

ADSA Conference 2015

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What Can A Body Do?

Drawing on the findings of the World Performance Project and (WPP) and Interdisciplinary Performance Studies at Yale (IPSY) in theater, dance, and performance art, this paper will address Baruch Spinoza's very practical philosophical question: "What can a body do?"

Hands-on research in the performing arts suggests many answers, the gist of which is summarized by actor-theorist Benjamin Spatz in one: "A body can mind." In *What a Body Can Do: Technique as Knowledge, Practice as Research* (Routledge, forthcoming), Spatz critiques *The Player's Passion* and tests its claims against subsequent findings, including those of cognitive neuroscience. My paper will respond to this critique, but it will also offer recognition and gratitude to the many scholars in theater and performance studies, Australians prominent among them, who have inspired, engaged, challenged, and gone beyond my work since 1985.

A theatre historian, stage director, and performance studies scholar, **Joseph Roach** is the author of *The Player's Passion: Studies in the Science of Acting* (1985), *Cities of the Dead: Circum-Atlantic Performance* (1996) and *It* (2007). He is the editor (with Janelle Reinelt) of *Critical Theory and Performance* (2nd edition, revised 2007) and *Changing the Subject: Marvin Carlson and Theatre Studies, 1959-2009* (2009).

His publications have been recognized by the James Russell Lowell Prize from the Modern Language Association, the Barnard Hewitt Award in Theatre History, and the Joe E. Calloway Prize for Drama.

Before coming to Yale, he chaired the Department of Performing Arts at Washington University in St. Louis, the Interdisciplinary PhD in Theatre at Northwestern University, and the Department of Performance Studies in the Tisch School of Arts at NYU. He is the recipient of a Lifetime Distinguished Scholar Award from the American Society for Theatre Research and a Distinguished Achievement Award from the Andrew W. Mellon Foundation, which funds the World Performance Project at Yale. In 2009, he was awarded an honorary Doctor of Letters from the University of Warwick (UK) and the Fletcher Jones Distinguished Fellowship from the Huntington Library.

There's no Mentality to It': Thinking and the Arts of Acting

"Don't think, do!" is a common injunction. Actors often fear being 'in their heads,' approaching acting intellectually rather than experientially. Indeed much of the discourse around acting is structured around persistent binaries such as inside-out ('method') versus outside-in ('technique'), thinking versus doing, emotion versus reason, and so on. A related term is "thinking with the body," a phrase that is often deployed to reverse traditional mind/body distinctions and to privilege a form of so-called bodily intelligence. This talk examines what is meant by 'thinking' and 'doing' in the light of recent research on Distributed Cognition and kinesic intelligence

Evelyn B. Tribble is Professor and Donald Collie Chair of English at the University of Otago, Dunedin, New Zealand. She is the author of *Margins and Marginality: The Printed Page in Early Modern England* (Virginia, 1993); *Writing Material: Readings from Plato to the Digital Age* (with Anne Trubek, Longmans, 2003); *Cognitive Ecologies and the History of Remembering* (with Nicholas Keene, Palgrave, 2011); and *Cognition in the Globe: Attention and Memory in Shakespeare's Theatre* (Palgrave, 2011). She has also published scholarly articles in *Shakespeare Quarterly*, *Shakespeare*; *Shakespeare Survey*; *Shakespeare Studies*; and *Textual Practice*, among others.

The Contemptible Actor in Drama and Postdrama

Cate Blanchett, Martin Sheen, George Clooney and Russell Brand have opinions about society? Actors should be seen and not heard; or if they are heard, surely they should be chased back to their worlds of celebrity, play and make-believe, leaving social commentary to pragmatic politicians.

Attitudes like this reflect the centuries of conflicting adulation and contempt expressed towards actors, and the work they do negotiating the boundaries between presence and representation in explorations of real experience and imagination. I will be drawing on work I have done critiquing Hans-Thies Lehmann's *Postdramatic Theatre*, investigating the categorisations, assumptions and prejudices cited and expressed in that book, as I explore the underlying contempt that exists for the work of actors in the representation of character and the presentation of self.

This arises in part from the reduction of actor to profession on the one hand, and character on the other. I explore David George's formulations in his "Letter to a Poor Actor" where he articulates a tripartite approach to an actor's presence (self, profession and role), an approach that can lead to recognising the autobiographical aspects of all human activity, including theatre-making. Actors, and the theatre, explore this activity in a particular way, with detailed appropriateness of action or response in and to the many levels of reality existing in performance. The key contemporary acting skill is the ability to move between these levels, moment by moment, in ways that are appropriate to genre, style, intent, and audience, as we all create meaning from the experience.

I also ask: does this give us (performers and audience) access to agency and choice; or does it merely reflect the demands of mobility and transformation?

David Adamson was admitted to the degree of PhD at Deakin University in 2014, after receiving 1st Class Honours at Flinders University Drama Centre in 1989. He has worked for the last eight years as a sessional academic at Deakin University, teaching acting and drama, literature, media and cinema studies. His research is currently focused on autobiographical scripting and performance, and Walter Benjamin and method, with interests in Bertolt Brecht and performance, William Shakespeare and problematized narrative, and the status of acting in the 21st century.

He has worked for 25 years as an actor and singer for many companies, and especially with Melbourne Workers Theatre. From early years he trained with many different theatre traditions and practitioners, including Doris Fitton, Richard Wherrett, Hayes Gordon, Julie Holledge, Robert Sturua and Philippe Gaulier.

The Spaces Between

Jon Fosse is not well-known in the English-speaking theatre, but he is still one of the world's most performed writers of drama. He has been staged by a list of world renowned directors, including Thomas Ostermeier, Patrice Chéreau, Claude Régy and Luk Perceval. Many have called him "the Beckett of the 21st century"; but in England The Royal Court production of *Nightsongs* elicited these comments: "Waiting for Godot without the gags"; "Beckett without the jokes"; "All the world loves his plays. Why don't we?" Michael Billington was the only one who saw merit in the play, and said it was not the story which was the point but "the deadly accuracy with which Fosse captures his characters' verbal and emotional inarticulacy."

The German translator and director Falk Richter said it was difficult to talk about Jon Fosse, because Fosse's magic as a dramatist is first and foremost displayed on the stage. It develops in the pauses; in the spaces between the words and actions, in the comes out in the unsaid and the silences. His drama exists on stage, that is where it comes alive. Similarly, the Norwegian critic Niels Lehmann claims that Fosse, in accordance with "the phenomenological ideal about avoiding explanations has avoided creating fully developed character portraits." Is that where the key to Fosse's theatrical language lies? In what is not being expressed?

Is there a sense of otherness in Fosse's work that may account for English-speaking theatre's failure to take up his work? I know the actors in the two productions I've worked on in Sydney have had a problem finding an acting style, finding the tone of the language. My challenge as a translator has been to create a theatrical language and performance style for the characters which the actors can relate to in order to perform the text.

May-Brit Akerholt has extensive experiences as translator as well as production dramaturg of classic and contemporary plays. More than 20 of her translations have been produced by leading theatre companies around Australia. Currently she is working with The Ibsen Centre at the University of Oslo on a new project involving Ibsen's letters and theatre articles.

May-Brit's translation publications include two volumes of plays by Ibsen and Strindberg; four volumes of Jon Fosse plays. And *Patrick White* (Rodopi, Amsterdam). A number of her critical articles has been published in various books and journals.

Positions include: Tutor in the School of English and Linguistics at Macquarie University; Lecturer in Drama at the National Institute of Dramatic Art (NIDA); six years as Resident Dramaturg at Sydney Theatre Company; ten years as Artistic Director of the Australian National Playwrights' Centre and the National Playwrights' Conference. In 2013 she finished a PhD (*The Dramaturgy of Translation*) at the University of Sydney.

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Panel 25
Friday 9.30am
Woolley 226

The Redress of Acting

Today Waldorf or Steiner education is well known through the world and to a less extent so too is Biodynamic agriculture and Anthroposophical medicine. There is also in academic literature widespread acknowledgement of Rudolf Steiner's impact on a range of major twentieth century artists across a broad spectrum of art forms: in literature Saul Bellow and Andrei Belyi, in art Joseph Beuys and Wassily Kandinsky, in cinema Andrei Tarkovsky and in acting Michael Chekhov. However the lack of sustained, systematic engagement with Steiner's aesthetics and his explorations of Speech and Drama means that little is known of the singularity the Anthroposophical training of the actor. So I am embarking on a study to redress this drawing on a range of sources and experiences. This will include an exploration of Steiner's worldview, his views on art and artistic practice, the relationship of the different senses to particular art forms, how Steiner's approach compares with other metaphysical influenced approaches such as Peter Brook's, as well interviews with and observations of practitioners and teachers in this stream, together with my own reflective explorations of the indications. The talk will share the beginnings of such research.

Neil Anderson holds a Master of Education: Mathematics (2015), a Bachelor of Education Honours Class 11 Division 1 in Teaching (University of Newcastle, 2007), a Master of Applied Linguistics: Literacy (Macquarie University, 2004), a Certificate in Drama (Ecole Phillippe Gaulier, London, 1994), a Diploma of Speech and Drama (The Chrysalis Theatre Acting School, London, 1993), and before that trained in Speech and Drama at Harkness Studio, Sydney.

He is currently working as a high school English, Maths and Learning Support teacher, having taught in high schools for eight years.

Immersion, Spontaneity, Efficacy and the Actor: Applying the Actor to the Pedagogical Demands of the Contemporary University

The efficacy of role play simulation (RPS) as a learning tool in the spheres of business and higher education rests on its ability to comprehensively reflect real life situations. Whilst there are ostensible differences between acting for a theatre, film, or television production and acting in role play simulation, axiomatic processes of dramatic play and improvisation are foundational to the conditions of role-play simulations and there is a robust correlation between key characteristics of both situations. Although it can be said that role players are not acting, it is also true that they are not *not* acting, according to Kirby's seminal definition (1972). We can also describe role play as 'acting', as distinct from 'performance', because it is 'focused, clearly marked and tightly framed behaviour specifically designed for showing' (Schechner 2002).

Whilst there exists an extensive body of literature reporting upon the aims, working methods and outcomes of role play simulation both in business and across empirically based disciplines such as Medicine and Health, Law, Social Work, Engineering, Management, and Education, very little research has been published around the appropriate or possible training models for the 'actors' in role play simulations. Moreover, the literature emanating from the discipline of Drama, Theatre, and Performance Studies, or from actors and trainers involved in the preparation of role play actors, is sparse.

Reporting on a multi-part, interdisciplinary action research project situated at the University of Newcastle, Australia, across the subject areas of Drama, Pharmacy, and Occupational Therapy (2012-2014), this paper argues that for the role play simulation event to achieve its potential for efficacy, much greater attention needs to be paid to the training and preparation of the role play 'actor' and the design processes of the RPS event.

Gillian Arrighi is Senior Lecturer in Creative and Performing Arts in the School of Creative Arts, at the University of Newcastle, Australia. Her research has been published in scholarly journals such as *Theatre Journal* (on performing animals), *Australasian Drama Studies* (on circus history and on teaching devised performance), *New Theatre Quarterly* (on children and the entertainment industry), the *Journal of Early Visual Popular Culture* (on circus and Modernity), *Theatre Research International* (on circus and Sumo) and in edited collections on topics such as early-20th century amusement parks, and on the social construction of archives. Current research projects include an ongoing investigation into the contribution of children to the global entertainment industry and an expanding investigation into global 'youth' and 'social' circus. She is associate editor of the scholarly e-journal *Popular Entertainment Studies*, and her latest book (co-edited with Victor Emeljanow) is *Entertaining Children: The Participation of Youth in the Entertainment Industry* (Palgrave Macmillan, 2014). In early 2015 her new monograph, *The FitzGerald Brothers' Circus: Spectacle, Identity and Nationhood at the Australian Circus* will be published by Australian Scholarly Publishing.

Living Props and Dead Modernism in Arthur Kopit's *Oh Dad, Poor Dad*

Arthur Kopit's *Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad* (1960) boasts animate chairs, a giggling piranha fish, an axe battle between a human and some Venus flytraps, and the dead father of the title, whose corpse is stored in the closet—and yet performs specific actions, such as grabbing his adult son by the feet.¹ First staged at Harvard University's Agassiz Theatre in 1960, *Oh Dad, Poor Dad* moved to Broadway in 1963. The play is a farcical parody of modernist theatre, with particular reference to Theatre of the Absurd. Although the play's animate objects are central to its dramaturgy, existing scholarship does not specify how the Harvard and Broadway productions made the props and furniture move. My paper draws on archival research in the Arthur Kopit Collection at NYU to show how early productions animated the play's nonhuman characters.

Because farce “is the obvious example of a genre in which objects refuse to settle for a passive role,” Andrew Sofer argues that the genre is the “least interesting” instance of objects that seem to have lives of their own.² But in their parody of prior theatre conventions *Oh Dad, Poor Dad's* animate props suggest the breakdown of subject-object dualisms and the importance of nonhuman characters in modernist theatre. Martin Esslin and, more recently, Michael Y. Bennett have understood the Theatre of the Absurd in light of Camus's “divorce between man and his life, the actor and his setting.”³ My paper asks how we might see this theatre anew if we consider dead characters and actors that are also settings.

¹ Kopit, Arthur *Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad* New York: Hill and Wang, 1960.

² Sofer, Andrew *The Stage Life of Props* Ann Arbor: University of Michigan Press 2003: 23.

³ Esslin, Martin *The Theatre of the Absurd* 3rd ed., 1st vintage Books ed. New York: Vintage Books, 2004: 23; Bennett, Michael Y. *Reassessing the Theatre of the Absurd*. New York: Palgrave Macmillan, 2015.

Sarah Balkin earned her BA at UCLA (Hons 2004) and her MA (2009) and PhD (2012) at Rutgers University. She is a Lecturer in English & Theatre Studies at the University of Melbourne. Sarah's research interests include nineteenth-century and modernist theatre and literature, occultism, materiality, character, and affect. Her book in progress is “Occult Materials: Character on the Modern Stage.” Sarah's articles and performance and book reviews have appeared in *Modern Drama*, *Genre*, *Theatre Journal*, and *Public Books*. She has taught widely in the fields of theatre and performance, literature, and composition. Sarah is a member of the American Society for Theatre Research, the American Comparative Literature Association, the North American Victorian Studies Association, and the Modern Language Association. In 2014 she co-organized the Australasian Association of Literature Conference on the topic of “Literature and Affect.” In 2015 Sarah joined the editorial staff of *Theatre Research International*.

A Model for Tracing Artistic Lineages and Influences

By excavating specific influences within my own current professional practice, this paper offers a model for thinking about legacies and an approach to honouring inherited ideas in one's artistic work.

A lineage or influence can come from a range of interactions; those between the pupil and the teacher, in both formal training and in masterclasses; between the actor and director on projects: between artistic peers and professional colleagues: by witnessing the work of other artists: through the reading of manuals and handbooks. In an interview with Kevin Murray, Lyndal Jones also names certain events and places, as well as particular practitioners, as having an impact on her work (Murray 1994).

David Bridel argues that trainee actors tend not to know the lineage of the movement systems they are learning (Bridel 2011:45). Instead the work, taught with the best intentions to foster individual creativity, appears to be imparted in isolation from its precedents. This can lead the trainee practitioner to feel that the work is entirely of it's own moment and that it springs exclusively from the collective experience of known colleagues and classmates.

In a culture that favours innovation, and the 'artist as originator', sourcing one's own lineages and influences may be more than the simple matter of recognizing key moments or interactions in one's experience . Instead it becomes a process of weaving together realisations, checking half-remembered events, unearthing notebooks and mining a great many sources for information about where one's practice came from.

A graduate of the VCA School of Drama (1985-1987) and the University of Sydney (BA English and Philosophy, 1981-1983), **Melanie Beddie** is presently a PhD candidate in the Department of Theatre Studies and Drama at Latrobe University.

Since 2010, she has been Lecturer in Theatre (Acting) VCA Drama. Her areas of research are contemporary actor training, cultural and gender diversity within the Australian theatre, and dramaturgy for new writing.

Her professional experience includes being a co-founder of the **\$5 Theatre Co.** and artistic director of the independent theatre company **The BRANCH**. Melanie works as an actor, dramaturg and director.

In 2004 she received the Dramaturgy Fellowship from the Australia Council. In 2009 she received the Gloria Fellowship from NIDA.

Acting the Self in an Experimental Short Film

Recently I acted in a dramatic short film that was made with an experimental approach to directing actors. The experience has raised questions of the validity of limiting the actors' roles in the normally collaborative film making process by not letting them see the script, develop a character or have a sense of the story from shot to shot. The directors sought a deeper level of truth by asking the actors to be themselves. Only on completion of the final edit was the narrative able to be viewed and only then could the resulting character, relationships and story be compared with the production experience.

Little is known of how such an approach affects the actor/director relationship and this paper will analyse and critique this experimental directorial approach from my perspective as actor-participant. In surrendering the actor's usual roles I was able to closely observe and reflect upon the nature of the relationship between self and character. The experiment produced a film that, in my view, was partially successful but did not always ring true in terms of reactions or character arc. What it did illuminate for me was the importance of self in constructing character. The experiment produced positive results in terms of both the quality of the film and in the increased trust necessary in the actor/director relationship. These personal observations are presented in the wider context of key theories of acting and directing actors in a film genre where psychological realism is a goal. It may never be possible nor, would I say, desirable to completely eliminate the "acting" from a character.

Ross Brannigan studied at the University of Auckland, New Zealand achieving a BA in English and languages, followed by Secondary Teacher training and then Professional acting training at Auckland's Theatre Corporate Drama School and concurrently as trainee actor at New Zealand's largest theatre (Mercury Theatre). He then completed a Master of Arts (Communication Studies) in intermedial theatre at Auckland University of Technology where he has lectured for fifteen years in Performance and Digital Media. Currently he is a PhD. Candidate using a practice as research methodology to explore "Cinematic Theatre/Theatrical Cinema." His research interests include the liminal space between stage and screen, the application of digital media technologies to live performance and the actor/director matrix. He has more than 30 stage productions and 50 screen acting credits, including feature films, Television series, commercials and short films.

Beyond Evocations of 'The Real': Child Performers in Contemporary Theatre

This presentation examines the forms and styles utilised by artists working with child performers in the theatre and offers a model of practice for contemporary performance makers. Children have had a long and problematised history as performers in the theatre industry. Nicholas Ridout (2006) identifies an unease experienced by audiences when children perform in mainstream performance works. He suggests that 'anxieties surface regarding exploitation and appropriateness. They are in the wrong place and may ruin the artifice' through unintended 'irruptions of the real' (Lehmann 2006). In contrast, youth companies since the 1980s have deliberately employed expressions of 'the real' as a means of 'engaging in the forms of cultural expression that young people...participate in and allowing them to inform the development of performance languages' (Myers 2005). This presentation examines the forms and styles employed by artists working with children in a range of contexts from traditional pantomime to Youth Theatre and the postdramatic works of Romeo Castellucci and Gob Squad. It examines the boundaries of these categorisations with particular reference to expressions of 'the real', to offer insight into acting theory as it relates to the child performer. It proposes a model of practice that harnesses dramaturgical, directorial and design strategies to maintain performer cognitive engagement, motivation and focus, in particular it details the role of the adult as provocateur.

Natasha Budd is a Queensland-based theatre director and educator. She holds degrees in both performance studies and education from the Queensland University of Technology. The thesis from her recently-conferred doctorate investigated directorial and design techniques conducive to working with child performers.

Natasha is currently a lecturer at the University of the Sunshine Coast. Her research areas include child performers in contemporary theatre, teacher-artistry and performance ethics. In 2015 Natasha is developing a participatory performance for the Queensland Theatre Company and is artist-in-residence at Flipside Circus.

Performing the Historic Urban Landscape: ANZAC and 100 Years

This paper interrogates the Historic Urban Landscape as an abiding material source through which stories fold and unfold through time. These stories can be both latent and overt, celebrated and suppressed. This paper looks at how actors can activate such stories through performance in a variety of ways to connect, critique, celebrate and commemorate shared history and ‘concentrate the complex values of a culture with an intensity that less immediate transactions cannot rival’ (to quote Joseph Roach’s *The Player’s Passion*, 11). Specifically, the paper will focus on work done recently by Acting students at the Arts Academy in Ballarat’s FedUni for the 100 year Commemoration of ANZAC in 2015. Different projects have been formulated for students to activate Ballarat’s heritage around this defining War event from the Dawn Service on ANZAC Day (situated at the Arch of Victory, at the end of the famous Avenue of Honour) to street activations on Heritage Weekend, to a fully developed Small Hall tour of a WW1 classic play. This investigation draws on Roach’s idea of surrogation and WJT Mitchell’s reading of what landscapes ‘really want’ as it explores how particular stories continue to exist in time and place, and can be played out again, and then again, through the bodies of actors and audience, across the pageant of the Historic Urban Landscape.

Angela Campbell holds a PhD from Murdoch University, a Master of Arts (University of Queensland), BA (Melbourne University) and a Diploma of Arts (Drama) Victorian College of the Arts.

She is a Lecturer in Critical Studies at the Arts Academy, Federation University

Her academic teaching, research and published work in theatre and performance has been both practical and theoretical and has investigated site-specific theatre, the politics and poetics of place, intercultural theatre practices, Indigenous theatre, contemporary paradigms and practices in theatre and performance, history of theatre and music theatre and practice led research.

Those research interests have developed from 15 years experience as a freelance actor and theatre creator in a range of industry environments from mainstream to independent production, film and TV. I co-founded Hildegard Theatre, a theatre company that created award winning new work that toured nationally and internationally.

Angela is currently investigating the intersections between theatre and heritage, history and sustainability in theatre and performance in my research. Her teaching and learning profile activates these research interests. Angela teaches undergraduate Performing Art students (Acting and Music Theatre) Critical Studies. Working closely with the City of Ballarat and with local and visiting artists, she continues to investigate Work Integrated Learning in Performing Arts via community based public performance projects undertaken by my students, alongside more traditional, academic delivery of coursework.

On the Relations between Changes of Ancient Theatre in Shape and Structure and Features of Theatrical Performance

The changes made to the shape and structure of a theatre is closely associated with the forms and features of dramatic performance. This kind of relations is mainly displayed in two respects. First, the typological change of theatre from theatre in the round to proscenium theatre via trust theatre or theatre in three quarter round marks the attainment by Chinese drama of its maturity and also indicates the recognition by Chinese audience of the dramatic method of presenting a fictional experience through characters speaking for themselves and performing their various actions before them. Second, the flourishing of trust theatre within a teahouse or a public house in mid-Qing (1644-1911) China shows the change of the aesthetic taste among the new rich urban audience for a more refined theatrical experience and more sophisticated theatrical skills. However, their excessive pursuit of refinement and sophistication goes against the spirit of Chinese music drama as a total theatre, resulting in its lopsided development.

Cao Fei is Professor of Chinese Literature specializing in theatrical relics. He is Deputy Dean of the College of Theatre and Film Studies of Shanxi Normal University (SNU), and also serves as Deputy Director of the SNU Research Institute of Theatre Relics. He is the winner of "Top 100 Masterpieces 2011" awarded by Shanxi Province Allied Social Science Association, of first prize of "Award for Research Achievements in Humanities and Social Science," and of second prize of "Excellent Ancient Book Award of 2012" awarded by Chinese Publishers Association. He has published four books and more than thirty academic essays. As chief investigator, he has completed three research projects on Chinese theatre at the national, provincial, and ministerial levels, respectively. He was Visiting Research Fellow to Kyoto University in 2005, and has been engaged in two international research projects.

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Panel 14
Thursday 11.30am
Woolley 226

The 'sciencing' of Dance?

How does The Ruben's new single "Hallelujah" (May 2015) and the accompanying video with a performance by Sydney based, dancer/choreographer Martin del Amo, offer a challenge to the expectations of, and a contemporary obsession with, the 'sciencing' of dance? In this paper I will offer an overview of the 'neuroscientific' turn in dance studies and question where relationships like this gets us. Why is such a turn in favour, and do we need to go where it leads? What is achieved in this search for the cognitive root of our viewing empathy that cannot be achieved through a descriptive engagement with Mr del Amo's flinging arms, his ricocheting head, his thrusting chest, and jiggling ribs? What is gained from turning the experience of these actions into so many relations with neurons—firing or otherwise.

