

THE S WORD: STANISLAVSKY'S MANY FACES – THEN AND NOW

Conference Theme

Stanislavsky's work touched so many areas of practice that simply referring to him as a 'theatre-maker' seems to be reductive. An actor skilled in character transformation; a highly creative director famous for compelling stage creations; a pedagogue and teacher of many performers; an experimenter who brought seismic shifts to the art of performance, in Russia and across continents; a theorist of acting and performance; book author; collaborator; public speaker; political figure; and scientist – these are among the many 'faces' which today we attribute to Stanislavsky. At its core, the symposium tackles these or even other faces of Stanislavsky, either in isolation or in interaction with one another.

Moreover, in its subtitle of 'Then and Now', the symposium is offering a second prompt for further discussion. Contributions that tackle the 'then', i.e. which seek to unravel Stanislavsky's own ideas, productions, methods of work, etc. form an important part of the programme; so are those which consider the 'now', or our own interpretations and applications of Stanislavsky in a markedly different, twenty-first-century performance context. In this way, the Symposium develops a dialogue between past and present, at a time when we are steadily moving forward into ever-more contemporary understandings of the System. The 'now' is also extended to the research methods used today to study a historical figure like Stanislavsky. While rigorous historical study will always be important, the Symposium considers other methodologies which can be used to extend our knowledge of Stanislavsky.

Topics for discussion include:

- Stanislavsky's many faces, their negotiation and interaction
- Relatively obscure work, sources, or practices within Stanislavsky's oeuvre
- Reappraising the System: how and why
- Stanislavsky and his collaborators
- Stanislavsky today – issues of international transmission, appropriation, and adaptation
- Teaching Stanislavsky and pedagogical perspectives
- Stanislavsky and contemporary performance (e.g. postdramatic theatre, digital performance, etc.)
- Stanislavsky and contemporary concerns including gender, race, well-being, intimacy, etc.
- Methodologies used in researching Stanislavsky today: history-based; practice-as-research; use of theory, etc.
- Interdisciplinary connections with other fields, such as Psychology, Cognitive Science, Cultural Studies, Philosophy, History, etc.
- Provocations that critique or offer a 'risk-taking approach' towards Stanislavsky.

PROGRAMME

THURSDAY 6 NOVEMBER

15:00 Registration desk open

**16:00-17:30 Preliminary Presentation: VCT
Stanislavsky and Research Methods**

Editors:

Stefan Aquilina, University of Malta
Alisa Ballard Lin, Ohio State University
Chris Hay, Flinders University

Speakers:

Michaela Antoniou, National and Kapodistrian University of Athens
Bella Merlin, University of California (Riverside)
Alys Daroy, Murdoch University
Liza-Mare Syron, University of New South Wales UNSW
Dassia N. Posner, Northwestern University
[More speakers to be announced]

18:00-18:15 Symposium Opening

18:15-19:30 Keynote Speaker: VCT

**The Role of the Subconscious in the Actor's Creative Process: The Influence of the
Demidov School of Acting on the Stanislavsky System**

Andrei Malaev-Babel, FSU/Asolo Conservatory for Actor Training and International
Demidov Association

19:30-21:00 Reception

FRIDAY 7 NOVEMBER

9:00-10:30 Panel Session 1: Room 5

**On Stanislavsky's Early Acting and Direction Training: Alexander Ostrovsky's Legacy
and the Key Influence of Savva Mamontov's Method and Experimentation**

Donatella Gavrilovich, Department of Literary, Philosophical and Art History Studies,
University of Rome 'Tor Vergata'

Pre-Method Stanislavsky in Hollywood: The System meets the Actorly Virtue of Concentration

Dan Leberg, University of Groningen

Stanislavsky as Orthodox Christian, Stanislavsky as Acting Teacher: Belief, both Theatrical and Christian

Alisa Ballard Lin, Department of Slavic and East European Languages and Cultures, Ohio State University

These were not Imaginary Circumstances: ‘The Magical If’ in Portraying Holocaust Survivors

Anthony Hostetter, Department of Theatre and Dance at Rowan University, Philadelphia, USA

9:00-10:30 Panel Session 2: Room 6

To What Extent Do Actors – Being Trained in Stanislavsky’s System – Need to Understand Dramaturgy?

