

**STAND IN PLACE /
STANISLAVSKI & PLACE
4-6 APRIL 2024
WAAPA
EDITH COWAN UNIVERSITY
CONFERENCE PROGRAM**



FORREST
RESEARCH
FOUNDATION



Dates:

Thursday, 4 April 2024

Friday, 5 April 2024

Saturday, 6 April 2024

There is also a special bonus event on Sunday, 7 April 2024

Time: 9.00am - 5.00pm (Registrations open at 8.30am)

Venue: Edith Cowan University, Mount Lawley Campus, 2 Bradford Street Mount Lawley

Registrations:

<https://www.trybooking.com/CPMWS>

For additional details see <https://www.ecu.edu.au/conferences/s-word>

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THURS 4TH APRIL: DAY 1 STANISLAVSKI & PLACE: MOUNTAIN PERFORMANCE & ALTERNATIVE HISTORIES				
Times (down)	Venue (across)	Lecture Theatre 3.101 (no formal tech support required as it is lecture only)	Workshop Space (Enright booking confirmed; Studio available if need be)	WAAPA foyer
8:15 am				Registration
9 am – 10:30 am		Introduction to conference David Shirley (WAAPA@ ECU) & Welcome to Country, Roma Winmar (ECU Elder in Res) (DS introduce/chair) Keynote Address: <i>Mountainous Opportunities: Interrogating Place in Ritual, Theatre, & Performance Training</i> Jonathan Pitches (ULeeds; j.pitches@leeds.ac.uk)		
10:30 am – 11 am				Morning Tea
11 am - 12:30 pm		Panel 1 : <i>Chekhov, Ibsen & Places in Stanislavsky & Performance:</i> Peta Tait (La Trobe; P.Tait@latrobe.edu.au); Bagryana Popov (Latrobe; bagryanapopov@gmail.com) (JWM chair)	Workshop 1: <i>Discovering Dalcroze: A Meeting Place For Music, Movement, & Mindfulness in Acting</i> Practical participatory workshop Andrew Davidson (Guildford School of Acting, USurrey; a.davidson@gsa.surrey.ac.uk)	
12:30 pm – 1:30 pm				Lunch
1:30 pm – 3:00 pm		Panel 2 : <i>Histories of Actor Training in Australia & a Return to Ludic perezhivanie</i> Chris Hay (Flinders; chris.hay@flinders.edu.au); Christopher Hurrell (Flinders; christopher.hurrell@flinders.edu.au); Tom Heath (WAAPA@ECU; t.heath@ecu.edu.au); Bauke Snyman (Murdoch; snymanbauke@gmail.com) (FB chair)		
3:00 pm – 3:30 pm				Afternoon Tea
3:30 pm – 5:00 pm		Panel 3 : <i>Alternative Histories Across the Continents 2: Nervous Performances, Musical Performances, & More</i> Glen McGillivray (USyd; Glen McGillivray glen.mcgillivray@sydney.edu.au); Jonathan W. Marshall (WAAPA@ECU; jonathan.marshall@ecu.edu.au); Andrew Davidson (Guildford School of Acting, USurrey; a.davidson@gsa.surrey.ac.uk) (LF chair)		

FRI 5TH APRIL: DAY 2 STANISLAVSKI & PLACE: STATES OF PLACE & INTERCULTURAL SPACES OF PERFORMANCE

Venue (across) Times (down)	Lecture Theatre 3.101 (confirmed; no formal tech support required as it is lecture only)	Workshop Space (Enright booking confirmed; Studio available if need be)	WAAPA foyer
8:30am	<i>Greetings From Other the Cold North: video presentations from Bella Merlin & Paul Fryer:</i> <i>Stanislavsky on a Rock: The Power of Where?</i> Bella Merlin (UCal; bellamerlin1@gmail.com) <i>Title Forthcoming</i> , Paul Fryer (ULeeds; paul@paulfryer.me.uk) (chair TBA)		
9am-10:30am		<i>Places of WA & Australian Performance: A Special S Word / ADSA Plenary Panel</i> featuring Maitland Schnaars (Yirra Yaakin; ad@yirrayaakin.com.au); Kate Champion (Black Swan; k.champion@blackswantheatre.com.au), Matt Edgerton (WAAPA@ECU; m.edgerton@ecu.edu.au); chaired by Helena Grehan (WAAPA@ECU; h.grehan@ecu.edu.au); sponsored by ADSA	
10:30am-11am			Morning Tea
11 am - 12:30 pm	Panel 1 : <i>Sites of Technology: AI, Screen Performance, etc</i> Andrea Moor (QUT; al.moor@qut.edu.au); Mark Radvan (QUT; m.radvan@qut.edu.au); Nicol Cabe, Matthew Stephenson & Lauren Woolbright (Flinders; nicol.cabe@flinders.edu.au) (RN chair)	Workshop 2: <i>Butoh & the Actor's Work?</i> Practical participatory workshop Frances Barbe (WAAPA@ECU; f.barbe@ecu.edu.au)	
12:30pm-1:30pm			Lunch
1:30pm – 3:00 pm	Panel 2 : <i>Personal Histories & Spiritual Acoustics in Performance</i> Susie Conte (WAAPA@ECU; susie.conte@googlemail.com); Ben Rogan (WAAPA@ECU; brrogan5@gmail.com); Inga Romantsova (USyd / UNewcastle; Inga.Romantsova@uon.edu.au) (JN chair)		
3:00pm-3:30pm			Afternoon Tea
3:30pm-5:00pm	Panel 3 : <i>Out Of Eastern Europe & Into the World: Meyerhold, Kafka, & More</i> Tsu-Chung Su (National Taiwan Normal Uni; tsucusu@gmail.com) Jeremy Neideck (WAAPA@ECU; j.neideck@ecu.edu.au); Benjamin Schostakowski (NIDA, Benjamin@nida.edu.au) (GMcG chair)	Workshop 3: <i>Embodying the Imagination by Combining the Suzuki Method of Actor Training With Linklater Voice</i> Practical participatory workshop Jo Loth Drama (National Drama Melb; jo.loth@nationaltheatre.org.au)	
6:30pm-9:00pm			Conference Dinner: Pinelli's Winery in the Swan Valley

SAT 6TH APRIL: DAY 3 STANISLAVSKI & PLACE: HOMLINESS, UNHOMLINESS & STANISLAVSKIAN PERFORMANCE

Venue (across) Times (down)	Lecture Theatre 3.101 (confirmed; no formal tech support required as it is lecture only)	Workshop Space (Enright booking confirmed; Studio available if need be)	WAAPA foyer
8:30 am			
9:15 am – 10:30 am	Video Presentations: <i>Two Reports From Afar (Romania & Thailand)</i> Romina Boldasu et al (UNATC; contact romina.boldasu@unatc.ro); Tanatchaporn Kittikong et al (Khon Kaen Uni; contact Tanatchaporn Kittikong tanaki@kku.ac.th) (M.E. chair)		
10:30 am – 11 am			Morning Tea
11 am - 12:30 pm	Panel 1 : <i>Ecology, Intimacy & Translation in Stanislavskian Performance</i> Alys Daroy (Murdoch; Alys.Daroy@murdoch.edu.au); Siobhan Dow-Hall (WAAPA@ECU; s.dowhall@ecu.edu.au); (TH chair)	Workshop 4: Pitches' on Meyerhold Participatory workshop with some demonstration; Jonathan Pitches (ULeeds; j.pitches@leeds.ac.uk)	
12:30 pm – 1:30 pm			Lunch
1:30 pm – 2:30 pm		Workshop 5: <i>Suburban to Urban: Performing Place (1 hr)</i> ; Practical participatory workshop. Luzita Fereday & Tom Heath with Simon Stewart (WAAPA@ECU; l.fereday@ecu.edu.au ; s.stewart@ecu.edu.au ; t.heath@ecu.edu.au)	
2:30 pm – 3:00 pm			Afternoon Tea
3:00 pm – 4:30 pm	Richard Gough, <i>'K's Place: Super Self Storage' 1904, Stanislavski Avenue, Cardiff</i> (CPR; cprgough@gmail.com or richard.gough@southwales.ac.uk) (CH chair)		
4:30 pm – 5:00 pm	<i>Convenors Closing Remarks</i>		

SUN 7TH APRIL: DAY 4 BONUS ACTIVITY: STANISLAVSKI & PLACE
 AN INTRODUCTION TO NOONGAR BOODJAR & THE HILLS OF PERTH
TIMES STILL UNDER NEGOTIATION (WALK TIME APPROX. 5 HRS)

Times	
8:00 am	Pick up Mount Lawley (or make your own way)
9:00 am – 1:45 pm (approx)	Walk Bibbulmun Track Trailhead (Kalamunda) to Mundaring Weir Hotel
1:45 pm – 3:00 pm	Lunch Mundaring Weir Hotel
3:00 pm – 3:45 pm	Transport Back to ML

DETAILS OF INDIVIDUAL PAPERS FOLLOW



THE S WORD: STANISLAVSKY & CONTEMPORARY THEATRE

The S Word was created in 2015 by Bella Merlin & Paul Fryer as an international collaborative research project exploring the

influence & legacy of Konstantin Stanislavsky's work & teaching.

The inaugural event – **Stanislavski & the Future of Acting** – was held at Rose Bruford College of Theatre & Performance in the UK in March 2016. Attended by over 100 delegates from all over the world, selected material from the symposium was subsequently published in the Spring 2017 edition of the *Stanislavski Studies* journal. This event was followed in March 2017 by **Merging Methodologies**, hosted by DAMU Theatre Academy in Prague, Czech Republic, & in April 2018 by **A Practical Acting Laboratory**, hosted by the University of California Riverside. In April 2019, the S Word symposium, **Stanislavski in Context**, was held at the Valetta Campus of the University of Malta, & was followed by **Beyond Brecht: Contradiction as a Method** in Prague in November 2019. The 2022 symposium, **Stanislavsky's Last Words**, was held at DAMU in Prague, & the 2023 event, **Stanislavsky: Director, Trainer, Pedagogue**, took place at the University of Athens, Greece.

In November 2021 the University of Notre London Global Gateway, hosted a mixed-media event, **Stanislavsky & Race: Questioning the 'System' in the 21st Century**, & in April 2023, London South Bank University hosted a one-day symposium on **Stanislavsky & Mindfulness**. Further one day events are scheduled to take place in London in May/June 2024.

In November 2020, in response to the difficulties caused by the Covid pandemic, the S Word launched a series of online events, webinars, debates & presentations, starting with *Teaching Stanislavsky Online*, hosted by the University of Malta, & followed by *Stanislavsky & Race: Questioning the System for the 21st Century*, *Stanislavsky & Disability* & *Stanislavsky & Gender*.

