

The Makings of the Actor: The Actor-Dancer Conference September 2020

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Tuesday 1st September 2020

17.00 Dr Kiki Selioni, Artistic Director of The Makings of the Actor

Welcome

Keynote speaker

17.20 Prof. Vladimir Mirodan FRSA, Emeritus Professor of Theatre

In Search of Grace: How Dancers Changed the Face of British Actor Training

Vladimir Mirodan's keynote speech takes a fresh look at the influential figures coming from the worlds of Continental dance and movement who transformed actor training in the British conservatoire. In the past, this topic has been approached mainly from a sociological perspective, notably in Mark Evans' influential book on the subject. This time, Mirodan asks what effect dance-inspired approaches had not only on the bodies, but also on the aesthetic and spiritual development of actors trained by luminaries such as Michel Saint Denis, Rudolf Laban, Litz Pisk, Yat Malmgren, Jacques Lecoq and their disciples.

Vladimir Mirodan, PhD, FRSA is Emeritus Professor of Theatre, University of the Arts London. Trained on the Directors Course at Drama Centre London, he has directed over 50 productions in the UK as well as internationally and has taught and directed in most leading drama schools in the UK. He was Vice-Principal and Director of Drama at the Royal Conservatoire of Scotland, Principal of Drama Centre London and Director of Development and Research Leader, Drama and Performance, Central Saint Martins. He is a former Chairman of the Conference of Drama Schools and a Deputy Chair of the National Council for Drama Training. He is currently the Chair of the Directors Guild of Great Britain Trust and of the Directors Charitable Foundation

Paper

18.00 Prof. Jennifer Misenko Professor Emeritus of Dance and Movement, The University of Mississippi [CMA](#), [ATI](#), [200 Hr Yoga](#)

Space Harmony Monologues

This paper presentation will focus on movement training for actors, through applying the Space Harmony theories of Rudolph Laban. This application not only helps the actor understand the use of space in a very specific way, but also magnifies the actor's presence, their truthfulness and their awareness of their whole self on the stage space.

The paper presentation will highlight the journey of the actor through the exploration of Authentic Movement, personally and in character. This movement becomes the road map for the Space Harmony Monologue. For most actors, space is just an area they exist in to perform. Through the process to be presented in the paper, Space comes alive, and the actor learns that Space has meaning and expression, that specific spatial choices add depth, nuance and subtext to physical character choices. Concepts explored include use of the Kinesphere & Dynamosphere, Spatial Tension & Pathway, Spatial Pulls (Dimensions, Diagonals, and Planes). The presentation will include video of an actor's process, and documents that are used to guide the actor through the process

Jennifer Misenko is a Professor of Dance at the University of Mississippi. She has a B.A. in Psychology from Kenyon College, and an M.A. in dance from The Ohio State University. Her extended studies include period dance with Wendy Hilton and Richard Powers, plus Tai Chi with Maggie Newman. Jennifer is a teaching member of Alexander Technique International and a certified Laban Movement Analyst from LIMS. Misenko has presented internationally at Alexander conferences and is recognized by ISMETA as a Registered Movement Educator. She is currently combining her knowledge of The Alexander Technique and Laban Movement developing an exciting new approach for the training of actors, which connects movement and psychology. She is currently the Chair of Alexander Technique International.

Keynote speaker; Paper

19.00 Katia Savrami, Associate Professor, Choreologist, Department of Theatre Studies, University of Patras.

Professional Dance and Acting Training Differences or Commonalities

Dance is a corporeal art form in which the body flows in time and space. The presence of the body is of equal importance in current dance and theatre practice. Annie-B Parson argues that in both art forms "there's no hierarchy of materials you can use to create a work. Movement is not more important; text and narrative aren't more important...to use a whole variety of theatrical elements, like relationship, cause and effect, clothes, dance, singing, talking, found text, plays, literature—this cornucopia of theatrical possibilities" (Dance Magazine - June 12, 2017). Theater, Dance, Dance Theater, Physical Theatre, Performance, are practices which associate our thinking with the presence of the body and its performative skills. Taking into consideration the dance practices that are preferable in current actor

training, the lecture aims to point out the commonalities between dancing and acting by acknowledging the differences.

Katia Savrami, Choreologist, is specialized in Dance theory and practice. She holds an MA and PhD in Dance Studies from the Laban Centre, City University London. Currently she is Associate Professor at the Department of Theatre Studies, University of Patras. Author of a series of dance books and articles, she is the editor of Choros International Dance Journal and a member of the International Editorial Board of Research in Dance Education Journal, UK. Recent publications include her book, *Tracing the Landscape of Dance in Greece*, published in 2019, by Cambridge Scholars Publishing UK. www.savrami.gr, http://www.theaterst.upatras.gr/?page_id=1039

Wednesday 2nd September

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Thursday 3rd September

Paper

10.00- 11.00 Dr. Roanna Mitchell, Lecture and course leader MA Physical Acting University of Kent, UK

Shared roots and principles: Movement between acting and dance

Drawing on archival materials of Chekhov's right-hand woman, Deirdre Hurst Duprey, this paper unfolds a map of cross-connections between Michael Chekhov technique developed for the actor, and concurrently developed practices of key pioneers in the field of dance and dance-mime in the early twentieth century, including Mary Wigman, Isadora Duncan, Margaret Barr and Martha Graham.

In doing so, its aim is two-fold: Firstly, to expand our view of the accepted canon of embodied theatre practice to encompass more of the important dialogue it has had with dance.

And secondly, to highlight how recognition of the shared principles and roots in acting and dance practices can inform contemporary explorations in training and rehearsal rooms concerned with the cross-over between them.

Roanna Mitchell is a performance-maker and movement person, co-director of the Chekhov Collective UK, and lecturer at the University of Kent where she is course leader for the MA Physical Acting. Her work explores performance and training in the intersection between acting and dance, and applications of Chekhov technique beyond the theatre. She has directed/created/movement-directed performance

internationally, often working site-responsively and including collaborations with Richard Schechner (Imagining O, UK/India/US), Platform 7 (Resting Place, Ramsgate/Charing Cross Station/Folkestone Seafrent) and Accidental Collective (Here's Hoping, Theatre Royal Margate / Oval House London).