Amanda Card is a senior lecturer with the Department of Performance Studies at the University of Sydney. Her research and teaching are predominantly in the areas of dance and movement studies, embodiment and contemporary performance.

Embodying the Essentialised Subject: Challenging Colourblind Racism in Performance

This paper examines a theatre performance in Australia that sought to actively discomfort and challenge the sense of virtue inherent in colourblind racism.

In a Melbourne theatre, a German director collaborating with an Aboriginal actor in a one woman show about an iconic American written by a contentious Austrian playwright sought to confront the white audience's sense of ease with so-called colourblind casting. In theory, colourblind casting, by disregarding any racial markers in an actor's physical characteristics, is understood as a positive step, opening up possible roles and facilitating equal opportunity. In practice, however, it is often little more than an opportunity for white audience to applaud their own virtue. Any Aboriginal actor can attest that when they walk out on an Australian stage, regardless of the role they are playing, the response is, to adapt Franz Fanon's words, 'look, an Aboriginal!' Colourblind casting fits within the liberal view that denying race or not noticing race is a positive step. Various theorists, such as Eduardo Binilla-Siva, have critiqued the claims of this type of general colourblindness, illustrating the ways in which it can result in a covert form of racism. This paper examines the choice and efficacy of tactics used in a production of Elfriede Jelinek's *Princess Diaries* to disturb the audience's silent inscriptions on the Indigenous body.

Maryrose Casey has published widely on Indigenous Australian theatre and performance. Her major publications include the multi-award winning books *Creating Frames; Contemporary Indigenous Theatre* (UQP 2004), *Telling Stories Aboriginal and Torres Strait Islander Performance* (ASP 2012) and *Transnational Whiteness Matters* which she co-edited with Aileen Moreton-Robinson and Fiona Nicoll (Rowan Littlefield, 2008) and *Embodying Transformation: Studies in Transnational Performance* (Monash University Publishing, 2015). She is currently an Australian Research Council Future Fellow with the Monash Indigenous Centre.

Graeme DALE (Victoria University)
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Panel 21
Thursday 3.30pm
Woolley S325

'Stepping out from the shadows': The female larrikin in Melbourne (1878-1888); a Documentary Theatre play (working title: 'Flash Donahs')

Although their indolent, disorderly and often flamboyantly masculine behaviour put them at odds with the rest of 'decent' society, the larrikin gang (or 'Push') played a significant role in the development of Melbourne's urban culture during 1878-1888. My research examines the performative aspects of larrikinism with particular reference to the role of women, including the corresponding position of the Salvation Army 'Hallelujah Lass'. Contrary to the derisive content of contemporary publications such as The Bulletin, young women were active participants in shaping the identity of larrikin culture. Drawing upon a diverse range of archival sources, my research methodology is the creation and staging of a 'Documentary Theatre' play, featuring popular songs and music from the period.

Graeme Dale graduated from La Trobe University in 1997 with a B.A. in Cinema and Media Studies. Continuing his studies at La Trobe University in the field of Theatre and Drama, he completed a Graduate Diploma in 2005 and an Honours year in 2007. He is currently a PHD by Creative Project candidate in the College of Arts at Victoria University in Melbourne.

“‘Framing’ the ‘Negative’”: Intercultural Approaches to Scenography in the Pacific

My Name is Gary Cooper, by the leading New Zealand/Samoan playwright Victor Rodger, was premiered by the Auckland Theatre Company in 2007, receiving excellent reviews and causing controversy for its frank depiction of colonial exploitation in the Pacific. The play dramatises the role of photography and Hollywood cinema in colonial stereotyping of Pacific peoples, and is set in Samoa, Auckland and Los Angeles over a fifty-year period. This pan-Pacific view makes the play ideal for the recent production at Kumu Kahua Theatre in Hawai'i as a crucial focus point for Pacific peoples' relationship with the USA. Kumu Kahua Theatre was founded in 1971 as a community theatre dedicated to producing and promoting the work of indigenous Hawai'ian and other Pacific playwrights, and has therefore been very influential in the development of theatre in the Pacific.

As production designer for *My Name is Gary Cooper*, within this paper I will analyse the themes of the play, the creative work on the production, and the reception of the play in Hawai'i. I will discuss how the production concept developed the themes of the play using innovative scenographic practices based in the thematic notion of 'framing' postcolonial discourses in the Pacific through Hollywood cinema and photography. This paper also examines how my scenographic practice and working methodologies relate to indigenous theatre in the Pacific region, and my past and present teaching of scenography at Victoria University of Wellington in New Zealand.

James Davenport MFA is a Lecturer in Theatre at Victoria University of Wellington, Aotearoa/New Zealand. James has worked professionally as an actor, scenic designer, and mask maker in Theatre, Film and Television internationally over the last 20 years. His scenographic practice includes designing for the recent Hawai'ian premier of New Zealand born, Samoan playwright Victor Roger's *My Name is Gary Cooper* at Kumu Kahua Theatre in January 2015. James designed the set for the Outdoor Shakespeare Festival and 2014 ANZSA Conference headline production of *Much Ado About Nothing* in Toowoomba Australia. He has toured to Edinburgh, China, LA, and Washington DC and throughout the Pacific. James was assistant director and actor for the feature film *The Land Has Eyes* by Vilsoni Hereniko shot on the island of Rotuma. His research interests include sustainable/regenerative design and intercultural performance in the Pacific.

Motion is Perception: The Actor, Embodied Cognition and Presence

Rhonda Blair (2008) posits a basic truth; that the “body and the consciousness that rises out of it are the core materials of the actor’s work” (3). Raymond Gibbs (2005) states that our bodies, and our felt experience of our bodies in action are central to perception. Perception, he claims, “is not something that only occurs through specific sensory apparatus (e.g. eyeballs and visual system) in conjunction with particular brain areas, but is a kinesthetic activity that includes all aspects of the body in action” (12). Mary Starks Whitehouse proposes that movement is the language of the brain. In what might be an extrapolation of the relevance of this proposition for theatre and performance studies, Joseph Roach goes so far as to suggest that “kinesis is the new mimesis.” In *How the Body Shapes the Mind*, North American philosopher Shaun Gallagher (2005, 176) integrates a consideration of sensation with action in order to present an iterative model in which the dynamics of the sense of agency (a sense of being the initiator or source of a movement) are juxtaposed with the sense of ownership of motor action (the sense that it is I who am experiencing the movement or thought). This paper explores these ideas in the context of recent findings from cognitive science and neurobiology to investigate the way the simultaneity of the states that constitute our physiological experience might shed light on embodied cognition, perception and presence in acting.

Rea Dennis is an artist scholar. She works across a range of theatre and performance contexts as maker, performer, and facilitator. Her research inquires into the body in performance, interdisciplinary creating, and alternative dramaturgies. Having lived and worked in UK and Brazil, she is currently based in The School of Communication and Creative Arts at Deakin University, Melbourne Australia.

Performing Ireland Down Under

Bernadette Sweeney in her book, 'Performing the Body in Irish Theatre'¹ poses the question, 'Is there an Irish body?'² concluding that in terms of Irish drama of the second half of the twentieth century, 'The striving for authenticity within one's own culture is an exercise in nationalism that becomes inscribed by the body. Gender roles, reproduction, social ritual and language all become agents of authenticity as the nation seeks to define and safeguard itself'.³ Sweeney is primarily concerned in this book with Irish theatre of the late twentieth and early twenty-first centuries as an embodied practice and does not allude very often to Irish theatre as produced beyond Ireland's borders. However embodiment could be argued to be even more crucial when considering Irish theatre in terms of diaspora and its presentation and reception by non-Irish theatre makers and audiences because of its association with notions of authenticity. Questions in this regard that I will be seeking to address in this paper include: To what extent do embodied aspects of performance such as actor physicality, vocal qualities especially accent as well as movement on stage contribute to the experience for Australian audiences and practitioners of theatrical performances considered 'Irish'? To what extent in terms of the perceived 'authentic' presentation of Irish drama do audiences consider it important to have Irish born actors on the stage? Do Australian actors feel more empowered to embody Irish characters and situations when being led in the rehearsal process by an Irish born director? Is it possible for non-Irish born Australian actors to embody Irish characters and situations and if so can this be done in a way that adds to the perceived authenticity of a production? In this paper I will be drawing upon my own completed theatre historiography research project of the Sydney based company, 'O'Punksky's Theatre' which attempted to present audiences with an authentic experience of Irish drama in the 1990s.

¹ B. Sweeney, *Performing the Body in Irish Theatre*, Palgrave Macmillan, 2008.

² *ibid*: 8.

³ *ibid*: 11.

Aine juggles her post graduate research as a part time PhD student with her full time position as a high school drama teacher and gifted education coordinator. Her research interests include theatre historiography as well as intercultural connectivity between Ireland and Australia through theatre. Assisting Sydney's Irish Consulate with projects such as the annual celebration of 'Bloomsday' or in 2014 the Dictionary of Sydney's 'Old Irish Walking Tour' i phone App are undertakings Aine enjoys when not busy with family, research or her commitments as a teacher. Aine's educational qualifications include an honors Bachelor of Education degree from the University of Dublin, Trinity College, an MA in Theatre Studies from UNSW and an Honours MA research degree from the Department of Theatre and Performance Studies at the University of Sydney.

Slow Steps for Fast Times: Acting Challenges in Ōta Shōgo's *The Water Station*

Director-auteur Ōta Shōgo (1939-2007) was a major figure in the 1960s avant-garde *shōgekōjō* (little theatre) movement in Japan. Developed with his theatre company Tenkei Gekijo (Theatre of Transformation), *The Water Station* premiered in 1981. Performed all in slow motion and with no spoken language, the play systematically strips away verbal and kinetic points of theatrical engagement. Ōta aimed to create a perspective of death, a radically defamiliarising position that enables both actors and audience to view the 'characters' not as individuals, but as a species 'traveling the absolute cycle from birth to death' (see Mari Boyd, *The Aesthetics of Quietude*). I directed the New Zealand premiere of *The Water Station* at Victoria University of Wellington in 2013. Surprisingly positive response led to a re-staging at Bats Theatre in Wellington in 2014.

In this paper I consider the radical demands the play makes on actors, as well as on audiences. We worked from Mari Boyd's beautiful translation of Ōta's 'script as document'—a sparse and poetic description of stage action. Adopting the stripped-bare approach of the dramaturgy, we followed these descriptions as closely as we could. Actors tempered their physical and mental stamina through study of Japanese *Nō* and Chinese *Xiqu*, workshops in *Butoh*, and in the Suzuki Method of Actor Training.

Nonetheless, as Ōta said of the actors' contributions to the original production, 'the inner state, which cannot be set down in movement or words and is left untouched, [was] wholly the actors' own.'

[sound of water]

A girl

Alone

In the dim light

Comes walking . . .

Megan Evans (PhD Hawai'i) is a Senior Lecturer in the Theatre Prodale me at Victoria University of Wellington, New Zealand. Her research interests include intercultural approaches to performance and directing, the history and development of directing and performance of *xiqu* (Chinese opera) in contemporary China and on interactions between *xiqu* for stage and moving image media. She has published in *TDR*, *Asian Theatre Journal*, *Theatre Research International*. She has trained in performance techniques at the Academy of Chinese Theatre Arts in Beijing and in contemporary physical performance approaches including Suzuki Method and *Butoh* with Zen Zen Zo Physical Theatre Company and Frank Oz in Australia. In addition to *The Water Station*, recent directing credits include: Middleton's *The Widow*, Gao Xingjian's *Wild Man*, and *Madam X and Mister Q*, her stage adaptation of Can Xue's book *Five Spice Street*.

The Shifting Voice: Investigating Accent Training for Actors

In this paper my aim will be to present current research into the teaching of accents and dialect and what this means for actors today.

As we grow up and learn to speak we inhabit a specific setting of the jaw muscle, the lips, the cheeks and the tongue, making up the sounds that are specific to us. We may not think that we have an accent, but we do. What is that makes up our accent? For an actor, a new accents ahs to be learnt consciously, like learning to whistle. My research investigates and explores the process of how accents are unconsciously acquired in and through everyday life, and how they are taken on—that is, consciously learnt—in a process stretching from preparation exercises to effective embodiment on stage.

In addition, my research has identified a significant increase in the use of digital application such as self-contained programs for mobile devices (apps), as well as Skype, which have become means of extending communication in the teaching of accents and dialects for actors. However, there is a risk with information-rich environments: people lean how to access information rather than to process information into active knowledge. While the advance into digital media may seem like a useful development, I will argue that it comes at the cost of actual, embodied learning.

Luzita Fereday gained a BA in Acting from the Royal Academy of Dramatic Art (RADA) in 1992 and a Post Graduate Diploma in Applied Theatre from the Royal Central School of Speech and Drama (RCSSD) in 2007. She is completing her Masters by Research into accent and dialect training for actors in tertiary training. Currently, Luzita is a Sessional Lecturer in Voice at the Western Australian Academy of Performing Arts (WAAPA). Her research focus is on exploring the needs of Western Australian actors in accent and dialect training.

Luzita toured internationally with the Royal Shakespeare Company in 1997. Since then, she has been directing and teaching young people, including the National Youth Theatre of Great Britain, RADA Youth Access groups, and RCSSD. Work in Perth includes: Black Swan and Barking Gecko Theatre Company, John Curtin College of the Arts, Notre Dame University, Curtin University and WAAPA.

Shakespeare, the Review, and Celebrity

To what extent can the theatre review re-constitute an actor's performance for its readers? Or is it a form of acting in and of itself? This paper examines the under-theorised form of the theatre review and its relationship with acting and the actor. In studying performances of Shakespeare it is particularly interesting to ask how reviews negotiate and produce celebrity by connecting the actor to the cultural capital of Shakespeare's plays. In the eighteenth and nineteenth centuries theatre reviewing was complicit in engineering the rise of the tragedian (and the tragedienne). Using British born Australian actress Fanny Cathcart as a case-study, my paper will examine the syntactical and imaginative mechanisms of this process to uncover how affect is conceived of and expressed in the review, and what kind of cultural projects are afoot, both then and now, in Shakespeare reviewing practices.

Kate Flaherty is Lecturer in English and Drama, School of Literature Languages and Linguistics, ANU. Holding a PhD from the University of Sydney, Kate's research focuses on how Shakespeare's works play on the stage of culture. Her monograph *Ours as we play it: Australia plays Shakespeare* (UWAP, 2011) examined four plays in performance in contemporary Australia to uncover how their discourses of power intersect with political and cultural preoccupations. More recent work investigates Shakespeare on the colonial stage and the dynamic public interplay of the dramas with imperial politics and sectarian friction.

As recipient of an ARC APDI (2007-2010), Kate was part of a team investigating uses of Shakespeare at school and university. Her 'Shakespeare and Education' piece in the 'Routledge Worlds' series (forthcoming, 2016) presents some of this research.

Her work has also been published in *Contemporary Theatre Review*, *Australian Studies* and (forthcoming, 2015) *Shakespeare Survey*. She has also contributed to collections published by CUP, Rodopi, and Palgrave and co-edited a collection on teaching Shakespeare: *Teaching Shakespeare Beyond the Centre: Australasian Perspectives* (Palgrave, 2013). Kate is a member of the executive of the Australia and New Zealand Shakespeare Association (ANZSA) and a Senior Fellow of the Higher Education Academy.

An Emotions History of the Rehearsal Room in the Weimar *Hoftheater*. Or: How Demoiselle Ernestine Engels found time in her hectic social life to rehearse

“Goethe’s rules for the actor represent for the most part an ethics of rehearsal”.¹ So wrote Joseph Roach in *The Player’s Passion*, giving us a valuable clue that this set of regulations, covering the actor’s behaviour in both professional and private life, may give us insight into the “hidden world”² of rehearsal of the late 18th and early 19th century at the *Hoftheater* in Weimar. As rehearsal was, and indeed often still is, a largely oral and undocumented practice, the researcher interested in the daily practices of actors as they prepared for performance must look hard to discover its remaining traces. Goethe’s rules are highly prescriptive and reveal a focused effort to “improve” standard practices of the time in his theatre. But how was this experienced by the actors themselves? What traces of their practice have *they* left to us? Monique Scheer’s work on (the history of) emotions as a form of practice³ offers strategies for examining existing documents and accounts to reveal new information about rehearsal and the lives of actors in relation to ‘correct’ behaviour and how it is assumed; what happens – and what frictions may occur – when (as here) the social environment changes; and how the body “generating emotion” cannot be separated from “incorporated society”⁴ in which it is located. Scheer exhorts us to “think harder about what about what people are *doing*, and to work out the specific situatedness of these doings,”⁵ and in this paper I will draw on Scheer’s work to consider what we do and can know of rehearsal in Goethe’s time, drawing not only on what Goethe famously proclaimed, but also on the unpublished diary of one of the *Hoftheater* actors, Ernestine Engels.

¹ Joseph R. Roach 1993 *The Player’s Passion. Studies in the Science of Acting*. Ann Arbor: University of Michigan Press, pp167-68.

² see Susan Letzler Cole 1992. *Directors in Rehearsal. A Hidden World*. New York: Routledge.

³ Monique Scheer 2012. “Are Emotions a Kind of Practice (And Is That What Makes Them Have a History)? A Bourdieuan Approach to Understanding Emotion.” *History and Theory* 51 (May) 193-220.

⁴ Monique Scheer, p207.

⁵ Monique Scheer, p217.

Laura Ginters has a PhD in Germanic Studies and Performance Studies and is Senior Lecturer in the Department of Theatre and Performance Studies, University of Sydney. Her current research is focused on historical and contemporary rehearsal processes, production histories, and student drama at the University of Sydney. Her translations of German and Austrian plays have been performed, published and adapted (most recently Brecht’s *Threepenny Opera* for Company B Belvoir (2003), Malthouse Theatre (2010) and Sydney Theatre Company (2011) She has worked as a dramaturg for companies such as Harlos Productions, Pact Youth Theatre, the Australian National Playwrights’ Centre and on independent projects, and has assessed scripts and performances for Playworks, Griffin Theatre Company, the Melbourne Theatre Company and Legs on the Wall. She has edited special issues of the journals *Australasian Drama Studies* (on contemporary music theatre in Australia) and *About Performance* (on spectatorship) and is on the Editorial Board for *About Performance*, *Australasian Drama Studies Journal* and *Philament*. She is a member of the Seymour Theatre Centre’s Advisory Group and is a board member of the Rex Cramphorn Memorial Committee.

Stuart GRANT (Monash University)
Stuart.Grant@monash.edu.au

Panel 20
Thursday 3.30pm
Woolley N395

Heidegger's Performative Ethics of Acting in the Moment and Performance as Research as *Phronēsis*

In a series of lectures given between 1922-25 on Aristotle's *Nicomachean Ethics*, Heidegger characterises ethical conduct not as adherence to principle or *archē*, but as a matter of skilled *praxis* in practical wisdom—*phronēsis*. He analyses a series of key Aristotelian terms and functions for their role in the attainment through practice of *phronēsis*, ultimately describing a structure of an ethics as improvisation in the moment, *kairos*. In this paper, I detail some of these and other terms and sketch an outline of this improvisational model of practical ethical conduct. I then develop the epistemological dimension of *phronēsis* thus understood, and propose it as a basis for understanding the type of knowledge produced by practice as research.

Stuart Grant is a lecturer in Performance Studies at Monash University. He has published extensively on performance phenomenology and on many genres of performance, including site-specific performance, comedy, and musical theatre. He is a site-specific performer and sings in a punk rock band. He is currently working with his performance group, the Environmental Performance Authority on a series of performances around critical urban waterways. He is convenor of the phenomenology group in the Performance Philosophy organisation.

Mythmaking Madness: Looking for Vivien Leigh

In *It* (2007), Joseph Roach theorises the notion of the ‘afterimage’: the “sensation that persists even after the external stimulation that caused it has disappeared”, or in other words the trace that remains around the singular player or performance. In this paper, I consider the ‘afterimage’ of British actress Vivien Leigh (1913-1967), a performer who achieved renown in stage productions of plays by Shakespeare, Shaw, Rattigan and Williams, and lasting stardom through her appearance in films including *Gone with the Wind* (1939) and *A Streetcar Named Desire* (1951). Roach writes: “The afterimage appears and endures as the effect of the contrast between light and dark – in the moral as well as the physical sense.” Here, I am interested in how this balance of ‘light’ and ‘dark’ plays out in representations of Leigh, examining in particular how increasing awareness over the past four decades of Leigh’s experiences of mental illness has influenced understanding of her stage and screen work and the reception of her achievements. In doing so, the paper will attend to broader questions of celebrity and representation, and of the intersection of on and off-stage identities in the memorialisation of the actor.

Fiona Gregory lectures in the Centre for Theatre and Performance at Monash University in Melbourne. Her research on issues of celebrity representation and performance identity has appeared in *New Theatre Quarterly*, *Australasian Drama Studies*, *Affirmations: of the Modern* and the *Journal of American Drama and Theatre*. She served on the editorial board for *Twenty-First Century Drama: The First Decade* (Gale, 2012). She is currently undertaking a major research project on representations of the actress and mental illness from the mid-nineteenth century to the present day.

Fragging in Theatre: The Actor's Relationship with the Director

The term 'fragging' originated during the Vietnam War to describe the killing of an incompetent or unpopular commanding officer. An equivalent phenomenon can occur when the cast of a production loses confidence in the director. The director is 'fragged' and the cast members either ignore, or explicitly refuse to obey her/him for the remainder of the process. This paper will examine the power dynamics that arise between actors and directors – in particular when they go wrong. How is authority assigned and accepted in the rehearsal process? What factors confirm or erode the actors' trust in a director? And what impact (if any) does the 'fragging' of a director by the cast have on the production?

While the role of the director is "as Changeable a category as any in the history of representational practice"¹ one thing is often assumed; that the director or her/his equivalent is in charge of the processes of getting the production on stage. This is true on many levels and in most situations but the assumption conceals a more complex reality. As Simon Shepherd puts it: "[t]he leader is under obligation to possess certain skills and to be able to relate to others in a particular way. [...] By agreeing to be observed and led, the directed allow the director to have existence."² Thus it is the actors who endow the director with her/his authority and are, therefore, in a position to withdraw it if necessary.

By exploring the actor/director power dynamic, this paper will shed light on the actor's psychological journey through the process of rehearsal to performance.

¹ Rebecca Schneider and Gabrielle Cody, *Re-direction: a theoretical and practical guide*, (London, Routledge, 2002) p2.

² Simon Shepherd, *Direction*, (Basingstoke, UK, Palgrave Macmillan, 2012), p35.

Tom Gutteridge has a Masters of Arts degree from La Trobe University as well as a B.A. from the University of Melbourne and a Diploma of Art in Dramatic Arts from the Victorian College of the Arts. He is currently researching the training of theatre directors as part of his doctoral studies at the VCA.

Tom was the Artistic Director of Union House Theatre at the University of Melbourne until 2014 and Artistic Director of Black Swan Theatre Company in Perth from 2004-2008. He has worked as a director and actor for many of Australia's most prestigious theatre and opera companies, and has directed the world premieres of works by writers including Andrew Bovell, Ian Wilding and David Williamson.

He is currently Chair of Polyglot Theatre in Melbourne, and on the board of Playwriting Australia. Previously he has sat on the University of Melbourne Theatre Board and the QUT Academy of Arts Curriculum Advisory Council.

