlying the transduction of the actor's energy—from voice to sinew to stone and back—are not beyond our reach, if we can only grasp the stakes as well as the score. They are here with us today. And so we will.

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.

Inge Dinesen

M.A. in Voice Studies, teacher, integral gestalt therapist. Teacher of voice in Performance at CISPA

Rhythm and resonance in words, body and voice

An exploration of rhythm and resonance from an eclectic approach, covering the journey from voice into language and approaching rhythmically different text examples.

The quality of the actor's vocal resonance lies in the prolongation of sound by reverberation from the repetitive, rhythmic, vibratory cycles in voice production. Resonance then must carry externally across the space the inward qualities of the actor and draw audiences in by added vibration around and within them. When we begin to work with the complex vocal sounds in language the rhythmic, percussive and melodic qualities set up an ever-changing variation of resonance and rhythmic patterns.

From a natural scientific acoustic perspective these are measurable. However, measurement is irrelevant in day to day methodological acting practice, albeit many voice training methods with immediate psycho-physical efficacy refer to vibration frequencies with expressions such as "Stay in that vibration". "Vibrate your voice in the body", "vibrate the space with your words", "vibrate the lines in the audience".

These expressions have immediate effect on the actor's expression. In order to know, however, what is really experienced by the actor and audience, whether and how this may be measurable, it is of fundamental interest to this paper by attempting to openly, curiously discussing how we may harvest qualitative, rich descriptions of meaning of the multiple, experiential qualities of resonance, vibration and rhythm in actor body-voice work.

The approach will be unfolded in an interactive lecture format involving actors and audience, where the journey from raw voice production, to complex vowel and consonant sound ending up by exploring two text examples: one very verbally and rhythmically, rich classical text in comparison to a modern verbally scarce and condensed piece of text.

Inge Dinesen has worked with practical methods and research to contribute in an efficient and liberating way to develop vital psycho-physical expressivity of the voice, body and mind. Her career took its departure in actor training (the National Theatre School at Odense Teater) and ensuing professional experience as an actress and stage director. Later studies and training, MA in Voice studies (Royal Central School of Speech and Drama/ University of London), arts- and integral gestalt therapy, has contributed to professional practises of teaching/ voice coaching, psychotherapy, consultancy and pedagogical supervision. She has published articles in "Musik og drama: pædagogisk arbejde med forskellige målgrupper" (Musik and Drama: Pedagogical work with various target groups) (Varius, 2013), and "Samtaler, der kræver mod - Redskaber til svære samtaler i det frivillige sociale arbejde" (Dialogues demanding Courage – tools for difficult dialogues in voluntary work), Center for Frivilligt Socialt Arbejde, november 2017), and the book "Brug Stemmen Bedre" (Conscious Voice) (Varius, 2018).

Mail: indsigt.udtryk15@gmail.com

Dr. Aphrodite Euaggelatou

Senior Lecturer, School of Art Design and Performance, Bucks New University, Associate Lecturer Department of Theatre and Performance Goldsmiths, University of London

Rhythm and Musicality as Tools for Accessing Acted Emotion

Barba and Savarese start the section on Rhythm in their *Dictionary of Theatre Anthropology* with a Plato quote: “Rhythm is an emotion released in ordered movements.”[1] David Wiles unpacks the Plato quote further: “Rhythm is movement. Plato described rhythm as ‘ordered movement’ [...] Try to imagine yourself listening to a rhythm and standing quite motionless. Because rhythm is motion, it is always linked to e-motion or feeling.”[2] This link between movement and rhythm that Wiles observes, only to connect it to ‘e-motion’ lies at the centre of this presentation, which explores the connection between rhythm, musicality, and emotion. If we can’t help but move when listening to music, perhaps we also can’t help but be moved by it?

Drawing from music psychology, performer training theory and practice, and the researcher’s own teaching practice, this presentation will investigate links between rhythm and acted emotion. Video footage documenting Evangelatous practice-based research will be used to highlight such links.

[1] Plato as quoted by Barba and Savarese in Eugenio Barba and Nicola Savarese, *A Dictionary of Theatre Anthropology: The Secret Art of the Performer*, trans. Richard Fowler (London; New York: Routledge, 1995), 211.

[2] David Wiles, *Theatre and Time* (London: Palgrave Macmillan, 2014), 15-16.