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Paper

10.00-10.45 Dr. Despina Kosmopoulou, Postdoc Researcher, National and Kapodistrian University of Athens,

Issues of reception in modern Greek theater: Theater criticism and interpretation of the Dramatis Personae in the plays of Loula Anagnostaki and Iakovos Kampanellis

The object of the theater must be studied under its dual existence, text and performance. The reception theory, as Hans-Robert Jauss conceives it, has two functions: effect, and reception. In other words, a play is interpreted through direct or indirect references to it through other plays as well as through the interpretations it knows from historical readers. In this context we observe that criticism is the only available and measurable expression of the way with which the aesthetic form of a play is acquired during its time.

In the present study we will focus on the issue of reception in modern Greek theater, and more specifically on the interpretation of the Dramatis Personae on Loula Anagnostaki and Iakovos Kampanellis plays through contemporary theories of theater and drama, but also through theater criticism that constitutes an important research tool of the theatrical act.

Despina Kosmopoulou was born in Athens and graduated from the Faculty of Philosophy at the Aristotle University of Thessaloniki. She is a PhD, and a post-doctoral researcher in the Department of Theater Studies of the National Kapodistrian University of Athens. Despina Kosmopoulou examines theater further through the philosophy proposed by Semiotics. She is a member of the creation team of the International Analogio Festival under the auspices of the Ministry of Culture, a member of the Hellenic Semiotic Society, as well as a member of the Laboratory of Ancient Rhetoric and Dramatic Art of the Department of Philology at Peloponnese University. She collaborates with universities and research centers abroad and writes in Greece and abroad. She has written four books that are published by the 'Dromon' publications: *Pirandello and Genet, a 'meeting' in the tragic and the absurd*, 2017, Dromon; . *Space Dialectics and Enclosure to the Theater*, 2018, Dromon; *Theatre writing and theory of seme*, 2020, Dromon; and : *Giorgos Kimoulis, the actor and director: with the eyes of theory*(monography under publication).

Teaching demonstration

11.30 - 13.30 Juliet Chambers-Coe is a GL-Certified Movement Analyst, Laban and a PhD candidate at the Guildford School of Acting at the University of Surrey. Director of Labanarium; Associate Artistic Director *The Makings of the Actor*.

The Actor-Dancer as an Artist-Citizen

...the artist must be in some measure an outsider; but she must also be inside, participating deeply in life and in her world if her art is to speak to the reality of others in that world. This is part of the bridging function of the artist; to live in both worlds at once, with an eye to the social context of the times, and an ear to the unconscious tides that will carry us into the future...Through her awareness and sensitivity to these tides, the artist intuitively reflects the present social and cultural trends, even as she also envisions the potential future, and communicates the essence of this vision through her work (Hartley, 2001, p. 229).

The actor-dancer is foremost an artist. Despite the well documented differences in skills and training needs the actor and the dancer share a key common denominator – body movement and its artistic expression. Just as *The Makings of the Actor* seeks to occupy the “middle ground...the best of the worlds of both theory and practice” and aims at “bridging the divide” (Fisher -Yoshida et. al., 2009:2), the actor-dancer as an artist-citizen also occupies a liminal space. The artist-citizen lives between the conscious, everyday world of doing, speaking, moving, working, producing and politicising; and the unconscious, creative ‘dream’ world, the ‘silent world’ of symbolic action, “a world too deep for speech” where “sequences of movements are the sentences of speech, the carriers of the messages emerging from the world of silence” (Laban, 1980, p 87). Often going against the grain, the artist citizen’s work is to engage in the social, cultural, and spiritual development of her world through her art. Her work goes beyond entertainment and telling stories to embodiment of the deeply held collective unconscious and bringing it into conscious awareness for all to see.

Collectively we are facing extremely turbulent and unsettling times. The COVID19 pandemic has meant huge changes for us all. The ‘new normal’ requires us to work remotely through screens, to limit our movements, show a new sense of care to strangers as we don masks and sanitise hands; we are careful to avoid touching things and people. We have been separated from loved ones. Artists have lost the creative contact of the rehearsal and performance space. Artistic work in theatres and schools has been disrupted, curtailed, cancelled. Performers and performers-in-training are making artistic work in childhood bedrooms, streets, zoom-calls, and back gardens. The domestic has become the backdrop to our creative improvisations and the dramaturgy of the stories we tell.

During the lockdown, the murder of George Floyd has provoked a wider consciousness around issues of racism, further inspired by the activism of the Black Lives Matter movement. Meanwhile the temporary shut-down of transport networks and much industry has given many people a peaceful pause to reconsider their relationship with nature, tapping into contemporary concerns about climate change and the health of our planet and of our species and others. The sharing of these concerns with memes, videos, and comments on our increasingly busy social media, aligned with our personal experiences, pushes these issues to the forefront of our individual and collective consciousness. In isolation and ‘lockdown’ we have

lost contact with one another but have, perhaps, gained contact with the natural world and a deeper connection with ourselves. A cough may spread the virus; a 'cough' on social media and in performance may spread ideas and new ways of being in the world – through our 'coughs' and 'sneezes' we connect.

In the maelstrom of global issues which 2020 has presented, the artist-citizen occupies the threshold between and between the dreamland of the collective and individual unconscious and the consciousness of our 'awake' reality. She lends her body and her voice to those unheard and "like the shaman, lives on a threshold. One eye on the world within and the other on the world without, her awareness travels between the two" (Hartley, 2001, p. 220). But the artist citizen does more than 'represent' human concerns. She is "...primarily an agent of transformation whose function is often to unsettle the status quo, not to confirm it...The artist is sensitive both to what is happening culturally and to the spiritual meaning of the times. She perceives the larger picture of the society in which she lives, and reflects issues of current concern in her work; she is also instinctively attuned to the movements of the collective unconscious which underlie the fabric of society, and it is her task to speak of this. She intuitively sees beneath the surface of things to what is real" (Hartley, 2001, p. 228). We need art more than ever now, to tell our stories, to inspire and ignite the changes we want to see. And we need the artist's confidence in knowing herself, to speak up.