In 2022, the new book series *Stanislavsky And...* (published by Routledge) was launched & the first three titles, on *Pedagogy*, *Race & Intimacy* have now been released. The series explores Stanislavsky's work & legacy in the context of topics of contemporary significance. Volumes on Gender, Mindfulness & Emotion are in preparation, & further titles will include Psychology, Opera, America & Screen Acting.

The S Word is a collaborative partnership – the current partners are London South Bank University (the UK base for the project), the University of Leeds, the University of California Riverside, DAMU (Czech Republic), Macunaima Theatre School (Sao Paulo, Brazil), the University of Malta, the Western Australian Academy of Performing Arts (Perth) & the National & Kapodistrian University of Athens (Greece).

The Stanislavsky Research Centre was launched at the University of Leeds, UK, in January 2019.

The S Word positively encourages the participation of academics & practitioners, students, teachers & enthusiasts. Material generated by the events will be published on our website, in the journal, [Stanislavski Studies](#) (Taylor & Francis, & as input to the book series *Stanislavsky And...* For further information about this project, contact Paul Fryer (paul@paulfryer.me.uk)

DAY 1 STANISLAVSKI & PLACE
9 AM – 10:30 AM
KEYNOTE ADDRESS

Prof Jonathan Pitches
University of Leeds

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Mountainous Opportunities: Interrogating Place In Ritual, Theatre, & Performance Training

For Stanislavsky, the importance of place was made clear to the actor by asking one of his six famous ‘Ws’ (2008: 116)—“Where?”, the question always spiced with the stimulant of “if”. Practice simple exercises, he tutored, & then consider if each “happens on *land*, in Russia, Germany, France, England, Italy ... in the woods ... on a crag, at the foot of a mountain ... at the aerodrome” (2008: 670). What does this ‘where’ contribute to our understanding of performance? To answer this question, Pitches sketches a path from his own favoured place (Cumbria), up mountains & climbing walls, by way of pansori (Korean sung drama) & the approaches employed by Jacques Lecoq, to consider what value there is in mountains as places from which to survey ritual, performance & actor training.

Jonathan Pitches is Professor of theatre & performance & Head of the School of Performance & Cultural Industries at the University of Leeds in the UK. He is an influential scholar, author & editor of theatre training, digital pedagogy, & eco-criticism & the founding co-editor of the Routledge journal: *Theatre, Dance & Performance Training*. He has published several books including *Vsevolod Meyerhold* (2003/18), *Science & the Stanislavsky Tradition of Acting* (2006/9), *Russians in Britain* (2012) & *Stanislavsky in the World* (with Dr Stefan Aquilina 2017). He is sole editor of *Great Stage Directors Vol 3: Komisarjevsky, Copeau, Guthrie* (2018) & author of *Performing Mountains* (Palgrave 2020), supported by the Arts & Humanities Research Council. In 2023, he co-edited (again with Aquilina) the *Routledge Companion to Vsevolod Meyerhold* comprising 27 essays by scholars & practitioners from all over the world. Most recently he has been working on a long book chapter mapping the relationship between Scottish literature & its extensive mountain landscapes (for the *Routledge Companion to Scottish Literature*). He will be offering as part of the conference a **masterclass** on Meyerhold technique (applications pending).

<https://ahc.leeds.ac.uk/performance/staff/406/professor-jonathan-pitches>

Introduced & MC-ed by Prof David Shirley, WAAPA@ECU

DAY 1 STANISLAVSKI & PLACE: PANEL 1

11 AM - 12:30 PM

CHEKHOV, IBSEN, & PLACES IN STANISLAVSKY & PERFORMANCE

Day 1 Stanislavski & Place: Panel 1

Peta Tait

La Trobe University

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Placing Emotional Feeling: Theatre's Climates

When Stanislavski's Tortsov advises on the performing of emotional expression, he emphasizes remembering the material circumstances, the place, rather than trying to recall the feeling itself. To perform a character's felt response, a performer needs to find a comparable experience, one that is physically situated through the sensory recall of place. But a larger point is apparent when Tortsov instructs student actors about Emotional Memory, by using a gardening analogy in which the soil has to be fed & watered to provide 'the conditions' needed for an actor to reproduce feelings expected of the role (Stanislavski 2010: 218). Stanislavski's analogy about gardening emphasises the phenomenology of a familiar embodied experience as well as cognitive attention.

This paper explores how Stanislavski's approach deploys an embodied sense of a familiar place. His philosophical approach locates the human within nature which can be aligned with recent theory arguing that nature-culture are inseparable. In criticising his own performance, Stanislavski describes how it became 'overgrown with mould & fungus' (2010: 2018). This paper asks what it means to situate emotional responses in natural surroundings in Stanislavski's approach to Ibsen's *An Enemy of the People* & in its revision by Melissa Reeves for twenty-first-century climate change theatre in Australia.

Professor Peta Tait, La Trobe University, is an academic & playwright & a Fellow of the Australian Academy of the Humanities. She has written 70 scholarly articles & chapters & recent books include: the authored: *Forms of Emotion: Human to Nonhuman in Drama, Theatre & Performance* (Routledge 2022); *Theory for Theatre Studies: Emotion* (Bloomsbury 2021); the co-edited *Feminist Ecologies: Changing Environments in the Anthropocene* (2018) & the edited *The Great European Stage Directors Volume 1* (2018); the authored *Fighting Nature: Travelling Menageries, Animal Acts & War Shows* (Sydney University Press 2016); the co-edited *The Routledge Circus Studies Reader*; & the authored *Wild & Dangerous Performances* (2012). Her current 'Towards an Australian Ecological Theatre' collaborative project is Australian Research Council funded.

Day 1 Stanislavski & Place: Panel 1

Bagryana Popov

Latrobe University

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Place & "The Uncle Vanya Project"

"Place is the first of all beings, since everything that exists is in a place & cannot exist without a place." —Archytas, as cited by Simplicius, *Commentary on Aristotle's Categories*

In 2023 I returned to the village Krivina, my ancestral country, where two rivers meet- the Yantra & the Danube rivers, in Bulgaria. There I developed & presented a local, durational, site-specific version of Chekhov's *Uncle Vanya*. This was a continuation of my nine-year long research project of site-specific, immersive Chekhov plays in the landscape, with an environmental focus. In this ongoing project performers & audience step together *through* the place into the world of Chekhov's play. At the same time, the inverse happens: through the imaginative world of the play we step *into* the place, into a more sensitised, alive & full relation, alert to its fragility. Performers & audience are together inside Stanislavski's magic IF & given circumstances. *If* we were on a farm late at night, & Vanya were drunk & rain was coming, & Sonia had to get up early to work on

the land, it would be like this... & we are. Actors & audience, experiencing the fatigue, the weather, together. Stanislavski searched for life in art, as in nature. My ongoing site-specific Chekhov project, performed in Australia on Dja Dja Warrung, Yuin Yuin, Perramangk & Gunai Kernai Country, & now in the village of Krivina, Bulgaria, is a search for how place, nature & theatre come together & something transformative transpires & comes to life.

Dr Bagryana Popov is an award-winning theatre artist, lecturer, & researcher who works in an interdisciplinary way. She has collaborated with acclaimed professional theatre & dance artists, students, & communities as director, actor, dramaturg, & performance maker. She is interested in how artistic practice can speak about social & political reality. Her research interests include embodiment, site-specific performance, politics, & the ethics of representation. Much of her work has examined themes of place, displacement, refugee experience, & trauma as a result of war. Her work has been presented around Australia & internationally in Bulgaria, Macedonia, & Finland. Her current ongoing *The Uncle Vanya Project* is a site-specific, durational version of Chekhov's early environmentalist play, transposed to the Australian landscape, examining the relationship between performance, place, & the environment. Dr Popov lectures in theatre at La Trobe University, Melbourne, & elsewhere.

This panel is chaired by Assoc. Prof. Jonathan W. Marshall, WAAPA@ECU

11 am - 12:30 pm

DAY 1 STANISLAVSKI & PLACE: WORKSHOP 1:

Andrew Davidson

Guildford School of Acting @ Surrey University

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Discovering Dalcroze: A Meeting Place For Music, Movement, & Mindfulness in Acting (Workshop)

Actors at the Moscow Art Theatre undertook regular classes in Dalcroze Eurhythmics taught by Sergei Volkonsky & Stanislavsky's brother Vladimir from the 1910s & into the 1930s. The work of the Swiss musician Emile Jaques-Dalcroze at the Hellerau Institute in Germany caught the attention of Stanislavsky & became the catalyst for his work on Tempo-Rhythm. This practical workshop integrates music, movement, & mindfulness, & invites delegates to discover Dalcroze Eurhythmics through a series of exercises that enhance musical understanding through kinaesthetic learning. Emphasizing the role of the human body as a primary instrument for expression, the workshop explores rhythmic movement, singing, & improvisation in a physically enjoyable & socially engaging manner. The session offers insight into Dalcroze Eurhythmics as a process for refining an actor's technical skill, artistic sensibility, & overall musicality. It is led by Andrew Davidson who holds the Diplôme Supérieur of the Institute Jaques-Dalcroze (IJD) in Switzerland. Those attending will be asked to participate in exercises.

Andrew Davidson is an Australian theatre practitioner, musician, & teacher based in London, UK. He is a Senior Lecturer in Acting & Musical Theatre at Guildford School of Acting (GSA) in the University of Surrey. He is the former Head of Dramatic Arts at the Australian Institute of Music (AIM). Andrew is a graduate of Australia's National Institute of Dramatic Art (NIDA). He studied music at Longy School of Music in Cambridge, USA, & holds the Diplôme supérieur méthode Jaques-Dalcroze from the Institute Jaques-Dalcroze (IJD) in Switzerland. As a freelance musician, he plays piano for theatre & dance. Andrew is a published researcher & is a Fellow of the Higher Education Academy (FHEA) & the Royal Society for the Arts (FRSA).

1:30 PM – 3:00 PM

DAY 1 STANISLAVSKI & PLACE: PANEL 2

HISTORIES OF ACTOR TRAINING METHODS IN AUSTRALIA

Day 1 Stanislavski & Place: Panel 2

Chris Hay & Christopher Hurrell,

Flinders University

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Towards an Historiography of Actor Training

Given the immediate challenges facing actor training in a post-pandemic world, it might feel an odd moment to look backward instead of forward. Indeed, training has always posed a problem to the historian attempting to recover the traces of an embodied practice. Such an effort must turn from history to historiography, & so consider “how particular modes of thinking have been embedded in our perceptions of time, space, & matter & how those modes have been shaped to serve political, cultural, & ideological agendas” (Bank & Kobialka 12). To adapt Cochrane & Robinson’s recent definition, an historiographical approach allows us to “apply ethical thinking to the truthful representation, recovery or re- visioning of the different ways & means by which” actor training took place in the past (4). Recovering this imaginative, ethical dimension, historiography thus allows us to be informed, but not constrained, by the historical traditions & conditions in which we operate.