Julian Jones, Rose Bruford College of Theatre and Performance, UK

Science and Mystery in the UK Conservatoire

David Jackson, Anglia Ruskin University

Shakespeare through Stanislavsky: A Vocabulary for a Practice-First Pedagogy

Benjamin Archer, Southampton Solent University

9:00-10:30 Panel Session 3: VCT

The System as Scaffold: Training Autonomous Actors Through Responsive Pedagogy

Siiri Scott, University of Notre Dame

The Power of Public Solitude: Fostering Inclusion and Diversity in Education

Markéta Machková, Department of Authorial Creativity and Pedagogy, Academy of Performing Arts in Prague

Applying Consent & Power Pedagogy to the delivery of Stanislavsky Techniques

Lauren S. Williams, BIMM University – Performers College Birmingham

10:00-12:00 Workshop 1: SHCR Room, Msida Campus

Scaffolding Consent and Intimacy in the Rehearsal Room: A Practical Workshop

Joelle Ré Arp-Dunham, University of Kansas

This workshop is for students of the Department of Theatre Studies only.

10:30-11:00 Coffee Break

11:00-12:30 Panel Session 4: Room 5

Cultivating Active Analysis

Tamur Tohver, Manchester Metropolitan University, UK

Teaching the Method of Action Analysis in Drawing

Nataliia Dniprenko, Cara/British Academy Researchers at Risk Fellow, University for the Creative Arts, Associate Professor of Television Directing at the Kyiv National I. K. Karpenko-Kary Theatre, Cinema and Television University in Ukraine

Translating Stanislavsky's *An Actor's Work on the Role* – The Greek paradigm

Michaela Antoniou, National and Kapodistrian University of Athens

11:00-12:30 Panel Session 5: Room 6

From Stage to Studio: Applying Stanislavsky's Acting Principles to Instrumental Music Performance and Pedagogy

Andrea Johnson, University of Northern Iowa

Building Caretakers: Using Stanislavsky-based Acting Exercises to Help Future Doctors Practice Physical Presence and Foster Empathic Indicators in Patient Encounters

Elisabeth Hostetter, Department of Theatre and Dance, Rowan University, USA

Ungiven Circumstances and the Dramaturgy of Light

Valentina Tamiolaki, Department of Theatre Studies, National and Kapodistrian University of Athens

11:00-11:45 Workshop 2: VCT

The Need for Words: Shakespeare and the Contemporary Performer

Gerald 'Jay' Paul Skelton, The Royal Central School of Speech and Drama

11:45-12:30 Workshop 3: VCT

Dialogical Acting (with the Inner Partner)

Hana Malaníková, Markéta Machková, and Maryana Kozak, Academy of Performing Arts in Prague

12:30-13:30 Lunch Break

13:30-15:00 Panel Session 6: Room 5

**Ethics and Practice, or How to Reconcile Teamwork with the Actor's Well-being?
Stanislavsky's 'Ethics' in a Polish Context**

Joanna Ostrowska and Juliusz Tyszka, Performance Studies Laboratory, Cultural Studies Institute, Adam Mickiewicz University at Poznań, Poland

The Multifaceted *sverkhzadacha*: Does Stanislavsky Contradict Himself?

Tomasz Kubikowski, Akademia Teatralna in Warsaw

13:30-15:00 Panel Session 7: Room 6

'To Breathe the Role': From Respiration to Anása —Tempo—Rhythm and Scenic Presence in Stanislavsky

Panagiota Panagi, Independent Researcher and Theatre Practitioner

Stanislavsky and Opera: The Musico-Dramatic Text and the Development of Performance Dramaturgies on the Operatic Stage

Mario Frendo, Department of Theatre Studies, School of Performing Arts, University of Malta

Stanislavsky and the AI Actress: Can Algorithms Replace the Human Soul of Performance?

Natali Chavez, Film School of Aristotle University of Thessaloniki (AUTH)

13:30-14:15 Workshop 4: VCT

Unlocking 'The Art in Yourself': Active Analysis as a Solo Practice in Professional Rehearsal

Abigail Killeen, Bowdoin College, US

14:15-15:00 Workshop 5: VCT

Harmonising Technique and Spirit: A Journey through Demidov's School of Acting and Stanislavsky's System

Gabriela Curpan, University for the Creative Arts

15:00-15:30 Coffee Break

15:30-16:00 Plenary: VCT

Rethinking the Room: Practical Shifts Toward Equity in Actor Training

Siiri Scott, University of Notre Dame and Gerald 'Jay' Paul Skelton, The Royal Central School of Speech and Drama

16:00-17:00 Featured Speaker: VCT

Contemporary Now/Contemporary Then: 'New forms are what we need, and if there aren't any, then we are better off with nothing' (Konstantin in *The Seagull*, Chekhov)

Richard Gough, Centre for Performance Research

Saturday 8 November

9:00-10:15 Keynote Speaker: VCT

Stanislavsky from the Outside: Networking and Re-working the Self

Frank Camilleri, Department of Theatre Studies, School of Performing Arts, University of Malta

10:15-11:00 Coffee Break

11:00-12:30 Panel Session 8: Room 5

An Actor Creates: The Moscow Kamerny Theatre School

Dassia N. Posner, Northwestern University

Maria Knebel: A Woman at the Crossroads of the Transmission and Transformation of Stanislavsky's Pedagogical Legacy

Cristiana Minasi, University of Messina

Stanislavsky and Charles Jehlenger: A Case of Parallel Evolution?