Training of the actor-dancer's body then, needs both the technical aspect of physical acuity as well as the initiation into the unconscious, "land of silence, the realm of the soul" (Laban, 1975, p. 89) in order to hear these voices. This is because "there is in the art of movement the body, which has to be carried to and fro over the threshold between consciousness and the unconscious" (Laban, 1955, xz/k/3427, p. 13). The artist-citizen needs a training which not only addresses technical ability, but which actively invites her to dive deeply into her unconscious, submerging herself in the realms of living imagination, fantasy, feeling, archaic memory; to become a kind of sensitive antenna to the collective unconscious. If the actor-dancer is to fulfil her destiny as an artist-citizen then her teacher must be the guide who supports her in accessing such realms and must therefore also develop such artistic capacities and processes for themselves.

In this paper presentation what I would like to advocate for is broad education through the arts, and specifically movement which aims to "help people through dancing to find bodily relation to the whole of existence" (Laban, 1975, p. 108). It is precisely because of the artist-teacher's ability to understand artistic processes which take place 'between worlds', whilst simultaneously cultivating methods which allow the student-artist creative freedom and individuality, that the teacher becomes an important player in the processes of artistic development. Education through the arts allows learners "to feel what we cogitate about" and "cogitate about what we are feeling" (Laban, 1970, p. 4).

This presentation offers a snapshot of a practice which seeks to reintegrate notions of spirituality which afford the mover a toing-and-froing 'between worlds' into the practice of Laban Movement Analysis for actors in training. Poetic writing, drawing, witnessing, and movement accounts are explored alongside movement analysis. These creative articulations were produced by my students and myself in the processes of teaching and learning movement in the actor training studio, as well as in my personal, private movement practice. They reveal the explorations into the 'dream-like' side of the artist's work of

“initiation into memory” (Bleakley, 2001, p. 222), the “timeless, wordless process” (Hartley, 2001, p. 222) stimulated by Laban’s choreutic and eukinetic theories and their connection to the soma-spiritual.

Juliet Chambers-Coe is a GL-Certified Movement Analyst, Laban and a PhD candidate at the Guildford School of Acting at the University of Surrey. Juliet trained as an actress (GSA) and for over a decade worked in theatre, T.V, film and radio. Since gaining a Masters Degree in Somatic Studies and Labananalysis from the University of Surrey in 2005, she has applied Laban Movement Analysis to theatre and actor training both as a Movement Director and as a teacher. Juliet teaches Laban and movement studies at Drama Studio London and Rose Bruford College. She is also the creator of the Labanarium: a resource and network centre for the movement community. Her current research focuses on the soma-spiritual in movement training for actors and their teachers.

Keynote speaker Paper

15.00 Pr. Rob Roznowski Head of Acting and Directing in the Department of Theatre. Professor Michigan State University, USA

Do you have to be an extrovert to succeed as an actor?

Roznowski's new book, *The Introverted Actor* with co-authors Conover and Kasevixh offers ideas to create inclusive acting environments where the strengths of the introverted actor are as valued as those of their extroverted counterparts. As this book shows, many introverts are innately drawn to the field of acting, but can often feel inferior to their extroverted peers. From the classroom to professional auditions, from rehearsals to networking events, introverted actors tell their stories to help other actors better understand how to leverage their natural gifts, both onstage and off. In addition, *The Introverted Actor* helps to reimagine professional and pedagogical approaches for both actor educators and directors by offering actionable advice from seasoned psychology experts, professional actors, and award-winning educators.

Rob is an award-winning actor, author, director, educator, and playwright. He is a Professor at Michigan State University where he serves as the Head of Acting and Directing in the Department of Theatre. His publications include books– *Roadblocks in Acting*, *Inner Monologue in Acting* and with Kirk Domer, *Collaboration in Theatre: A Practical Guide for Designers and Directors* (all published by Palgrave); plays– *Arts or Crafts* (Norman Maine Plays) *Comfort Food* (Original Work Publishing), *The Tail of Peter Rabbit* (Big Dog Publishing), *The Summer Circle* (Brooklyn Publishers), *The Amazing America Road Trip* (Lazy Bee Publishers); and articles/chapters– including an article in *Theatre Topics* and a chapter in *Creative Theory in Drama and Theatre Education* (Springer Books).

He worked as the National Outreach and Education Coordinator for Actors’ Equity Association and has appeared extensively through the United States as an actor and director in New York, Los Angeles and regionally at Goodspeed Musicals, Long Wharf Theatre and the Pittsburgh Public Theatre. He was part of

the original cast of *I Love You, You're Perfect, Now Change* and can be heard on the show's recording. He has directed internationally in Colombia, Dubai, and Greece where he was a Fulbright Fellow.

Rob served on the faculty of Marymount Manhattan College, the American Musical and Dramatic Academy, SUNY/ Stony Brook and Stephens College where he received the "Distinguished Teaching Award." At MSU he was awarded the "Mid-Michigan Alumni Award for Excellence in Undergraduate Teaching", the "Michigan Professor of the Year from the President's Council State Universities of Michigan Award" and many more. He also coordinates the MFA program in acting.

Friday 4th September

Teaching Demonstration

11.30-13.00 Jake Harders, Community Drama and Diploma Manager, Royal Central School of Speech and Drama, London (UK)

The actor training work of Jerzy Grotowski placed the emphasis on the body as the route towards the role, and indeed by extension towards self knowledge. Since Covid-19, much actor training has been forced to migrate online to platforms such as Zoom. This migration poses particular challenges for body-based training such as Grotowski's, which previously placed heavy reliance on shared space, shared acoustics and closeness of contact between performer and performer, between performer and director, and between performer and spectator. In this Zoom workshop, Jake will explore as part of his PhD research some experimental ways in which actors in training can physically explore Grotowski's theatrical and paratheatrical processes in an online environment.

Jake trained at Royal Central School of Speech and Drama where he gained a Distinction on the BA Acting Course. Jake also studied with and has been profoundly influenced by many of Jerzy Grotowski's original actors at the Grotowski Center, Poland. His current PhD research is on the contribution of Grotowski to UK actor training.

Since graduating in Acting from Central, Jake has travelled the world working as an award winning professional actor in theatre, television, film and radio. He discovered that if you really want to understand how to act, you have to be able to teach it. He has also worked as a visiting lecturer, theatre director, teacher of acting and recently as maternity cover Community and Diploma Manager at Central. He favours teaching through student-centred learning, and specializes in working safely with emotion and working with the body as well as the mind. He devises and directs using Stanislavski's Method of Physical Actions and Action Analysis and the experimental techniques of Grotowski. He recently delivered teaching demonstrations at The Makings of the Actor International Theatre Conference, Athens, and The Actor and Characters Theatre Conference, Vilnius.