The Prankster's Passion: Using Theatrical Terms to Unpack Players' Motivations in Popular Social Performance

Amongst social players, the prank, as a social performance form, holds a lot of potential to impact on personal, relational and social status within a group or between one group and another group. More than simply showing off, a prank in the strictest definition of the term, is a social performance in which one player, a prankster, deploys mischief, trickery or deceit, to cause a moment of anxiety, fear or anger about a happening for another spectator-become-collaborating-player, a prankee—to enhance social bonds, entertain, or comment on a social, cultural or political phenomenon. During a prank, the prankster's ability to be creative, clever or culturally astute, and the prankee's ability to be duped, be a good sport, play along, or even play/pay the prankster back, both become fodder for other spectators and society to scrutinize. In Australia, pranking traditions are popular with many social groups, from the community-building pranks of footballers, bucks parties and 'drop bear' tales told to tourists, to the more controversial pranks of radio shock jocks, activists and artists. In this paper, I consider whether theatrical terms—theoretical terms from the stage such as actor, acting, objective, arc, performance, audience and emotion, such as those offered by Joseph Roach—are useful in understanding the passion some social players show for pranksterism. Are theatrical terms such as Roach's as useful as analysts of social self-performance such as Erving Goffman suggest they are? Do they assist in understanding the personal actions, reactions and emotions of prankster and prankee? Do they assist in understanding the power relations between prankster and prankee? Do they assist in understanding the relation between the prank—be it an everyday prank amongst families, friends and coworkers, an entertainment program prank of the sort seen on *Prank Patrol*, *Punked* or *Scare Tactics*, or an activist pranks perpetrated by a guerrilla artist, 'jammers' or 'hackers' intent on turning dominant social systems back on themselves—the social players, and the public sphere in which the prank takes place? I reflect on how reading pranks as performances, by players, for highly participatory audiences, helps understand why they are so prevalent, and so recurrent across times, cultures and contexts, and also so controversial when not performed well enough—or when performed too well—prompting outrage from the prankster, prankee or society as passionate as any debate about a performance by players in a theatre.

Bree Hadley is Senior Lecturer in Performance Studies at Queensland University of Technology in Brisbane, Australia. Her research on spectatorship in contemporary, pop cultural and public space performance has appeared in *Performance Research*, *About Performance*, *Liminalities: A Journal of Performance Studies*, *Australasian Drama Studies*, *Brolga: An Australian Journal About Dance*, *MC Media & Culture Journal*, and *Scope: An Online Journal of Film and Television* amongst other journals, as well as in her recent book on *Disability, Public Space Performance and Spectatorship: Unconscious Performers* (Palgrave Macmillan, 2014). Hadley is currently President of the Australasian Association for Theatre, Drama and Performance Studies (ADSA), a Director of Performance Studies international (PSi).

The i-Pod Method: Verbatim Theatre Techniques from Dunedin, New Zealand

Drawing on a British theatre-maker Alecky Blythe's verbatim technique which sees interviewees' testimony played back via earphones to actors in performance, and Anna Deveare Smith's methodology in which she re-creates the body language of participants, we have developed our own verbatim technique in an age where the i-pod and mobile phone are extensions of the body. In performance, actors use ipods or mp3 players, visible to the audience, as a means of relaying subjects' testimony, complete with accents, inflexions, and hesitations, and in rehearsal they use the video-recordings of interviews in order to replicate subjects' physical gestures, posture, and body language. This strategy obliges the actor to honour the exactness of the testimony while also drawing the audience's attention to the slippage between original testimony and mediated performance.

The development of 'the i-pod method' has obliged us to address the question, "Is this really acting?" The actors are not experiencing, expressing or creating a performance in any traditional sense; one actor involved with our work described the process as a purely "technical exercise." Yet, the resulting performances are not without emotion, meaning or passion; indeed, they are often highly affecting for audiences. This paper examines our work in light of Attilio Favorini's call for the theatre event to be resituated "to some mid-point[...] of inter-subjectivity between performer and audience."¹ In the case of our work, meaning is situated and emotion generated in a tripartite space between performer, technology and audience.

¹ A. Favorini *The Historiography of Theatre History*, p. 4

Hilary Halba is Senior Lecturer and Head of Theatre Studies at the University of Otago in Aotearoa/New Zealand. She has had a long association with bicultural theatre in the southern South Island, and has directed and researched this form of theatre in partnership with Māori for over 15 years. She has published extensively in this area over a number of years. More recently, Hilary has published in the area of acting theory, and has embarked on verbatim theatre projects with her colleague Stuart Young. She is also a director and award-winning actor, having studied acting and the teaching of acting at the prestigious Neighborhood Playhouse in New York City.

Stuart Young has an MA from Victoria University of Wellington and a PhD from Cambridge. He is Professor of Theatre Studies and Head of the Department of Music, Theatre and Performing Arts at the University of Otago. His research interests include: documentary/verbatim theatre; Russian drama, in particular Chekhov, and its reception abroad; translation for the theatre; modern British theatre; and New Zealand theatre. His practice-as-research work on documentary theatre has resulted in the creation of *Hush: A Verbatim Play about Family Violence*, which played in various parts of New Zealand from 2009 to 2011; *Be | Longing* (2012), which explores immigrants' experiences of settling in New Zealand; and *The Keys are in the Margarine: A Verbatim Play about Dementia* (2014). Stuart is also a director, translator, and performance reviewer, and taught at the University of Auckland 1993-2005. He is co-convenor of the International Federation of Theatre Research's Translation, Adaptation and Dramaturgy Working Group.

Audience as Performers: Their Role, Audience, Costume and Script

This paper proposes that in the theatre, there are two troupes of performers: actors and audience. Although academics have scrutinised how audiences respond, make meaning and co-create while watching a performance, little research has considered the behaviour of the theatre audience as a performance in and of itself, similar to the performance given by the actors. I consider how the myriad gestural, vocal and paralingual actions of audiences constitute a performance. Drawing from my own experience as a professional actor this paper uses the actor's lexicon to construct the audience as a performer. Theodor Lipps's understanding of empathy and its associated phenomenon, emotional contagion, provides the paradigm through which I explore the audience's repertoire of actions performed during the theatrical event. I posit that it is not only an audience's learnt behaviours that characterise audience performance: aspects such as performing a prescribed role, wearing a costume, following a script and performing to an audience at the theatrical event are important signifiers.

In *Theatre & Audience* Helen Freshwater calls emphatically for audience theorists to ask "ordinary" theatre-goers—with no professional stake in the theatre—what they make of a performance" (4, 2009). The research draws from over on hundred interviews undertaken in New York, London, Sydney, Chicago, Toronto and Glasgow with "ordinary" audience members and actors during or directly after mainstream theatre productions in 2013/14. This paper analyses the praxis that constructs the audience as performer providing a fresh reading of audience performance from two of the conspicuous authorities on the audience: the actors and the audience themselves.

Caroline Heim is a lecturer in Performance Studies at Queensland University of Technology. She holds a PhD in Drama from the University of Queensland. Caroline's publications are in the area of Audience Reception. Her conference paper borrows from the title of her forthcoming book *Audience as Performer: The Changing Role of Theatre Audiences in the Twenty-first Century* which will be published by Routledge this year. Recent publications include "Found in translation: debating the abstract elements of cultures through actor training styles" (2013) in *TDPT* and "'Argue with Us': Audience Co-creation through Post-performance Discussions" (2012) in *NTQ*. Before entering academia Caroline worked as a professional actor on New York stages winning a Drama League Award.

The Māori Method: Embodying *whakapapa* in Contemporary Māori Performance

The power of Māori performers has often been attributed to a muscularity which plays on (and out) the enduring 'warrior' legend; that Māori approach the stage or screen as a kind of present-day battleground. This damaging 'savage' trope has been reproduced in Māori roles throughout New Zealand performance texts; an innately hostile, volatile and predominantly masculine trope which fails to locate the often complex internal processes which build compelling performances by Māori actors. There is much more to this 'Māori method' than meets the eye.

A heightened performance is often described as an actor "going there" – into a charged space somewhere beyond that of ordinary actor transformation. Yet where "there" is, specifically, is distinct for many Māori actors from non-Māori counterparts. To understand Māori performance praxis as a spiritual act relates closely to ideas in *Te Ao Māori* concerning *whakapapa* (genealogy) and creative talent (*pumanawa*). Hirini Moko Mead suggests *pumanawa* is a gift from the gods which passes down a family line; thus a talent for creativity "is not an individual's good fortune but rather it is the fortune of a kin group" (2003: 255). Recognising creative talent as an ancestral gift renders Māori performance as a heightened homage to the past, which resonates as both a tribute and literally – or, perhaps, palimpsestuously – embodies the *tipuna* (ancestors) in the present. In other words, Māori actors do more than just *look* the part: we are playing *as* and through our ancestral line.

This paper explores the various challenges involved in 'playing Māori'. Through conversations with Māori artists, it identifies pressures and processes to "be" and "show" Māori in the contemporary. Why are so many Maori actors applauded for being 'realistic' or 'natural'? Fundamentally: what does it *feel* like to embody these roles?

Dr **Nicola Hyland** (MA, VUW (Theatre Studies) /PhD, University of Melbourne (Theatre)) is a lecturer in the Theatre Programme at Victoria University of Wellington, New Zealand. Her research focuses on contemporary Māori and Pasifika performance, on hybrid and devised theatre and indigenous and cross-cultural performance praxes. She has worked as a writer, critic, editor and collaborative practitioner in both Aotearoa and Australia. Nicola is currently working with Māori Theatre practitioners in Aotearoa to establish a Global Centre for Indigenous Performance. Nicola has ancestral ties with the *Te Atihaunui-a-Paparangi* and *Ngati Hauiti* iwi.

'How Do You Fill Time and Space?' Anne Bogart, Viewpoints and Actor Training

This lecture/demonstration will focus on Viewpoints, a contemporary approach to acting and actor training that was developed in New York in the late 1970s by Mary Overlie and, later, Anne Bogart. Rather than working with the private/internal realm of psychology (i.e. Stanislavski and Method teachers), Viewpoints engages solely with the public/external aspects of space and time. Bogart reduces all of theatre to only those two elements. She asks "How as a performer do you fill time and space—what tools do you have?" For Bogart, the tools are the nine viewpoints she devised: four of time (kinaesthetic response, tempo, duration and repetition) and five of space (spatial relationship, architecture, floor pattern, shape and gesture). This vocabulary is not, in itself, new; choreographers commonly use these terms. Bogart, however, sees her approach as an intervention against the dominant mode of naturalistic acting and psychological realism in American theatre. Her work is part of the modernist avant-garde lineage that rejects Stanislavski's system, embraces techniques from formalist art, and espouses a democratic and non-hierarchical approach to performance making. For Bogart and her SITI Company in New York, the design, an actor's gesture, and the script are all equal elements within the formalist structure of the work. In the first part of this program, Jeff will give a demonstration of the Viewpoints with three BFA acting students from NIDA. Through exercises and improvisations, conference participants will see the application of the nine Viewpoints to text-work and devised compositions. Then he will give a lecture on Bogart and her teaching, unpacking what this method contributes to actor training. He will trace and complicate a genealogy of Viewpoints from Meyerhold and Vakhtangov to Judson Church and Robert Wilson; and examine its connection to acting and issues of emotion. Bogart has said:

"I feel fairly radical in opposing [naturalistic acting], because it creates a kind of solipsism, which I don't believe in, whereby you're thinking about yourself and not others...I believe that the emotions should be left alone in a rehearsal. What you're looking for in a rehearsal is an action or a shape or a form in which the emotions can always be different. Because the minute you pin down an emotion, you cheapen it. So I prefer to look at the body, at placement, at arrangement. I'm interested in the emotions, but I don't want to strangle them."

Jeff Janisheski trained with Anne Bogart for three years in the MFA directing program at Columbia University and has produced her SITI Company at Classic Stage Company in New York. He is now the Head of Acting at NIDA.

Nicole JENVEY (Independent practitioner)
nicole@croydonosteo.com.au

Panel 27
Friday 11.30am
Woolley S325

Sensing Possibility: Anatomy, Sensation and Dancing

This paper discusses the question of bodily change in a research-based dance practice. The research was led by my admiration for certain dancers and their particular qualities of dancing, and my desire to bring other ways of moving *into* my body when I dance. Whilst anatomy forms the basis for conceptualizing processes of change, sensations are also the tools for and the subject of investigation as well as being evidence of or in research. Thus, I introduce the concept of 'dancer's anatomy', my term for the combination of sensation, imagination and anatomical knowledge through which I consciously work on my dancing.

In addition, a piece of choreography called the *Thematic*, by Russell Dumas, together with my understanding of his practice, acts as a further research element that could be thought of as a kind of 'control' in the study. The research design called for repetition of this phrase over a two-year period such that the changes that were occurring in the body could be seen as those that occurred as a result of the dancing processes, and not as changes in the 'choreography'. The paper also documents how anatomy, dance movement and sensation mutually transform each other.

Nicole is an independent practitioner based in Melbourne. She completed a Bachelor of Contemporary Art – Dance, at Deakin University in 2004 followed by a Bachelor of Applied Science and Masters of Osteopathy, qualifying as an osteopath from RMIT University in 2008. In 2012 she returned to Deakin University to complete an honours degree in Dance, supervised by Sally Gardner. Whilst working primarily as an osteopath in private practice, Nicole continues to investigate the interaction between what we know about anatomy conceptually, and how we experience 'anatomy' through sensations and perceptions. Nicole worked as an anatomy demonstrator and tutor for the Medical Science department at RMIT University between 2007 and 2011. From 2009 to 2014, she danced with Russell Dumas's Dance Exchange in Australia and overseas, performing in *Huit a Huit*, *dance for the time being*, *Southern Exposure* and *Love is Blind*. She has also collaborated and performed with Sally Gardner.

The Challenge of Individualism and Conformity in Performance

"While nineteenth-century materialism closed the mind of man to what is above him, twentieth-century psychology opened it to what is below him." Rene Guenon.

Acting is a practice as rigorous as that demanded by scientific investigation into the cosmos, and humanity's place in it. Objective forecasting based on prolonged observation and analysis, memorization and procedure are all required components of dramatic methodologies.

One of the greatest recalibrations in the Science of Acting occurred with the concept of 'interactive dualism' outlined in 'Vitalism and the Crisis of Sensibility' in *The Player's Passion*. Descartes "*relocated the passions as the principal loci from the heart and blood to the brain and nervous system.*" This 18th Century paradigm laid the foundation of 20th century psychology, Freudian analysis and the subjective turn. In Stanislavsky's classical methodology a character is the summation of his actions based on objectives within the given circumstances, from which the super objective arises to drive the arc of the play: a great performance by an actor is one where the choices for and deft execution of his actions resonates via the superiority of their interpretation of character and resulting performance.

And yet, an actor cannot be other than the product of 'now.' An historical knowledge of ancestry, human nature and experience that enables the actor to employ this inheritance while performing 'the present' in either contemporary or historical narratives. These constant concerns challenge actors in an artistic environment predicated upon the paradox of conformity and individualism while collaborating with the 'Anti-theatricalism of the 21st century.'

How can the richer emotions and ambitions in life be realised performing contemporary works, when so much of our language and aspirations are filtered through a materialist prism; where the individual takes precedence over the communal; and conflict is predicated on the obstructions to satisfying personal desires or the withdrawal of a cherished object or objective. As John Cowper Powys writes in *The Secrets of Self-Development*:

Self-culture is man's retort to the hard realities of the universe. True self-culture has as much iron and cunning and sagacity in it as is possessed by the most unscrupulous worldly ambition. Only it is used for a different purpose. It is used to squeeze out of this difficult and tough universe such celestial-tasting drops of the magic of beauty as may redeem all our miseries (1926).

This paper will contextualise how this has led to an identity through the actor's manifestation of a character, which suits the macro's desires (mass media interaction/ technology) at the expense of the micro's (intimate experiential facets), while creating obstacles which destabilize the inspiration for new ideologies with the potential to abrogate the governing principals of the age.

Jeremy Johnson is an Australian playwright, actor (NIDA) and director whose plays have been performed in Australia and the USA. His plays include: *Better Than Death*, *Direct from Broadway*, *Bohemian Grove*, adaptations of *Enemy of the People* and *The Three Sisters*. He is co-director of Songe Arts/Theatre Songe, a visual and performing arts and film production company.

Phenomenology for Actors: Manual Philosophy

How might phenomenology be useful for interpreting a performance script? This paper presents some preliminary thoughts as to how Martin Heidegger's philosophy might be utilized in the interpretation of the world of a play. Phenomenology is an attempt to overcome dualist metaphysics in western philosophy; it views the world and self as complex and interdependent phenomena. Rather than find its foundation in the ontological assumptions of the past, phenomenology attempts a radical 'return the things themselves' as the basis for understanding the nature of being. Temporality is integral to this reconceptualisation of being.

Theatre-makers are well-equipped to deal with the interconnected aspects of being (Thomas 2009): the theatrical act of putting people and objects on stage forms a kind of 'reduction of the natural attitude': we attend to the 'being' of things presented dramatically outside the involvement of everyday life (States 1987). But for actors, approaching a role can never be carried out 'in general' but only ever in engaged activity (Johnston 2011), involving the parallel apprehension of the fictional world and the reality of the actor's own given circumstances. A 'return to the things themselves' in this instance calls for understanding one's own creative being and process, involving, in phenomenological terms, a special kind of '**mineness**'.

In the process of script analysis, I suggest that actors might profit from considering the structure of '**involvements**' for their character, attending to the intertwined being of *Dasein* (human 'being-there') and its world. The world 'matters' for each person and actions are embedded within the structure of '**care**': life is an issue for the individual in the world of the play. In this context, characters carry out actions (i.e. the actor's task is not simply paying attention to 'the way that things look' on stage). One way to approach this is to ask, what are the possibilities for action at each point in the play? We might pay attention to objects and the environment (place) by thinking about the mode of '**givenness**'. We might also map out the concerned structure of being: the life-world gleaned by considering smaller tasks of action and objects in context. For each character, '**state of mind**' is always coloured by particular '**moods**' of the character. And finally, characters only ever exist by '**being with others**': other people are always essentially intertwined with the experience of any life-world. While the terms employed above might be appropriate in philosophical discourse, the task is to turn these elements into useful exercises that can be used to explore the world of a play on the rehearsal room floor and performance. The theatre-event can bracket off the existence of the world and at least in some cases may come to ask the meaning of being—a kind of manual philosophy.

Johnston, Daniel (2011). "Stanislvskian Acting as Phenomenology in Practice," *Journal of Dramatic Theory and Criticism* 25(3): 65-84.

States, Bert (1987). *Great Reckonings in Little Rooms: On the Phenomenology of the Theater* (Berkeley and London: University of California Press).

James Thomas (2009). *Script Analysis for Actors, Directors, and Designers* (Burlington, MA and Oxford: Focal Press).

Daniel Johnston holds a PhD in Performance Studies from the University of Sydney where he has been employed as a lecturer. He has also taught at Macquarie University and the National Institute of Dramatic Art. His research interests include philosophy and theatre, corporate performance, and the semiotics of performance analysis.

**The notion of the representational or theatrical style in modern performance of early opera:
A case study of 'Lamento d'Arianna'**

In this practice-led study I explore the notion of *stile rappresentativo* (representational style) or the theatrical style in modern performance practice. Developed by the pioneers of opera, the representational style is argued to have been a blend of early recitative composition, commedia dell'arte and rhetorical gesture. However, what elements of these historical crafts and how they were combined in performance is less known? This study uses as a case the only survived excerpt *Lamento d'Arianna* from the opera *L'Arianna* (Mantua, 1608) by Ottavio Rinuccini (text) and Claudio Monteverdi (music). The lament is famous for its expressive word-and-tone setting and vivid display of contrasting states of mind, the effect of which has been largely lost in modern performance practice due to its transmission as a concert and recording piece. Two performance styles, concert and theatrical, were juxtaposed in a live performance as part of the practice-led project *L'Arianna abbandonata e gloriosa: Presenting Historically Informed Italian Baroque Performance in a Contemplation on Grief and its Transformational Properties* which took place on the 25th of November 2014 at the Mortlock Chamber, State Library of South Australia. In this project the author is producer, director and took the role of Arianna, while collaborating with Donald Nicolson (harpsichord), Corinna Di Niro (Dorilla), Phil van Hout (sound design) and Andrei Gostin (lighting and director of photography). The discussion draws on narratological theory, rehearsal and performance footage and the reflections of the artists in order to evaluate processes of narrative and character construction through elements of the representational style within the plurimedial framework of the operatic genre.

Daniela Kaleva has a Bachelor of Music (Classical Voice) from the University of Melbourne and PhD from Monash University. She teaches Performing Arts and Music at the University of South Australia. Daniela's research focuses on interdisciplinary approaches to music research, performance studies and creative practice research. Her main interests are plurimediality in opera and theatre, the performance and production of baroque opera, and the output of music publisher Louise Hanson-Dyer with respect to cultural entrepreneurship. Daniela has produced, directed and performed in research-based productions with period gesture, amongst other for the Victorian College of the Arts Opera Studio and the Newcastle Festival. She is currently the Secretary of the Musicological Society, South Australian Chapter, an Associate Member of the Hawke Research Institute, and an Affiliate Member of The J.M. Coetzee Centre for Creative Practice. Daniela is also an Honorary Associate Investigator of the ARC Centre for the History of Emotions (Europe 1100-1800).

**Beocheng KANG (Institute of Chinese Intangible Cultural Heritage,
Sun Yat-sen University)**
xiichenn@outlook.com

Panel 7
Wednesday 11.30am
Woolley 226

A Preliminary Study on Four Newly Discovered Epigraph Brick Carvings of Zaju of Northern Song Dynasty

The brick carving of Zaju performer Ding Dusai collected in the National Museum of China was firstly discovered by Shen Congwen, then was studied and evaluated by Liu Nianzi from the angle of theatre cultural relics. In 2014, Chinese Cultural Arts Museum of Zhengzhou City newly -collected four stick carvings of Zaju of Northern Song Dynasty. The four bricks are inscribed four names on and they are respectively Yang Zongxi, Ding Dusai, Xue Zixiao, Ao Lian'er. Xue Zixiao plays a role as Fu Mo who is a funny character and usually carries a wooden club and uses it to beat Fu Jing who is the other funny character. Ao Lian'er plays a role as Fu Jing. Yang Zongxi plays a role as Yin Xi who is a character that is good at singing. Ding Dusai plays a role as Mo Ni who is a leader of a Zaju group. These four stick carvings were probably done around A.D.1123 in the late Northern Song Dynasty. They, with high value, verify and replenish textual records and former found theatre cultural relics and, provide tangible materials to be compared and studied for further research of Zaju roles and performance forms of Northern Song Dynasty.

Professor Kang graduated in 1982 from the Department of Chinese Language and Literature at Henan University with Master Degree of Arts, and in 1987 from the Department of Chinese Language and Literature at Sun Yat-sen University (SYSU) with Doctor Degree of Arts, and has worked at SYSU since then.

Professor Kang is full professor at the Department of Chinese Language and Literature of SYSU and the Institute of Chinese Intangible Cultural Heritage, which is one of the key research institutes of humanities and social sciences in universities affiliated to the Ministry of Education in China.

His research focused on the history of Chinese drama and folk cultures related to it.

He was a lecturer at the Department of Chinese Language and Literature of Henan University from 1988 to 1991, then an associate professor from 1992 to 1997 at the Department of Chinese Language and Literature of SYSU, and then has been a full professor at SYSU since 1998.

Vice Chairman of China Nuox (雉戏) Society, Vice Chairman of Ancient Drama Society of China, Executive Director of China Drama Society, Editor in Chief of *Cultural Heritage*

Intracultural Approaches to Performance

It is possible to imagine and perform a multiracial society, a society where differences are honoured. If the students of this generation are to make a difference, that difference will be defined, in part, in terms of opposition or resistance to acceptance of the representations and interpretations of the racial order and the colour line that circulate in the mass media and the majority of social science writings. This resistance, in turn, will be shaped by how we read, write, perform, and critique culture.

Denzin, N. 2003.p.xiii

My paper shares my research on intracultural actor training. It is research by practice with the aim of creating a rehearsal praxis, which can utilise the cultural context of the performer in the production of text based realism and other applications. It is my contention that many training environments and rehearsal rooms ignore and disavow rather than engage with the *cultural context* of the actor. The remit of my practice as research is to examine the causes and impact of this phenomenon and to offer a methodology that addresses this issue and actively *plays with culture* as a key tool in actor training and rehearsal room practices.

My methodology speaks to the multiracial society that Denzin imagines and ventures to realise this by giving practitioners the tools to perform a multiracial dynamic, where differences are acknowledged and utilised and are key to crafting work for performance. As such it can be seen as an intervention that seeks to break through “sedimented meanings and normative traditions” (Conquergood 1998, 32) and my paper examines the traditions I break with in order to apply intracultural practice in the realisation of work for performance.

Conquergood, Dwight (1998) *Beyond The Text: Toward a Performative cultural Politics*.

Denzin, Norman K (2003) *Performance Ethnography, Critical Pedagogy and the Politics of Culture*.