Aphrodite Evangelatou is an Associate Lecturer at Goldsmiths College, University of London, where she is also a PhD candidate. As an actor, she trained at Drama Centre London, the Vakhtangov Institute in Moscow, and Delos Drama School (Athens, Greece). Since she embarked on her PhD studies she has also attended various workshops in places such as the Odin Teatret, the Grotowski Institute, and the Workcenter of J. Grotowski and T. Richards.

Her practice-based PhD research examines the question of acted emotion and investigates potential pathways for the actor-student to access emotion safely and with ease. Her teaching practice focuses on acting and devising while her research interests include physical theatre, acting pedagogy, and the psychophysical.

Alison Henderson

Artistic Director of Reckless Ensemble Theatre and a Certified Movement Pattern Analyst in Chicago Institutional Affiliation: College of DuPage, Glen Ellyn, IL USA.

Presentation Title:

“How does an actor alter his innate relationship to Time and Weight to take on the Rhythm of a character?”

Warren Lamb’s application of Laban’s work called Movement Pattern Analysis connects movement observation with cognitive processes. For Lamb, the components of Laban’s “Rhythm,” Weight and Time, become aspects of the decision-making process called Determining and Timing respectively. By using Movement Pattern Analysis study with actors, we can examine the question, “How does the organic thought process of the actor impact his connection to a character?” An oral presentation would examine, “How does an actor alter his innate relationship to Time and Weight to take on the Rhythm of a character?” Are actors “type cast” due to a movement pattern (including a Rhythm pattern) as much as a physical look? Are the most success actors able to alter their rhythms, including altering their decision-making patterns, in order to dissolve more completely into different roles?

Alison Henderson, Artistic Director of Reckless Ensemble Theatre and a Certified Movement Pattern Analyst in Chicago, is researching the correlation and impact of decision-making and acting. Can the decision-making process of a character be illuminated from the text and translated into the movement qualities an actor portrays when performing the role? Can MPA Profiles on actors provide a clue into how they can transform into a role? E-mail Address: chicagohenderson@comcast.net

Arka Mukhopadhyay

performer, director and pedagogue founder of the performance collective Jyothirgamaya Natya Kalari

Rhythm Embodiment and Ecstasy: Poetics of Presence

This paper will attempt to communicate the technical as well as metaphysical aspects of Sahrudaya – Theatre of Resonance, a performance training methodology created by me over the last decade, through an intensive dialogue with traditional forms such as Kalaripayattu, Kootiyattom and other forms, as well as contemporary theatrical approaches (especially those inspired/ influenced by Grotowski) and organic work on body and voice. Sahrudaya, a term drawn from Indian aesthetic theory, literally means ‘of one heart’, and in my schematic it refers to a state of radiance and grace, a state of oneness with self, the witnesses and the space, that the performer attains through work on the Self, by means of technical work on breath, expression, emotion, gesture and movement. Rhythm is the inner sauce of this approach, which helps the performer construct his/her presence and embody heightened affective states, essentially creating a complex patterns of interaction in space and time. While fundamentally based on the navarasaas, the nine cardinal emotions of Indian aesthetics, I will share how I have attempted to apply this approach to contemporary performance making, especially Shakespeare, both through live demonstrations as well as video clips of performances and training processes.

Arka Mukhopadhyay is a performer, director and pedagogue who is the founder of the performance collective Jyothirgamaya Natya Kalari and has been developing a specific approach to performance creation that lies at the intersection of traditions and modernity. He is trained in Yoga and Kalaripayattu, has held fellowships from the government of India and the Inlaks Foundation for his research. Other than India, his performances have taken him to Singapore, Croatia, Greece and Spain.

Email: theatreofresonance@gmail.com

Leonie Persyn

S:PAM – Studies in Performance Arts & Media Ghent University, Belgium

TO MAKE ROOM FOR RESONANCE A PROPOSITION FOR SLOWING DOWN AS A DRAMATURGICAL CONCEPT

Based on the creation process and functioning of *Hear* (2016, Benjamin Vandewalle & Yoann Duran) and *The Guardians of Sleep* (2017, David Weber-Krebs) I propose how slowing down as a dramaturgical concept in performance practices, can re-enable an 'intimate communication (intimation)' by making room for resonance. Movement of pressure and vibrations of air in space, two of the basic principles of acoustic resonance, make it possible to think about intimation between performers and audience. Both performances reveal how slowing down involves changes of direction, adjustments of rhythm, weight and tempo guided by breathing. *Hear* on the one hand deals with slowing down from the perspective of the performer. By slowing down their walking, performers silence their walking and open up a room, where the auditory imagination of the audience can resonate. With *The guardians of Sleep* on the other hand, the entire performance slows down till only the falling a sleep of the performers remains. By looking at the breathing of the performers, audience members can tune in to the rhythm of the performance practice. The deceleration towards sleep functions as an invitation to make room resonance, an intimate form of communication.