Jake teaches across all subject areas of the Diplomas, Evening Courses, Business Courses and Outreach programmes at Central. He is also Senior Tutor with the Young Film Academy where he teaches acting for camera.

14.00 Dr. Louiza Makka Artist and Performance Scholar

Performing Agonism, Thinking in Action: Social Praxis and the Project of Autonomy

The present paper raises the question of the relationship between the ‘performative’ and the ‘political’. Drawing upon philosophical discourses of agonism, autonomy and democracy the paper sets out to achieve an understanding of the political nature of performance, one that renders the Evental ‘We’ at the centre of the political praxis.

In engaging with the conception of democracy as a ‘tragic regime’, as Cornelius Castoriadis suggests, the question of ‘how can theatre and performance become praxis’ frames the thematic premise of the present paper. Castoriadis proposes the project of autonomy as a radical response to the failure of the existing system based on the creative dimension of praxis. In order to achieve its autonomy, the subject, must return to the primary state, just before the praxis. In other words, the social must regain its imaginary state.

‘Staging’ the project of autonomy, at both individual and social levels, I argue that theatre can propose new structures of the social through collective action. Reflecting on the various forms of the ‘political’ as articulated in participatory practices that engage the social, the analysis unfolds a continuous process of agon and constant displacement, one that requires that we confront with the idea of failure, with the idea of the ‘tragic’ insofar as it encompasses the contingency, uncertainty, and ambiguity of human praxis, which always entails the possibility of slipping into ‘hubris’. This very possibility of failure discloses the agonistic nature of performance.

Dr. Louiza Makka is an artist and theatre scholar whose work focuses on the intersection of art, theatre, performance, philosophy, and politics. Her research on the emerging field of performance philosophy crosses numerous academic fields such as performance studies, political theory, political philosophy, and aesthetics. She holds a BA in Fine Arts from the University of Ioannina and a Masters in Visual Arts from the University of the Arts London. In 2019 she received her PhD in Theatre Studies from Brunel University London. Her research was funded by the Greek State Scholarships Foundation. She has taught courses on Art and Performance Studies at SOAS University London and Brunel University London and her work has been exhibited in numerous shows in Greece and in the United Kingdom.

Monday 7th September

10.00 -10.30 Frank Camilleri Associate Professor in Theatre Studies, Head of School of Performing Arts at the University of Malta

Online Launch of *Performer Training Reconfigured* by Frank Camilleri

The presentation consists of a discussion by the author of the recently published *Performer Training Reconfigured* (Bloomsbury 2019, 2020). The book puts forward the 'post-psychophysical' as a more extended form of psychophysical discourse and practice that emerged and dominated in the 20th century. The 'post-psychophysical' updates the concept of an integrated bodymind in various ways, such as the notion of a performer's bodyworld that incorporates technology and the material world. Stemming from the author's extensive practice and incorporating a review of prevailing methods and theories, the presentation focuses on how material circumstances shape and affect processes of training, devising, rehearsing and performing.

Frank Camilleri is Associate Professor in Theatre Studies at the University of Malta where he also leads the School of Performing Arts interdisciplinary research group P21 (21st Century Studies in Performance). He is Artistic Director and founder of Icarus Performance Project which serves as the main platform of his practice research (www.icarusproject.info). Camilleri has performed and delivered workshops since 1989 and has published various texts on performer training, theatre as a laboratory, and practice as research. He has co-edited (with Paul Allain and Stace Lee Bennett-Worth) a special issue on *Digital Training for Theatre, Dance and Performance Training* (2019) as well as the audio-visual resource *PATAZ: Physical Actor Training – An Online A-Z* (Drama Online 2018). Camilleri is the author of *Performer Training Reconfigured: Post-psychophysical Perspectives for the Twenty-first Century* (Bloomsbury 2019, 2020). He is currently co-editing (with Maria Kapsali) an issue of *Performance Research* dedicated to *On Hybridity* (autumn 2020).

Teaching Demonstration

11.00-13.00 Niamh Dowling Head of School of Performance at Rose Bruford College of Theatre and Performance in London & **Lucia Walker** International Practitioner Alexander Technique

Moving into Performance.Cultivating Presence for Performance and Teaching

Move, release, play and reconnect with the joy and freedom of movement!

The workshop is ideal for practitioners who want to deepen their practice whether as actors or dancers or indeed any practitioners. Underpinned by the principles of the Alexander Technique each participant is invited to focus on the holistic understanding of themselves as individuals and practitioners.

Seeing the world move, sensing our own movement and letting go of what restrains us from thinking, feeling and moving freely and performing and presenting with connection, attention and presence . This

workshop will offer principles, exercises and experiential participation to encourage us to “wake up” to the present moment and to our strength, awareness and pleasure in acting, singing, teaching, dancing. A particular focus will be on observing the flow of our attention so we can develop a consistent quality of connection with ourselves as performers and pedagogues.

The workshop is deeply informed by Niamh and Lucia’s depth and range of training as movement practitioners and that they are also both trained as teachers of the Alexander Technique. Their approach is also influenced by their training in Non Violent Communication and Constellations.

Content

This workshop will identify how the principles of the Alexander Technique can act as an underpinning and are inherent in most if not all of our performances and presentation practices. But so much more!

1. The principles of Alexander Technique can act as a framework for the technical training of the performer and teacher in order to release the body, voice and the imagination. This applies to all aspects of performance, presentation and performance training including acting, movement, voice, singing, musicians and physical performance.
2. Within the workshop there will also the opportunity for individual performance or presentation work to understand the application of the principles to practice.
3. The principles of the Alexander Technique focus on use and direction and provide a framework within which spontaneity and freedom are aligned in a focused and open body and voice which is fully prepared to respond: a body in a state of alertness and readiness to react; the body and voice of an alive, vibrant, versatile, flexible, physically and emotionally connected performer who is ready to use the appropriate amount of tension for the task in hand.
4. How do we set up the conditions for the ultimate stage in the process is the release and embodiment of the imagination, which acts as an interpretative and creative source of inspiration for the performer and facilitator.
5. As teachers we move between the conscious and unconscious use of language with different levels of awareness of their impact. Ideas and images are transformed into movement through a process of ‘ideokinesis’ (Todd, 1975) : how you think your body works changes how your body works. The workshop investigates the conscious use of language to make the invisible visible, in particular the metaphorical as a way to reach the subconscious. This begins to consider the profound impact of our language on those we teach.

