

The S Word: Stanislavsky in Context

Programme

FRIDAY 5 APRIL

- 17:00** **Registration (Venue: Aula Prima, Second Floor)**
- 18:30** **Symposium Welcome (Venue: Aula Prima)**
- 19:00** **Keynote (Venue: Aula Prima)**
 Laurence Senelick, Fletcher Professor of Drama and Oratory, Tufts University, USA
The Ever-Widening Contexts of Konstantin Stanislavsky
- 20:30** **Wine Reception (Venue: Bar Area, First Floor)**
- 21:30** **End**

SATURDAY 6 APRIL

- 8:00** **Registration desk open**
- 9:00** **Keynote (Venue: Valletta Campus Theatre)**
 Vicki Ann Cremona, Associate Professor of Theatre, Department of Theatre, Head of Dance Studies, School of Performing Arts, University of Malta

10:00-10:30 Coffee Break

	Meeting Room 5 Ground Floor	Meeting Room 4 Ground Floor	Valletta Campus Theatre
10:00-11:30	<p>Chair: Frank Camilleri (University of Malta)</p> <p>Kathy Dacre (Rose Bruford College of Theatre and Performance, UK) <i>Stanislavsky and The Context in Which He Wrote</i></p> <p>Sergey Panov (National University of Technology, Moscow)</p>	<p>Chair: Lucía Piquero (University of Malta)</p> <p>Joelle Ré Arp-Dunham (University of Georgia, USA) <i>Stanislavsky's Imagination and Experiencing: The Cognitive Link</i></p> <p>Gabriela Curpan (Goldsmith, University of London) <i>Stanislavsky's Creative State on the Stage: A Quasi-spiritual approach to the 'System' Through Practice as Research</i></p>	<p>10:00 Deepak Verma (University of East London, UK) <i>The Yoga of Acting – Building the Charismatic Body: 'The Actor and Prana': A Dynamic, Working Confluence of Stanislavsky's System and the Yogic Chakra System</i></p>

	<p><i>The Stanislavsky Method and the Artistic Culture of Modernity</i></p> <p>Dassia N. Posner (Northwestern University, USA) <i>From Blue Bird to Seagull: The Theatrical Truth of Alisa Koonen</i></p>	<p>Roger Smart (University of Northampton, UK) <i>Stanislavsky's Active Analysis as Seen Through the Lens of Contemporary Research in Emotion, Memory, Embodied Cognition, and Social Neuroscience</i></p>	<p>10:45 Ian Watson (Rutgers University-Newark, USA) <i>Standing on Shoulders: Stanislavsky and Barba</i></p>
12:00 Lunch Break			
13:30-15:00	<p>Chair: Jan Hančil (AMU Prague)</p> <p>Vladimir Mirodan (University of the Arts, London) <i>The First Class: On the Contribution made to UK Drama Training by the Actor Harold Lang, Arguably the First to Teach a Stanislavskian Acting Class in a British conservatoire</i></p> <p>Michaela Antoniou (National and Kapodistrian University, Athens, Greece) <i>Notes on a Part. Stanislavsky's Influences as detected on Dimitris Kataleifos's Theatrical Notebooks/diaries on David Mamet's Plays</i></p> <p>Nesta Jones (Rose Bruford College of Theatre and Performance, UK) <i>Brian Friel: Ireland's Chekhov</i></p>	<p>Chair: Stefan Aquilina (University of Malta)</p> <p>Dan Barnard (London South Bank University) <i>Events and Bits/Beats/Units/Episodes in the British Professional and Pedagogical Context</i></p> <p>Jon Weinbren (University of Surrey, UK) <i>(Re)Animating Stanislavsky</i></p> <p>Eric Hetzler (University of Huddersfield, UK) <i>Emotion Memory: 'A Dangerous Reputation'</i></p>	<p>13:30 Karen Benjamin (University of Gloucestershire, UK) <i>Stanislavsky Backwards</i></p> <p>14:15 Stéphane Poliakov (University of Paris 8) <i>The 'Perspective' in Practice: from Plato to Chekhov</i></p>