In this paper, we want to advocate for an historiography of actor training; that is, for an effort to re-imagine & re-embody past practices, & enter them “from a new critical direction” (Rich 18). Only then can we understand the foundations on which our work as trainers is built, & re-vision our training for the post-pandemic world. Drawing on research into the institutionalisation of actor training in Australia between from 1949 onwards, & the specific case study of the establishment of the Flinders Drama Centre, this paper will offer a speculative toolkit & advocate for an historiographically-informed perspective at this critical juncture for re-imagining Australian actor training.

Professor Chris Hay is professor of drama at the Flinders Drama Centre, where he is also the academic lead for AusStage: the Australian Live Performance Database. He has published on early Australian actor training, and is an Associate Editor of *Theatre, Dance & Performance Training*, for which he co-edited a special issue on Actor Training in Australia.

Dr Christopher Hurrell is a lecturer in drama & manager of the Flinders Drama Centre, where he has responsibility for the professional training of actors & directors. He is a stage director, dramaturg & teacher who has worked nationally & internationally over a twenty-year career in new writing, Shakespeare, actor-training & musical theatre.

Day 1 Stanislavski & Place: Panel 2

Tom Heath

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From Diagrams of Influence to Maps of Influence: A Survey of Dispersal Patterns in Australian Actor Training Methodologies

Ian Maxwell likened contemporary Australian acting practitioners to bowerbirds, who scavenge ideologies & practices from sources across the globe. Actor trainer Lindy Davies affirms Maxwell, arguing that Australian practitioners “just take, take, take” without acknowledging the source of their influences, or the lineage of their practice. To address this, scholar-practitioners have attempted to map the lineages of their influences. This paper adds to

this area of inquiry, adapting Beddie’s model of “Diagrams of Influences” to map the pedagogical influences of practitioners currently teaching acting in Higher Education & Vocational Education & Training programmes at the Western Australian Academy of Dramatic Art. Trainers participated in a semi-structured interview discussing their own acting experiences & their pedagogical influences. The findings of these interviews were visualised, creating a *map of influence*. Furthermore, the findings revealed the significance of Stanislavsky’s philosophies & practices to the training in this place. While practitioners have adapted these practices for a contemporary training environment, the philosophical underpinning of these approaches can be directly linked back to Stanislavsky. The individual *maps of influence* were concatenated, revealing connections between practitioner’s pedagogical approaches, identifying trends across the conservatoire, & recording the concepts that are of central significance to the practitioners who facilitate training in this place.

Dr Tom Heath completed his actor training at the VCA in 2012. Tom has since worked professionally across the mediums of film, television, & theatre. He has taught acting at VCA, Monash University, & WAAPA. Tom’s PhD research examined how actor trainers can facilitate the optimal conditions for learning in conservatoire training, focusing on the creation of the flow state through impulse & game. Tom has coordinated WAAPA’s Diploma of Acting programme since 2020.

Day 1 Stanislavski & Place: Panel 2

Bauke Snyman

Murdoch University

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Place In Performance: A Practical Ludic Approach to Generating Perezhivanie (Presentation & Video of Workshop Exercises)

The concept of *perezhivanie* could be described as a subjective psychophysical response to a dramatic action or given circumstances based on internal & external impulses. As an educator, I have developed a training program drawing on *perezhivanie* & Maria Knebel’s Active Analysis to support student actors in uncovering more authentic & powerful responses & feelings during their acting work.

In this presentation, I show documentation of working with participants from La Salle to explore the power of *perezhivanie* because, as Gillet explains it, the pursuit of a state of *perezhivanie* is the ‘core, the bedrock, the alpha & the omega, the essential element of Stanislavski’s approach, without which Stanislavski would not have the enormous relevance & influence he still has, is the belief in experiencing’ (2012, p. 1). Further, Lev Vygotsky (1896-1934) argues that context & the experience of the context will be the most significant emotional & personality-forming impulse & generator of *perezhivanie*. Stanislavsky’s Method of Physical Action & Maria Knebel’s Active Analysis start with unearthing a play’s context. However, *perezhivanie* is dependent on the eclipsing of the actor’s own experience of their context with the character’s fictitious context by using the Magic ‘If’.

The ‘eclipsing’ is similar to the process Stanislavsky describes as luring a wild animal rather than approaching it directly. Working in education, this process is essential in ensuring & protecting students’ mental health & accommodating their limited life experience in cultivating *perezhivanie*. A ludic approach in exploring the context of the play & eclipsing it with the student’s own background is a spontaneous, physical, & creative way to uncover the student actor’s authentic responses & feelings. This practical exercises presented demonstrate to acting teachers & directors how I use a ludic approach in generating *perezhivanie* through exploring context.

Bauke Snyman is a Master's candidate in Drama & Theatre Studies at Murdoch University, working with supervisors are Prof Helena Grehan & Dr Josephine Wilson. Snyman is a drama & theatre teacher with over 20 years of experience teaching internationally.

This panel is chaired by Frances Barbe, WAAPA@ECU

3:30 PM – 5:00 PM

DAY 1 STANISLAVSKI & PLACE: PANEL 3

ALTERNATIVE HISTORIES & GEOGRAPHIES OF ACTING

Day 1 Stanislavski & Place: Panel 3

Glen McGillivray

University of Sydney

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“A sense in silence, & a will in thought”: Was Garrick a Proto-Stanislavskian?

In one of his final works before he died, the great Stanislavsky scholar & teacher, Jean Benedetti, published a biography of the eighteenth-century actor David Garrick (1717-1779) in which he argues that Garrick was a proto-Stanislavskian. In *David Garrick & the Birth of Modern Theatre* (2001), Benedetti draws on unimpeachable primary sources to prosecute his case, using Stanislavsky as his touchstone to interpret Garrick’s acting. Garrick uses ‘inner impulses’, & a version of ‘Emotion Memory’; he considers the ‘given circumstances’ of a scene; & he demonstrates an unusually high level of concentration in both his preparation & performance. By linking Garrick’s acting to Stanislavsky, Benedetti seeks to reclaim a place for Garrick within the modern tradition. This has two effects: the first, reaffirms the “truth” & timelessness of Stanislavsky’s ideas; the second, suppresses aspects of Garrick’s acting & eighteenth-century theatrical culture because they belong to a now discredited paradigm of acting. This paper argues that ideas on acting defined by, or derived from, Stanislavsky constitute an epistemological place, a place that inexorably draws others to it. This creates a circular logic whereby, in Benedetti’s terms, Garrick was good because he acted using techniques later defined by Stanislavsky; techniques which, by definition, constituted good acting. This was why, in comparison to his peers, Garrick was *sui generis*. However, the teleological arc Benedetti draws from Garrick to Stanislavsky does not withstand scrutiny, because the Stanislavskian concepts he sees prefigured in Garrick’s acting would not make sense to an eighteenth-century mind. So, what do we make of Benedetti’s claims?

Associate Professor Glen McGillivray began his career as a professional theatre director & has worked for some of Australia’s premiere theatre companies. His research investigates questions of emotion & performance from a sociological & ethnographic perspective, & he is particularly interested in how embodied performances can be recovered from archival material. He has recently published *Actors, Audiences & Emotions in the Eighteenth Century* (Palgrave Macmillan, 2023)

Day 1 Stanislavski & Place: Panel 3

Jonathan W. Marshall

WAAPA, Edith Cowan University

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Altered States & Clairvoyant Bodies: Reading Stanislavski In Dialogue With Continental Neuroscience & Para-Normal Phenomena

The scientific status of Stanislavski’s psychophysiological construction of performance rests in large part on his citation of the Paris based professor of experimental medicine from the Sorbonne’s École Pratique des Hautes Études, Théodule Ribot (see *An Actor Prepares*, 1917). No less feted is Stanislavski’s exhortation to send “‘prana’ rays of communion into the space & to each other,” a model derived from the discourse of US spiritualist William Atkinson under the latter’s yogic pseudonym Ramacharaka (Tcherkasski & Черкасский 2012). These two sources however are not in opposition. The decline of spiritualism’s public prominence & scientific acceptance in Russia, Western Europe & elsewhere has obscured the fact that

neurophysiology & metapsychology emerging from France, Germany & Russia engaged closely with spiritualist discourse & practice—particularly during the fin de siècle period when Stanislavski first began to practice. My aim is to sketch some of the conceptual, spatial & medico-pathological tensions which Stanislavski & his peers navigated in drawing on these models. Many respected French, German & Russian scientists postulated that unconscious mental forces & energies allowed individuals to transcend normal behaviour: to become a double, in a sense, who could perceive or do things which were denied them in everyday life, activating super-sensory perception, sympathy, or the transference of energies & emotions. The activation of these transcendent & hence difficult to place or spatialise psychocorporeal forces could also however disorder perception & even bodily control. Stanislavski cautioned his actors not to be “artificially screwing up their nerves [which] ... produces theatrical hysteria”—explicitly referring to the diagnosis often offered to spiritist mediums, trance-dancers & their seizure-afflicted peers (*An Actor*). The influential French psychologist Alfred Binet (1896)—whom Stanislavski read (Whyman 2008)—concluded that the “artistic emotion” felt by actors is “not an invention” but a real psychophysical manifestation, just like any other emotion, which potentially “rises to a paroxysm,” overwhelming the otherwise healthy performer. Binet concluded that there is “no radical difference, only a shade, between the actor & the subject of [hypnotic] suggestion” such as those the spiritualists & physicians of Russia & Europe had put on their stages & lecture theatres. Stanislavski’s system therefore represents one of several discursive & psychophysical attempts to balance these competing tensions enunciated by practitioners right across Europe & into Russia—including Stanislavski’s successor Vsevolod Meyerhold. The highest form of such a psychophysical discipline would be supra-spatial & all but placeless, as in the dance dramas proposed by Rudolf Steiner & which were to influence Michael Chekhov & others.