Testimonials:

Workshop participant 2017

" What's the easiest, most efficient and effective way to move? Lucia Walker knows and can teach you! Working with Lucia, a gifted and dedicated teacher of the Alexander Technique, will improve your

performance in all areas of life. " Michael J. Gelb, author of *Body Learning: An Introduction to the Alexander Technique and How to Think Like Leonardo Da Vinci*

"Thank you to all the facilitators for valuable feedback, for your time that you gave so freely. I've stored stuff in my pockets, on my body, in my brain, in my eye sockets even for now and later. Still so much work to do but I feel equipped!"

Facilitators workshop 2018

"I have been deeply touched by your workshop and my approach to my work has transformed for ever. The things you have taught me have been invaluable and inspirational and words cannot begin to express the effect your workshop has had on me, both physically, emotionally and my outlook in the world. "

"I have unleashed my true bacchic spirit and it won't be subdued anymore. I feel somehow transformed in that way, freed! It was an awesome experience and has helped me realise my own blocks as an actor and teacher. "

Niamh Dowling is Head of School of Performance at Rose Bruford College of Theatre and Performance in London. With an MA from Goldsmiths College, Niamh trained initially with Monika Pagneux in Paris, Anne Bogart, Nancy Topf and Eva Karczag in New York and subsequently as a teacher of the Alexander Technique at Fellside with Don Burton. She collaborated closely with Teatr Piesn Kozla and Anna Zubrzycki in Poland for over fifteen years. Over the past six years Niamh has been training in Systemic Constellations which has deeply influenced her practice and supported her holistic approach to education and performance training. Her specialism is in movement for actors and performers and she has developed a unique approach to teaching movement to a range of performers including actors, dancers, singers and musicians. Niamh is one of the practitioners on the online Routledge Performance Archive. <https://www.routledgeperformancearchive.com> Niamh.Dowling@bruford.ac.uk **Rose Bruford College in London: www.bruford.ac.uk**

Lucia Walker has 30 years of experience of teaching Alexander Technique internationally to both individuals and groups. She works with a wide range of people including young people, people with chronic illness, professional musicians and singers. She is also a movement artist and teacher specializing in improvisation and finding ways to fully enjoy moving and to be fully present in the moment of performance. Enjoyment of the sense of vitality and well-being that arose from learning Alexander Technique, and a desire to support people to be more fully themselves and to express themselves more easily in their chosen life activities, stimulated Lucia to train as a teacher. Working with performers is a particular interest and she works regularly with classical musicians, singers, actors and dancers.

She continues to work as an independent dance teacher and performer teaching and collaborating in dance, physical theatre, communication and movement research projects.(Forgotten Angle Theatre Collaborative, and Flatfoot Dance Company,South Africa) These include creative and movement expression for those with terminal illness, teaching for professional dancers and actors, and solo performance work

She is particularly interested in the way movement exploration, awareness practices and play can provide both a method of self-care and a 'common language' which lies beneath different cultural experiences and styles of performance.

Paper

14.00 Josephine Gray Artistic Director of Iraqi Bodies

Richard III or The Horrible Night of a Man of War: Carmelo Bene's Grotesque Child at Play

How does the process of becoming-grotesque operate in Carmelo Bene's play *Richard III or The Horrible Night of A Man of War*? And how does this manifest itself in the actor? Seeing that Shakespeare came to engender a particular view of grotesque dramatis personae characterized by monstrosity, blood-thirst and deformity I find that the theme of the grotesque presents itself as a viable term in which to elucidate Bene's modern rewriting and staging of Shakespeare's play.

Taking cue from Gilles Deleuze's text *One Less Manifesto*, his only text exclusively on theatre, I will situate Bene's play as a minor work opposed to Shakespeare's major work. In doing so the Deleuzian event of becoming functions as a means to perpetuate the element of the grotesque situated inside the minor rewriting of the play that actively resists becoming recognized as major. Its power to seduce lies in the underbelly of the beast—an embodiment that is crucial for the actor/operator. Becoming also finds an ally in the theoretical expositions on the grotesque since its discovery in 15th century Italy up until the 20th century designation modern grotesque. In whichever medium the grotesque appears: painting, sculpture, literature or theatre, it remains characterized by deformity, terror, nightmares and magic. By tying the notions becoming and grotesque together I argue that becoming-grotesque is the process whereby the self dissolves through the deformity of mind and/or body: the emphasis is no longer placed on the already become grotesque subject/object but the oscillation between human and monstrous within the human subject that is portrayed on stage. In the case of *Richard III* it is his body that dissolves before his mind—an intricate process that puts high demand on the embodiment of the actor with respect to both movement and text.

Josephine Gray is a graduate of L'École Internationale de Théâtre de Jacques Lecoq and has a Masters Degree in Philosophy from Katholieke Universiteit Leuven, for which she wrote a thesis on the philosophy of comic performance in the work of Henri Bergson and Jacques Lecoq. She has a Masters Degree in English from the University of Sheffield for which she wrote a thesis on the grotesque figure in the re-writings of Shakespeare's plays by Eugène Ionesco and Carmelo Bene. She is currently co-editing the book *Second Nature: Comic Performance and Philosophy* together with Dr Lisa Trahair (UNSW, Australia) forthcoming 2021 with Rowman and Littlefield International, London, UK.

www.iraqibodies.com

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7-11 September 16.00-19.00

Workshop: Physical Theatre Practice

Facilitated by Kasper Ravnhøj, dancer, choreographer, Artistic Director Mute Comp. Physical Theatre

This workshop will combine physical risk-taking with a sense of play, creating a unique but highly accessible stage language. We will be constantly challenging the body, working on the edge of what's possible. The workshop includes elements of improvisation, acting, physical theatre, contemporary dance and contact improvisation, with an emphasis on flow, flexibility and team-working. We will be working with specific themes and physical tasks as motivation for movements and emotions.