Kristine Landon-Smith is a theatre practitioner, cultural entrepreneur and educator. After graduating from The Royal Scottish Academy of Music and Drama she began her career as an actress before moving into directing and teaching. She is currently Lecturer in Acting at NIDA joining the institution in 2013 after more than 22 years as a Founder member and Artistic Director of Tamasha Theatre, one of Britain's leading middle scale touring companies specialising in artist training, new writing and intracultural theatre practice. Prior to founding Tamasha, Kristine was a Senior Producer for BBC Radio Drama, and a freelance director and teacher.

She is currently studying towards an MPhil in the area of intracultural theatre practice through the University of East London.

'The Theatre of Dreams': La Musica Hypnotises the Heroes¹

Something different was happening around the year 1600. In London, audiences thronged to the Globe to hear words and music that evoked cloud-capp'd towers, a demi-paradise, the vasty fields of France, or the havoc of war. Piecing out the imperfections of a bare stage with their thoughts,² spectators with their *imaginary puissance* saw kings, kingdoms and horses. Their sense of space and time was distorted as their thoughts, their *imaginary forces*, were worked on by the players' new techniques of Personation. In Italy, a new style of music-theatre imitated the power of ancient Greek drama to 'move the passions'. For this *acted music*,³ composers developed a new, minimal notation for a sparse musical texture, a bare scaffold of pulsing harmonies underpinning the pitches and rhythms of spoken declamation.

Today's performers and musicologists are sceptical, dismissing period reports of 'tears and laughter' produced by the meagre musical means of Recitative. But my working assumption is that *seicento* performers did indeed move the passions, by doing something quite different from what we do today.

Of course, 17th-century singers thought less about the sound of their own voices. Text and rhythm had higher priority. But the decisive factor, historical *Action* (how to speak, plus non-verbal communication), shows strong parallels to techniques of modern hypnotism. The listener's mind is the stuff that dreams are made on.

I analyse the Prologue to Monteverdi's *Orfeo* (1607) as a hypnotic Induction employing attention-fixing, confusion, relaxation, multi-sensory evocation, presumptions & linked suggestions. I show how Orpheus' great aria sent Charon into a trance. The hypnotism hypothesis allows us to apply psychological and neurological research to performance and reception, offering a mechanism to explain period observations of physiological effects. It also suggests new approaches to modern training and rehearsal.

¹ *The Theatre of Dreams* is Joe Griffin's metaphor for the REM-state, accessed in dreams, day-dreaming and hypnotic trance. Griffin's expectation fulfilment theory of Dreams, with its implications for the REM-state and the evolutionary development of human creativity, underpins this research.

² Shakespeare *Henry V* Act I, Prologue.

³ *Musica recitativa*.

Opera, orchestral and choral director, baroque gesture specialist, and the world's leading exponent of Early Harps, **Andrew Lawrence-King** is Professor of Early Harp at the Guildhall School of Music & Drama, and teaches also at the Royal Danish Academy of Music, Copenhagen.

As harp soloist, Andrew won the 2011 Grammy for *Dinastia Borgia* directed by Jordi Savall. In 2013, he won the Golden Mask, Russia's top theatrical award, as music director for the first opera, Cavalieri's *Anima e Corpo* (1600); his duo recital with Savall won Australia's prestigious Helpmann Award; and he directed (stage & music) the first modern production of Landi's *La Morte d'Orfeo* (1619) at the St Petersburg Philharmonia.

Andrew is an RYA Ocean Yachtmaster, trains in 17th-century Rapier, and is a qualified Hypnotist. As Senior Visiting Research Fellow at the ARC Centre for the History of Emotions, he investigates Early Opera and Flow.

(En)Acting *Small Change*: Creating and Performing Stories of Women and Work

‘Traditionally, knowledge, truth, and reality have been constructed as if men’s experiences were normative, as if being human meant being male’ (Personal Narratives Group 3). More than a decade into the twenty-first century, there still appears a need for women’s stories and experiences to come to the fore. In October 2014, Brisbane-based Vulcana Women’s Circus staged *Small Change*, their first full-scale show in three years. The idea for *Small Change* emerged in part from the desire to recapture the often hidden *herstories* of women in the workplace, stories which address issues of gender inequality, invisibility and violence.

In this paper, I draw from my embodied experience both as an ethnographer in the creative process, as well as a collaborator-performer. The responses to the work that form this paper are also woven together by the voices of the different women involved in *Small Change*, women who come from various performance backgrounds as well as varying degrees of performance experience. In examining *Small Change* and the process of developing it, I interpret Joseph Roach’s concept of ‘passion’ as that of ‘desire’; what drives the women in their desire to collaboratively create a performance? How do these women, for example, embody and ‘act’ the shared stories on stage? In addition, I ask questions about the sense of respect and responsibility needed in drawing on and representing stories that may dredge up painful memories.

Natalie Lazaroo holds an MPhil in Drama from the University of Queensland, as well as a BA in English Literature from Nanyang Technological University (Singapore). She is currently pursuing a PhD at Griffith University and her PhD research is an ethnographic study of the recent community projects of Vulcana Women’s Circus in Brisbane. Her research interests include applied theatre and performance, feminist theatre, physical theatre, and disability. Natalie taught high-school English and Drama in Singapore and has also guest-lectured and tutored in the undergraduate programs at UQ and Griffith University. Natalie is currently one of two postgraduate representatives of ADSA.

An Oscar-Worthy Performance: The Pistorius Trial as Performative Justice

The law, with its public rituals of investigation, examination and punishment, is in itself performative in nature. The internationally broadcasted 2014 murder trial of South African Paralympian Oscar Pistorius—described by local media monitors as “the trial of the century”—set new records for mediated justice. As such, performance stakes were high, not only for Pistorius himself, but for the legitimacy of national legal process.

An elite athlete used to stringent training regimes, Pistorius is no stranger to disciplining his body in significant ways for an expectant public gaze. Indeed, celebrity – the constant process of being in the public eye, the potential for paparazzi intrusion into any personal moment – can be regarded as the ultimate, and possibly most effective, form of twenty-first century panopticism.

However, during his murder trial, Pistorius was performing an unfamiliar role: the fallen national hero. Once again, Pistorius’ embodied performance needed to be disciplined by the spectating eye—not only of the judge, but of the watching journalists and public around the world who tuned in for live broadcast of the trial.

It soon became apparent that many read Pistorius’ discomfort as an inauthentic performance. A South African journalist wrote a scathing review, saying “I have it from a reliable source that you are taking acting lessons for your days in court. Your coach has an impossible task” (Jani Allan, *South African Times* 15 April 2014).

This paper will examine the trial as loaded public performance of both individual culpability and a broader justice system. Pistorius’ highly performative displays of embodied remorse will be considered in conjunction with his disembodied delivery of central testimony off camera. The paper will pit role familiarity and calculated performative decisions against audience response in an attempt to consider whether there is such a thing as an authentic public performance in the face of a panoptic public gaze and, if so, who decides on whether it is attained.

Carla Lever is a PhD candidate in the Department of Theatre and Performance Studies at the University of Sydney. With a background in journalism, she is interested in creative ways of exploring narratives of national identity, embodiment and culture. A South African, she studies in Sydney under an International Postgraduate Research Scholarship.

Towards a Sociology and Ethics of Acting

'I went to a shelter for women who had suffered domestic violence. I was really lucky. I met a woman who had been raped as a teenager by her father. That's just like my character, I said' (Tim Crouch *The Author* 2009, 40).

The lines between actor, performer, role-player and real life have always been subject to slippage. However, current preoccupations with reconfiguring audiences as witnesses to performances of the real, and the increased use of non-actors, inexperienced actors and students in precarious roles in research projects and performances, requires a rethinking of both the sociology and ethics of acting. Beyond considering the science of acting, now more than ever it is important to consider the nature of acting in relationship to embodied representations of the 'real' and the traumatic. According to Carol Martin, the current phenomenon of the Theatre of the Real seeks to "recycle reality, whether that reality is personal, social, political, or historical" (2013, 5). While a great deal of research is emerging about the ethics of representing the 'real' and the role of the audience/witness in such performances, there is relatively little discussion as to what impact these current forms have on acting as well as the potential psychological and ethical dangers for the actor. Mark Seton has argued that there is an inequality in power relations in some actor training institutions, alongside a drive to "analyse, discipline and *channel*" manifestations of vulnerability in student actors (2010, 8). Seton ultimately calls for the development of "ethical accountability in training and subsequent employment practices" (2010, 18). I aim to build on Seton's work by broadly examining some of the current ethical issues involved in acting in the Theatre of the Real as well as some of the wider sociological implications.

Martin, Carol. 2013. *Theatre of the Real* Basingstoke: Palgrave McMillan.

Seton, Mark. 2010. "The Ethics of Embodiment: Actor Training and Habitual Vulnerability" in *Performing Ethos* 1(1): 5-20.

Suzanne Little has two Diplomas of Arts in Illustration, and Film and Video Production, completed at the Queensland College of Art, as well as an Honours degree and PhD in Theatre Studies from the Queensland University of Technology. Suzanne is Senior Lecturer in Theatre Studies and coordinator of the Bachelor of Performing Arts degree at the University of Otago in Dunedin, New Zealand. Suzanne is an interdisciplinary researcher and practitioner and is the co-founder of two ongoing theatre companies, Vena Cava and The Queensland Shakespeare Ensemble. She has published on political dance, trauma in performance, Practice as Research (PaR), reflective practice, documentary theatre, and has an upcoming chapter on the ethics and issues of the witness turn in contemporary performance. Suzanne is the elected New Zealand delegate on the ADSA executive, a member of FIRT, a trustee of the national Theatre in Health Education Trust (THETA), an assessor for the Social Sciences and Humanities Research Council of Canada (SSHRC), as well as a member of the University of Otago's Humanities Division Research committee.

Acting 4 Health: The Preparation of Drama Students as ‘Simulated Patients’ for Learning Events within Nursing and Midwifery and Beyond

This paper will discuss the ‘Acting 4 Health’ project, in which Drama students at the University of the Sunshine Coast are prepared for engagement as ‘simulated patients’ in Nursing and Midwifery studies. Simulated patients provide the most true-to-life preparation for Health Care professionals. Simulated learning events replicate complex situations and many layers of needs within patient care. The use of simulated patients allows teachers to gain direct insight into the clinical behaviours of students and focus on specific aspects of communication. The quality of the simulation actors’ performance is vital to maintaining equitable and appropriate standards of practice for successful pedagogy. The ‘Acting 4 Health’ project is focused on the development of a best practice document and training manual for future simulation learning events in Health and other faculties at the University of the Sunshine Coast. The project involves students in the courses DRA205: Theatre Internship, NUR103 Nursing Practicum 1, and NUR202: Nursing Practicum 3. The current findings of this project are that actors playing simulated patients engage in a complex balancing act requiring the development of performance and facilitation skills, combined with appropriate knowledge development. Performance skills involve the ability to develop and to portray an authentic and believable individual, and to consistently and accurately repeat this performance. Facilitation skills involve the ability to respond to a situation, and to the particular learning needs of students. Knowledge skills involve having access to essential information on medical conditions. This paper will explore specific actor-training techniques that have been used to prepare drama students for the complexities of simulated patient performance.

Jo Loth is the Discipline Leader in Drama at the University of the Sunshine Coast. She has taught at La Trobe University (2012), The Queensland University of Technology (1999-2011), Griffith University (2007 and 2011) and The Aboriginal Centre for the Performing Arts (2003-2006). Jo has a particular interest in physical theatre and has taught physical theatre workshops for Theatre Training Initiative, London (2004 and 2009), The Queensland Shakespeare Ensemble, Brisbane (2006) and Zen Zen Zo Physical Theatre, Brisbane (2005). Jo has completed a Doctorate in Performance Studies focussed on the development of *Mind Games*, a solo performance based on verbatim and autoethnographic material. As a director, Jo specialises in heightened performances with a focus on stylised movement and voice.

Patrea Andersen has extensive academic experience in Nursing Education. As Associate Professor for Nursing and Academic Leader: Simulation-based Learning for the University of the Sunshine Coast (USC), Patrea’s primary focus is on simulation development and integration. Her research interests include: clinical education, simulation (including visualisation), patient safety, professional competence and issues impacting on the preparation and development of health professionals. Patrea holds a number of governance and leadership roles. Patrea is Portfolio Leader for Undergraduate Programmes for the School of Nursing and Midwifery at USC, a visiting Principal Fellow with the School of Informatics at the University of Wollongong and chair of national simulation education collective InSPIRE.

Acting and Fear

Fear is a taboo subject among actors yet all suffer it and many so intensely that they find it crippling. Training schools acknowledge that 'the fear of the unknown' is a crucial part of the discipline of acting but do not address the problem openly. Phillip Hoffmann once described acting as a profession 'that normal people run screaming from.' In later life, Laurence Olivier's fear of performing was so great that fellow actors were instructed never to meet his gaze on stage, Dennis Quilley saying of Olivier that it was like 'witnessing a man stuck in a straitjacket trying to punch his way free.' Daniel Day Lewis has famously never returned to the stage after sighting the ghost of his father in the place of Old Hamlet.

The paper examines the causes and types of fear suffered by professional actors, and its manifestations. I examine the curious metaphors used by actors to try and describe extreme states of self-alienation and depersonalisation and speculate on why fear is not more pragmatically addressed

Mary Luckhurst gained a BA and PhD from the University of Cambridge, an M.Sc from the London School of Economics and an MA in Performing Arts from Middlesex University. She is Professor of Artistic Research and Creative Practice at the VCA, University of Melbourne. Her research and many books and articles focus on the processes of acting, writing for performance, dramaturgy and directing; on theatre and human rights; celebrity studies; and spectrality studies. She is a long-term professional director and playwright, a theatre historian, and co-founded the pioneering Theatre, Film and Television Department at the University of York, UK, which has a strong research/practice interface between academia and the creative arts industries. She is an International Scholar and distinguished Fellow of the Higher Education Academy in the UK, and Honorary Professor at the University of York, and a member of the Society of Authors.

Reviewing Theories of Presence and ‘Liveness’ from a Disability and Deaf Perspective and Through Digital Performance Lens: A Case Study in Audience Perception of the Computer-Generated Voice and Sign Language on Stage

This paper is a response to viewing perceived-to-be disabled performers on stage in recent theatre productions in Sydney. Disability communities are disenfranchised in our current socio-economic climate. In cultural texts, contemporary representations of physically impaired subjects are always already politicised. Hence, looking at a performer perceived to be disabled, on stage, is inevitably a political act. Working towards a doctoral thesis which will address ways in which disability and Deaf sensibilities inform the contested notions of presence and “liveness” in digital performance theory, and how these notions, in turn, advance disability and Deaf performance theory and practice, I propose here, the utility of merging two parallel and, in some ways, strikingly similar, fields of knowledge. I argue that conducting a case study of a theatre work by a performance artist who communicates using a computer-generated voice and sign language will problematize debates surrounding presence as they pertain to digital and disability performance scholarship. This performance artist presents a fundamental disruption to putative links between voice, body and person. She has a tenuous relationship to the digital technology that partially constitutes her subjectivity – does her augmentative communication device detract from or add to her sense of being? I argue that effects of presence and “liveness” created by the performer’s computer voice and signed gestures are productive sites for furthering discussion of presence and “liveness” as they have so far been attended to in theatre and performance studies. This unique aural/visual communication style subverts conventional theatre making and audience experience as it destabilises a defining ontological tenet of theatre and performance—an immediate, “live”, embodied and ephemeral (co)presence. In this live performance context, I postulate that audience perception oscillates between these literal notions of presence and certain side effects thereof, such as mediated “liveness” and distributed auratic presence.

Kate Maguire-Rosier is a freelance dance/theatre practitioner and researcher. She is a PhD student in performance studies at Macquarie University, working particularly on video/ film projection in live performance, disability theatre and range of dance styles from classical and contemporary to dancehall and traditional West African. She is passionate about artistic collaboration and keen to work in arts research, education, marketing and policy development/management role.

Jonathan MARSHALL (University of Otago, Aotearoa)
jonathan.marshall@otago.ac.nz

Panel 30
Friday 2.00pm
Woolley N395

Neuropathological Acting in the *fin de siècle* Clinic: Axel Munthe and Léon Daudet's Critique of Dr Jean-Martin Charcot

Roach and others have demonstrated how theories of acting and performance changed following the development of modern neurophysiology. Figures such as the famous Parisian professor Jean-Martin Charcot constructed the body as a performative representational system; a structure with clear anatomical pathways and potentials, but which acquired coordination through the actorly repetition and the sympathetic imitation of orderly (or disorderly) gestures and scenarios. Hysteria (or hysterioepilepsy as Charcot called it) was the *ne plus ultra* of neuroaffective pathology, a disease which was defined by the way it mimicked or enacted—and even exceeded—other more anatomically determinate conditions. In this paper I present a chapter from my upcoming book with Palgrave in which I consider the capacity for the hysterical acting and its *mise en scène* to infect those who described it. I consider Charcot's critics Axel Munthe and Léon Daudet, who respectively saw all spectacular relations as inimical to health, science and medicine, or who saw the capacity for neurosensory systems to take up stimuli and actorly gestures as something which effected a fundamentally racial contamination within the French social body. Both authors deployed Charcot's concepts in an attempt to distance themselves from, and to criticise, the dubious "actors" and fictions they saw within Charcot's medical practice, yet in doing so, they—like Charcot himself—became actors and cabotins [Hams] within the very melodramas and diseased scenes they described.

Jonathan W. Marshall completed his PhD in history and performance at the University of Melbourne. He currently teaches theatre at the University of Otago, New Zealand. Marshall is an interdisciplinary scholar and has published on *butoh*, neurology and European Modernism (*TDR* Vol. 57, Issue 4, 2013), the connection of Kleist's work to the history of medicine (Fischer & Mehigan, eds, *Kleist and Modernity*, 2011), the relationship of contemporary photography to theatre and global capitalism (*Double Dialogues* Vol. 14, 2011), dance and photography (*About Performance*, Vol. 8, 2008), and other topics. He is also a freelance critic, published in *TheatreView* NZ and elsewhere. He was a contributing editor for *RealTime Australia* (2000–10) and a Trustee of the Blue Oyster Arts Space, Dunedin (2009-present).

<http://otago.academia.edu/JonathanWMarshall>
<http://www.otago.ac.nz/theatrestudies/staff/otago016263.html>

Acting the Authorial Self: The “Creative Mask” in James K. Baxter’s Plays

While James K. Baxter is known primarily to an Australasian audience as a poet and a social critic; he was also a prolific playwright. Critics categorize Baxter’s plays as a vehicle for the poet’s on-going argument with New Zealand society’s “unconscious cruelty and hypocrisy.” I argue however that these plays are more remarkable for an unsettling ambiguity; for the appropriation and re-interpretation of Biblical and mythic forms in such a way that the poet’s psychic economy is implicated in the narrative. I use psychoanalyst Joyce McDougall’s psychic category of the “theaters of the mind” as a conceptual aid for thinking through the way in which Baxter’s plays may be viewed as a site within which *affect* is performed, a “transitional space” (in Winnicottian terms) wherein affectively loaded characters replay previous experience at a symbolic remove. The reworking of these troubling psychic themes suggests how creativity may be utilized to address intolerable inner conflicts arising from the clash between the inner world of “archaic sexuality,” with its search for love and satisfaction, and the constraining forces of the external world. Applying McDougall’s model to Baxter’s play, *The Day that Flanagan Died* (1968), one may see how the ambiguity and contradictions embodied by the alcoholic publican Barney Flanagan—as indicated by his association with Dionysus and Christ—reflects not only the playwright’s ambivalent emotions about intimacy and addictive behaviour, but also a larger anxiety related to conflicting desires for the safety which rests in the “teaching authority of the Church herself” and the freedom offered by a Bohemian life. In this way, the play provides a space for Baxter’s affective conflict to be acted out at within a safe fictive imaginary.

Sharon Matthews has an extensive background in theatre and performance as a practitioner, and is currently a PhD candidate in English at the University of Otago.

Her research interests are in twentieth century New Zealand theatre, the plays of James K. Baxter, and adult literacy education. Her thesis topic examines repetitive metaphors and “mythic” figures in Baxter’s plays within a psychoanalytical framework. In 2013 her article, “The Archetypal Character as ‘Transformational Object’ in James K. Baxter’s *The Devil and Mr Mulcahy*,” was published in the *Journal of New Zealand Literature*.

I-I

A fragile schizoid youth, having studied Einstein's Theory of Relativity, and aware of a lack of authenticity in the persona he had come to assume, became obsessed with 'acting,' that craft where, by imitating someone else, you become more yourself.

Stanislavski introduced him to the subjunctive tense, a type of liberation at the intimate level: If I were this person . . . As well as a means of generating appropriate actions, the idea of intentions was useful. And then the amazing concept of emotional memory . . . difficult, but when it works, the actor tells a resonant story from his own past while in the disguise of another, who has, curiously, become himself. A beautiful thing, rather like travelling faster than the speed of light and seeing behind oneself.

On to Grotowski, moving outside the social to the ritual, finding objective physical and vocal signs (born from his own subjectivity—a little like energy becoming mass), and then, briefly, abandoning structure for a moment of improvisation which transcended (mass becoming energy). He was sure older cultures lived much closer to this space.

And there was the Brecht/Boal explanation of alienation, as being an objective correlative of the economic system, and acting 'thoughtfulness'; the involved-yet-detached role of the spectator describing the street incident. He was uncertain whether there was an acting methodology here, but rather a change of context, a movement away from self-obsession to the social. But to be part of a forum was integrating in a different way (now we have the bomb, what do we do?).

So the schizoid youth, beset by relativity, has been enabled, via acting method, to negotiate a life journey.

I will talk about the above.

Paul Maunder graduated from Victoria University (BA, 1964), the National Institute of Dramatic Art, Sydney (1965), the London Film School (1968-69); the Wellington College of Education (Diploma of Education, 2001) and the University of Canterbury (MA, 2008; PhD 2010).

He is now retired, but continues to direct a Community-based theatre group, the theatre form which is his main focus of research. Throughout his career, Paul has worked with alternative theatre groups, as well as engaging in the film industry.

Ian MAXWELL (University of Sydney)
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Panel 4
Wednesday 9.30am
Rex Cramphorn Studio

The (Cricket)Player's Passion: Michael Clarke, Phillip Hughes, and Mediatised Performances of Grief

In November 2014, the cricketer Philip Hughes, batting for South Australia in a Sheffield Shield match against New South Wales at the Sydney Cricket Ground, was struck at the base of his skull by a sharply rising delivery. Collapsing on the pitch, Hughes fell into a coma, from which he did not recover; his death, two days later, was met with an extraordinary outpouring of grief, not only on the part of cricket followers, but across the broad range of Australian and indeed, international society.

This paper traces two modalities of this outpouring of grief, framed, here, as performances. First, I will offer a close analysis of a press conference given by the captain of the Australian cricket team, Michael Clarke, as he struggled to speak to Hughes' death, in which the implacable somatic wrench of Clarke's passions were pitted against the discipline of his media training, yielding a powerfully affecting performance.

Second, I will turn to the rapid development of a community of sentiment in response to Hughes' death, and in particular to the viral spread of the 'putoutyourbats' hashtag on Twitter. This will lead me to a consideration of the ways in which mass grief is increasingly 'branded' by both conventional and social media, raising questions about both the performativity of shared emotionality, and the lacunae such responses point towards.

Ian Maxwell is an Associate Professor in the Department of Theatre and Performance Studies at the University of Sydney.

Acting (as) Māori

To do is to be
To be is to do
Do be do be do

Los Angeles, California. Late 1970s. Studying Uta Hagen's acting technique somewhere in between the epic conflict between Stella Adler and Lee Strasberg. We were taught to 'act as' our characters: first to perform rigorous research into every aspect of their (imaginary) lives, including their (real) social contexts; to exercise intellect as well as empathy during extended, meticulous rehearsals; and then, finally, to do what we would do, were we our characters, in performance. Hagen's 'Acting is Doing'—itself a neo-Aristotelian idealisation of the equation of character with habitual behaviour in his *Ethics*—was printed on our conservatory's t-shirts, a mantra for our work on stage and off. It stirred within me again when I encountered Goffman for the first time, and Butler, and so many other theorists, including the ethnographers whose work informs the way I watch and write about popular and cultural performance practices, from professional wrestling to Kapa Haka.