Leonie Persyn is a Belgian Researcher affiliated with the S:PAM research group at Ghent University. She has a background in Visual Arts and Performances Studies. Looking back on her trajectory up till now, Leonie states that sounds have been reciprocally triggering her curiosity and creativity. But this statement is a post factum one, as the first encounters with sounds came on spontaneously and quite unconscious. In the development of her ideas and due to her position as a researcher-dramaturge she is able to combine both, theory and practice in very inspiring interactions with different artists.

Morwenna.Rowe

Lecturer in Voice MA Acting Royal Central School of Speech and Drama

Rhythm and Resonance: How Pure Movement Practice Trains the Modern Voice.

Fashions in vocal delivery change in classical theatre. The current preference is for a greater vocal naturalism and for speed and lightness with text: 'trippingly' has never been more apt as a descriptor of vocal delivery. As voice practitioners, how can we respond to this evolution and best enable it?

Many traditional vocal training techniques have been designed with projection and textual clarity in mind. Incautious prioritizing of a strongly supported voice and heavy articulatory bite have led to accusations from some directors that voice coaches create stiff acting. Microphones in theatres are one of the solutions that some directors are exploring to bypass vocal effort and unwanted vocal scale.

But is there a better way than electronic support? And is a cross-disciplinary approach the answer? Is resonance a better priority than strong support, filling the space with less effort? And do movement practices give us better access to resonance by resolving deeper structural tensions and better reducing unhelpful muscle engagement? Is subtlety and fluidity of rhythm more sought after than a strong emphasis on rhetoric and verse structures? In which case, do dynamic maps drawn from movement practice free this most effectively?

I have explored using pure movement as a primary tool for conservatoire voice training over 20 years and am left with the question: For modern theatre voice, should rhythm and resonance replace support and articulation as our primary targets? And do these both respond better to movement practices? And therefore, Is the traditional separation of voice and movement into two separate disciplines any longer helpful?

Morwenna.Rowe. I am a voice, text and dialect theatre specialist with nearly two decade's experience working in top ranking Drama Schools and with professional film, theatre and television actors in the UK and France. As a faculty member at the Royal Central School of Speech & Drama, Royal Academy of Dramatic Art - current Associate Voice Teacher. I have wide ranging responsibilities ensuring academic and practical excellent amongst our MA students. Recently voice coach for Mike Alfreds (Three Sisters) and Trevor Nunn (Wars of the Roses, A Midsummer Night's Dream), and performance director for the BBC's live action The Tempest. As well as coaching in the West End and for film, touring theatre and TV.

Morwenna.rowe@cssd.ac.uk

Andromachi Salacha

MD, Physical and Rehabilitation Medicine, SFEBPRM

The concept of Resonance and its significance in our social interactions and art perception in particular.”

As the expression of timing, rhythm denotes our direction in life. Quoting philosopher S. Ramfos: ‘Time is the purpose of our kinesis. Living time differently, means differently living in the world. Creation, is time otherwise.’.

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 strongly relies 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 quality of our rhythm is the quality of our life.’ But, How do we acquire, maintain or change our rhythms, revising *the neural code that directs our emotional life*? It seems that objects do not resonate because they are resonant—they are experienced as resonant because they solve problems better than the cognitive schema afforded by objects or habituated alternatives.’ (McDonnald 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 to appear.

Andromachi Salacha MD, Physical and Rehabilitation Medicine, SFEBPRM

I was born at Patras, Greece. I first studied Physiotherapy at the Technological Educational Institute of Athens and began working as a certified Physiotherapist at St. Andrew General Hospital of Patras, while, at the same time, I was continuing my studies as a medical student at University of Patras. I specialized in Physical and Rehabilitation Medicine in General Hospital of Athens G. Gennimatas. I am an accredited Senior Fellow physician at Rehabilitation section of European Union Medical Specialists. Since 2000 I am working as a Physical and Rehabilitation Medicine physician at General Hospital of Elefsis “THRIASIO”. As a Rehabilitation physician my interests through these years followed my work at Electrophysiology tests of peripheral nerves, Pain, and Spasticity. After attending the 2 years course “European Master in Stroke” at Krems, Austria, for about the last ten years I am focused on studying rehabilitation of patients with Centralized Nervous System lesions through therapeutic exercise.