<https://www.mute-comp.com/choreographer-kasper-ravnhoej>

Workshop fees: Participants: €150

Student & Unwaged: €100

Attendees: €70

Student & Unwaged: €70

Virtual Attendees:€70

Tuesday 8th September

Paper

10. 30 Ramunė Balevičiūtė, Associate Professor in Theatre Studies, Lithuanian Academy of Music and Theatre (LT)

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

11.00- 15.00 Zoe Katsilerou & Eilon Morris

Workshop: Untangling Space and Time: A workshop in cultivating greater sensitivity and play in the actor's relationship to space and time.

In this practical workshop, practitioners Zoe Katsilerou and Eilon Morris will share aspects of their approaches to actor training. Drawing on their respective research into somatic awareness, vocal resonance, entanglement of movement and voice, and temporality, rhythm, simultaneity, Zoe and Eilon will offer tools for participants to further explore their creative possibilities of space and time in performance.

The session will include movement and vocal practices, pair and solo work and improvisation, and will encourage participants to inhabit a state of curiosity and play. Please, wear comfortable clothing and come prepared to work barefoot.

Zoe Katsilerou is a performer and maker with background in dance-theatre, contemporary dance, singing, voice coaching, devising and improvisation. Her research and work specialise on relationships between the moving body and voice, with a particular interest in the entanglement of choreography and language.

Originally from Greece, she is currently based in the UK and works with theatre companies and institutions across Europe. Zoe is an associate artist with SBC Theatre, DUENDE and Sura Medura, member of Vonnegut Collective (Improvisation Music Ensemble), The Work Room (Independent Dance Organisation), and a co-founder of international improvisation collective ICEBERG. In June 2020, Zoe, in collaboration to Eilon Morris, launched Project Mázoksi, a project collecting and re-creating rebetiko songs. Since 2010, Zoe has collaborated with a variety of companies and independent artists including SBC Theatre, Third Angel, Olympias Music Foundation, Animikii Theatre, Whitestone Arts, Alexis Teplin and NoVan Theatre Group.

As an educator, Zoe has lectured at Leeds School of Arts, Royal Conservatoire of Scotland, University of Glasgow, University of Arnhem, Rose Bruford College, University of Huddersfield and Oldham University, and taught in organisation such as DUENDE School of Ensemble Physical Theatre and Animikii Theatre.

For more details on Zoe's work, visit www.zoekatsilerou.com

Eilon Morris is an actor, percussionist, composer and independent scholar. He published *Rhythm in Acting and Performance: Embodied Approaches and Understandings* (Methuen Drama) in 2017, building on his PhD research into the role of rhythm in psychophysical actor training, completed in 2013 at the University of Huddersfield.

Eilon is a core member of DUENDE, ICEBERG and OBRA Theatre Co and is co-creator of project múzoksi with Zoe Katsilerou. Recent performances include, *Wicker Husband* (Watermill Theatre), *IBIDEM* (OBRA, Théâtre de la Cité Toulouse, CIRCA) with other performance credits including *Day of the Living* (Royal Shakespeare Company), *Lord of the Flies* (BBC Radio Drama), *These Trees are Made of Blood* (Arcola, Southwark Playhouse), *Gaudete* (OBRA Theatre Co, Lowery), *A Day in a-year-and-a-half* (Blackbox), *Shattering Man* (Duende) and *Electric Field* (IOU Theatre). Eilon has taught on acting and drama courses at institutions including Central School of Speech and Drama, Duende School of Ensemble Physical Theatre and University of Kent, as well as running workshops and masterclasses in the UK, France, Greece, Australia, Canada, Mexico, Argentina and India.

For more information on Zoe and Eilon's work, visit:

www.zoekatsilerou.com

www.eilonmorris.com

Duration of the workshop: 4 hours Fees workshop Participants: €50

Virtual Attendees:€30

Venue: MCF Michalis Cacoyiannis Foundation

7-11 September 16.00-19.00

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<https://www.mute-comp.com/choreographer-kasper-ravnhoej>

Wednesday 9th September

Paper

10.00 Andromachi Salacha MD, MD, Physical & Rehabilitation Medicine, General Hospital of Elefsis «THRIASIO», Athens, GREECE.

The art of dance as a way of Knowing how we as Humans get ourselves Organized in the domain of Movement

Dance is “an emotionally expressive use of the body-mind”, that “gives form to feeling”, an embodied intelligence. So, although Dance is considered as the earliest art, its academic study has suffered from the negative attitude of western scientific culture towards body and emotion. Antonio Damasio was among the first neuroscientists who valued emotions stating that “what we call reasoning is in practice firmly grounded in our bodies and our emotions,” and “feelings are the result of a most curious physiological arrangement that has turned the brain into the body’s captive audience.”

In this paper we will study the vital role of the art of Dance for humans. Dancing is something people habitually do. According to Alva Noë Dance is an “organized activity.” Organization in its biological meaning that experience is integral – not just a sequence of sensations. ‘The art of Dance as a second order activity puts Dancing and Movement on display in ways that are liable to change the habitual first-order activity itself or other nearby and related first-order activities, by appreciating the entanglement of life and art.’ The art of Dance unveils us to ourselves in ways that let us reorganize where as a matter of habit we find ourselves.

I hold a medical degree from Medical School of Patras University. I am currently working as a Rehabilitation Physician at General Hospital of Elefsis « THRIASIO » in Athens, Greece. As a Rehab physician my interests through these years followed my work at Electrophysiology Studies of Peripheral nerves, pain and spasticity. Currently, after attending the two years course of “European Master in Stroke” at Krems, Austria, I am focused on therapeutic rehab of movement after Nervous System lesions. More precisely, I am interested in the development of a theoretically embedded systematic articulation of approaching methods, procedures and techniques of human organism movement and action, in order to obtain a more effective, scientifically grounded therapeutic movement rehab. So, this paper is part of a project of my own systematic study of neuroscience evidence along with continuous philosophical studies for the last eleven years now. It is a time consuming, hard and ever-evolving process, which apart from the ongoing pleasures and the joy of the new knowledge, has totally reformed the way I perceive and articulate and model my everyday practice in rehab therapeutics.