Aotearoa New Zealand. 21st century. Provoked to peruse *The Player's Passion* again, this time from the perspective of my own ongoing research. In this paper, I commit a kind of heresy (as a scholar who is not Māori, but not quite Pākehā either) by testing the conventions of American psychological realist acting against those of Māori performance. In particular, the work of queer Māori performance artist Mika, as he picks up and plays with the tropes of Kapa Haka in his stage shows, will provide a paradigm for the problematics underlying performances of cultural identity. How might the idea of 'acting as' Māori onstage be seen to reflect, compensate for, compete with, complete and in so many ways complicate the idealisation of 'being' Māori everywhere else?

Sharon Mazer earned her PhD at Columbia University. After twenty years leading the development of Theatre and Film Studies at the University of Canterbury (Christchurch, New Zealand), she is now Associate Professor of Theatre and Performance Studies at AUT University in Auckland. Her current research focuses on diverse aspects of theatre and performance in Aotearoa New Zealand. She is chair of the Marlis Thiersch Prize Committee (ADSA) for 2015, and on the editorial boards of *Performance Paradigm* and *Theatre Annual*.

Listening for the Voice of Sarah: Sarah Siddons' Lady Macbeth and the Eighteenth-Century Audience

I would be like a listening-impaired lump, clutching a sad little clothespin bag of Shakespeare quotations, while Siddons made the rest of the [Romantic] audience resonate like harp strings (Judith Pascoe. *The Sarah Siddons Audio Files*. University of Michigan Press: Ann Arbor, 2011: 103).

Judith Pascoe reaches this melancholy realisation towards the end of her Quixotic attempt to recapture what the great eighteenth-century English actress, Sarah Siddons, may have sounded like. The shift in emphasis is significant; from wanting to discover how Siddons *sounded*, Pascoe realises that what was important was how she was *heard*. In any attempt to reconstruct or recover historical performances, the most elusive element is the historical audience; as Pascoe realizes, audiences are unavoidably of their/our own times. I am however, less interested in trying to hear Siddons' voice; rather, I am intrigued by how she was heard by audiences in her own time. By focusing primarily on G.F. Bell's annotation of a Siddons' performance of Lady Macbeth in 1809 this paper will ask: how did it feel listening to the voice of Sarah Siddons?

Glen McGillivray has a BA (Hons) from the Flinders University of South Australia and a PhD from the University of Sydney. He is currently a senior lecturer in Theatre and Performance Studies at Sydney University. Glen was a Chief Investigator with the ARC funded Ausstage Database of Live Performance in Australia (2007-2012), has published on archiving performance and on discourses of theatricality. He is currently an Associate Investigator with the CHE and his project is looking at the relationship between gesture and emotion in eighteenth-century English acting. This project is also the basis for his fellowship to the Folger Shakespeare Library which he will take-up in the second half of 2015. Glen was the inaugural directing associate with the State Theatre Company of South Australia and worked subsequently as a director and dramaturg for fifteen years. He was artistic director of Australian Theatre for Young People and Theatre of Desire, worked as a script assessor for the Australian National Playwrights' Centre and was the Australia Council funded dramaturg at the Banff PlayRites colony in Alberta, Canada.

Poetics of Receptive Empathy: describing the structures of experience

In studies of movement and choreography, kinesthetic empathy has emerged as a significantly complex perceptual phenomenon occurring at the level of intercorporeal and interkinetic relations between bodies. In an audience, kinesthetic empathy is how we feel and “dance along even without moving overtly” (Foster 2010, 1). Its role as an experientially rich event in the watching of dance has motivated multi-disciplinary studies of the brain by cognitive scientists, neuroscientists, and psychologists. Qualitative and quantitative approaches intersect to clarify the relationship between mirror neuron activity (the same neurons fire when we perform an action and watch another do that action), our emotions and visual perception. We are always empathetically moving *with* a world of movement.

Joseph Levine’s “explanatory gap” argument pervades the contemporary brain sciences and philosophy of mind, and is arguably important for debates forming studies on kinesthetic empathy. The gap infers the inability of physiological theories to account for psychological phenomena like consciousness (Chalmers 1996), or qualia (Nagel 1979). Such epiphenomena means that our experiences of the world are not easily reasoned away by a neurobiological account of the brain. In cases of kinesthetic empathy, this gap can also be felt between recording quantitative brain data and the phenomenal experience itself: how one feels and makes meaning. Largely, qualitative measures for recording audience experience while watching dance have involved interviewing techniques and ethnographic style observation. It is the purpose of this paper to suggest a phenomenological method based on Husserlian reductions for experientially ascertaining the structures of *receptive empathy* in the moment of mirroring between bodies separated by a spatial here and there. The paper will draw on results from the author’s *Poetics of Reception Project*. It will consider the problem of *evidence* arising from the collaboration between neuroscience and phenomenology in the study of human movement, emotion and perception.

Chalmers, David. 1996. *The Conscious Mind: In Search of a Fundamental Theory*. Oxford: Oxford University Press

Foster, Susan Leigh. 2010. *Choreographing Empathy: Kinesthesia in Performance*. New York: Routledge.

Nagel, Thomas. 2009. *Mortal Questions*. Cambridge: Cambridge University Press.

Jodie McNeilly holds an Honours Degree and PhD in Theatre and Performance Studies from the University of Sydney. She is currently writing a second doctorate in Philosophy at the Centre for the Philosophy and Phenomenology of Religion, Australian Catholic University, Melbourne. She lectures in Theatre and Performance at Monash University, and in Philosophy at ACU for the Clemente Program. Her current research is on developing phenomenological method for a collective/spectator dramaturgy, and is engaged as a phenomenologist in a US led-project with neuro-physicists and psychologists on the emotions and dancing. In philosophy, she is working on the phenomenological structures of belief in Husserl to understand how religious experiences are constituted, and is developing a model for interfaith relations centred on the aesthetic. Jodie is a Sydney-based choreographer, burgeoning dance dramaturg, and regular review writer for *RealTime Arts*. She is co-editor of the publication *Performance and Temporalisation: Time Happens* (Palgrave 2015).

E/Motion Capture and the Art of Digital Acting

In the burgeoning age of supercomputers and digital technology, motion capture is increasingly being used in the creation of many characters that populate the screens of the devices we now use to communicate. The human actor providing the motion is becoming increasingly important and I would argue, contributes more than just motion. While movement is being captured, so too is emotion. Is the science/s of acting in 2015 and beyond going to require a different approach for the actor and the director as they work in this medium?

A team of collaborators at WAAPA in 2014 worked together with four actors in the rehearsal room and the motion capture studio to explore whether the various acting methodologies currently used in film and stage acting were appropriate for Digital Acting. Two performances were captured using opposing acting and directing methodologies; deliberately manufactured emotions verses emotions generated organically through the use of imagination and visualisation. The filmed results were displayed in an exhibition that invited audiences to comment on any differences they noted between the performances. This paper will discuss the research investigation and the audience response to the performances derived using differing emotional motivations and will speculate on the role of the actor, and director in the motion capture process.

Gabrielle Metcalf has a BA (UWA), an MA (UNSW), and is currently completing a PhD in directing at WAAPA. She is interested in looking at the relationship that exists between leadership and directing. Exploring different models of leadership through an autoethnographic study has led to a deeper understanding of direction and offered alternatives to traditional hierarchical structures of leadership in the rehearsal process. Directing actors in the motion capture studio has been part of this study and has illuminated methodologies for both actors and directors. Gabrielle lectures in Theatre Studies at the University of Notre Dame (Fremantle), works as an actor in leadership training at the Australian Institute of Management and is a freelance director.

Thinking Dramaturgy in Dance

My research on contemporary dance genres of the last decades has revealed a challenge by dance artists to recast the body in dance through multiple points of view, genres and styles. This has meant that the personal and individual characteristics in movement and stage presence dancers develop in training are augmented by the manner in which they develop relationships to and with a range of technologies. In this paper I consider dramaturgy as a body of knowledge through which to study approaches and technologies for dance.

The notion of body/dance within dramaturgy, historically a practice focussed on written texts, demands some rethinking of the term dramaturgy itself. In order to establish how dancers engage in dramaturgy, I will look at some of the different operational models in which dramaturgy of dance develops: the practical studio situation in which material is developed, and a theoretical model that examines how choreographers and dancers understand dramaturgy from a physical perspective.

This paper incorporates studies of different working strategies between choreographers, dancer and dramaturgs, drawing on works by Sidi Larbi Cherkaoui and Guy Cools (*Myth*), Anouk van Dijk, Falk Richter and James Vu Anh Phan (*Complexity of Belonging*) and Meg Stuart and Miryam van Imschoot (*Auf den Tisch!*).

Based on these observations of work in the studio, I will argue that there is no common logic for enacting the role of dramaturg or applying a dramaturgical approach. However, I suggest that a dramaturgical awareness becomes essential to all members of a collaboration, as it offers a means with which to consider a personal as well as a holistic engagement with a production.

Anny Mokotow has a PhD (School of Culture and Communication) and a Master of Creative Arts from the University of Melbourne. She has a postgraduate degree in film from the VCA. She studied dance at the Theatre School of Amsterdam and worked as a dancer, performer and theatre-maker in the Netherlands. Anny is dramaturg and lecturer in contemporary dance, theatre and dramaturgy. Her research interests included dance, live-art, film and interdisciplinary histories.

'To look at death without fear': The Place of the Actor as Activator in One-on-One Theatre

Premiering in 2012, *Proximity* is Australia's first micro-festival of one-on-one art/theatre/performance; in 2014, the festival enjoyed its third incarnation, and includes a program of events involving master classes and public forums, as well as a series of performances. *Teatro de los sentidos* (Barcelona) is an award-winning company that has toured all over the world with their unique immersive performance experiences. In 2013 I participated in an 11 day workshop titled 'The Poetics of the Body' conducted by Eva Perez (Spain) and Betina Birkjær (Denmark) of *Teatro de los sentidos* in Barcelona. The labyrinths and journeys for which the company are famous, and the process in which they conduct the workshops, wrestle with how we make sense of our place in the world, bringing audiences and artform together, face-to-face, in a totally immersive sensory experience. An ambiguous mixture of ritual, durational performance and everyday intimate exchanges, these engagements act as provocations, questioning the roles of storyteller and receiver, the latter equally sequestered as participant-spectator. This paper will focus on my experiences of both performance media as a way in which to argue that task-oriented, immersive, one-on-one performance has transformed the landscape of what it means to be an actor, the place of acting, and the notion of spectatorial activation.

Renée Newman has been a performer, writer, director and educator for fifteen years, and now holds a PhD from Murdoch University in the theoretical and creative analysis of media-induced moral panics. She co-devised a physical theatre piece in Berlin, wrote and performed a one woman show that she toured to New York which was also nominated for the 2012 Martin Sims Fringe World Award for most promising Western Australian new work and won the 2013 720 ABC PERFORMANCE AWARD for the interactive, in transit piece *Public Space*. She most recently performed in and produced *Those that fall in love like anchors dropped upon the ocean floor* written by award winning playwright Finegan Kruckemeyer in November 2014 and in February 2015 which it won four Blue Room Theatre Awards including Best Production. She is currently a research supervisor and lecturer for WAAPA at ECU. Her research interests include practice-led research methodologies, site specific and immersive performance dramaturgies and urban arts interventions.

Interaction or Distraction?

Technology and the Human Body in Performance /Art Making

In the opening paragraph of her seminal 2004 publication *Virtual Theatres: An Introduction*, Gabriella Giannachi notes that the very 'etymology of the word 'technology', *tecknē*, indicates that technology is also an art, a craft, and shows how profoundly technology and art are linked' (Giannachi, 2004, 1).

The integration of technology into performance and arts practice, with reference to video and photographic media, as been fairly well-documented. Today, however, the development and wide distribution of smartphones, tablets and small video recording devices enable a spectator to participate in performance and art creation in a number of new ways: to mediate their own 'live' viewing experience via a smartphone or tablet screen; to be guided through a live artwork or performance by smartphone or online instruction; and to extend and document an artwork or performance by uploading recorded material online via social media platforms.

When science (including new technologies such as handheld smartphones and tablets) becomes involved in the creative process, questions are raised for the performance/art maker. What happens to the creative process of the human performer? Does the integration of non-human and technological elements into body-based performance work limit the nature of physical enquiry. Or inspire it? Looking at a selection of Australian performers who work with the body-in-motion, this paper will explore current trends in, and reaction to, blending 'human' with 'digital technology'.

Giannachi, Gabriella. 2004. *Virtual Theatres; An Introduction* London and New York, Routledge.

Rachael Thérèse Nolan has been an active member of the Melbourne 'fringe' visual and performing art scenes for over a decade, and her work continues to be influenced by her formal gymnastics, contemporary dance, physical theatre and visual arts training. The main focus of Rachael's academic research and performance-making process is the phenomenological relationship between a live performing artist and a spectator. She currently teaches Creative Arts at La Trobe University, Melbourne, and is Organizational Manager and company member of Hybrid Dance, Melbourne.

Australian Condition: Peter Oyston's Search for a Solution

For Peter Oyston, performing artists are not only 'theatre creators'. They are also active participants in the development of their own culture. As Artistic Director of the Monash University Academy of Performing Arts (Theatre) from 2006 to 2009, he made sure that at least one adaptation of a classic, in Australian terms, was included in the Honours program. The objective driving this decision was to teach the students not only a variety of forms for the development of their own culture, but also that playtexts are cultural signs.

Oyston maintained that the actors' ability to make themselves heard in a world saturated with messages hinged upon their ability to interpret ideas and images within a text. For his point of departure he took the connection between naturalism and modern life. Oyston preferred to work with Chekhov, rather than with Ibsen or Strindberg, convinced that the Stanislavski system was critical for the young actor/director's understanding of how the mainstream theatre worked in Australia. Taught in an abbreviated fashion alongside Feldenkrais so as to prepare young actors for the short rehearsal period in professional theatre, it ultimately led to the creation of a style of performance Oyston called a 'dance with words'. The experience created new territory for testing the 'psychophysical doctrines' anticipated by Diderot and, importantly, for moving away from ordinary speech, as privileged by naturalism, and closer to abstraction.

Abundant use of imagery and metaphor in performance exposed the four Graduate Ensembles to forms of intercultural discourse excluded from the confines of naturalism. It affirmed that a revisitation to the vaults of history can boost creativity. While this is the underlying principle of postmodernism, the question of 'How' remains forever open. This paper elucidates the methods designed by Oyston and his team of skills teachers, in their joint effort to highlight a range of possibilities opened to the creative artist by the Paradoxe that remain unexplored.

Jasna Novaković received her BA Honours in English Studies from the University of Belgrade and another Honours degree in Vocal Studies from the Arts University of Belgrade in the mid-1970s. After a short career in opera, she became a music journalist, and then a book and theatre critic continuing in the latter roles for fifteen years.

Jasna's MA in Communications is from Monash University, as is her PhD. Upon invitation of the late Peter Oyston, she has held the position of an in-house critic at Monash Academy (Theatre) and has done some casual teaching in drama and theatre departments at Monash and Curtin Universities. The greater part of her teaching experience is, however, in the area of journalism.

Jasna's field of research spans theatre studies, literary studies, linguistics, philosophy, myth and ritual theory, translation theory, and Australian Studies. Her work has been published in *Overland*, *Southerly*, *Hecate's AWBR*, *Australasian Drama Studies* and in the *Journal of Australian Studies*, among others.

Where *Le Jeu* meets *ihi*: French Influences on the Science of Acting in Aotearoa New Zealand

Following decades of amateur theatre practice, the science of acting began to be taken seriously in Aotearoa New Zealand when the New Zealand Drama School (now known by its Māori name Toi Whakaari) was founded in 1970. Much scholarly attention has focused on Toi Whakaari's experimental blend of Anglo-American actor training with *tikanga Māori* (indigenous protocols), producing what Alison Richards (2006) calls "bicultural bodies". The influence of bicultural performance training continues to grow, with Toi Whakaari appointing Christian Penny, its first director of Māori heritage, in 2011. Yet there is another influence on New Zealand acting far removed from British drama school models and what Richards describes as the "'soft naturalism' dominant in mainstage theatre". A long-established tradition of New Zealand actors looking to France for inspiration began when Francis Batten founded Theatre Action in 1971 after training at École Jacques LeCoq in Paris. LeCoq graduates John Bolton and Tom McCrory have had a strong impact on Toi Whakaari training and Christian Penny is a former pupil of Philippe Gaulier, an influential acting teacher who originally trained with LeCoq.

In the 21st century, French actor training continues to hold strong appeal for actors like Guy Langford, a 2009 Toi Whakaari graduate who subsequently travelled to Paris to study with Gaulier for two years. Although Langford performs mostly in mainstream New Zealand theatres, his practice is underscored by the Gaulier training. Why do New Zealand actors like Guy Langford seek further training in France? What do the French-trained actors bring back to New Zealand? Are there connections between French acting styles and the increasing influence of *tikanga Māori* on New Zealand acting? This paper investigates the considerable influence of French actor training on the evolving science of acting in post-colonial New Zealand.

David O'Donnell trained as an actor at Toi Whakaari: New Zealand Drama School, and holds a BA in Theatre and English from Victoria University of Wellington, and a Postgraduate Diploma and MA in English from Otago University.

He is currently Associate Professor in Theatre at Victoria University of Wellington, Aotearoa New Zealand, where he has recently been appointed Head of School, School of English, Film, Theatre and Media Studies.

David has published extensively on New Zealand and Australian theatre, Maori and Pacific Theatre, Community theatre, Shakespeare in performance, and theatre directing. His creative research as theatre director focusses on script development and new New Zealand plays.

A director of many premieres of New Zealand plays, including *The Irish Annals of Aotearoa* by Simon O'Connor, *Yours Truly* by Albert Belz, *Heat* by Lynda Chanwai-Earle, *Te Karakia* by Albert Belz, *West End Girls* by Ken Duncum. My productions have toured to arts festivals all over New Zealand and to the Dreaming Festival, Queensland, David was the winner of the Chapman Tripp Award for Director of the Year 2004 for directing *Albert Speer* by David Edgar. He is currently directing *My Name is Gary Cooper* for Kumu Kahua Theatre, Honolulu.

Sedimentation or Hybridity? Circulation, Intercultural Acting, and the Japanese Self

“The story is more generally a circum-Atlantic one—into the cavities of memory and identity hollowed out by the human floods of manifest destiny, new interests inserted themselves, generating a hybrid performance of social self-sameness.” Joseph Roach, *Cities of the Dead*.

Roach’s reading of circulation and performance of identity in the Atlantic context provokes questions about other possible modes of circulation and identity generated by different ‘stories’ of contact. In modern semi-colonial Japanese contact with the Western world, hybridity is less of a concern than a process of finding a self beneath layers of otherness. This concern with stripping away accretions of identity informs the construction and performance of character in intercultural theatre practices like those of Satoh Makoto. Makoto’s work blends Western and Japanese staging practices and texts to create a theatre that directly engaged with questions of circulation, identity, and interculturalism.

Western research on Japanese intercultural theatre practice grounds itself in Western premise about hybridity and circulation. I read Satoh Makoto’s *Hello, hero!* trilogy, a retelling of Antigone’s story, in relationship to Japanese intercultural theory, and in particular to the work of Kojin Karatani and Natsume Sosekiai) and its debates about *hohonjinron*: the permanent, timeless national identity of Japan. When faced with the idea of representing a self on stage, intercultural theatre has, at minimum, the option of presenting a Western psychology, a hybrid psychology, or an identity related to some idea of *nihonjinron*. The minimalist acting style, the absence of psychological realism within the characters, and the general character arc within Satoh’s trilogy all point to the idea that the actors’ task in modern Japanese theatre is to strip away the accreted concepts, distinguishing between the core and the peripheral concepts. This is a dramatically different relationship between performance and circulation than that charted by Roach.

Glen Odom is a Senior Lecturer at Roehampton University, London. He holds a PhD in Comparative Literature from the University of California, Irvine. His research focuses on Modern and Contemporary African and Asian Theatre and Performance.

Childhood and the Player's Passion: Tony Sheldon, Lyndel Rowe and Helmut Bakaitis

Joseph Roach argues in *The Player's Passion* that

Our current views of acting seem to reverse the anxiety that seventeenth-century rhetoricians expressed with regard to the flow of the passions: instead of worrying about how to cap the gusher, as they did, modern actors wonder where to drill ... We believe that spontaneous feelings, if they can be located and identified, must be extracted with difficulty from beneath the layers of inhibition that time and habit have deposited over our natural selves... (218).

More recently, Richard Brody argued that 'modern-day acting ... inclines toward deformations of character. That modern school, which links emotional moments from a performer's own life to that of a character ... asks too much of performers' (*New Yorker*, 21 Feb 2014).

This paper reviews these arguments in the light of an extensive, current study of the lives and work of actors in Australia, using findings from interviews I have conducted with several Australian actors, most of whom were born between 1930 and 1950. These actors have undergone training of all kinds, and have worked on stage, television and film for up to fifty years. They offer a range of views that illuminate and complicate Roach's observations, revealing their own senses of the significance of 'romantic vitalism', improvisation, inhibition, automatised and self-revelation. Focussing on three actors in particular, I ask: How do the actors authenticate their theatrical performance for themselves? What do they believe about the 'science' of acting? How does their experience inform our understanding of the player's passion in 2015?

Anne Pender is Associate Professor of English and Theatre Studies and Australian Research Council Future Fellow at the University of New England. Anne's ARC Future Fellowship project examines the lives and work of some 50 Australian actors. A Menzies Scholar to Harvard University, Anne taught Australian literature at King's College London in 2002-03 and was Visiting Distinguished Professor of Australian Studies at the University of Copenhagen in 2011-2012.

Anne's books include *From a Distant Shore: Australian Writers in Britain 1820-2012* (2013), co-authored with the late Bruce Bennett, *One Man Show: The Stages of Barry Humphries* (2010), *Nick Enright: An Actor's Playwright* (2008) co-edited with Susan Lever and *Christina Stead: Satirist* (2002).

Performing a Mad Scene: Acting Techniques in *Giselle* from the *Ballets Russes* Era until Today

Originally choreographed by Jean Coralli in 1841 for the Italian ballerina Carlotta Grisi, *Giselle* has always represented one of the most challenging milestones for the ballet artist. Revived by Nikolay Sergeev at the beginning of the 1930s when he joined Diaghilev's *Ballets Russes* in France, this two-act Romantic ballet has continued to captivate audiences thanks to the conjugation of a complex ballet technique and acting artistry, particularly for the heroine, Giselle. The first act's mad scene is the most distinctive part of the work. This dramatic acting scene represents a *trait d'union* between the first act (set in a village) and the second (set in a church yard, a post-mortem scenario). This transition takes place at the expense of the ballerina's hard-won technique. Her flawless physicality gives way to her grief, the result of a broken heart. What passes as believable in this transition has changed over time, displayed through the different kinaesthetic strategies utilised by the various ballerinas who have portrayed Giselle. In the final scene of the first act, the ballerina loses her ethereal aura and reveals her human authenticity: her extra-ordinary, or, to use Eugenio Barba's term, 'extra-daily' actions, are partly replaced by the everyday, the ordinary. Through a study of footage, librettos, scores and choreographic notes, my larger postgraduate work analyses the acting strategies adopted by the *Ballet Russes* companies as they transitioned from Russia, through Europe and United States to Australia. In this paper I will examine the ways in which various interpreters have performed Giselle's mad scene from the era of *Ballets Russes* until today. In particular, I will explore the ways in which their portrayal has been influenced by the 'sciences' of acting that dominated each era.

Elisabetta Peruzzi completed her MA degree in Compared Languages and Cultures at Macerata University and her BA Degree in Modern Languages, Arts and Cultures at Urbino University (major in Russian language, literature and culture). Her MA thesis examined the work of the Russian choreographer Boris Eifman's *Red Giselle*. She completed a second MA in Teaching Italian as Second Language at Macerata University. She studied at Saint Petersburg State University, worked as organizer of cultural events and tutor of Italian language at the Italian Institute of Moscow (Italian Ministry of Foreign Affairs). She is currently an International PhD candidate at the Department of Theatre and Performance Studies at the University of Sydney University, where she is conducting a research on the influences of the Russian ballet acting approaches on the Australian companies founded by former Ballets Russes émigrés. She completed RAD ballet examinations and performed in an Italian contemporary ballet company from 2003 to 2010.