Assoc. Prof. Jonathan W. Marshall is author of *Performing Neurology: The Dramaturgy of Dr Jean-Martin Charcot* (Palgrave MacMillan 2016), & two articles surveying the discursive construction of Stanislavski in Australia & Aotearoa New Zealand (*Stanislavski Studies* 10.1-2, 2022). Marshall has published extensively on the relationship between nineteenth century neuropsychology & the histories of performance, including parascience, the hysteria diagnosis, & neuromagnetism (e.g. see the forthcoming *The Routledge Companion to Performance & Science*). Marshall has a forthcoming monograph in the Brill Australian Playwrights’ Series surveying the history of butoh dance & Suzuki Tadashi’s theatrical models in Australia. <https://edithcowan.academia.edu/JonathanWMarshall>

Day 1 Stanislavski & Place: Panel 3

Andrew Davidson

Guildford School of Acting, University of Surrey

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The Place of Listening: Mapping Intersections Between Actor Training & Music Education (Presentation)

The place of listening in actor training has received limited discussion. This paper explores common ground between actor training & music education in the context of a UK university conservatoire. It examines the philosophy, principles, & practice of Emile Jaques-Dalcroze, the initiator of Dalcroze Eurhythmics. It acknowledges the influence of the historic work undertaken by Jaques-Dalcroze & Adolphe Appia at the Hellerau Institute in Germany. It follows the threads of embodied musicianship that have influenced theatre artists including Konstantin Stanislavsky, Sanford Meisner, & Anne Bogart. It maps the intersections between music & movement in contemporary actor training to locate the pedagogic place of listening in actor musicianship & other hybrid forms of music theatre. The paper offers a novel

perspective on traditional barriers between actor training & music education that fosters a holistic approach to listening in a higher education drama school. Davidson will also be offering a workshop in the programme, showcasing the methods discussed above.

Andrew Davidson is an Australian theatre practitioner, musician, & teacher based in London, UK. He is a Senior Lecturer in Acting & Musical Theatre at Guildford School of Acting (GSA) in the University of Surrey. He is the former Head of Dramatic Arts at the Australian Institute of Music (AIM). Andrew is a graduate of Australia's National Institute of Dramatic Art (NIDA). He studied music at Longy School of Music in Cambridge, USA, & holds the Diplôme Supérieur Méthode Jaques-Dalcroze from the Institute Jaques-Dalcroze (IJD) in Switzerland. As a freelance musician, he plays piano for theatre & dance. Andrew is a published researcher & is a Fellow of the Higher Education Academy (FHEA) & the Royal Society for the Arts (FRSA).

This panel is chaired by Luzita Fereday, WAAPA@ECU

**DAY 2 STANISLAVSKI & PLACE:
GREETINGS FROM THE COLD
VIDEO PRESENTATIONS FROM BELLA MERLIN & PAUL FRYER**

8:30 am

Bella Merlin

University of California

bellamerlin1@gmail.com

Stanislavsky on a Rock: The Power of Where? (Video Presentation)

In this short video presentation, distinguished actor & pedagogue Bella Merlin considers how Finland served for Stanislavsky as a place which helped generate his ideas & thinking. These are early thoughts prepared by Merlin for a proposed book to be edited by Paul Allain & Frank Camilieri.

8:45 am

Paul Fryer

University of Leeds

paul@paulfryer.me.uk

TBC (Video Presentation)

Paul Fryer, co-Director of the Stanislavsky Research Centre, will offer some of his thoughts on place & Stanislavskian performance in a brief video greeting.

Bella Merlin has been working for over twenty-five years in theatre, film, television & radio, & is Professor of Acting & Directing in the department of [Theatre, Film & Digital Production](#) at the University of California, Riverside. With a commitment to inclusion, diversity, equity & accessibility, she is also an actor-trainer & the author of several books on acting. As a member of AEA, SAG-AFTRA & Equity UK, she is represented by [StevensonWithers Associates UK](#) & the [Zachary Company](#), USA. She lives in LA with her actor husband, [Miles Anderson](#). See <http://www.bellamerlin.com/>

Paul Fryer is the founder & co-Director of the Stanislavsky Research Centre: he co-founded the S Word international research project with Bella Merlin in 2015. Paul also founded the *Stanislavski Studies* journal of which he is now Consultant Editor, & he is the series editor of Routledge's new book series, *Stanislavsky And...* Paul originally trained as an actor at the Guildhall School in London, but then went on to work in Higher Education for over 30 years. He has a Masters degree from the University of London & a PhD from the University of Manchester. Paul worked at Rose Bruford College in the UK for over 20 years & retired as Associate Director of Research & Head of Research Degrees in 2028. He is now a Visiting Professor at the Universities of Leeds, London South Bank & East London. He has lectured & presented film screenings internationally & was a regular presenter for the Library of Congress in Washington DC. He has published 12 books, most recently *Viktor Simov: Stanislavsky's Designer* (Routledge, 2020), *Clive Barker & His Legacy* (Methuen, 2022) & *Blockbusters of the Victorian Theatre* (McFarland, 2023).

9 AM – 10:30 AM

DAY 2 STANISLAVSKI & PLACE

PLACES OF WA & AUSTRALIAN PERFORMANCE:

A SPECIAL S-WORD / ADSA PLENARY PANEL FEATURING:-



- **Maitland Schnaars (Yirra Yaakin)**
- **Kate Champion (Black Swan State Theatre)**
- **Matt Edgerton (WAAPA@ECU)**
- **chaired by Helena Grehan (WAAPA@ECU)**

This plenary panel is sponsored by **Australasian Association for Theatre, Drama & Performance Studies (ADSA)**, as part of ADSA's commitment to decentring scholarship in our discipline & elevating the voices of First Nations, regional & other researchers, practitioners, & students.

Maitland Schnaars is one of Western Australia's premier Indigenous contemporary theatre artists. Schnaars was appointed artistic director of [Yirra Yaakin theatre](http://yirrayaakin.com.au), Boorloo/Perth, in 2023. Before that, he co-founded the international theatre company Corazon de Vaca & has performed in & co-created a number of their productions, both in Spain & Perth. He has performed in productions for Black Swan & co-productions for Queensland Theatre & Griffin Theatre. He has worked with many independent theatre companies in Perth & continues to work with artists from various backgrounds such as dance, multimedia & music. In 2016 he won the Performing Arts WA Best Actor award. In 2021, he appeared in the sell-out productions of *Hecate* (Yirra Yaakin / Boomerang & Spear) & *York* (Black Swan). He is a long term member of [Wadumbah Noongar Dance Group](http://www.wadumbahnoongardancegroup.com.au).
ad@yirrayaakin.com.au
<https://www.performinglines.org.au/artists/jo-pollitt-and-maitland-schnaars/>

Kate Champion is one of Australia's leading directors & choreographers & was the founding Artistic Director of Force Majeure, a multi artform company dedicated to new Australian work. She has worked in theatre, dance, circus, opera, musical theatre & film with arts companies & institutes including Belvoir, Sydney Theatre Company, Melbourne Theatre Company, State Theatre Company of South Australia, the English National Opera & Opera Australia. Kate was a performer with companies DV8 Physical Theatre-London, Australian Dance Theatre & Dance North. Kate is currently artistic director of Black Swan State Theatre Company of Western Australia.
<https://blackswantheatre.com.au/our-people/board-and-staff/>;
k.champion@blackswantheatre.com.au

Matt Edgerton originally trained as an actor with WAAPA, Edith Cowan University, & assumed the role of coordinator of acting at WAAPA in 2024. He is a multi award winning Australian theatre director & dramaturg with a diverse body of work across a range of contemporary & classical forms, styles & scales, cross-cultural collaborations, work for audiences of all ages & theatre projects promoting social development in marginalized communities. He has served as Head of New Work at Melbourne Theatre Company, Artistic Director of Barking Gecko Theatre (Western Australia), was a founding member of Moogahlin Performing Arts, & resident artist at Bell Shakespeare.
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Helena Grehan was appointed Vice Chancellor's Professorial Research Fellow with WAAPA, Edith Cowan University, in 2024, after 27 years as a leading researcher & teacher with Murdoch University (Perth). In 2023, Helena was elected as a Fellow of the Australian Academy of the Humanities. She is recognized as an international leader on ethics & responsibility in, & in response

to, contemporary arts practice. Her work also extends to major national & state research projects, & is deputy editor role of the journal *Performance Research* (published by the Centre for Performance Research, Wales), in addition to numerous books, chapters & articles.

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11 AM - 12:30 PM

DAY 2 STANISLAVSKI & PLACE PANEL 1:

SITES OF TECHNOLOGY: AI, SCREEN PERFORMANCE, ETC

Day 2 Stanislavski & Place: Panel 1

Andrea Moor

Queensland University of Technology

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The Actor in Place in the Screen Environment.

The Actor's medium has constantly developed since Stanislavsky's process of questioning his own methodology. In the early twentieth century an actor developed their skills predominantly for stage. Current graduates of Australian actor training institutions will find a large percentage of their employment in screen projects. Whilst these actors will have mostly trained in Stanislavsky's system or derivatives thereof, they will need to adapt to location & studio film performance in a specific way, often different to stage applications.

Trends in screen direction have tended to dictate acting approaches to support the film makers vision or the producers' commercial imperatives. Often to the detriment of the actor's craft. How does the actor remain true to their craft within these challenging environments & how can the principals of Stanislavsky's system support them in doing so? Mel Churcher (2011) proposes that screen performance relies on 'the moment' & that one's obsession with 'character' may indeed take an actor outside of that moment (p29). Whilst script analysis techniques stemming from Stanislavsky's system hold true across all media, how does the actor position themselves in the shoes of the character under the scrutiny of the camera, investigating each moment for authenticity? & importantly how do contemporary actor training programs support their students to remain relevant to the needs of the industry they are graduating into through the appropriate application of the acting training methodologies.

This paper will highlight the importance of the tenets of Stanislavsky's system as applied to screen performance, paying particular attention to his later work on active analysis & contemporary derivations of this later work.

Associate Professor Andrea Moor teaches within the Acting department at QUT (Queensland University of Technology) where she has been course coordinator, unit coordinator & production producer, overseeing the philanthropic support provided by the Rainbow Reid Endowment. Andrea is a practicing actor having worked in 2023 on stage in *Family Values* at Queensland Theatre, in the feature film *A Royal in Paradise 2* & on the ABC series *In Our Blood & Troppo 2*. Andrea's acting career has seen her working extensively for Sydney Theatre Company, Queensland Theatre, the Ensemble, Griffin, La Boite, MTC & Pork Chop, with extensive feature film & television credits. She was the *London Monthly Review* best Actress recipient at the 1991 Edinburgh Fringe. She has worked extensively for Queensland Theatre as a director & board member. Andrea is a master teacher of Practical Aesthetics, a Churchill Fellow, an HEA fellow, AFHEA- Indigenous fellow, & an accredited Intimacy Coordinator (IOS UK).

Day 2 Stanislavski & Place: Panel 1

Mark Radvan

Queensland University of Technology

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Stanislavski Through the iPhone: Towards a Poetics of Self-Taping, or Self-Taping as Haiku

The aesthetics of haiku – three lines, two parts, seventeen syllables (on), a suggestion of

time/season (kigo), a moment of insight, a release of feeling, the fragment that evokes a world, a sentence without a syntax.