11.00- 15.00 Dr Olu Taiwo, Senior Lecturer in Performing Arts, Department of Performing Arts, University of Winchester, UK.,

Urban Butoh: An introduction into a transcultural practice

This workshop will be an introduction into a praxis-as-performance-philosophy, called Urban Butoh. We will start to unpack transcultural implications of ‘being’ and ‘practice’; to explore movements organized through structured improvisation. This technique, which I have developed, is drawn from: Hironobu Oikawa’s mimetic theories of Artaudian embodiment Seen performing below below; along with my experience in T’ai Chi Ch’uan, Tanztheater, Street dance, Capoeira and West African dance. We will start

with my adaptation of Jacques Lecoq's mimetic technique of open neutrality and tension states. Actor as Percipient.

Actors will be seen as 'recipients', experiencing and gaining knowledge directly through a praxis that supports introspective expression. I am employing a choreological assumption here, where the focus is on the recipient's perspective as an actor/performer. Percipients will engage in a reflective practice; which, facilitates ways to express pure emotion through movement. The practice of Urban Butoh is a physical approach to practice. The task being to deconstruct the performer's habitual body.

The intention in this workshop, is to give percipient's an experience of an emergence that encourages a decelerating aesthetic, incorporating different movement techniques to develop new effort qualities and spatial inclinations. The purpose of this technique is for students of embodied expression, to experience an improvisational praxis.

Dr Olu Taiwo teaches in Acting, immersive and digital performance as well as physical theatre at the University of Winchester. He has a background in Fine Art, Street Dance, African percussion, physical theatre, martial arts, T'ai Chi Ch'uan and Animal spirit movement. He's performed in national and international contexts pioneering concepts surrounding practice as research. This includes how practice can explore the relationships between 'effort', 'performance' and 'performative actions'. Consequently, his aim is to propagate issues concerning the interaction between the body, identity, audience, street and technology in the digital age. His interests include: Visual design, Movement, Theatre, Street Arts, New technology, Trans-cultural studies, Geometry, and Philosophy. He is currently finishing a Spoken word tour with double Grammy award winning percussionist Lekan Babalola and his Jazz ensemble. He is currently Director of Transcultural studied as part of the newly created institute of the Making of the Actor based in Athens. His publications range from, *The Return Beat in Wood* (Ed.): *The Virtual Embodied*. Routledge. Music, Art and Movement among the Yoruba: in Harvey (Ed.): *Indigenous Religions* Cassell (2000), to *Art as Eudaimonia: Embodied identities and the Return beat* in Susan Broadhurst and Josephine Machon (ed.), *Identity, performance and technology: practices of empowerment, embodiment and technicity*. Palgrave Macmillan (2012)

Duration of the workshop: 4 hours Fees workshop Participants: €50

Virtual Attendees:€30

Venue: MCF Michalis Cacoyiannis Foundation

9 September 16.00-19.00

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Thursday 10th September

Paper

10.00- 11.00 Dr. Roger Smart, Director of Curriculum Research & Development, The Makings of the Actor; Freelance Director & Actor Trainer; Independent Researcher

Culture and the Actor-Dancer: the pedagogical implications of the forces that shape the bodymind of the actor-dancer

It is inevitable for the purposes of widespread dissemination that treatises on acting pedagogy tend to be conceived on an abstract, conceptual plane, offering a generalized perspective on the pedagogical approach in question as applied to a generic student of acting. Teaching practices, in turn, are “often rooted in ‘commonsense’ assumptions that go relatively unchallenged” (Giroux, 2011:19), and many actor-dancers are subjected to a didactic, teacher-centered approach to their learning that is characterized by a concatenation of “instruction, attempt, failure, lecture.” (Kamotskaia, 2013:265). This is an approach that views the actor-dancer entering training as an empty ‘receptacle’ to be ‘filled’ by an all-knowing instructor (Freire, 1999).

Conversely, however, there are many trainers “who use learner-centered approaches [but] would not attach that label to what they are doing or the kinds of teachers they perceive themselves to be.” (Weimer, 2012:440; emphasis added).

In this paper I argue that in order to continue the development of the learning process for the actor-dancer, it is necessary to eschew the teacher-centered, ‘one-size-fits-all’ approach to instruction and promote instructional policies and practices which: accommodate the proclivities and needs of the individual learner; foster the actor-dancer as an autonomous learner and artist; promote an optimally conducive learning environment; and promote truly transformative learning. The bodymind of the actor-dancer is not a *tabular rasa* entering the training process, it has been shaped, even misshaped, by the actor-dancer's life experience, experience forged by the dominant cultural paradigm, the related influence of family, and their previous exposure to institutional education. As a learner the actor-dancer interprets new experiences in their own idiosyncratic way, a consequence of their uncritical assimilation of perspectives from their social world — perspectives which include “distortions, stereotypes and prejudices” (Cranton, 2012:6); it follows that for many actor-dancers their prevailing bodymindset and concomitant psychophysical predispositions (characterised by habitual patterns of muscular tension, deportment and ways of occupying space) serve as influences (Chekhov, 2014:174) or ‘blocks’ (Grotowski, 1968:18) to their

learning in general, and, in particular, the spontaneous and authentic experience and expression of emotion when in relationship with others during training, rehearsal and performance.

It follows that fostering optimal levels of authenticity and creativity cannot be achieved by teaching the actor-dancer “a predetermined set of skills or [giving] him a ‘bag of tricks’” (Grotowski, 1969:16); instead, transformative learning “calls into question [...] previously held, perhaps uncritically assimilated perspective[s]” (Cranton, *ibid.*) regarding the actor-dancer’s lived experience of the bodymind. Experiential, transformative learning can lead to the eradication of the actor-dancer’s culturally, familiarly and educationally learned psychophysical blocks. It would appear evident that a better understanding of the nature and genesis of the forces that press upon the bodymind of both the actor and instructor during training is necessary, especially as “[t]raditional conceptions of pedagogy and curriculum represent powerful social norms that many [instructors] have studiously internalized” (Dirkx, 2008:80) . Thus it is that in order to foster learner-centered, transformative and optimally effective learning environments, facilitators of learning must also, to some degree, go through a process of transformative learning themselves.