Sarah PETERS (University of Southern Queensland)
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Panel 5
Wednesday 11.30am
Woolley N395

'The tragedy will take care of itself': Acting in Verbatim Theatre

In *Acting in Documentary Theatre* (2013) Tom Cantrell explores four documentary productions from the perspective of the actor; their processes in rehearsal, their contribution to the creative development of the final performance and their ability to critically reflect on their artistic practice. Cantrell has critically woven together interviews with actors, directors and writers in order to illuminate and articulate the experience of the actor in a documentary work. Using Joseph Roach's concept of exploring a science of acting, and drawing upon Cantrell's work as a point of reference and contrast, this presentation explores the tensions, rehearsal techniques and surprises of acting in a verbatim work and extends Cantrell's dialogue around this unique mode of performance. Specifically drawing on personal journals and critical reflections from the cast of Artsworx' 2014 production *bald heads & blue stars*, I will explore how breath, the improvisational activity of weave/copy/riff/cut, and a continued return to the comical and weird emerged as critical touchstones throughout the rehearsal process.

Sarah Peters is currently in the final year of her practice-led PhD at the University of Southern Queensland, where she completed her Master of Arts in 2012. Her current practice and research focuses on the process, form and impact of verbatim theatre. Sarah was commissioned in 2013 to write *twelve2twenty-five*, a one act verbatim play on youth mental health and wellbeing for Darling Downs and South West QLD Medicare local. Her most recent work (and the practice context of her PhD) *bald heads & blue stars* was produced by Artsworx in August 2014. Sarah has a background in secondary education and is passionate about community stories, regional theatre and the empowering potential of performance. She has taught into the 'Children and young people's theatre', 'Community and political theatre' and 'Australian Drama' courses at USQ and is currently on the executive committee for ADSA as a post-graduate representative.

Reinterpreting Passion: A Study of Habib Tanvir's Theatre

Rather than a seamless extension of the classical Sanskrit theatre, post-independence Indian theatre is marked by a new theatrical aesthetics. By analyzing the theatre of Habib Tanvir, I propose that Tanvir, a playwright and director from India, pioneered a new definition of "passion" through his acting styles. Contrary to the classical Sanskrit theatre, Tanvir's theatre does not facilitate the formation of *rasas* or passions of the soul. I argue that with the import of the discourse of materialism into India, the definition of passion was reinterpreted along the lines of "resistance." Working with Joseph Roach's idea that theories of acting are influenced by scientific theories, in the first part of the paper, I argue that the scientific theory of materialism permeates colonial India through the new literary discourse imported from the Soviet Union. In the second half, I demonstrate how the idea of passion as resistance was grounded in India with the arrival of materialism. I examine the performance text of Tanvir's play *Charandas Chor* (1975) to illustrate how passion became "resistance" through acting in postcolonial India.

Prateek is a PhD candidate in drama studies at the University of Queensland in the school of English Media Studies and Art History. His PhD research deals with the dissemination of Bertolt Brecht in India. He worked as an Assistant Professor of English in Delhi University. He is a former Fulbright fellow at Yale University. He has published extensively in national and international journals on drama and film studies.

Theatre of Machines. Actorly Ingenuity in Cruel Spaces

Interviewed in 1996, veteran Australian architect and stage designer Peter Corrigan described his interest in seeing the actor “work”, rather than “just loll about the stage”. To this end, he described his approach to the design of Gilgul Theatre’s *Levad* (Playbox Theatre, 1993) as the construction of “a different power structure” in which “the mechanisms, the biomorphics, the Meyerholds ...” constrain the actor to “work all the time”.

This paper will analyse two of Corrigan’s stage designs, for *Levad* and for *The Threepenny Opera* (Malthouse Theatre, 2010), for their capacity to conscript the body of the actor to considerable and visible effort. Returning the notion of ingenuity to that of *ingenium* (engineering), the stage set is conceived as a mechanism within which the body of the actor undergoes a process of extrusion through “theatre machines”. In Corrigan’s scenography, intertextual and intratextual narratives emerge and merge, as soft bodies negotiate with hard surfaces and monumental structures, creating a complex dialectic between the actual and the fictional ‘work’ enacted on the stage. The deliberate insertion of material obstacles also challenges the ingenuity of both actor and director by cutting off access to conventional staging options. The actor-centred perspective emerges from my engagement in these two projects, as sole actor in *Levad*, and observer in *The Threepenny Opera*.

Yoni Prior is a Senior Lecturer in the School of Communication and Creative Arts, Deakin University, She has published on contemporary performance practice, practice as research, dramaturgy in dance and theatre, rehearsal practice, intercultural performance, intermedial theatre and e-learning, and repertoire development. She is currently completing doctoral research on contemporary rehearsal process, and has created a number of digital theatre collaborations between Deakin University, the University of Amsterdam, the British Museum and the Museum of Archaeology and Anthropology at Cambridge University.

Yoni was a member of the Theatre Board of the Australia Council, and the National Multicultural Arts Advisory Committee between 1999 and 2004 and has served on the boards of Back To Back Theatre and the Big West Festival.

She has worked as a performer, animateur, director, dramaturg, translator and writer with theatre and dance companies in Australia, the Middle East and Europe, and was a founding member of Gilgul Theatre.

Thinking and Doing in Performance: stage acting, embodiment and its limit conditions

In *Le Paradoxe sur le comédien* (1773/1830) Denis Diderot famously scandalised actors and theatre commentators alike with his suggestion that excellence in acting is a matter of cold technique rather than inspiration, judgement over sensibility. This has not deterred generations of acting teachers from exhorting their students to act on impulse, to be spontaneous, to be 'in the moment', or made it any less difficult for performers to achieve what William Hooker Gillette later called 'the illusion of the first time in acting'. What does this mean? The paradox persists: whether or not engaged in the presentation of a specific character, or the representation of particular emotions at a given level of intensity, anyone hoping to engage an audience is still required to act consciously, with a convincing level of both skill and spontaneity—to think, do and redo at the same time, or in close succession— for extended periods of time.

How much does the stage actor share with human performers in other social situations? How far are complex problems to do with patterns and sequences of learnt behaviour, together with the need to negotiate a variety of exogenous and endogenous stimuli and responses, differences in task focus and structure, demands on attention and choices of expressive modality in the 'real time' of performance, amenable to technical solutions? Is thinking and doing at the same time even functionally possible? As Joseph R Roach points out in *The Player's Passion* Diderot reached his conclusions "by adhering strictly to the interconnectedness of truth as he saw it extending from one discipline to another" (1985, 118). In this paper, I ask what recent developments in cognition theory, including research on social and embodied cognition, may have to offer contemporary actors and acting teachers as a frame for approaching intransigent issues in performance practice.

Alison Richards is a theatre maker and scholar with a long term interest in research into and by means of performance practice. Alison is currently an Adjunct Senior Lecturer at Monash University, a Life Member of Footscray Community Arts Centre and Theatre Works, St Kilda and Chair of Black Hole Theatre. Recent work includes *Instability Strip* (2010), *Tango Tangents* (2011), the community-based *Preserves Project* with poet bernie m janssen (2011-13), *Miss Hewett's Shenanigans* (2012), *Unkind* (2013), and a short piece for shadow puppetry and performance *Hey Joe!* (2014-15). Her multidisciplinary music theatre work *The Book of Revelations* is currently in development with Black Hole Theatre, directed by Nancy Black. Alison has also written extensively on contemporary theatre practice and on performance as research, with articles and book chapters appearing in scholarly and general publications in Australia and internationally.

Evreinov and the Questions of Theatricality

What is the instinct of Theatricality for Evreinov? Is it related or identical to the transformational ability of human nature? How can it be used for positive effect in the wider society and culture?

My work aims to discover and analyse the points in Evreinov's theories that are applicable to today's theatre industry, investigating Evreinov's theory, dramaturgy and directorial work (combined by his concepts of Theatrical Instinct and Monodrama) and construct an analysis of the influence of Evreinov's works on contemporary theatre. This work will demonstrate the importance of research for practical use, such as lectures on world and Russian theatre.

Evreinov insisted that everything around us is "theatre" and that nature is full of theatrical conventions: "... desert flowers mimicking stones, mice feigning death in order to escape cats' claws, and the complicated dances of some birds" (*Theatre As Such*, 1913). Theatre, for Evreinov, was a universal symbol of existence. In his passionate essay "Apologia for Theatricality" (1908) Evreinov set forth his underlying aesthetic: "To make a theatre of life is the duty of every artist [...] the stage must not borrow so much from life as life borrows from the stage."

With his highly original concept of theatrical instinct, he goes so far as to assert that "the theatrical instinct is responsible for the wearing of clothes" (*Theatrical Invention*, 1922). This "instinct of transformation" is equivalent to instincts like hunger or procreation, while his concept of Monodrama includes that "the protagonist is the performer and the spectator's alter ego" (*The Introduction to Monodrama*, 1909). For Evreinov, the Monodrama was to transform the spectator into an active participant with the viewpoint of the protagonist, thereby producing a sort of catharsis and emotional intensification. He believed that kind of transformation could be therapeutic for the human soul and his "Theatre in the future" article provides an obvious connection to the idea that theatre can work as some kind of therapeutic process.

The core of the thesis is the translation of three heretofore untranslated articles authored by Evreinov. Most of his work was never translated as it was banned during the Soviet regime era. These articles in particular were chosen because in my opinion they underline the major milestones in his development of his theories of theatricality. Read together, they are effectively his manifesto of theatricality. I will use excerpts from other works by Evreinov to support the conclusions I draw from these three main articles.

Inga Romantsova received a Bachelor of Arts (Hons) as an Actor for Theatre and Film at St Petersburg States Theatre Arts Academy, (Russia) and a Masters Degree In Theatre and Film from the University of NSW. Inga is currently a casual academic at the University of Newcastle and working towards an MPhil in Drama, on the work of Evreinov.

Inga has performed for companies in Russia, Europe and Australia including the Bell Shakespeare Company, Sydney Art Theatre Company, Griffin Theatre Company and NIDA. Some of her acting credits for television include *GP*, *Country Practice*, *The Children's Hospital*, *All Saints* and television commercials. Films credits include *Lillian's Story*, *The Clinic* and *Happy Feet*. Inga's teaching career includes tutoring at the Australian Theatre for Young People (ATYP), Australian Institute of Music (AIM, AADA) and recently lectured Drama at the University of Newcastle.

'It's not me, it's the character': Theorising about Feeling, Self and Embodiment

The mystery of performance is that we enact physical actions, tell stories, and embody feeling, empathy and connection in front of others. But while actors may feel they become, as a creative activity, someone else they can never, ontologically, 'become' other than who they are constantly becoming as their own complex selves.

What complicates matters is the belief that somehow characters become, on stage or screen, actual human beings. This also suggests a confusion of ontology or 'being'. The only truly real and unique human beings are only human beings. We praise Helen Mirren for her performance and interpretation/representation of the Queen but it would be foolish to suggest that she 'is' or 'becomes' the Queen. So it becomes valuable to interrogate various acting technologies (books, training methods) that claim something that is actually ontologically unrealistic; instead, we may need to consider what such technologies may actually doing to actors.

There's a pre-occupation in actor training literature and training programs (such as Alba Emoting and Perdekamp Emotional Method) to create character, primarily, by producing relevant emotional states. Yet Donna Soto-Morettini, in *The Philosophical Actor* (2010), observes from insights in cognitive science that we need to move beyond the polarised oppositions of 'internal' (feeling) versus 'external' (acting) and 'real' versus 'simulated' emotions as they are framed in *The Player's Passion*. There is evidence that actors do (or can) only use their **own** emotions and feelings, rather than those of the character. However, because they are doing so while simultaneously working through the language/reasoning part of the frontal cortex, those 'real-actorly' emotions are rarely experienced in exactly the same ways that spontaneous 'real-life' emotions are. To enact feeling is still to feel but it may be via a different embodied pathway with different impacts on ourselves and those who witness us.

Mark Seton has a doctorate in Performance Studies, University of Sydney (2004) and a Bachelor of Arts (Majors in Theatre and Philosophy) and Graduate Diploma In Arts by Research (Theatre), University of NSW (1996). He is an Honorary Research Associate (Department of Theatre and Performance Studies) at The University of Sydney and lectures in screen performance at the International Screen Academy and theatre history at Excelsia College. His focus of research is the wellbeing of actors in training and in the workplace. In 2013, in collaboration with Equity Foundation, he and colleagues from the University of Sydney launched the first national survey of actors' health and wellbeing. He serves on Editorial Board of the *Journal of Applied Arts and Health*, and is on the Advisory Panel of the Australian Society for Performing Arts Healthcare. In addition, he is Chair of the Human Research Ethics Committee of the Australian College of Theology.

Julie SHEARER (University of New England)
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Panel 24
Friday 9.30am
Woolley S325

'You speak all your part at once, cues and all': Pedagogy and Playing Shakespeare

Depending on your point of view, conducting a performance as research project while directing a Shakespearean play in a 12-week trimester with a motley crew of Theatre and Music students of diverse backgrounds and skill levels is either an exhilarating, practice- and pedagogy-expanding challenge or a recipe for disaster. This paper outlines the collaborative and creative processes, which culminated in 6 unique outdoor performances of *A Midsummer Night's Dream*, each with a different cast. To examine the premise that structure and freedom are not antithetical but necessarily complement each other in the creative process, our production utilized Early Modern rehearsal methods interwoven with contemporary methods for developing stagecraft and the ensemble. Students also took on most production roles including collaborative directing and the composition of a full score. In line with the conference theme, this paper uses Evelyn Tribble's notion of 'collective cognition' to identify the convergences and divergences in working methods and performance ideologies of Early Modern and contemporary theatre composition. This presentation will demonstrate how our understanding of historical theatre-making techniques and traditions helped balance the careful acquisition of skill with the necessary surrender to collaborative, creative uncertainty in an innovative production of *A Midsummer Night's Dream*.

Julie Shearer is a Theatre Studies lecturer at the University of New England in Australia. Her career began as a professional actor and theatre-maker in Australia, working with Bell Shakespeare and the QTC amongst others. Then, after a number of years in Ireland, she completed an MA at University College Dublin and obtained her PhD from Trinity College. At Trinity she taught Shakespeare and subjects in Performance and the works of J. M. Synge at the National University of Ireland (Maynooth). Her research areas include political theatre, contemporary Irish and Australian theatre, actor training and Renaissance drama. Her current research project is *Wide Open: The Landscape of Contemporary Australian Political Theatre*.

The Artist is Sitting: Marina Abramovic's Sedentary Dramas

In March of 2012 *The Huffington Post* published an interview with performance artist Marina Abramovic in which she proposed that “[i]n theater there is [the] Stanislavski method, but now in performance, it's going to be the Abramovic method.” In this paper I want to take very seriously Abramovic's nod to Stanislavski by thinking about three of her performances as citations (albeit unacknowledged) of some of the bodily practices and theories attendant upon, and circulating through, late 19th and early 20th century theatrical naturalism. These performances—all of which staged the seated figure—are *Nightsea Crossing/Conjunction* (1981-87/1983); *The Artist is Present* (2010); and the “neuroscience installation” entitled *Measuring the Magic of Mutual Gaze* (2011). Like earlier naturalist dramas they seem to make a particular claim for their capacity to render the real observable in and through performance. I understand these works as riffs and recitations upon theories of the human body and “human feeling” that were being played out across the sedentary bodies that populated the stages of the European bourgeois theatre of the late nineteenth and early twentieth century. I ask, what does it mean to consider Abramovic's sedentary performances alongside the sedentary dramas of realism and naturalism? And further, what does it mean to think about the history of performance art in relation to the history of acting?

Eleanor Skimin is a dramaturg and is currently pursuing a PhD in Theatre and Performance Studies at Brown University. Prior to commencing the PhD she was Humanities Manager at the Brooklyn Academy of Music (BAM) from 2006 until 2008. Dramaturg credits at Classic Stage Company (CSC) in New York City include Brian Kulick's *Hamlet*; Nature Theater of Oklahoma's *Three Sisters* and *Kasimir and Karoline*; Kristjjan Thorgeirsson's *The Blind*; Jeff Janisheski's *A Midsummer Night's Dream* and Kate Whoriskey's *Camille* at the Bard Summerscape Festival. She was literary manager at the New Theatre in Dublin, Ireland. Eleanor has a law degree and is a graduate of the MFA program in Dramaturgy at Columbia University. Her Masters thesis was a study of dancer/choreographer Valeska Gert's Berlin dances of the 1920s. She has taught at Brown University and teaches at UNSW and at NIDA where she runs courses on dramaturgy for directors and writers.

Indigenous Theatre Practice: Mapping Multiple Sites of Knowing

Playwright, academic, and writer Gertrude Stein once stated that theatre was a landscape. In doing so Stein shifted the thinking about theatre from one historically interested in form to a consideration of ideas about place, time, and space in performance. Stein was interested also in how concepts such as landscape, field, and geography could be used as tropes to organize thoughts about theatre practice and to contribute to an understanding of theatre as a site of knowing. In gaining an understanding of the processes and practices of Aboriginal, Maori, and First Nations theatre maker's, metaphors that suggest a sense of locality either real or imagined are useful. For when exploring ideas about place, time, and space in rehearsal Indigenous theatre makers will often draw on local cultural, social, and historical knowledge to 'mark' or 'map out' the Indigenous world view of a play. This paper draws on three rehearsal observations undertaken in Australia, New Zealand and Canada of three plays written or co-written by Indigenous women playwrights. And although this is a study of the same type of practice (theatre making) in similar contexts (Indigenous) each project had its own unique process for navigating the Indigenous territories envisioned by the playwrights.

Liza-Mare Syron is a descendent of the Birripi people of Foster and Taree on the NSW mid north coast. Liza-Mare is a teacher, director, dramaturge, theatre maker, and academic. She is a founding member and current Chair of Moogahlin Performing Arts. A Post Doctoral Research Fellow at Macquarie University Liza-Mare has published in the areas of Indigenous actor training, Indigenous theatre practice, inter-cultural performance, and community theatre. Liza-Mare has received a *Rob Jordon Prize award citation* from the Australasian Association for Theatre, Drama and (ADSA), the 2010 Marlis Thiersch Prize (ADSA), and the 2005 Phillip Parsons Prize for Performance as Research (ADSA).

Sweet or Sour Cherries? Marrying Actor Training Cultures in a Bilingual Production in Romania

In 2012 I directed a double production of Chekhov's *The Cherry Orchard* for the vocational actor-training programmes of Babes-Bolyai University's Theatre Faculty in Cluj-Napoca, Romania. This drama school has separate actor training streams for Hungarian-speaking and Romanian-speaking performers, which serve separate professional theatre cultures in Transylvania specifically, but also theatres elsewhere in Hungary and Romania. This production was the first-ever collaboration between the two actor-training streams and raised numerous questions about training actors. Mirroring the changing ethnicity of the ruling classes in Transylvania over the centuries, both versions of the play (performed on alternate nights) were bilingual. In one, the upper classes spoke Romanian and the servant classes spoke Hungarian; in the other this was reversed.

As the play investigates the crumbling of prior class structures, I intentionally did two versions simultaneously to avoid any suggestion of either ethnic group being on the rise or falling from favour. This project was a heightened immersion in questions of intercultural pedagogy which have arisen in my other theatre work in New Zealand and Europe. Firstly, I had to balance my expectations as a Western director working in an institution that is only very slowly transitioning from a socialist education system, and hone my listening skills in directing in two languages in which I am not fluent. The project also involved negotiating centuries-old ethnic tensions, which seem re-inflamed since Romania's revolution in 1990. These tensions are illustrated by extremely differentiated cultures of actor training and indeed complicate a bilingual adaptation because of very different cultures of translating Chekhov specifically. The project required cultural negotiation on a level the school had not attempted before. Reception of the project was mixed because it was clear one actor training stream better prepared their actors for intercultural work, and for adapting to an international theatre industry.

Bronwyn Tweddle is a theatre director, dramaturg, and translator professionally and a Senior Lecturer in Victoria University of Wellington's Theatre Programme.

Bronwyn's research interests include: translation/adaptation; multi-lingual theatre work; and theory and practice of acting and directing. She has translated two contemporary plays from German to English. For several years she was Victoria's co-ordinator for the Master of Theatre Arts in Directing, which is co-taught with Toi Whakaari: New Zealand Drama School; and is currently developing new acting courses for Victoria. Bronwyn's professional theatre company, Quartett Theatre, has toured to Europe several times, performing in the UK, Belgium, Germany, Romania and Serbia. She guest teaches and directs regularly in European drama schools. She was an Executive Board member of Playmarket, New Zealand's Playwrights' Agency and Script Development Service (2002-2012), and Dance Aotearoa New Zealand (2012) and has served on panels for numerous national and international theatre festivals and organisations.

Imagining Crucibles—Performing National Foundation Myths: Observations From the Gallipoli Commemorations

National myths, particularly those which symbolically underpin and explain the foundation of a nation, occupy a fundamental yet contested place in the representation and performance of nationhood. Foundation myths navigate a unique and complex terrain—between the sacred and the secular, the living and the dead, historical event and constructed narrative, enshrinement and evolution, enfranchised and taboo; between the past, the present and the future of a Nations sense of collective self. For Australia, the “Gallipoli narrative” has increasingly been cast as Australia’s master Foundation Myth. At the midway point of Australia’s 2015 Centenary of Gallipoli commemorations—and using Australia’s Gallipoli commemorations as a work-in progress case study—this paper will consider some of the factors peculiar to performative representations of National Foundation Myths. Is there a unique ‘grammar’ for performing Foundation Myths? How does performance explore the “no mans land” between the actual and the constructed, the living and the institutionalised, the real and the imagined? How contestable are the rituals of performing nationhood? How might the performance of a foundation myth respond to an evolving disjuncture with contemporary society? How do we perform the unreal as real?

Steve Vizard is an awarded writer, producer, performer, broadcaster and lawyer who has worked successfully across a variety of media. In television and film he has created and produced over fifty ground breaking shows from *Fast Forward* to *Seachange* which have been sold to over 70 countries and won over 25 national and international awards. As a screenwriter he has successfully developed works for numerous performers including Rebel Wilson, Eric Bana, Shaun Micallef, Jane Turner, Gina Riley. As a programme commissioner and policy maker he has worked actively as President of the Screen Producers Association of Australia, as Director of Australian Childrens Television Foundation, Film Australia, as founder with Foxtel of the Comedy Channel and of Artist Services and Granada Australia. He has written and edited several books including *Two Weeks In Lilliput*, his best selling account of the Australian Constitutional Convention which became a prescribed HSC English Text; and *Australia’s Population Challenge* which he edited and which contains contributions from over 30 eminent contributors. He has been recognised with four Australian Writers Guild awards; with numerous awards as a performer, including a Gold Logie. His current work as a playwright includes *Last Man Standing* for Melbourne Theatre Company and *Banquet Of Secrets* for Victorian Opera. He has been awarded an Honorary Doctorate of Laws by Deakin University. He is currently completing a PhD at Monash University.

'Big-headed Monk' Performance in Chinese Folk Rituals

Carnival square dances such as “Making Fun of a Buddhist Monk” (*Shua heshang*), “Teasing the Girl Named Emerald Green Willow” (*Xi Cuiliu*), and “Dancing with Maitreya Bodhisattva” are all derived from the dance play commonly known as “Big-headed Monk.” “Big-headed Monk” performance has a long history dating from the Tang (586-907)-Song (960-1279) dynasties, when it spread across South and North China including Shanxi, Shaanxi, Henan, Shandong, Beijing, Hebei, Liaoning, Gansu, Ningxia, Qinghai, Yunnan, Anhui, Zhejiang, and Fujian. The play has two characters, a big-headed monk, and a maid called Emerald Green Willow, with occasional appearance of a couple of minor characters. The dancing is vigorous, uninhibited, provocative, and full of life, passion and humour. While it is a welcome part of the repertoire for carnival square performance during folk festivals, its intrinsic ritual and religious function should not be ignored. In Ming (1368-1644)–Qing (1644-1911) China there appeared play scripts bearing the same title, written by literati playwrights, but the basic plot of this dance play remains simple and lacking in narrative and aesthetic sophistication. From its simple, down-to-earth plot, however, are derived some regional varieties with local legendary and anecdotal accounts of the story about the monk and the maid incorporated into it, forming a big “Big-headed Monk” family. This dance play is a showcase of the multiple, complicated relations that are often found among folk ritual, literati theatre and popular.