Self-tapes have become the universal currency of film auditions. Shot in a single take, often on phones, the challenge for the actor is to conjure from a fragment of text, a character situated within a world that speaks enticingly to casting directors. In this presentation I propose to consider the self-tape as an aesthetic form in its own right – the filmic equivalent of a haiku, presenting a moment of change, within a particularity of place, that feels original, unforced, spontaneous & mysteriously evocative. Doing so enables a larger discussion about what qualities make for an effective self-tape, as well as incentivising students to explore them as interesting aesthetic artifacts within an actor-training curriculum. I examine how Stanislavski’s artistic principles can be applied to a form defined by formlessness. Extending on Evi Stamatiou’s work around self-tapes & Stanislavski’s Method of Physical Actions (2023), I suggest that in exploring their application it is possible to arrive at a refreshed understanding of Stanislavski’s techniques relevant to contemporary acting for screen.

I particularly argue that it is when actors adopt Stanislavski’s pursuit of the perfect alignment of behaviour & dramaturgy to depict humans in action – with action unifying purpose, need, history/context, relationship, & obstacle - that they can convincingly ‘take their place’ within the phone- sized screen of the self-tape.

Dr Mark Radvan is a senior lecturer within the School of Creative Practice at the Queensland University of Technology (QUT). His extensive career includes theatre & festival directing, including eight years as the artistic director of Imaginary Theatre, creating theatre for children & their families that has been performed all round Australia. He teaches into the Acting & Drama degrees at QUT specialising in screen training, visual storytelling & Shakespearean performance. His academic work investigating actor-training curriculum within tertiary degrees is ongoing & has been published in *Fusion Journal* & the *International Journal of Contemporary Humanities* (formerly IJPBH). He has also acted as a curriculum & assessment consultant for a number of training institutions including Toi Whakaari, New Zealand Aotearoa’s national drama school & LaSalle College, now University of the Arts in Singapore.

Day 2 Stanislavski & Place: Panel 1

Nicol Cabe, Matthew Stephenson & Lauren Woolbright

Flinders University

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Stanislavski’s Method For Character Creation Using Generative AI

Recent advances in generative AI technology have led to many industry experts & academics questioning the potential role it may have within future game development, with one area of particular concern being that of automatic dialog generation for in-game characters (Kumaran et.al., Shanahan et.al., 2023; 2023; Zhou et.al., 2023; Zhu et.al., 2023). AI-powered language models can now provide a wide variety of text outputs in response to almost any user-provided prompt (OpenAI, 2023); however, there are many limitations, including AI characters “knowing” information they should not; speaking non-colloquially or out of character; & catastrophic forgetfulness, or forgetting their original character. Our work focusses on using the popular AI-powered language model ChatGPT to create believable dialog for characters within a digital storytelling setting using Stanislavski’s acting System or “Method” from theatre studies as a framework. We posit that a prompt generation formula based on this psychologically realistic acting system can create a specific personality or character in GPT that then remains stable while outputting unique & natural dialogue in user interactions. Through an automated prompt engineering process, we can fine-tune ChatGPT towards the desired role & personality traits of the character they represent. This approach can then be used

to take an author-crafted description of a character—such as their relationship with other characters, their backstory & motivation, or even previously written examples of the way in which they talk—and to use as the basis for forming authentic character dialog with player/participants in settings from videogames to live performances.

L. Nicol Cabe is a PhD candidate at Flinders University, specialising in post-pandemic online & digital theatre. Before returning to academia, Cabe created science fiction-inspired theatre as a dramaturg, director, writer, & performer; she also toured her sci-fi solo shows to fringe festivals internationally, including to Adelaide Fringe Festival in 2019 & 2020. Her research focuses on unique integrations of digital co-presence & technology using dramaturgical techniques to navigate the audience-artwork relationship.

Dr. Matthew Stephenson is a lecturer at Flinders University in South Australia, where he specialises in game AI. This includes work that uses AI techniques to play, create & analyse games; as well as how we can utilise games as a testbed for developing solutions to real-world problems. His current research interest is on the use of generative AI technology within games, & how this can provide new mechanisms for human-AI interaction.

Lauren Woolbright is a lecturer of visual effects & entertainment design at Flinders University who studies game design & environmental humanities with particular expertise in inclusive design practices in games. She is interested in how game environments tell stories & evoke emotions in players without relying on language. Representation is another aspect of her work, both in the games industry & in games as media. In particular, she is drawn to the eco-Gothic, ecohorror, & the monstrous-feminine. She is a founding editor of *OneShot: A Journal of Critical Games & Play*, which publishes serious games & essays framing them.

This panel is chaired by Renée Newman, WAAPA@ECU

11 AM - 12:30 PM

DAY 2 STANISLAVSKI & PLACE WORKSHOP 2:

Frances Barbe

WAAPA, Edith Cowan University

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Butoh & the Actor's Work: A Butoh-Based Performance Methodology For Actors (Workshop)

Butoh emerged from a very particular place, time & artistic context: Japan in the 1960s amongst dancers. But it would go on to spread throughout the world, evolving over the decades & eventually impacting actors as well as dancers. One of the features of butoh that often resonate with actors is the embodiment of imagery to activate a performers' body & imagination. This workshop will offer a short demonstration of Barbe's intercultural butoh-based performance methodology which she has evolved for application outside of butoh work in the work of the actor. It examines the potential of supplementing a Stanislavski-based approach to the actor's work, particularly the actor's 'actions' with butoh-based process of embodying imagery. There are particular implications for new & safe processes to do with accessing emotion or character in heightened high stakes moments. Those attending will be asked to participate in exercises.

Dr Frances Barbe is Associate Dean of Performance at WAAPA, Edith Cowan University. Frances is a performance-maker with more than twenty years experience. She has worked internationally as performer, director, choreographer & teacher. Before commencing at WAAPA, Frances was based in the United Kingdom working at the University of Kent 2001–10 & as a special guest teacher for Central School of Speech & Drama, Exeter University, Birkbeck University, Rose Bruford College, East 15 & Plymouth University. She also worked freelance as a practicing artist in London, throughout the UK & internationally. She was a member of Tadashi Endo's Butoh Mamu Dance Theatre (Germany 1997-2008), established Fran Barbe Dance Theatre (London, 2000-10) & founded Theatre Training Initiative (London 1999-2010) for whom she curated two international butoh festivals (2005 & 2009). See <https://www.waapa.ecu.edu.au/about/our-staff/profiles/associate-deans/dr-frances-barbe>

1:30 PM – 3:00 PM

DAY 2 STANISLAVSKI & PLACE PANEL 2:

PERSONAL HISTORIES & SPIRITUAL ACOUSTICS IN PERFORMANCE

Day 2 Stanislavski & Place Panel 2:

Susie Conte

WAAPA, Edith Cowan University

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***“Time is a splendid filter for remembered feelings”:* Using Stanislavsky’s Concept of Emotional Memory to Tap Back Into a Sense of Place From Childhood**

Goreum/Ties was a cross-cultural, multidisciplinary theatre performance project developed as part of a performance residency at Incheon Art Platform, Seoul, Korea, in collaboration with Fremantle Arts Centre. The piece delved into the intricate tapestry of human memory & identity. This was the first time in 35 years that I had returned ‘home’. For the residency, I wrote & performed *Goreum/Ties*, a project aimed to engage audiences by merging theatrical performance, video projection, sound design, & fabric as transformative medium, while exploring the diverse cultural perspectives that shape our remembrances.

I used the residency as an opportunity to journey back into the past & connect the jigsaw pieces of my emotional memory to create a piece of work that drew on my experiences as a ten year old girl (drawing on Strasberg’s model of sense memory) as well as inspiration of Korea’s myth & culture: from the concept of *obangsaek*, Korean colour theory, a trip down memory lane with the Olympics & 1980s Korea, & the myth of the creator goddess Mago in ancient Korean mythology. I used Stanislavsky’s concept of emotional memory to filter my childhood experience into a poetic reflection.

The abiding memory I have of my own childhood is of green mountains & misty vistas. My father was a journalist, & I was born in Paris, then lived in Beijing & Hong Kong before moving to Korea at 7 years old. The only world I knew was living in Asia. I had a British passport but had never been to England. I went ‘home’ at Christmas to Australia to see my grandparents. Where did I belong? This dislocation of identity would continue for my whole life. Who was I? What did I want? The piece intimately reflects on the location within which the character lives & breathes; her given circumstances, & how she strove to cope with them. I found the act of standing in the garden of my old house or at the Olympic stadium a deeply embodying experience & I felt I still belonged to this place.

Susie Conte is a feminist theatre adapter/director based in Perth. She is founder & Artistic Director of Tempest Theatre & a PAWA award nominated director, best known for producing & directing textural, magnetic & visceral female-centric shows. She is currently writing her PhD in feminist adaptation in theatre praxis at WAAPA. She is a graduate of WAAPA’s Master of Arts (Performing Arts, 2018), & also holds an MA in Classics from Birkbeck University London, as well as a BA in Italian from University College London.

Day 2 Stanislavski & Place Panel 2:

Ben Rogan

WAAPA, Edith Cowan University

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Metabolising Method: Solo Performance as Rite of Passage

“Engulfed by painful feelings, I want to become a ghost, an apparition, I want to borrow from the form of an apparition and meet other phantoms.” (Ohno Kazuo in Marshall’s preface to Masson-Sékiné, *De fange en Merveilles*, 2020). This presentation intends to participate in the current performance research discourse relating to a reimagining or redefining of approaches

to performer training and practice that better address the agency and wellbeing of the performer in the 21st century. It is essentially a riff exploring my, somewhat protracted, relationship with the West Australian Academy of Performing Arts. It asks the questions; ‘What am I’m doing here now?. How did I find myself back here after 34 years? This place that is, for me, so full of ghosts; including Stanislavski. Or is it me that is the ghost come back to haunt WAAPA?’. Using my own performance career/life; from young man graduating from WAAPA acting to older man returning to research at WAAPA; as allegory and case study I will bring attention to the power of place as a locus of origins. That this locus, as place of perpetual re-turn and remembering, forms the ground for a “research with soul in mind”. (*The Wounded Researcher: Research with Soul in Mind*, Robert D. Romanyshyn, Spring Journal Books 2007)

Day 2 Stanislavski & Place Panel 2:

Inga Romantsova

University of Sydney / University of Newcastle

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Owning the Space & Changing the mise en scène in Stanislavskian Practice

In Stanislavsky’s 1936 *Zapisnye knizhki* [*Notebooks*], he emphasizes a deep connection with the theatrical space. This connection allows the actor to immerse themselves in their character & the circumstances of the play, seamlessly integrating into the performance world. In this presentation, I aim to explore the relationship between training & the idea of place, specifically focusing on intercultural/transcultural forms & practices. Drawing upon Stanislavsky’s ideas, my intention is to bring these concepts to the acting teaching community in Australia, adapting the concept of “owning the place,” making it a home, & tapping into one’s creative genius. To summarize the shift as a move from a training approach that prioritizes the ensemble over individual actors to moulding the Stanislavsky technique to meet the unique needs of each actor. The personality & individuality of the actor become more important than the group dynamic. Breaking the fourth wall & establishing a connection with the audience becomes a central goal. Stanislavski proclaimed that “To act without an audience is like singing in a place without resonance. To perform for a sympathetic audience is like singing in a room with perfect acoustics. The audience constitutes the spiritual acoustics for us. They reflect back the living human emotions that we offer.” Towards the end of his life, Stanislavsky dreamt of changing the *mise-en-scène* with each performance. Actors would be unaware of which wall would open or how it would connect to the audience, encompasses the overall “feel” of a work, expressed through the setting, atmosphere, style, & the authentic story telling itself, by establishing here & now, fostering connections & relationships between both the performers & the spectators.