Originally from the UK, Roger Smart worked for the past 30 years as a director and trainer of actors, primarily in the USA. He works with both collegiate and professional actors. Roger has an undergraduate degree in Education, specializing in curriculum design and development; an MFA in Directing from the University of California, Irvine; and a PhD from Goldsmiths College, University of London.

Roger’s approach to rehearsal and the training of actors draws extensively upon the work of Stanislavsky, especially his seminal work in Active Analysis; Contact Improvisation; Viewpoints and Suzuki Training. He trained in Viewpoints and Suzuki with Anne Bogart and the SITI company in the States. In addition, his work is influenced by the pedagogies of Michael Chekhov and Jerzy Grotowski. He is also a certified Associate Teacher of Fitzmaurice Voicework©, with 15 years experience.

In addition to university appointments, Roger served as Director of Education and Training at Court Theatre, Chicago and Artistic Director of Shattered Globe Theatre, Chicago. He currently works primarily in the UK as a freelance director, trainer and independent researcher. Roger is Director of Director of Curriculum Research & Development for The Makings of the Actor.

www.roger-smart.com

Teaching Demonstration

11.30-13.30 Dr. Roger Smart, Director of Curriculum Research & Development, The Makings of the Actor; Freelance Director & Actor Trainer; Independent Researcher

Embodiment and co-regulated behavior in the development of character and relationships: an improvisatory approach for the actor-dancer through Viewpoints and Active Analysis.

Central to the actor-dancer's development and manifestation of authentic characters in performance are the notions of co-regulated relationships and alive communication. Coregulated behavior is the process by which two actors "dynamically coordinate actions into a smooth joint performance" (Fogel, 2013:15), while alive communication "focuses on the dynamically changing aspects of communication." (Fogel & Garvey, 2007:251). During alive communication, "no two instances of a facial expression or gesture are completely alike. Each time a person smiles spontaneously or with sincerity, it is in some sense 'new' and 'alive.'" (Ibid.).

Alive communication and co-regulated behavior can be seen as underscoring Meisner's advice to actors, that "[w]hat you do doesn't depend on you; it depends on the other fellow" (Meisner, 1987:34; original emphasis), and Grotowski's (1968) notion of the total act. In the course of the total act, the actor reveals themselves completely to their scene partners and the spectator in a manner that does not distinguish between character and the self. As an actor develops this ability, they become better able to re-create their relationships anew during each occurrence of non-performance in performance (Nagatomo, 1992).

The workshop affords the actor-dancer a practical opportunity to explore co-regulated relationships and alive communication through the improvisatory techniques of Viewpoints and Active Analysis, utilizing a process I term Quilting the Text.

For bio see paper presentation Thursday 10th September 10.00- 11.00

14.00-15.00 Teaching Demonstration

13.00-15.00 Lars Henning Artistic Director Cisca (Copenhagen International School of Performing Arts)

The Actor and Ensemble Composition: Lars Henning and 3rd Year students at the Copenhagen International School of Performing Arts.

This presentation aims to demonstrate two key aspects within the CISPA approach to actor training: ensemble sensitivity and expressivity, both physically and vocally. By this we mean the sensibility of each performer in yielding their individual expressivity to the collective effort and flow, while maintaining awareness of the composition, of musicality, and the aesthetics of the ensemble performance as a whole.

Through such exercises, we investigate and train the ability of the individual bodies and collective body to intentionally manifest themselves in abstract movement with definite, yet adaptable dynamics, employing choreographic and vocal leitmotifs. These leitmotifs (some established beforehand, others being established during the session) are subject to a constant, collective renegotiation and transformation. Such

a process relies most effectively on the performers entering into a shared space of Resonance, defined by sociologist Hartmut Rosa as:

“...four crucial elements: first, by affection in the sense of the experience of being truly touched or moved; second, by emotion as the experience of responsive (as opposed to purely instrumental) self-efficacy; third, by its transformative quality; and fourth, by an intrinsic moment of unpredictability, i.e., of non-controllability or non-disposability.” 1

Lars Henning (DK) trained as an actor at Drama Centre London under the mentorship of Yat Malmgren. He performed in numerous productions nationally and internationally before starting his directing and teaching career in 2000. Since then he has taught and directed around 40 theatre productions in Denmark, England, Scotland, Canada, Egypt, Iceland, Norway and Sweden.

Currently, Lars Henning is Artistic Director at CISPA – Copenhagen International School of Performing Arts. He teaches Acting Technique, Movement Psychology, Rhetoric, and Applied Theatre History for all three years, and is responsible for planning, development and implementation of training content.

10th September 16.00-19.00

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Friday 11th September

Paper

10.00- 10.30 Dr Jane Turner Senior Lecturer, The School of Art, Architecture and Design, London Metropolitan University

Shapeshifting' practice to stimulate blended learning communities

As we collectively experience a Phase Transition I will explore, with reference to current dance-based creative learning projects, how we might draw on this phenomena expansively. Science defines Phase Transition as occurring due to a flow of energy/information between interconnected elements creating a dynamic shift often in response to environmental changes, thus “changing from one defined state to another at a critical juncture” (Johnson 2001:111): water to ice; a virus into a pandemic. Sharing experiences/ideas as teacher/choreographer that traverse semaphore, the Gog Magog mythologies via Marconi's radio transmission to our digital now I suggest shapeshifting practice to stimulate blended learning communities. www.janeturner.net www.thecass.com

Teaching/Demonstration

11.00 Dr. Kiki Selioni Selioni Affiliate Research Fellow Royal Central School of Speech and Drama university of London, Artistic Director & founder The Makings of the Actor

Actor- Dancer in Classical Ballet training

Classical Ballet class is considered one of the purest forms of movement in the field of Dance. Although ballet performances after Novvère's Ballet d'Action use mime gestures, acting is considered less as part of classical ballet training. In this teaching demonstration I will implement Laban's methodology for actors as part of my research of Aristotelian mimesis in 21st century movement training. Usually classical ballet sees the body as shapes and steps and neglects the micro physical actions during training. This research reconsiders classical ballet class and applies principles of actor training. Five dancers will demonstrate some of the principles in this new approach implemented in classical ballet steps and exercises.

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

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Conference fees (except Workshops)

Virtual attendees fees: €100

Virtual attendees students & unwaged fees: €50