Milda Sokolovait

Artistic Doctorate Student Lithuanian Academy of Music and Theatre

The Act of Observation as the Act of Making: Rhythmic Coherence in Performance Practice

In terms of actor-spectator relationship, performance can vary from *mainstream shows*, where the performer(s) can be watched by thousands, to *one-to-one pieces*, where one performer is witnessed by one audience member. There is also a category of *spectator-led* performances that can happen without a single live performer. However, if performer is not required, then what is the performance-making element that defines contemporary performance practice? Milda Sokolovaitė argues that this crucial element is *The Act of Observation as the Act of Making*.

Referring to the fundamental principles of quantum mechanics, that emphasise the importance of measurement in shaping our perception of reality, Milda questions - how these ideas apply in performance making? To what extent spectators (who “measure” the performance by the act of observation) can be in charge of the performance result? And how to employ their creative input?

In her presentation, the researcher will explain the methods that are to be used in her four-year practice-led artistic research and discuss the possibilities of using actor-spectator rhythmic coherence as a tool that empowers creative spectatorship.

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.

Vicky Spanovangelis

Architect, Choreographer, PhD Candidate

Performing Im/Materialities: Living Architecture & the Choreographic Body

'The rhythm analyst calls on all the senses. He draws on his breathing, the circulation of his blood, the beatings of his heart and the delivery of his speech as landmarks. Without privileging any of these sensations, raised by him in the perception of rhythms, to the detriment of any other. He thinks with his body, not in abstract, but in lived-temporality.'

Lefebvre, (2004: 21)

This paper explores definitions of resonance and rhythm as tools for developing a critical inquiry into the lived experience of space, through choreographic practices which respond specifically to architectural contexts. Rhythm for Lefebvre suggests a return to the 'sensible' world. Lefebvre argues *rhythm analysis* is a method of philosophical inquiry into the nature of the lived experience of time, space and everyday life. As a point of departure, this paper takes up Lefebvre's definition of rhythm as not only a temporal organisation of the body in space, but also as a matter of resonance; that is, the qualitative and communicative aspects of rhythm. Therefore, this paper argues for resonance as a reciprocal movement between the dancer and the architecture, the materiality of space and the lived-body.

Vicky Spanovangelis is a London-Athens based choreographer and architect, (Bartlett UCL, Royal College of Art; MA Dance, Trinity Laban). Her work has been exhibited internationally, she has directed design projects and artistic research collaborations and performances in the UK and abroad, (Greece, France, Germany, USA). Her current doctoral research focuses on the interdisciplinary practices of choreography and architecture. She teaches and lectures in higher education on multi-media performance, dance on film and site-specific environments. In 2003 she founded, Nomads and Urban Dwellers; a company working at the intersection of body, movement and space, with special interest in museum event architectures.

Dr. Olu Taiwo

University of Winchester

Simple Rhythmic acts from the ‘edge of danger’:

This presentation will choreologically explore some observations concerning rhythmic ‘effort states’ as a means of creating a verbal and non-verbal dialogue with an audience; looking at concepts of neutrality, of being on the edge of danger, existentially putting the performer in touch with a metaphysical matrix that exists between performer, temporal space and the audience. I will choreologically demonstrate Jacques Lecoq’s seven states of tension, as a way to illustrate the importance of neutrality using four prime neutral postures.

When we see actors from Kathakali, Noh Theatre or the Beijing Opera we sense that they have an inner energy supporting the role they are playing. ... We also see it in a number of martial arts. The energy is ready of anything, centred, alert and constantly on the edge of danger as performer-trainer Olu Taiwo calls it. (Martin: Routledge, 2003, 12).

There is a paradox when we use of formalistic process to examine the oscillation between actor, audience and temporal space. The danger is we can miss the point of a dynamic dialogue in the moment, the free flow of energy that occurs when we abandon a formulaic approach. This is where technique becomes important as a way to be embodied and present in the moment before and that which supports action.

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*.

University of Winchester - olu.taiwo@winchester.ac.uk dr.elijah.taiwo@gmail.com