Inga Romantsova is a Siberian/Australian, professional actress & an academic, specializing on teaching acting techniques from Stanislavski to Grotowski. Her interest lies in the research of 20th century Russian theatre & its influence on the contemporary practices. Her career began in St Petersburg studying theatre & film at the Russian State Institute of Performing Arts. Inga performed in Russia, Israel, Europe and, since the late 1990s, has acted extensively in Australia. During this time, she also completed a MA (theatre & film) at UNSW, & M.Phil. in Drama on the relationship of theatre to film entitled *Evreinov & Questions of Theatricality* (Newcastle, Australia). Currently, Inga is a sessional academic at the Actors Centre Australia & an artist in residency (University of Sydney). As a member of Australasian Association of Drama, Theatre & Performance Studies she presented her research at the annual international conferences in Sydney, Melbourne, Macquarie Universities & Goethe Institute (2015-22). She presented at Stanislavski in Context, S-Word Symposium 2019 at University of Malta, & Stanislavski Last Words in DAMU Prague 2022; Inga will be presenting at two upcoming conferences: the S-

Word Stanislavsky & Pedagogy conference in Athens. She also participated in web conferences & online presentations with the Stanislavski Research Centre. Her paper “Stanislavski Versus Evreinov on Stage Realism & Theatricality” was published in *Stanislavski Studies* (2020). She is currently working on the chapter for the book series *Stanislavski: Language & Emotion* & an essay “The Spirit of Theatre, the Spirit of Performance is a Communal Spirit”.

This panel is chaired by Jeremy Neideck, WAAPA@ECU

3:30 PM – 5:00 PM

DAY 2 STANISLAVSKI & PLACE PANEL 3:

OUT OF EASTERN EUROPE & INTO THE WORLD: MEYERHOLD, KAFKA & MORE

Day 2 Stanislavski & Place Panel 3:

Tsu-Chung Su

National Taiwan Normal University

tsucusu@gmail.com

Meyerhold's Place in Stanislavski: The Collaborative Relationship Between Stanislavski & Meyerhold

Stanislavski's lifelong relationship with Meyerhold began during the 1898 rehearsals. By the end of June, Meyerhold was so impressed with Stanislavski's directorial skills that he declared him a genius (Benedetti 1999: 70). In 1905, encouraged by Stanislavski's positive response to his new ideas about Symbolist theatre, Meyerhold proposed that they formed a "Theatre Studio" so that it would function as a laboratory for experienced actors. This "Theatre Studio" aimed to develop Meyerhold's aesthetic ideas into new theatrical forms. Even though the Theatre-Studio case was not a successful one, Stanislavski was still in favour of this kind of studio experiment. After this studio, Stanislavski created many Studios, which included the First Studio in 1912, the Second Studio in 1916, the Opera Studio in 1918, & the Opera-Dramatic Studio in 1935. All these studios have exerted great impact on future actor-training practices in the world. From late 1936 onwards, Stanislavski began to meet regularly with Meyerhold & discussed with him about the possibility of developing a common physical theatrical language. In 1938, they even made plans to work together on a production & discussed a synthesis of Stanislavski's Method of Physical Action & Meyerhold's biomechanical training (Benedetti 1999: 368-73). On March 8, Meyerhold took over the rehearsals for *Rigoletto* & completed the play's staging after Stanislavski's death on August 7, 1938.

This paper was inspired by Stanislavski's last words about Meyerhold: "Take care of Meyerhold; he is my sole heir in the theatre—here or anywhere else" (Benedetti 1999: 373). Why did Stanislavski determinedly claim that Meyerhold is his "sole heir in the theatre"? What did it mean? What was their relationship? The purpose of this paper is to investigate Meyerhold's place in Stanislavski & probe into their collaborative relationship as well as its development & impact.

Prof. Tsu-Chung Su is professor of English at National Taiwan Normal University. He completed his PhD in Comparative Literature at University of Washington. He was President of Taiwan Shakespeare Association, 2017-19, President of the ROC English & American Literature Association, 2016-17. He was a Visiting Scholar at Aberystwyth University, 2012-13, a Fulbright Scholar at Princeton University, 2007-08, & Visiting Scholar at Harvard University, 2002-03. He was a two-time recipient of the NTNU Award for Distinguished Research & Distinguished Professor (2016-21), a ten-time recipient of the MOST Award for Excellence in Research (2010-20), & a 25-time recipient of NSC/MOST Research Project Grants. His areas of teaching & research interest include Nietzsche & his French legacy, theories of hysteria & melancholia, Shakespeare studies, performance studies, religious studies, & dramatic theory & criticism. He is the author of three monographs: *Artaud Event Book* (亞陶事件簿) (2018), *The Anatomy of Hysteria* (2004), & *The Writing of the Dionysian: The Dionysian in Modern Critical Theory* (1996). His recent publications include essays on Antonin Artaud, Eugenio Barba, Peter Brook, Jerzy Grotowski, Richard Schechner, Phillip Zarrilli, etc. See <https://www.ucl.ac.uk/institute-of-advanced-studies/professor-tsu-chung-su>

Day 2 Stanislavski & Place Panel 3:

Jeremy Neideck

WAAPA, Edith Cowan University

j.neideck@ecu.edu.au

Weaving Meyerhold's Central Rhythm Into a Transcultural Performer Training

Meyerhold's central rhythm: the tripartite *otkaz* (the refusal), *posil* (the sending), & *tochka* (the stance), & the underlying principle of *tormos* (restraint), still finds a way into the student actor's vocabulary – even in actor training programs where biomechanics is not taught directly. This is especially true in the Australian context, where biomechanics is imprinted into the pedagogies of training for staged combat. The existence of tripartite rhythms in the performance philosophies of diverse cultural contexts is well known, with one of the most obvious resonances with Meyerhold's system being that of the *jo-ha-kyu* of Japanese Noh & Kabuki, from which the Suzuki Method of Actor Training & the image-based dance form of *butoh* can trace aesthetic & philosophical DNA.

One of the core experiences of the actor is the attainment of a dual-consciousness – a state that Heim (2020) has described as contested & is understood in some cultural contexts as bridging the character/actor divide, & in others as the actor/audience divide (57-60). Gaskell's (2011) review of the subject describes dual-consciousness as the ability to be “in the moment” whilst simultaneously gauging the effect of one's performance on those who witness it. This “two states of mind” (Van Zile, 1998, p. 148) is one attained by the Korean shaman, who uses the structure of her *kut*, or ritual, as a “balancing pole” (Lee, 2004, p. 155) as she walks the thin line that separates the spiritual world & that inhabited by her witnessing supplicants. In performance training that draws on this ritual structure of ushering–possession–sending, the invitation to “keep one eye open”, requires the performer to “imagine themselves as avatars for the performance” (Neideck, 2018, p. 351), unlocking the transcultural potential for the performer to work with the audience to co-determine the performance, & be determined by it (Fischer-Lichte, 2009, p. 392).

This paper illustrates some of the ways in which the threads of biomechanics, the Suzuki Method of Actor Training, image-based approaches to movement & voice, & Korean inflections on the structural conceptual metaphor of actor as shaman have been woven into the fabric of psychophysical performer training in an Australian context. Particular focus is paid to an extension of the foundational biomechanical exercise ‘work with sticks’ that overlays the structure of the *kut* & Meyerhold's central rhythm. Through the use of reflective practice & critical dialogue as methodology & pedagogical tool, this chapter delves into the actor's experience of being on the floor & inside the training & calls on the actor's potential to serve as ‘expert witness’. It will be seen that the legacy of Meyerhold's biomechanics belongs not only to the realm of psychophysical actor training, but to some of the fundamental questions of the relationship between the actor & the audience.

Dr Jeremy Neideck is a performance maker & academic who has worked between Australia & Korea for almost two decades, investigating the interweaving of cultures in performance; the intersection of queer identities & theories in performance; & the modelling of new & inclusive social realities. The recipient of scholarships from Aphids, Australia-Korea Foundation, Asialink, & Brisbane City Council, Jeremy has undertaken residencies at the National Art Studio of Korea, the National Changgeuk Company of Korea, & the Necessary Stage (Singapore). Jeremy holds a PhD from Queensland University of Technology, where he taught across the disciplines of drama, music, & dance, & led movement training & direction in the BFA (Acting) program for a decade.

See <https://www.waapa.ecu.edu.au/about/our-staff/profiles/performance/performing-arts/dr-jeremy-neideck>

Day 2 Stanislavski & Place Panel 3:

Benjamin Schostakowski

National Institute of Dramatic Art

Benjamin@nida.edu.au

Kafka's "Metamorphosis" (NIDA, 2021) as a Case Study in Notions of Dis/Place in Performance

Contemporary Active Analysis links directorial practice, actor training, & notions of dis/place in performance. Using a production of Kafka's *Metamorphosis* (2021) as a case study, this paper seeks to articulate the ways in which the training at NIDA extends Stanislavski's method of Active Analysis & incorporates notions of scenographic dramaturgy in rehearsal processes.

This operates on multiple scenographic levels in practice. Throughout the rehearsal process, various elements of the production (actors, set design, live-feed video, projection, sound, music, & light) are simultaneously explored in improvisational strategies to develop uniquely integrated performance outcomes. The sense of 'being out of place' is at the core of Kafka's story & provides a rich site for articulating the process of harnessing Stanislavski's methods of rehearsal & depictions of 'othered' psychological sites in dramatic storytelling.

Dr Benjamin Schostakowski is an award-winning director who graduated from the NIDA directing course in 2013. He has worked with Channel 7, Melbourne Theatre Company, Queensland Theatre Company, Opera Australia, Opera Queensland, La Boite, & Victorian College of the Arts. He was Artistic Director of the Festival of Australian Student Theatre from 2009-2012, & was appointed as Associate Artist of Queensland Theatre Company in 2011. In 2017, Benjamin was named a Glorias Fellow & travelled to New York to learn from Tony-Award winning director Des McAnuff (*Jersey Boys*). Benjamin attended rehearsals for the premiere of the musical *Lazarus* by David Bowie & Enda Walsh, directed by Ivo van Hove (New York Theatre Workshop). Benjamin is engaged as a project director & investigator for the ARC Research Project: Reformulating Set Design Aesthetics Via a Dialogical Model of Interactivity. Benjamin was awarded his doctorate from Queensland University of Technology, & is currently the course leader for directing at the National Institute of Dramatic Art.