Eric Hetzler, University of Huddersfield

11:00-12:30 Panel Session 9: Room 6

From Ensemble to Individually Tailored Acting Training Techniques:

Mediating the Stanislavsky School and Australian Sensitivity in Actor Training

Inga Romantsova, Actors Centre, Torrens University, Sydney

The System in the Shadow: Performing Shakespeare through Karagöz and Stanislavsky

Burak Urucu, Istanbul University-Cerrahpasa

Stanislavsky Albanian-Style

Anxhela Çikopano, Centre of Art Studies, Academy of Sciences of Albania

11:00-12:30 Workshop 6: VCT

The Demidov School in Practice: Unlocking the Actor's Subconscious Creativity

Andrei Malaev-Babel, FSU/Asolo Conservatory for Actor Training and International Demidov Association

12:30-13:30 Lunch Break

13:30-15:00 Publications Panel: VCT

Theatrical Consciousness: The Actor's Mind in Russian Modernism

Alisa Ballard Lin, Ohio State University

The Actor's Revolution: Art and Politics at the Moscow Kamerny Theater

Dassia N. Posner, Northwestern University

Stanislavsky and Screen Acting

Evi Stamatiou (ed), University of East London

Stanislavsky's Use of Improvisation and Stanislavski Studies

Stefan Aquilina, Department of Theatre Studies, School of Performing Arts, University of Malta

15:00-15:30 Coffee Break

15:30-17:00 Panel Session 10: Room 5

Super-Stanislavsky: On Superconsciousness, Supertasks and Truth from a Semiotic Perspective

Aleksei Semenenko, Umeå University, Sweden

Fools at School: Stanislavsky's Masks

Annelis Kuhlmann, Department of Dramaturgy and Musicology, Aarhus University

'Lures' of Stanislavsky, 'Deconservation' of Moreno, and 'Dialogical Acting' of Vyskočil as ways of Awakening the *Creative State*

Martina Musilová, Department of Theatre Studies at the Faculty of Arts, Masaryk University in Brno

15:30-17:00 Panel Session 11: Room 6

The Beautiful Risk of Acting Pedagogy: Stanislavsky, Vyskočil, and Biesta

Jan Hančil, Academy of Performing Arts in Prague

Stanislavsky and Demidov: A Forgotten Encounter

Gabriela Curpan, University for the Creative Arts

The Acting School of Nikolai V. Demidov at the Crossroads of Acting Pedagogy

Marianna Kozak, Theatre Faculty of the Academy of Performing Arts in Prague, Czechia

15:30-16:15 Workshop 7 – Dramatic Reading: VCT

A Dramatic Reading of the chapter ‘The Voice’ from *Stanislavski in Art*

Branca Temer, Federal University of the State of Rio de Janeiro

16:15-17:00 Workshop 8: VCT

Truthfulness Through VR Immersion: A Vakhtangov-Inspired Pedagogy

Evi Stamatiou, University of East London

20:00-22:00 Jean Benedetti Annual Lecture (VCT)

The Actor’s Work in the 21st Century

Bella Merlin, University of California, Riverside

With the participation of Miles Anderson.

Sunday 9 November

9:00-10:30 Panel Session 12: Room 5

Holistic Stanislavsky: Why Modern Theatre Acting Fails to Match the MAT

Arvind Pandey, Whistling Woods International, India

Grotowski's Re-Composition of Stanislavsky's Studio and Method of Physical Actions

Tsu-Chung Su, University of Washington

Stanislavsky and the Question of Truth: Belief, Sincerity, and Gnosis in Actor Training

Giuliano Campo, Ulster University

9:00-10:30 Panel Session 13: Room 6

Stanislavsky and Postdramatic Theatre

Narges Yazdi, Iran University of Art

'Stanislavskian Psychology' Today: Stick or Twist?

Vladimir Mirodan, University of the Arts London

The Stanislavsky System and Artificial Intelligence: Towards a Participatory Methodology for Role Creation in the 21st Century

Elena Stamatopoulou, School of Drama, Aristotle University of Thessaloniki

9:00-10:30 Workshop 9: VCT

The Final Face: Active Analysis brought to 21st Century Practice

Michael Shipley, University of Memphis and Joelle Ré Arp-Dunham, University of Kansas

10:30-11:00 Coffee Break

11:00-12:00 Conclusion: VCT

THE S WORD PARTNERS



*The Stanislavsky
Research Centre*



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School of Performing Arts



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