Keeping it in the family. Pasifika performance in Aotearoa/New Zealand

There is a relatively small cohort of professional Pasifika actors in New Zealand. In this paper, I trace the early experiences and actor training paths of half a dozen Pasifika theatre practitioners, including Erolia Ifopo, David Fane, Oscar Kightley and Mishelle Muagututi'a, all of whom are associated with the company Pacific Underground, as well as Vela Manusaute and Anapela Polataivao of the Kila Kokonut Krew. For some, their training has been through the relatively conventional route of drama school. For others, it has been a natural progression towards performance, perhaps through the agency of companies such as Pacific Underground, or Justine Simey-Barton's Pacific Theatre. There is another pathway now available to young performers, which is the Pacific Institute of Performing Arts (PIPA). One of PIPA's directors is Letti Chadwick, herself an actor, whose training was at Unitec, where she was the first Pacific Island student accepted. Her philosophy for the school is that its focus is "more on the aiga, which is a family." There is perhaps a connection to be made here with the relatively common experience for many Pasifika practitioners of participating in *White Sunday* as children, which I will also explore as an initial impulse towards performance.

Lisa Warrington, MA, BA (Hons), University of Tasmania is an Associate Professor in Theatre Studies, University of Otago, New Zealand.

Her research focuses on Pasifika theatre, directing, nineteenth century theatre history and practice, Shakespeare in performance, New Zealand theatre. Created and maintain Theatre Aotearoa, a detailed New Zealand theatre database, covering the years 1840 to the present (see <http://tadb.otago.ac.nz>).

Lisa has 40 years of University teaching experience, and has directed over 130 theatre productions, both professionally and working with students, encompassing work from Europe, America, Australia and New Zealand. She directed and adapted a number of Shakespeare's plays, and is investigating several nineteenth century actors, including Daniel E. Bandmann, who regularly performed Shakespeare. Most recent article: "Acting the Moor: Critical response to performances of *Othello* in Australia and New Zealand 1834 – 1866", at <http://www.nla.gov.au/openpublish/index.php/australian-studies>.

Her most recent professional production (February 2014) is *Outside Mullingar* by John Patrick Shanley. Lisa is currently advisory editor and review editor (NZ) for *Australasian Drama Studies*.

A Science of In-between: Tensions, Paradoxes and Multiplicity in Collaboratively Devised Performance Practice

This practice-as-research doctoral enquiry investigates the process through which a nascent ensemble discovers, builds and names their collaboratively devised performance-making practice, through the study of the emerging collective Oddbody, of which this researcher is a member. My emerging methodology of collaborative devising sit on the shoulders of decades of interdisciplinary exchange between theatre, performance studies, anthropology, sociology, psychology, philosophy and zoology. Firstly, this presentation will position performance-making as the intersection between disciplines as diverse as these and draw parallels between characteristics of these various disciplines and the aesthetics of the performance-making process. Furthermore, in this research I display the ways in which the cornerstones of the aesthetics of performance—multiplicity of narratives and perspectives, non-linearity of action, strong emphasis on visual and aural imagery, conceptual physical action and deconstructed text—mirror the process of its collaborative creation. Likewise, this study negotiates the ever-present tension between the ineffability of embodied, spontaneous and collaborative moments and the rigorous attempt to understand the processes, qualities and elements at work in such creative moments. It is in this tension that performance-making and artistic research lean on a notion of the 'science(s)' of acting and of human social interaction to unpack and excavate a critical understanding of creative, collaborative process. In conversation with theories of collaboration and devised performance posited by John Britton, Allison Oddey and most recently Experience Bryon, this presentation will address the many influences and tensions within collaborative performance-making, positioning the creative practice as a 'science of in-between.'

Adva Weinstein completed her B.A. with honours in Social Theatre and Education (2009) and a Teaching Certificate in Theatre (2010) from the University of Haifa. She is currently completing a practice-as-research Ph.D in Theatre and CCD at the Victorian College of the Arts at the University of Melbourne. Her research aims to interrogate the performative process by which a nascent ensemble develops its collaboratively devised performance-making practice. She has a broad range of theatre experience, as community based theatre facilitator and director, as deviser and performer, as researcher, producer and curator. As organising assistant, Adva produced the international academic conference *RS&PS: Richard Schechner and Performance Studies* (2011). Currently, she is a member of the Pink William Inc Laboratory, a not-for-profit arts organisation located in Balacalava Melbourne. Likewise, she performs as part of the performance collective Oddbody, whose collaborative practice serves as the object of her research.

Miss W Treads: Craft as Second Nature

Eliza Winstanley (1818-1882) made her acting debut in 1834 as a 16 year old at the Theatre Royal, Sydney. Critics praised her natural abilities and attributes: “This young lady appears to possess from nature, those first and essential requisites in an actress—a rich voice—a countenance susceptible of strong expression, and an agreeable form.” Despite her youth and her status as a new comer in the competitive world of Sydney’s only theatre, Eliza demonstrated she could adhere to the emotional truth of a character. Critics were gratified by her inherent ability: “she appeared to be in reality, under the influence of these feelings.”¹ Contemporary reviews describe a young performer with enough self-possession and confidence to craft a ‘truthful’ representation of grief.

In the last scene, where Clari returns a penitent child to her father’s roof [...] her acting was truly painful, being so true to nature; here her acting reached the sublime, and in fact many of the fair visitors were in tears, and the scene was received with rapturous applause; in fact she evinced so much talent in her first appearance, that a great improvement is expected on her reappearance.²

Throughout her Australian acting career, Eliza Winstanley was highly regarded as the ‘Mrs Siddons of the South’ and well-known as a diligent performer who was ‘always up in her part’, rarely requiring the prompter. She was by turns praised for her naturalness and spirit as a performer, and condemned when this energy and spiritedness was inappropriate, or if she, like her colleagues, dropped ‘hitches’ or slipped in her pronunciations.

In *The Player’s Passion* Joseph Roach explores how 19th century performers integrated spontaneity and repetition in their craft.

Reflection shapes memory into an expressive illusion—an illusion of feelings spontaneously overflowing as if for the first time. This is not Nature, then; it is second nature.³

Through tracking the accounts of her performances in colonial reviews, this paper charts the development of Eliza’s craft, and proposes how she may have responded to her critics as drama tutors, continuously refining her practice to achieve Roach’s ‘second nature’. Fragments from theatre reviews, newspaper advertisements, letters to the editor and to the Colonial Secretary, shipping lists, insolvency files and reminiscences are brought together to propose a vivid portrait of a nineteenth century female theatre practitioner, who honed her craft on the Sydney stage.

¹ *The Australian*, 4 November 1834, 2.

² *Sydney Herald*, 3 November 1834, 2.

³ Joseph Roach, *The Player’s Passion: Studies in the science of acting*, (Newark, USA: University of Delaware Press, 1985) 163.

Jane Woollard is a graduate of the University of Melbourne (BA); the Victorian College of Arts School of Drama (Diploma of Arts in Dramatic Arts); RMIT (Dip. Professional Writing & Editing.) She is completing a PhD at La Trobe University on the work of 19th century performer and writer Eliza Winstanley. Jane’s research includes a performance text *Miss W Treads*, to be presented at Melbourne’s La Mama Theatre in late 2015. Since the 1980s Jane has maintained her practice as a director and writer of innovative theatre. For the past decade she has collaborated with playwright Kit Lazaroo on many challenging and magical theatre works. Jane has been a guest director at the VCA, La Trobe and the University of Melbourne.

A Preliminary Study of Mabi Dancers in Shamanistic Rituals

Mabi refers to those who are possessed of spirits when performing rituals in Chinese traditional society. The ritual dance performed by Mabi is wild, frantic, and bloody scaring, and is one of the most mysterious phenomena in Chinese folk society. According to the existing literature, Mabi dance appeared first in early Qing (1644-1911), and soon spread all over China in a way unknown to us, and remains active in some rural areas in North China today. Mabi dances will first invite spirits to possess them through the bloody method of thrusting a borer into the mouth, and then perform exorcist dance in a frenzied trance condition. Hardly any Mabi dancers are professional shamans but male, village people who are from the bottom of the society. In addition to exercising exorcism, they also perform the ritual dance to treat ailments or to pray for rain. In this sense, Mabi dancers perform a dual role as exorcist and witch doctor. Traces are left in their ritual dance of ancient forms of blood sacrifice. Low-born Mabi dancers are elevated to the status comparable to that of a deity when they are possessed to perform the ritual. From this they gain great psychological satisfaction. This is the main reason for this bloody tradition to last more than 300 years until today.

**Changing the Face of Racism within Australia:
An intercultural approach to the exchanges that occur in the theatre**

Intercultural exchanges in theatre have existed all throughout history. In contemporary times, the term “Intercultural Theatre” was made distinguishable by the likes of Peter Brook, Eugenio Barba and Ariane Mnouchkine. However, intercultural theatre does not simply relate to the intentional gathering of artists of different nationalities or practices in one definitive place. Arguably, intercultural theatre exists everywhere and at any given moment. Directly or indirectly, exchanges between different cultures occur in every rehearsal room across Australia and, whether intentional or otherwise, inevitably such dialogues affect the course of that particular performance.

In 2014 I read an article, which outlined that racism in Australia was on the rise. Individuals were discriminated against because of their skin colour, ethnic origin and/or religious beliefs. As a culturally diverse Australian, this report immediately made me question, not only why racism on the rise but how could I as a theatre director help? By offering insights into my personal experiences through directing *No Worries* (Holman, 1989) with the actors from the Western Australian Academy of Performing Arts in Perth, I endeavour to demonstrate how in 2015 our opportunities for cultural exchanges are limitless. If we dare look deeper, we can realise that the meeting of cultures- interculturalism- is offered to us right now, this very minute, in rehearsal rooms all across the country. While as theatre makers we may not be able to stop the increasingly prevalent nature of racism within Australia, maybe by utilising the theatre as a conducive space for cultural discourse, we do have the ability to challenge society’s views towards the stereotype of the other and support those who have been affected by cultural prejudice through misrepresentation. Ultimately asking: could an intercultural approach to the exchanges we made within the theatre, possibly assist in effecting changes towards society’s views on racism?

Soseh Yekanians graduated from the Australian Academy of Dramatic Art in Sydney with an Advanced Diploma in Arts (Acting) and a Bachelor of Performance. In 2005 she was invited to attend The Atlantic Theater Company Acting School in New York, to completed the 2-Year Professional Acting Conservatory Program. Currently she is a Doctorate of Philosophy (PhD) candidate in Performing Arts at the Western Australian Academy of Performing Arts (WAAPA) in Perth. Her research specialises in theatre directing with a special interest in cultural stereotype and identity formation.

Soseh’s research, *Creatively Pursuing Persona: Finding Identity through Directing*, primarily investigates the links between cultural displacement, identity and that individual’s impetus behind pursuing a career within the creative arts, specifically in theatre directing.

Throughout her career whilst following her performing arts endeavours, Soseh has developed a strong teaching base working as a director, acting coach and private acting consultant for performing arts institutions and elite talent agencies both in Australia and overseas.

During her time as a researcher at WAAPA, Soseh was a 2012 and 2013 finalist in the national three-minute thesis competition (3MT®). Similarly, she participated as presenter in both annual CREATEC Symposia and in 2013, two of her directed works were accepted for the Office of Research and Innovation by Edith Cowan University.

Nuo Performance as a Ritual and as a Medium between Ritual and Drama

The relationship between ritual and drama has been a topic for heated discussion and debate among Classicists and historians of drama ever since Jane Harrison published her monumental work on *Ancient Art and Ritual* in 2013. The character of Chinese exorcism ritual and ritual performance (*nuo*) is very much at the heart of this kind of relationship. Nuo ritual is usually performed as part of the Chinese Spring Festival (*chunjie*) to drive out the demons of the old year and to ring in the new year. Dramatic performances represent the culmination of a sequence of highly charged ritual performances: the *kaitan* (opening the altar) ritual in which all the deities are invited to attend the ritual ceremony and celebration (*qingshen*); the *kaidong* (opening the cave) ritual through which to let in deities to chase after demons (*zhuinuo*) before a series of skits and sketches are presented to thank them (*choushen*); and the *bitan* (closing the altar) ritual which concludes the exorcist ritual with the performance of “major plays” (*zhuxi*) such as *Meng Jiang nü* (Mistress Meng Jiang), *Longwang nü* (Dragon King’s Daughter), and *Mulian jiu mu* (Mulian Rescues His Mother). Dramatic performances are integral to the exorcism ritual, but the plays themselves do not make an obvious connection between their narrative content and the ritual context of which they are a part. The question thus arises as to how dramatic performances are integrated to ritual performances or vice versa. In this paper, I attempt to address the multifaceted, paradox relations between ritual and drama by looking into the specific socio-cultural and theatrical settings of Nuo ritual performance. The paper argues that ritual and drama are not related through a set of disparate, discrete segments but through an extensive middle range of liminal continuum that shapes the form, content, and character of both ritual and drama at each end.

Xiaohuan obtained his PhD from the University of Edinburgh. He taught at the Universities of Edinburgh and Glasgow in Scotland and Otago in New Zealand before taking up his current position as Senior Lecturer in Chinese Literature at the University of Sydney. His main research interests are in traditional Chinese literature and culture with particular emphasis on ghost fiction and drama, religious and folk beliefs and practices, and ritual and theatrical performance. He is now engaged in a research project on Chinese temple theatre as ritual/folk drama. He has published more than thirty articles and authored and co-authored five books. He is the winner of “the Adele Mellen Prize for Distinguished Contribution to Scholarship 2005” for his monograph, *Classical Chinese Supernatural Fiction: A Morphological History*.

The Idea of *Qi* and its Application in Contemporary Movement Training and Performance

This paper aims to observe and to discuss the physical response to the idea of *qi* (vital force) derived from Tai Ji philosophy and its application in movement training conducted at the Western Australian Academy of Performing Arts (WAAPA). This creative training method integrates the motion principles of Tai Ji Quan with improvisation, emphasizing the flow of *qi* within the bodily motion in order to stimulate the spontaneity and to achieve the unity of body and mind in the performance.

The significance of this work is to notice how traditional insights and techniques could be applied and developed into contemporary theater training and performance, within a cross-cultural context. The research poses a key questions: whether such intercultural movement training method might contribute to the improvement of body sensation for the participants, and how cultural boundaries might be crossed within performance practice, so as to create new forms and experiences of artistic expression.

Min Zhu is a dancer, choreographer and dance teacher, who worked for the Dance Department at Beijing Normal University in China and currently is a PhD candidate at Western Australian Academy of Performing Arts in Edith Cowan University. Her research project is to investigate the invention and evolution of traditional dance in the contemporary theatre. As a practitioner, her latest interest is to explore the boundary and intersection of contemporary performance through improvised performance. She founded a performance group “Company” with Thai artist Tanatchaporn Kittikong in Perth in 2013.

Panels

Revisiting the playing conditions of the Queens Theatre (Adelaide)

Matt DELBRIDGE (University of Tasmania)
Bill DUNSTONE (University of New England)
Julie HOLLEDGE (Oslo University/ Flinders University)
Joanne TOMPKINS (University of Queensland)

Panel 10
Wednesday 3.30pm
Woolley S325

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In this panel we respond to the conference theme by exploring preliminary discoveries encountered in the reconstruction of a virtual ‘moment in time’ from the 1841 opening performance at Australia’s oldest mainland theatre, the Queens Theatre in Adelaide. These investigations have a theoretical foundation based on analyses of theatre’s “architectonics of performance” (Turner/Behrndt 148) and an understanding of latest Digital Humanities (DH) technologies. Having only a partial knowledge of how the performance of early plays took place inhibits our ability to understand how to read them today, even though many of these works continue to feature in the heritage repertoire of major theatre companies in Australia. These technologies allow us to explore lost theatre practices crucial to understanding the development of national theatre cultures; and enhance understandings of the relationships between performers and audience, between character and architecture, and between actors and stage properties. With 3D Virtual Reality modeling (VR) and Motion Capture, we can recreate the movement on the stage and in the auditorium of a lost venue. This allows us to reconsider many aspects of original performing practices where venues are either no longer physically present or whose purpose has altered radically since they were first constructed. The existing, static apparatus for analysing historical modes of performance (e.g. engravings, sketches, photography), are significantly augmented by DH tools and offer new approaches to interrogating our theatrical past, which leads to a better understanding of the development of current acting practices. Through a process which reassesses the conditions for performance in the light of DH tools which locate users in accurate virtual reality (VR) models of theatres and place actor-avatars on their stages, we reconsider both aspects of original performing practices and *The Science of Acting in 2015*.

Matt Delbridge holds a PhD from QUT, Post Graduate Diploma in Creative Arts from Melbourne, and a BCA in Drama and Dance from Deakin. He is currently the Head of Theatre at the Tasmanian College of the Arts, an Adjunct Professor in the School of Creative Media at City University Hong Kong, and a member of the Creative Exchange Institute (Cxi) at the University of Tasmania. Matt is a theatre historian, technologist and cultural heritage researcher who focuses most of his energies on the scholarship of Motion and Performance Capture. His first book *Motion Capture in Performance: An Introduction*, was released by Palgrave Macmillan in 2015, and he has also published in the journals *Animation Practice, Process and Production*; *Nordic Theatre Studies*; *Body Space and Technology*; and *Scene*. Matt serves on the peer review college for the Arts and Humanities Research Council (UK), has worked in Orchestra management for the State Orchestra of Victoria, operated Motion Capture systems at the

Deakin Motion. Lab in Melbourne, designed for Split Britches (USA), and stage managed for Gilgul Theatre Company.

Bill Dunstone has a PhD from Murdoch University, MAs from Cambridge and Essex and BA (Hons) from Western Australia. Having retired from the University of Western Australia in 1999, Bill is currently a supervisor in the MA in Applied Theatre Studies at the University of New England. He is also Research Assistant with the Queen's Theatre project, and with the Eastern Goldfields live performance project at Murdoch University. Bill's research focuses on collective remembering and concepts of space and place in colonial Australian live performance; his current focus is on syncretic social and monetary relations between live performance and the late nineteenth-century mining boom on the Eastern Goldfields. His most recent publication, with Helena Grehan, is 'Making Maps "Speak": e-Mapping performance on Western Australia's Eastern Goldfields, 1894-98', *Australasia Drama Studies* April 2013. He has performed and directed in Australia and South East Asia.

Julie Holledge has a PhD and a BA (Hons) from Bristol University and is currently Professor 2 at the Centre for Ibsen Studies (University of Oslo) and Professor Emerita at Flinders University. She has published extensively in the field of women's performance: major publications include *Innocent Flowers: Women in Edwardian Theatre* (Virago); and, with Joanne Tompkins, *Women's Intercultural Performance* (Routledge). Her next book will be on the global production history of *A Doll's House* (Palgrave Macmillan). She has communicated the results of her Ibsen related digital research in public lectures, keynotes and plenary addresses at international universities: Berkeley UC, UCLA, Fudan, Nanjing, Reading, Oxford, and Oslo. The Queen's Theatre project brings together her present interest in the application of digital technologies to theatre historiography, her doctoral research into techniques of nineteenth century performance, and thirty years of experience training actors.

Joanne Tompkins has a PhD from York (Canada), Masters from Waterloo and BA (Hons) from University of Toronto. Currently, in addition to being Professor Theatre and Drama, she is Associate Dean (Research) in the Faculty of Humanities and Social Sciences, at The University of Queensland. Joanne's recent research focuses on space: whether the imaginative space of performance's geography, the architectural space that a venue or site-specific location provides, or newer virtual locations. Her most recent book is *Theatre's Heterotopias*, published in 2014 in the new Palgrave series, Contemporary Performance InterActions Series, edited by Elaine Aston and Brian Singleton. In addition to various other editing roles and numerous international editorial boards, she is co-editor of *Theatre Journal*, and has served a three-year term on the ARC's Humanities and Creative Arts panel.

Gesture and the Alternative Science of Contemporary Dance

Nalina WAIT (University of New South Wales)
Julie-Anne LONG (Macquarie University)
Erin BRANNIGAN (University of New South Wales)
Justine SHIH PEARSON (Macquarie University)

Panel 23
Friday 9.30am
Woolley N395

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This panel considers the origins of the revolutionary, post-histrionic early twentieth-century dance and performance techniques in the gestural research of Francois Delsarte (1811-1871). Erin Brannigan will discuss Delsarte's methods and findings and their influence on pre-Stanislavsky acting techniques and the birth of an art dance culture outside classical ballet. Nalina Wait will follow the through-line from Delsarte to the post-Laban, mind-body research of US Dance Studies founder and biologist Margaret H'Doubler (1889-1982) and somatics pioneer Mabel Elsworth Todd (1880-1956): discussing the ways H'Doubler's dance syllabus approached movement as a method of inquiry by combining biology, philosophy and aesthetics; and tracing Todd's research into postural engineering, which despite the threat of legal action from the medical establishment of New York, had significant influence on American postmodern dance.

Justine Shih Pearson takes Carrie Noland's (2008) proposition that gestures *migrate*, and that in doing so they support "the survival of the past while potentially engendering meanings that bear that past toward an unpredictable future" (x), to examine the work of several contemporary dance artists working with intercultural practices. Against contemporary dance's imperative for ever-new movement possibilities of the body, she assesses the ways in which hybrid gestural languages productively work from notions of gesture as it relates to the individual expressiveness of a body, to a body's kineasthetic experience of its moving and also a body's cultural signification.

Artist-scholar Julie-Anne Long will discuss the relevance of theories of the archetypal and everyday gesture in her current dance research and practice. She cites examples of stealing and mining gestural language and codification from George Cukor's 1939 film *The Women* as stimuli for her recent creative work in development, *TROUBLE a place in time* (2014-), in collaboration with six Sydney-based independent dance and performance artists. Long analyses the performer's experience, engaged in both excessive expressionistic gestural representations, as well as a dance of smallest everyday gestures. This paper also considers the response of the audience to these performative gestural excesses.

Dr Erin Brannigan is a Senior Lecturer in Dance in the School of the Arts and Media at the University of New South Wales and works in the fields of dance and film as an academic and curator. Her current research explores the condition of dance within the broader field of the performing arts through its relationship with other art forms in interdisciplinary practices. Generated by specific works of art, studies cover dance and the screen arts; 'gesture' as a cross-disciplinary framing concept; interdisciplinary compositional strategies of the historic

avant-garde; minimalism as a creative site of disciplinary assertion; and experiment as the substance of experience.

Dr Julie-Anne Long (Macquarie University) is an award winning dance artist and academic. She holds a PhD from UNSW titled 'Walking in Sydney Looking for Dancing: an auto-ethnographic mapping of the place of independent dance' (2010) and an MA (Hons) in Performance from UWS Nepean (1999). Since graduating from the Victorian College of Arts in the early 1980s she has performed and choreographed on a wide range of projects with companies such as Human Veins, One Extra, Theatre of Image, Flying Fruit Fly Circus, Bell Shakespeare Company, Open City and Dance Works. From 1991-1996 Julie-Anne was Associate Artistic Director of One Extra Company with Artistic Director Graeme Watson. She has worked in a variety of dance contexts as mentor, dramaturg, curator and producer including Acting Director of dance research organisation Critical Path (2006-07) and Dance Curator at Campbelltown Arts Centre (2009-10).

Dr Justine Shih Pearson (independent) is a designer, curator and scholar of contemporary performance and dance. Trained originally in theatre design at New York University's Tisch School of the Arts, her work has been presented in Australia, the UK, US and in Asia. She was producer of ReelDance (2007-2009) and acting director of Critical Path (2012-2013), and holds an MA (New York University) and PhD (University of Sydney) in Performance Studies. Her current research integrates thinking around spatial design and practice, and the performance of space and place, in terms of global culture, the embodiment of national and cultural belonging, travel, and city planning.

Nalina Wait (University of New South Wales) is a Sydney-based dance artist, collaborator and researcher working predominantly with improvisation. Since graduating from WAAPA with a BA (Dance) she has performed in nationally and internationally in works by Sue Healey, Rosalind Crisp, Nikki Haywood, DanceWorks, Devastation Menu, Hans Van Den Broeck (SOIT), Sydney Performance Group, Lizzie Thomson, Joan Jonas and Marina Abramović. Her choreographic works include *kyu* (2002), *Sole* (2003), *Instant* (2006), *2DUAL* (2008), *Dual* (2008), *Slow Riot* (2010), *Choreomania* (2010), *Never odd or even* (2011) *The Empty Centre* (2011), *Phosphene* (2013) and *Excess* (2014). She is a current PhD candidate at UNSW researching how somatic intelligence contributes to the composition of improvised performance.