See <https://www.nida.edu.au/about-us/our-team/learning-and-innovation/dr-benjamin-schostakowski>

This panel is chaired by Assoc. Prof. Glen McGillivray, University of Sydney

3:30 PM – 5:00 PM

DAY 2 STANISLAVSKI & PLACE WORKSHOP 3:

Jo Loth

National Drama School (Melbourne) & University of the Sunshine Coast

jo.loth@nationaltheatre.org.au

Embodying the Imagination by Combining the Suzuki Method of Actor Training With Linklater Voice (Workshop)

In *Woe from Wit* (1916-20), Stanislavski observes the actor's challenge of manifesting imaginative preparatory work in the rehearsal room lamenting: "How annoying, I had brought all the riches of my mind with me & now I feel like a moneyless beggar; my heart is an empty shell" (Benedetti 2010, 174). This workshop will offer practical solutions to this challenge, utilising a combination of Suzuki & Linklater training techniques, to connect imaginative processes with text.

Workshop activities will draw on Suzuki's concept of 'cozening' & Linklater's aim to 'restore direct neurophysiological pathways for the voice to travel through the body, arousing physical, sensory, sensual, & emotional response' (Linklater 2006, 328). For Suzuki, 'cozening' is a state of 'complete concentration' when an actor 'create[s] a *fictional* space & experience[s] emotions *unique* to the act of being onstage' (Suzuki 2015, 36-38, italics in original). Suzuki relates this concept of 'cozening' to his understanding of Stanislavski's Method.

Those who think the Stanislavski Method existed merely for the purpose of living our everyday emotions onstage have it backwards. His method does not demand a re-creation of known experiences pulled from our socially repressed quotidian life, but rather a surprising discovery of unknown, subconscious phenomena that are deeply personal & unique. (Suzuki 2015, 38)

The combinations of Suzuki & Linklater techniques shared in this workshop have been developed in collaboration with Rob Pensalfini (University of Queensland) & Jeremy Neideck (WAAPA@ECU). Those attending will be asked to participate in exercises. Non participant observers are also welcome.

Jo Loth is a voice & movement teacher, actor, director & performance maker. She is currently the Director of the National Drama School (Melbourne) & an adjunct lecturer at University of the Sunshine Coast. Career highlights include performances for Tadashi Suzuki's theatre festivals in Japan, Brisbane Festival, the Brisbane Cabaret Festival & the Brisbane Powerhouse, with companies including the Danger Ensemble, Oz Frank & the Queensland Shakespeare Ensemble. She has trained with Kristin Linklater, Suzuki Company of Toga, Oz Frank, Howard Fine, Shakespeare & Company, Pantheatre (France) & P3/East (Seattle). Jo is a recipient of the Brisbane Lord Mayor's Performing Arts Fellowship & is on the pathway to designation as a Linklater voice teacher. See <https://nationaltheatre.org.au/pf/dr-jo-loth/>

6:30 PM – 9:00 PM

**DAY 2 CONFERENCE DINNER:
PINELLI'S ESTATE WINERY RESTAURANT,
114 BENARA RD, CAVERSHAM
SWAN VALLEY**

(25 minute drive from the Perth CBD)

<https://www.pinelliwines.com.au/swan-valley-restaurant/>

Delegates to make their own way. If you need assistance however or are seeking a lift / wish to carpool / etc, please contact the convenors.

9:15 AM - 10:30 AM

DAY 3 STANISLAVSKI & PLACE, PANEL 1:

Day 3 Stanislavski & Place:

Video Presentations: Two Reports From Afar (Romania & Thailand)

**Romina Boldasu with Bogdana Darie, Liviu Lucaci, & Andreea Jicman
UNATC, Bucharest**

contact romina.boldasu@unatc.ro

Stanislavsky: Acting & Performing For a Diverse Audience:

Site Specific & Place Specific Performance Modes In Relationship to Realism, Stanislavski & Actor-Audience Relationships (30 min. video presentation)

The Stanislavski method of acting has been developed over many years. The National University of Theatre & Film, I.L. Caragiale, Bucharest (UNATC), being at intercultural crossroads, adopted both the old method (in the first part of Stanislavsky research) but also the new way, transforming concept as What If?, Circles of Attention, & the Method of Physical Actions into ways of creating new spaces for both actors & audience to evolve. The Stanislavski method is now used for the contemporary actor to create a foundation that will enable actors to develop new models of approaching drama & theatre. Nowadays the aesthetic purpose of theatre has changed & we have what can be called a pre-aesthetic stage where site specific & place specific performance are created in order to intervene upon community changing it for the better. Thus the actor needs to change the training practice & teachers have to develop new methodologies in order to keep up to the speed of change that the world has been used to for a while. What Stanislavski proposes regarding how a relationship is built & how people create their own mechanism of thinking can be still used today for facilitating methods in understanding the world & moreover adapting to it.

Staff from UNATC have provided a 30 minute clip offering some examples of these methods.

Prof Bogdana Darie is director of the Department of the Actor's Art at the Faculty of Theatre, UNATC. He coordinates the UNATC junior program, the continuing education program for applied theatre teachers for children & adolescents, theatre art in education, postgraduate studies & other programs. Darie is editor-in-chief of the *UNATC Journal of Drama Teaching*, coordinator of numerous educational theatre projects; organizer of national & international conferences on issues of theatrical pedagogy. She is an M.E.C. collaborating expert & C.N.E.E., a laureate of the Actors of Europe award (for UNATC theatrical adaptation of Dostoevsky's *The Idiot*, 2017). Darie is a collaborating actress of the Bucharest National Theatre & the Craiova National Theatre, a theatre director, & editor of university textbooks, publishing *The Actor's Art: Attitudinal Complexes In Interdisciplinary Analysis* (2018), *Improvisation: Actor's Art Course* (2015), *Tamara Buciuceanu. A Life Devoted to the Stage* (2013), & *Expanded Character* (2011). See <https://unatc.ro/devunatc/author/bogdana-darieunatc-ro/>

Prof. Liviu Lucaci is prof. univ. dr. & rector at UNATC, Bucharest. Lucaci is vice president of COMUNIC, an organization that promotes interdisciplinary academic dialogue. Lucaci has been an actor for the National Theatre (Bucharest), as well as a writer, director, translator. He is an expert in communication with skills in personal development, leadership & entrepreneurial initiative. Lucaci was recipient of a scholarship from the International Theatre Institute, during which he studied classical Japanese theatre. He is the author of studies on the art of the actor, with a doctoral thesis entitled *The Actor as Player*. His latest book, *The Birth of the Actor*, is a theoretical journey about the first steps in acting. in 2013. Lucaci was issued

with the Royal House of Romania & the UNITER Gala the award for best play of the year for the play *Nostalgici Călători* (Unitext Publishing).

See <https://unatc.ro/devunatc/author/liviu-lucaciunatc-ro/>

Dr. Romina Boldasu has a master's in both acting (East 15 Acting school) & theatrical pedagogy (UNATC). In 2020, she received her Doctorate in Theatre & Performing Arts. She is the co-author of several books on theatrical games with UNATC Press, as well as *12 Retellings For Children's General Culture, The Instrument Body & the Creative Body in the Actor's Art & On Bodily Expressiveness in the Actor's Art*. She is actively involved both in the training of the actor, pedagogy, research on the influence of theatre on people & society, is involved with several projects & companies (MET, UNATC Junior Caravan, Theatre Intensive School, etc.). See <https://unatc.ro/devunatc/author/romina-boldasuunatc-ro/>

Assoc. Prof. Andreea Jicman has worked with people ranging in age from 3 years to adults, in contexts of non-formal or formal education. During the past few years, she was part of the coordination & implementation team of several UNATC activities (conferences, exploratory seminars, workshops, educational projects). In addition to an MA, in 2021 she completed her doctorate *The Art of Theatre For Social Inclusion*, on methods to apply theatrical methods to facilitate an inclusive educational environment.

Tanatchaporn Kittikong
Khon Kaen University (Thailand)
contact tanaki@kku.ac.th

Travelling From Thailand to Perth as Artistic Expression (30 min. video presentation & discussion)

Tanatchaporn Kittikong and a delegation of staff from Khon Kaen University have prepared a short video exploring concepts of being in place and being out of place. They will offer excerpts from this documentation, and be on hand to discuss their program at Khon Kaen and their initial thoughts about how travelling itself generated aesthetic/theatrical responses.

Tanatchaporn Kittikong has published on video performance, Tik Tok, as well as Isan dance from northern Thailand, Buddhist vipassana meditation as a tool for performance, and other topics. See <https://scholar.google.com/citations?user=gwHcutQAAAAJ&hl=en>

This session is MC-ed & chaired by Matt Edgerton, WAAPA@ECU

11 AM – 12:30 PM

DAY 3 STANISLAVSKI & PLACE, PANEL 2:

ECOLOGY, INTIMACY & TRANSLATION IN STANISLAVSKIAN PERFORMANCE

Day 3 Stanislavski & Place Panel 1:

Alys Daroy

Murdoch University

Alys.Daroy@murdoch.edu.au

Place & the Anthropocene: Stanislavski & Ecodramaturgical Futures

Stanislavski's instruction that the actor take their place within the theatre invites deeper consideration of performer relationships to the Anthropocene environment on, & beyond, the stage. The actor's embodied alignment with props, set, stage & cast impresses its mark upon the performance environment. Similarly, stage, properties & site affect the actor's performance in circular exchange. Stanislavski's attention to living, organic & inert materialities hence offers a unique lens through which to view ecodramaturgical forms & methods to increase human-environment connection in the current era of ecological crisis. Currently, however, despite eco-performance's extensive discussions of place-based theatre & modes, none substantially investigate an expressly *Stanislavskian* ecodramaturgical mode. This paper thus argues for Method-based eco-performance, arguing that reflexive situatedness lies at the heart of ecodramaturgical futures.

Discussion draws on ecological cognition & performance ecology, offering ecodramaturgical tools based on a deep awareness of, & relationship to, place. It begins with an overview of key Stanislavskian performance techniques in relation to embodied cognition & place-based ecodramaturgy. It then distils a 'toolkit' for enhancing the performer-environment relationship based on wider research into psychophysiological studies of human-nature connectedness. These are applied to two eco-theatrical case studies from Method actor Giovanni Enrico's Climate Change Theatre Action 2023. Techniques therefore focus on practical application for both pedagogy & professional practice. By creating more conscious interactions with the more-than-human world, the paper argues that actors, dramaturgs & theatre makers can enhance the actor-audience-environment relationship for heightened affective performance in the Anthropocene age.