15:00 Coffee Break			
15:30- 17:00	<p>Chair: Ian Watson (Rutgers University- Newark, US)</p> <p>Jaswinder Blackwell- Pal (Birkbeck, University of London) <i>The System of Service: Stanislavsky and Emotional Labour Today</i></p> <p>Vasilios N. Arabos (ΙΜΑΛΙΣ: Research Initiative for Ancient Drama, Athens, Greece) <i>Wine, Tea, and Sympathy: for an Orphic Stanislavsky at the Turn of Three Centuries</i></p> <p>Tomasz Kubikowski (Akademia Teatralna, Warsaw, Poland) <i>The Vaudevillean Universe: Creating Worlds in Stanislavsky</i></p>	<p>Chair: Adrian Giurgea (Colgate University, US)</p> <p>Margot Wood (Anex Theatre Productions, South Africa) <i>Devising Theatre for Traumatized Participants using Action-based Direction</i></p> <p>James Palm (Bird College/The Royal Central School of Speech and Drama, UK) <i>ALICE: 'Ben's going in from a really horrible angle. It's almost as painful as a smear test' – DUST by Milly Thomas Should I (a middle-aged man) Teach Students the Theory and Practice of Stanislavskian Good Faith Using the Play DUST by Milly Thomas?</i></p> <p>Cymon Allen (Performers College, UK) <i>With the Function and Requirement of the Actor Constantly Changing, How Can a System Written Almost 100 years ago Train the Modern Theatre Practitioner?</i></p>	<p>15:30 Julian Jones (Rose Bruford College of Theatre and Performance, UK) <i>The Application of Stanislavsky to Theatre of the Absurd Texts</i></p> <p>16:15 Edward Caruana Galizia (Freelance Actor, Malta) <i>The Art of Actioning</i></p>

19:00 **Special Presentation ~ Valletta Campus Theatre**
*Method of Action Analysis: from Stanislavsky to Today: A Practical Session on the
Director's Craft of Play Analysis*
Sergei Tcherkasski (Russian State Institute of Performing Arts, St Petersburg)¹

20.30 **End**

¹ Prof. Sergei Tcherkasski's visit is supported by the Russian Centre for Science and Culture in Malta.

SUNDAY 7 APRIL

09.00

Venue: Valletta Campus Theatre

The S Word in Prague

Paul Fryer, The Stanislavsky Research Centre, University of Leeds.

Jan Hančil, AMU Prague

	Meeting Room 6 Ground Floor	Meeting Room 5 Ground Floor	Valletta Campus Theatre
9:15- 10:30/ 10:45	<p>Chair: Jon Weinbren (University of Surrey, UK)</p> <p>Inga Romantsova (Australian Institute of Music/University of Newcastle, Australia) <i>Stanislavsky versus Evreinov on Stage Realism and Theatricality</i></p> <p>Stefan Aquilina (University of Malta) <i>Stanislavsky's Internationalism: From the 'Tyranny of Distance' to a case of Cultural Transmission</i></p> <p>Martina Musilová (AMU Theatre Faculty, Prague, Czech Republic) <i>„Я есмь“ – Stanislavsky and Solovyov</i></p>	<p>Chair: Eric Hetzler (University of Huddersfield, UK)</p> <p>Robin Levenson (LaGuardia CC, City University of New York, USA) <i>The Notion of Action</i></p> <p>Jiang (Harry) Hanyang (University of British Columbia, Canada) <i>By Means of Études: Boris Kulnev in an Advanced Actor Training Class in Beijing, 1955-56</i></p> <p>Ewa Danuta Godziszewska (SWPS University of Social Sciences and Humanities, Warsaw, Poland) <i>Inside the American Laboratory Theatre. Richard Boleslavsky's Work with his Students</i></p>	<p>9:15 Roger Smart (University of Northampton, UK) <i>A practical exploration of Active Analysis through a synthesis of Viewpoints and Quilting the Text</i></p> <p>10:00 Adrian Giurgea (Colgate University, US) <i>The Acorn and the Grain of Sand</i></p>
10:30 Coffee Break			

11:00 **Plenary Panel ~ Final Discussion (Venue: Valletta Campus Theatre)**
Stanislavsky in Context: Why Is It Still Important?

Chair: **Paul Fryer** (The Stanislavsky Research Centre, University of Leeds, UK)

Panel members: **Vladimir Mirodan** (University of the Arts, London, UK)

Tomasz Kubikowski (Theatre Academy, Warsaw, Poland)

Jan Hančil (AMU, Prague, Czech Republic)

Stefan Aquilina (University of Malta)

12:30 **End**