The Actors' Wellbeing Project

Ian MAXWELL (University of Sydney)

Mark SETON (University of Sydney)

Marianna SZABÓ (School of Psychology,
University of Sydney)

Camilla Ah KIN (Media, Entertainment and Arts Alliance) and

Lorna LESLEY (Media, Entertainment and Arts Alliance; Equity Foundation)

Panel 33

Friday 2.00pm

Rex Cramphorn Studio

This panel considers the findings of an empirical study of Australian actors undertaken by Ian Maxwell, Mark Seton and Marianna Szabó, in collaboration with the Equity Foundation of the Equity Division of the Media, Entertainment and Arts Alliance (MEAA). The research confirms anecdotal understandings of actors as highly-qualified and under-paid, suffering high levels of stress, anxiety, and, in particular, depression. They consume alcohol at levels which are indicative of serious health problems. They also seem to be, in general, satisfied with their lives.

Researchers Ian Maxwell and Mark Seton are joined by industry representatives Camilla Ah Kin and Lorna Lesley to discuss the findings.

A graduate of WAAPA, **Camilla Ah Kin** has worked across the industry in Theatre, Film and TV as a performer. She has also taught, directed produced and dramaturged. In 1992 She received a cultural scholarship from the government of France to continue study at L'École Internationale du Théâtre Jacques Lecoq in Paris. Camilla completed an MA (Research) thesis (in the Department of Theatre and Performance Studies, University of Sydney) on the metaphor of family in theatre, titled *A Chance Gathering of Strays: The Australian Theatre Family*, which was awarded a High Distinction.

Camilla has appeared in numerous productions for companies including Bell Shakespeare, Belvoir, Sydney Theatre Company, Melbourne Theatre Company, WA Theatre Company, Ensemble theatre and Griffin. She appeared most recently as AZZA in *Jump for Jordan* at Griffin theatre Company. She has also workshopped and performed at many Australian Playwriting conferences across Australia.

For independent theatre, she convened a group of small companies which became Theatre Hydra at The Old Fitzroy Theatre (Tamarama Rock Surfers, Porkchop productions, O'Punkskys, Brink and Theatre 20/20). They were among the first groups to produce what we called "independent theatre" in Sydney.

In her capacity as Industrial Organizer for Live Performance at the Media Entertainment and Arts Alliance in Sydney, she has spoken on a number of panels including: the Fringe Festival forum and the Independent Theatre Panel last year, and the Australian Theatre Forum panel on "The Betterment Clause" this year.

Camilla is soon to appear as Lois Caleo in the new Australian film, *Holding the Man*, for Goalpost pictures.

Theatre with Non-Actors: On the Arts and Effects of Non-Professional Theatre Performers in Contemporary Performance

Ulrike GARDE (Macquarie University)
Meg MUMFORD (University of New South Wales)
Anna SCHEER (University of New England)
Bronwyn TWEDDLE (Victoria University Aotearoa)
Caroline WAKE (University of New South Wales)

Panel 12
Thursday 11.30am
Woolley N395

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Conveners: Dr Ulrike Garde & Dr Meg Mumford

Performance practice since the 1990s has been characterized by an increased interest in theatre that operates without, or minimizes, the involvement of professional performers such as actors. The 'protagonists' involved in such theatre are selected for a variety of reasons, including their: life experiences, status as specialists in spheres of expertise other than that of art performance, and their connection to particular social categories such as economic class, field of work, ethnicity, age, and (dis)ability.

In 2015, *Performance Paradigm* will publish an issue dedicated to exploring the roots, uses and effects of the non-professional figure in contemporary (post-90) theatre and performance. As a complement to the ADSA conference focus, the journal's guest editors (U. Garde and M. Mumford) will convene a conference panel that presents aspects of the *Performance Paradigm* 2015 research, together with additional fresh perspectives.

Topics that will be addressed during the forum include:

- The nature of the non-professionals involved in the performances under consideration, and the artistic practices opened up by this work;
- The ways in which the case studies appropriate or challenge particular histories and traditions of performance;
- The effects the utilization of non-professional theatre performers can create that cannot be achieved via the trained actor, performer and/or artist;
- Crucial ethical and political issues raised by this aesthetic and/or socio-political strategy.

The panellists will discuss the following topics:

Ulrike Garde and **Meg Mumford** present key findings from their joint research into Theatre of Real People at Berlin's Hebbel-am-Ufer production house, and their work as editors of *Performance Paradigm* 2015. They consider issues such as: why there has been an increased interest in non-professional theatre performers since the nineties; the extent to which such performers disrupt dominant modes of artistic production; and the effects they can generate in particular times and places.

Anna Scheer focuses on specific productions of the late German performance maker and activist Christoph Schlingensiefel whose iconoclastic work regularly featured non-professional disabled performers and sometimes the chronically ill. She examines how these performers embodied their own subjectivity on stage in a way that served to undercut the

conventions of the theatre 'system' in which actors are required to inhabit the character of another.

Bronwyn Tweddle addresses her findings after directing the English-language premiere of Andres Veiel's *The Kick*. She argues that a large cast—which in many circumstances is only possible under non-professional performance conditions—is crucial to the play's representation of social pressures and community responsibility, and that professional, small-cast productions raise questions as to the purpose and ethics of staging verbatim theatre.

Caroline Wake (UNSW) considers recent performances in which refugees appear as themselves, including Apocalypse Theatre Company's *Asylum* series, Ros Horin's *Baulkham Hills African Ladies Troupe*, and the Australian Performance Exchange's *Origin-Transit-Destination*.

Ulrike Garde (BA Toulouse; MA, Bonn; PhD Monash) is Senior Lecturer in German Studies at Macquarie University in Sydney, Australia. Her research interests include German literature and the performing arts, audience and reception studies, particularly in intercultural contexts. She is the author of *Brecht & Co: German-speaking Playwrights on the Australian Stage* (Peter Lang, 2007), co-editor of *Belonging and Exclusion: Case Studies in Recent Australian and German Literature, Film and Theatre* (Cambridge Scholars Publishing, 2009) and of *Rimini Protokoll Close-Up: Lektüren* (Wehrhahn, 2014). Currently she is working (with Meg Mumford) on a joint book titled *The Theatre of Real People: Diverse Encounters at Berlin's Hebbel-am-Ufer and Beyond* and co-editing the 2015 issue of *Performance Paradigm*. The topic for this issue is: Staging Real People: On the Arts and Effects of Non-Professional Theatre Performers.

Meg Mumford (BA (Hons) U.N.E; PhD Bristol) is Senior Lecturer in Theatre and Performance Studies at the University of New South Wales, Australia. Her research focuses on socially-engaged performance, intercultural exchange and the politics of performing bodies, particularly with regard to German and Australian theatre. She is the author of *Bertolt Brecht* (Routledge, 2009), co-editor of *Rimini Protokoll Close-Up: Lektüren* (Wehrhahn, 2014), and has also published on the work of Marieluise Fleisser, Pina Bausch and Australian documentary theatre. Currently she and Ulrike Garde are working on a joint book titled *The Theatre of Real People: Diverse Encounters at Berlin's Hebbel-am-Ufer and Beyond*, and co-editing the 2015 issue of *Performance Paradigm*. She is a member of ADSA, FIRT, the German Studies Association of Australia, the International Association for Germanic Studies, and the International Brecht Society.

Anna Teresa Scheer has a Postgrad Diploma in Creative Arts from the University of Melbourne and is in the final stages of completing her PhD there. She is a Lecturer in Theatre Studies at the University of New England and the current focus of her research is the work of the late all-around German artist Christoph Schlingensief. She is the co-editor of the book: *Christoph Schlingensief: Art without Borders* (with Dr. Tara Forrest), Bristol: Intellect, 2010 and has published several further book chapters and journal articles on his work. Other research interests include contemporary and post-dramatic German and European theatre, social dramaturgy and Live Art. Anna trained in theatre in the UK and worked as an actor/performer and director in London and at the Volksbühne theatre in Berlin, Germany, where she lived until 2007. She is a member of ADSA and Performance Studies international.

Bronwyn Tweddle (BA Hons (Monash); PGCertHELT (VUW)) is a theatre director, dramaturg, and translator and a Senior Lecturer in Victoria University of Wellington's Theatre Programme. Bronwyn's research interests include: translation/adaptation; multi-lingual theatre work; and theory and practice of acting and directing. She has translated two contemporary plays from German to English. For several years she was Victoria's co-ordinator for the Master of Theatre Arts in Directing, which is co-taught with Toi Whakaari: New Zealand Drama School. She is currently developing new acting courses for Victoria. Bronwyn's professional theatre company, Quartett Theatre, has toured to Europe several times, performing in the UK, Belgium, Germany, Romania and Serbia. She guest teaches and directs regularly in European drama schools. She was an Executive Board member of Playmarket, New Zealand's Playwrights' Agency and Script Development Service (2002 – 2012), and Dance Aotearoa New Zealand (2012) and has served on panels for numerous national and international theatre festivals and organisations.

Caroline Wake trained at UNSW, where she is now employed as an ARC DECRA Fellow (2015-17). The DECRA project aims to analyse the Performance Space archive as a microcosm of how contemporary performance practices have evolved over the past thirty years. Beyond this, her research interests include theories and practices of witnessing; theatre made by, with and about refugees; and theatres of the real, including verbatim and documentary theatre. She is the co-editor, with Bryoni Trezise, *Visions and Revisions: Performance, Memory, Trauma* (Museum Tusculanum Press, 2013) and author of several articles, which have appeared in *Theatre Research International*, *Text & Performance Quarterly*, *Modern Drama* and elsewhere. She is a long-time reviewer for *RealTime* arts magazine.

**Sustaining Theatre and Performance Programs in Australasia
ADSA Roundtable 2015**

Sharon Mazer (Auckland University of Technology)
Bree Hadley (Queensland University of Technology)

Panel 18
Thursday 2.00pm
Woolley 226

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This roundtable carries forward our ongoing, collegial discussion about the diverse challenges facing theatre and performance programmes in Australasia.

It aims to engage ADSA members in discussion of a range of issues, including issues that came up at the inaugural 'Sustaining Theatre & Performance Programmes in Australasia' programme at Victoria University of Wellington in 2014, including:

- Snapshots of the state of the discipline
- Institutional formations within the discipline
- Standards, metrics, compliance and control agendas applied to the discipline
- Establishing networks of allies, advocates, etc. in and beyond the discipline
- Positive profile raising about successes within the discipline

Workshops

The Seven Ages of Show and Tell: 90 minute Workshop

David ADAMSON (Deakin University)
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Workshop 4
Friday 9.30am
Rex Cramphorn Studio

Working with objects, artefacts, art, songs, and stories is an ongoing part of each and every one of us. Children bring treasures or interesting objects to school. Objects from a life can give voice and story to those disappearing into dementia. Throughout our lives between such states, we tell stories, endlessly fashioning who we think we are through many different forms of daily experience, and through many forms of art.

If we individually are given the space to do it, any of us can present our lives in formally interesting ways, no matter how ordinary we believe our lives to be. Do we choose to perform aspects of our lives in front of others? Would we tell stories, sing, dance, present artworks, lay out objects and describe them, be open, be evasive? Any or all of these approaches are artistically valid and potentially riveting for an audience, as long as the uniqueness of content (our individual lives) can be freely explored in formal terms that are equally unique (our expressive imaginations).

This workshop draws on my doctoral exploration of theatrical, performed autobiography and my theorisation of a dramaturgy of autobiographical fragments. This work draws particular inspiration from the life and work of Walter Benjamin, a collector of minute objects, books and wide-ranging ideas.

Objects can be hard to let go of. They seem to become imbued with the particular relationship they have with us historically, and imaginatively. Objects can function as repositories of memory that would be lost without the stimulus of their presence, or rediscovery. Objects also function meaningfully as symbols, and they can act as physical and visual metaphors for key aspects of our lives, as we gather, connect and juxtapose them in montages of experience.

Poems and songs can also acquire a form as quasi-objects, moments we can shape with a lapidarist's skill. We can perform fragments of our lives, not as past fictions, but as the future promise of who we think we might become. Autobiographical performance is more a beginning than an ending.

We all capable of this sort of performance, and we can all explore the interplay of presence and representation: bring an object, a memento, a poem, a song, and we will witness you performing your life.

Participants should bring an object or artwork (which could be a poem or a song) that has personal and historical meaning for them.

David Adamson was admitted to the degree of PhD at Deakin University in 2014, after receiving 1st Class Honours at Flinders University Drama Centre in 1989. He has worked for the last eight years as a sessional academic at Deakin University, teaching acting and drama, literature, media and cinema studies. His research is currently focused on autobiographical scripting and performance, and Walter Benjamin and method, with interests in Bertolt Brecht and performance, William Shakespeare and problematized narrative, and the status of acting in the 21st century.

He has worked for 25 years as an actor and singer for many companies, and especially with Melbourne Workers Theatre. From early years he trained with many different theatre traditions and practitioners, including Doris Fitton, Richard Wherrett, Hayes Gordon, Julie Holledge, Robert Sturua and Philippe Gaulier.

HIPnosis: The Science of Historical Action

Andrew LAWRENCE-KING (Guild Hall School of Music, London)
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Workshop 3
Thursday 3.30pm
Rex Cramphorn Studio

Historically Informed Performance of Baroque opera and the application of Historical Practices to Shakespearian theatre have tended to work from period details towards modern-day generalities. Following Dene Barnett's pioneering study (1987), we understand Gesture as an *Art*, in the 17th-century sense of a coherent set of guiding precepts. John Bulwer's *Chirologia* (1644) shows us a specific gesture for a particular emotion, Gilbert Austin's *Chironomia* (1806) notates precisely where the hand and arm are placed, and modern-day performers copy these outward, visible signs. An expert practitioner will 'suit the Action to the Word', matching each historical gesture to appropriate cues from the Text. But still, all too often something is missing.

Paradoxically, 'judicious' specialists in the audience may be delighted, as they recognise details of hand positions they know from period sources; whereas Shakespeare's 'unskillful', the ordinary audience members, remain unconvinced. Some modern commentators have speculated that baroque gesture might only work today for an expert, initiated audience.

By analogy with the fable of the Emperor's Clothes, I prefer to trust the instincts of an ordinary audience member to know when something is missing. Evolution has equipped every one of us with an ability (however imperfect) and a strong drive to infer inner intentions from outward appearances. When we observe an actor putting his hand in the precise place the director instructed him to, according to historical sources, we instinctively know that something is false. The HIP challenge is to reconnect the outward show of baroque Gesture to the players' inner intention, in order to move the audience's passion.

Inspired by the historical approach of *The Player's Passion*, and founded on the modern theory set out in my formal paper, this Workshop similarly focuses on the nexus between Medical Science and performed emotions; between outward signs and inner intentions; between Hypnosis and Flow, Control and Spontaneity. We work on renaissance poetry and (spoken) excerpts from baroque opera in the alternative direction, from period generalities to present-day details; from *Science* (in the 17th-century sense of the study of profound mysteries that link the Cosmic to the Human) to *Use* (how do we actually play our music and our drama?) Rather than applying an antique *Art*, we embody the historical *Science of Enargeia and Energia, Humours and Pneuma*.

Please come prepared to stand for the entire 90-minute session, and ready to declaim the excerpts below. If you are able to memorise them, even partially, this will enrich your experience.

When I do count the clock that tells the Time

William Shakespeare *Sonnet 12* (1609)

To the Hills and the Vales,
To the Rocks and the Mountains,
To the Musical Groves,
And the cool, shady Fountains,
Let the Triumphs of Love and of Beauty be shown:
Go revel, ye Cupids, the Day is your own!

Nahum Tate/Henry Purcell *Dido & Aeneas* (1689)

If music and sweet poetry agree,
As they must needs, the sister and the brother,
Then must the love be great 'twixt thee and me,
Because thou lovs't the one, and I the other.

Dowland to thee is dear, whose heavenly touch
Upon the lute doth ravish human sense;
**Shakespeare* to me, whose deep conceit is such
As passing all conceit, needs no defence.

*originally, *Spenser*

Thou lov'st to hear the sweet melodious sound
That Pheobus' lute, the queen of music, makes;
And I in deep delight am chiefly drowned
Whenas himself to singing he betakes:

One god is god of both, as poets feign,
One knight loves both, and both in thee remain.

Richard Barnfield *The Passionate Pilgrim* (1599)

La Musica

Hor
mentre i canti alterno
hor lieti, hor mesti,

Now...
while I alternate my song...
now happy, now sad...

Non si mova
augellin
fra queste piante,

Dont move!
little bird
amongst these bushes...

Nè s'oda
in queste rive onda sonante,
Ed ogni aurette
in suo cammin
s'arresti

And you don't hear...
in these shores a wave sounding...
And all the little breezes...
in their path
stop.

Alessandro Striggio/Claudio Monteverdi *L'Orfeo* (1607)

The Science of Inner Monologue in Acting

Rob ROZNOWSKI (Michigan State University)
roznows5@msu.edu

Workshop 1
Wednesday 3.30pm
Rex Cramphorn Studio

Too often actors avoid approaching their craft from a psychological perspective for fear of becoming trapped in their head. Just as often actors avoid a meaningful thoughtful connection to a character because they lack the skills to think the thoughts of the character. Too often actors lack the requisite knowledge of psychological theories to truly examine their characters with calculated scientific examination.

This workshop will explore theories in the recent book, *Inner Monologue in Acting* (Palgrave MacMillan 2013.) In keeping with the theme of the conference, this workshop will explore the acting strategy of inner monologue related to current psychological theories—combining acting and science. This practical workshop will offer both theoretical musings and practical exercises that investigate inner monologue in relation to the actors' craft in numerous styles like classical theatre, film, and musical theatre.

The workshop will offer participants a way to harness the actor's personal inner monologue in order to transform it into the thought process of the character. Once understanding this concept, numerous current psychological theories will be introduced to augment and expand normally simplistic approaches to inner monologue in relation to the actor's process.

The magazine *Choice: Reviews for Academic Libraries* reviewed *Inner Monologue in Acting* in July 2014 writing:

. . . offers actors a surprisingly concrete way to understand and approach the thought of the character—the "inner monologue" (IM). He wastes no time in jumping into the psychology of the IM, and he then walks through the IM in common situations--musical theater, film, and comedy . . . Each chapter covers a different topic, which makes the reading move along quickly, and each is full of practical exercises (54 in all) that are accessible to actors at all levels. This is a great book; it will be useful in the classroom and in production practice. **Summing Up:** Highly recommended. Readers at all levels (www.cro3.org/).

Format: The first part of the workshop will cover introductory and psychological theoretical approaches to the multi-levelled approach to thinking both as actor and character. The second part of the workshop will explore this duality through practical exercises in various styles of acting. The final part of the workshop will discuss the upcoming book using psychological theories to assist actors in covering self-imposed roadblocks in their work.

Rob Roznowski received a Bachelor of Fine Arts from Point Park University and a Master of Fine Arts from The Ohio State University. He is an Associate Professor and Head of Acting & Directing at Michigan State University. His research focuses on the mingling of psychological and acting theory. He is currently working on a book about the self-imposed roadblocks actors put on their work. Using psychological theory, Rob aims to assist actors in identifying their "limitations" and find ways to overcome them. His publications include books (*Inner Monologue in Acting* and *Collaboration in Theatre: A Practical Guide for Designers and Directors* both published by Palgrave Macmillan) and plays (*Arts or Crafts* published by Norman Maine Plays, *The Summer Circle* published by Brooklyn publishers and *Comfort Food* previously published by Independent Play(w)rights). Rob is a member of the Association for Theatre in Higher Education and Actors' Equity Association.

Resilient Vulnerability© for Actors: Tools for healthy and sustainable acting practices

Mark SETON (University of Sydney)
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Workshop 2
Thursday 11.30am
Rex Cramphorn Studio

The *Actors Wellbeing Survey* (2013) has identified that there are many stage actors who have difficulties debriefing or 'letting go' of physically, psychologically or emotionally intense roles. For actors, the 'show must go on' in spite of how violent and violating circumstances characters and performance scenarios may personally affect them. There has also been a traditional expectation that one must 'toughen up' and separate one's self from one's professional life in order to survive in the business. Alternatively, actors find ways to numb the pain and disconnect between themselves and the roles they play. Yet the *Wellbeing Survey* also identifies risks that emerge through consequent tendencies towards depression or alcohol abuse to cope with such trauma and confusion.

A recent study by Paula Thomson and Victoria Jaque (2011) has found that actors' higher proneness to fantasy could lead to a greater inability to integrate traumatic events with the rest of their life experience even though such events were fictional in relation to their own personal history. The researchers concluded that actors may be more vulnerable to identity destabilization and this aligns with the work of Burgoyne et al. (1999) and Hannah et al. (1994), who suggested that actors were vulnerable to boundary blurring and unstable self-identity.

Resilient Sensitivity© has been developed as a system of practices to enable actors to both honour their professional skills and process the inevitability of stress, trauma and identity destabilisation that are encountered in practice. From an ecological perspective, resilience is understood as the ability of a system to absorb disturbance and still retain its basic function and structure. In this workshop I will introduce participants to the foundations of 7 elements (Presence, Perception, Preparation, Process, Perspective, Partnership and Play) that, together, enable actors to be more resilient while retaining a necessary vulnerability to engage in creative, risk-taking work.

These seven inter-dependent elements engage the following practical questions:

presence (what do I notice in my own self/body as I prepare to act?)

perception (what do I perceive in the world and how do I make sense of my experiences?)

preparation (how does my training as an actor affect the ways I behave in response to my experiences and interactions with others?)

process (how do I actively carry out performance tasks, as an actor, and remain responsive to my ongoing experience in relation to others?),

perspective (what are the social/cultural/economic/political contexts of the performance industry in which I need to make choices about how and when I will make connection with others?)

partnership (who are the people who can support me and ground me as a professional?)

and

play (how do I remain flexible and playfully risk-taking, open to new insights in each of these six elements?)

AusStage and the Research Process

Jonathan BOLLEN (University of New South Wales)
Jenny FEWSTER (Flinders University)

Panel 15
Thursday 11.30am
Brennan Learning Studio 109

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AusStage is for researching Australian live performance—and for sharing our research. But how do researchers use AusStage in their work? Where does AusStage fit into research planning and design, data gathering and analysis, publication and presentation? And how can AusStage support researchers throughout the research process? This workshop will:

- 1) discuss the intersection between the AusStage databases, research projects and publication;
- 2) discuss some 'hotspots' and 'roadblocks' encountered by researchers using AusStage; and
- 3) provide a training session in the use of AusStage for data retrieval and data entry.

AusStage (<http://www.ausstage.edu.au>) provides an accessible online resources for researching live performance in Australia. Development is led by a consortium of universities, government agencies, industry organisations and collecting institutions, with funding from the Australian Research Council and other sources. AusStage is committed to collecting and sharing information about Australian live performance as an ongoing, open-access and collaborative endeavour.

Jenny Fewster began working on performing arts databases in the early 1990s in her role as Research Assistant at the Performing Arts Collection of South Australia. She joined AusStage when the project began in 2000 and was appointed Project Manager in 2003. During her time with AusStage the project has been successful in gaining over \$4 million (AUD) in funding from the Australian Research Council, Australian National Data Service, National eResearch Architecture Taskforce, eResearch South Australia and the Australian Access Federation. Jenny is active in nurturing relationships between university researchers and cultural collections. She is currently the Deputy Chair and Secretary of the Performing Arts Heritage Network of Museums Australia and has served on that Committee for the last seven years.

Jonathan Bollen is a Senior Lecturer in Theatre Studies at the University of New South Wales. He is the co-author of *Men at Play: Masculinities in Australian Theatre since the 1950s* (Rodopi 2008) and a contributor to the AusStage database (<http://www.ausstage.edu.au>). He has received research fellowships from the Australian Research Council and the National Film and Sound Archive. His research on gender, sexuality and performance has appeared in *The Drama Review*, *Journal of Australian Studies*, *Australasian Drama Studies* and *Popular Entertainment Studies*.

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