Alys Daroy PhD (Monash-Warwick Alliance) is Lecturer in English & Theatre at Murdoch University on Whadjuk Noongar Country. Alys' research is in the environmental humanities. Forthcoming books include *Shakespeare, Ecology, & Adaptation* co-authored with Paul Prescott (Bloomsbury Arden Shakespeare, 2024) & *Eating Itself* co-authored with Joshua Zeunert (Palgrave Macmillan, 2024). She is artistic director of Australia's first eco-Shakespeare company, Shakespeare South & has worked at Monash University, the University of Adelaide & as eco-theatre consultant at Shakespeare's Globe. Prior to academia, Alys worked as an actor for over fifteen years (English National Theatre Ian Charleson Award Commendation).

Day 3 Stanislavski & Place Panel 3:

Siobhan Dow-Hall

WAAPA, Edith Cowan University / independent

s.dowhall@ecu.edu.au

An Actor Prepares for Intimacy: Stanislavski in the Intimacy Space

In recent years concerns have been raised with regards to the physical, mental & emotional safety wellbeing of actors when preparing for, & performing, sexually/physically intimate content. This paper responds to this context by making the argument for, & outlining the

development of a practice of intimacy coordination that extends from actor's individual characterisation process. This actor-led approach seeks to support the wellbeing of actors in intimacy performance, by safeguarding their personal & creative agency. This proposed practice draws from the analytical & practical frameworks of Konstantin Stanislavski (1948), & incorporates a range of other performance methodologies such as Rudolf Laban's "Movement Analysis", Anne Bogart's "Physical & Vocal Viewpoints" (Bogart & Landau, 2001), Animal Study as Movement Analysis (Ewan & Green, 2015) & Susana Bloch's "Alba Emoting" (1993). In combining & extending these methods this practice develops strategies for actors that foreground individual actor process in intimacy coordination, aiming to ensure that creative & personal agency remain with the actor, even while allowing for collaboration with directors, intimacy coordinators & fellow actors.

Siobhan Dow-Hall trained in WAAPA's specialist Acting program. Since graduating she has worked as an actress, writer, director & dramaturg across film, TV & theatre. In 2017 Siobhan completed her Masters of Arts by Research in the development of social justice & human rights based theatre. She has taught acting, voice & accent technique, & dramatic literature at several institutions around Perth including WAAPA, University of Notre Dame, & Curtin University, as well as outer-curricular drama programs for teenagers. She is a board member of Performing Arts WA, & a member of their Benevolent Fund sub-committee which works to provide social & financial support for members of the professional performance industry in times of hardship.

This panel is chaired by Tom Heath, WAAPA@ECU

11:00 AM – 12:30 PM

DAY 3 STANISLAVSKI & PLACE WORKSHOP 4:

Jonathan Pitches

University of Leeds

j.pitches@leeds.ac.uk

Vsevolod Meyerhold: Some Practical Exercises (Workshop)

In the Routledge Performer Practitioners volume devoted to Meyerhold, Jonathan Pitches writes:

Meyerhold's theatre was based upon a developed level of precision. He looked to the practice of circus performers & acrobats, who depend for their own safety on their ability to repeat precisely a movement or gesture, & he tried to bring the same skills into the theatre ... even in ... a discussion over the dinner table the actor needs to be sure of what [they are] doing. Meyerhold understood this & understood too that, once a level of precision is brought to bear on any action, the action becomes more watchable for an audience (2003: 113).

In this workshop demonstration, Pitches will share some of his insights into the work of Meyerhold through practical participation and/or some demonstration. Non participant onlookers may apply to attend.

Jonathan Pitches is Professor of theatre & performance & Head of the School of Performance & Cultural Industries at the University of Leeds in the UK. He is an influential scholar, author & editor of theatre training, digital pedagogy, & eco-criticism & the founding co-editor of the Routledge journal: *Theatre, Dance & Performance Training*. He has published several books including *Vsevolod Meyerhold* (2003/18), *Science & the Stanislavsky Tradition of Acting* (2006/9), *Russians in Britain* (2012) & *Stanislavsky in the World* (with Dr Stefan Aquilina 2017). He is sole editor of *Great Stage Directors Vol 3: Komisarjevsky, Copeau, Guthrie* (2018) & author of *Performing Mountains* (Palgrave 2020), supported by the Arts & Humanities Research Council. In 2023, he co-edited (again with Aquilina) the *Routledge Companion to Vsevolod Meyerhold* comprising 27 essays by scholars & practitioners from all over the world. Most recently he has been working on a long book chapter mapping the relationship between Scottish literature & its extensive mountain landscapes (for the *Routledge Companion to Scottish Literature*).

<https://ahc.leeds.ac.uk/performance/staff/406/professor-jonathan-pitches>

1:30 PM – 3:00 PM

DAY 3 STANISLAVSKI & PLACE WORKSHOP 6 (1 hr):

Luzita Fereday & Tom Heath with Simon Stewart,

lfereday@ecu.edu.au; s.stewart@ecu.edu.au & t.heath@ecu.edu.au

WAAPA, Edith Cowan University

Suburban to Urban: Performing Place (Workshop)

Sally Mackey asserts, “our relationship to ‘place’ is critical in contemporary lives. How we are placed or how we place ourselves has changed – and is changing - significantly. Performance-related activities can help the way we relate to place, through reformulating our relationships with the places we know and providing approaches which aid emplacement in new or unfamiliar places”.

One notable transformation lies in WAAPA's forthcoming relocation to the urban landscape. This prompts an inquiry into fostering genuine connections with our surroundings. To delve into this theme of place attachment, attendees will embark on an auditory expedition through Ron Stone Park, situated adjacent to the Mount Lawley campus entrance.

Acknowledging the inherent significance of places, which encapsulate memories spanning joy, sorrow, and introspection, participants are encouraged to examine their relationship with time and place.

Meet in the WAAPA foyer and please bring your own headphones/earpods.

Luzita Fereday is a professional voice & dialect coach & educator. She is trained in: accent & dialect acquisition; voice care; dramaturgical text research; teaching, directing & coaching. Since graduating from the acting course at RADA in 1992, Luzita has toured internationally with the Royal Shakespeare Company & with the UK's Channel Theatre Company also appearing in a number of roles in TV & film. In 2002 Luzita was a director for the National Youth Theatre of Great Britain & taught at RADA & the CSSD. Luzita moved to Perth in 2008 where she has worked with Black Swan, Barking Gecko, & others. Luzita teaches voice to acting & music theatre students at WAAPA & also provides voice teaching to corporate clients, recently including: Australian Association of Crown Prosecutors, Chartered Accountants ANZ, & Women Leaders in Public Safety. Luzita has a passion for the infinite varieties of the spoken word.

Simon Stewart is from the East Kimberley region of Western Australia (Gooiyandi / Fitzroy Crossing, Kija Turkey Creek, & the Ord River area of the Miriwoong peoples). He is a graduate of Australia's NAISDA (National Aboriginal & Islander Skills Development Association) dance college, where he learned traditional Aboriginal dances from NT, Torres Strait Islands, Central Desert & various Western dance styles genres including Martha Graham & Cunningham Techniques. Simon has worked extensively as a dancer, choreographer & cultural dance expert with institutions such as Company Lian (Paris), the 8th Pacific Arts Festival (New Caledonia), Buzz Dance Theatre (Perth), Yirra Yaakin (Perth) & Ochre (Perth). He is a movement lecturer at WAAPA, ECU. Simon's teaching includes contemporary Indigenous dance, improvisation, movement generation & intercultural choreographies.

Dr Tom Heath completed his actor training at the VCA in 2012. Tom has since worked professionally across the mediums of film, television, & theatre. He has taught acting at VCA, Monash University, & WAAPA. Tom's PhD research examined how actor trainers can facilitate the optimal conditions for learning in conservatoire training, focusing on the creation of the flow state through impulse & game. Tom has coordinated WAAPA's Diploma of Acting programme since 2020.

3:30 PM – 5:00 PM

DAY 3 STANISLAVSKI & PLACE: SPECIAL PRESENTATION

Richard Gough

Centre For Performance Research / University of South Wales

cprgough@gmail.com or richard.gough@southwales.ac.uk

'K's Place: Super Self Storage' 1904, Stanislavski Avenue, Cardiff

Richard will focus on the distinctive site responsive and site specific strategies he and his colleagues developed at the Centre For Performance Research in Wales through the 1980s and 1990s—often in rural locations. Throughout this, Richard began to conceive of actor training exercises developed in relation to presence (and absence), stillness and inner 'combustion'. This was inspired in part by the work on oneself in Stanislavski's last phase of work, when he conceived of the method of physical actions, which came to be important for Grotowski. Richard conjectures that "memory and imagination connect these two"; perhaps one might "find a way of weaving the two lines of practical experiment together?"

Richard Gough was the founding president of Performance Studies International (PSI) & developed the association between 1997 & 2001. He was the Chief Examiner, Theatre Arts (world-wide) for the International Baccalaureate Organization (IBO), 2002-05 & supervised the rewriting of the curriculum for that programme. As Artistic Director of Centre for Performance Research (CPR; 1987+), & its predecessor CLT (1979 – 86), he has curated & organised numerous international theatre projects, conferences, research projects, summer schools, workshop programmes, & international festivals, as well as producing nationwide tours of experimental theatre & traditional dance/theatre ensembles. He has directed over seventy productions many of which have toured Europe & he has lectured & led workshops throughout Europe & in China, Japan, India, USA, Australia, New Zealand Aotearoa, Colombia, Brazil, Philippines & Kenya. He is the general editor & co-founder of *Performance Research* journal (Routledge / Taylor & Francis). He is series editor & publisher of Black Mountain Press (a division of CPR) & founded Performance Research Books which is an independent venture of *Performance Research* the journal. His own performance work in relation to performance, food & cookery continues to develop with a series of productions & installations based around the Last Supper & performance banquets for a variety of international events & conferences realised in America, Europe & Australasia.

This session is introduced & MC-ed by the president of ADSA, Professor Chris Hay, Flinders University

**DAY 4 BONUS ACTIVITY: STANISLAVSKI & PLACE:
AN INTRODUCTION TO NOONGAR BOODJAR & THE HILLS OF PERTH**

TIMES CONJECTURAL; WALK TIME APPROX. 5 HRS

8:00 am Pick up Mount Lawley (or make your own way)

9:00 am – 1:45 pm Walk Bibbulmun Track Trailhead (Kalamunda)
to Mundaring Weir Hotel (approx 20 km)

1:45 pm – 3:00 pm Lunch Mundaring Weir Hotel

3:00 – 3:45 pm Transport Back to ML

*The walk will be led by Assoc. Prof. Jonathan W. Marshall, WAAPA@ECU, & Professor
Jonathan Pitches, University of Leeds*