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Teaching/Demonstration (Duration 90 mins)

Dr Aphrodite Evangelatou

Awakening the Actor's Emotional Expressivity:

A Work Demonstration

ABSTRACT

Following Stanislavski who argues that emotions are wild animals that can only be lured, rather than accessed directly,¹ this presentation offers some suggestions for such an indirect accessing of acted emotion. Aiming to share the findings of a 6-year-long PhD research on acted emotion

¹ Constantin Stanislavski, *An Actor Prepares*, trans. Elizabeth Reynolds Hapgood (New York: Routledge, 1989), 191.

with the wider community of theatre practitioners and academics, the researcher will share some of the key *triggers* or *entry points* to accessing emotion. More specifically, the triggers of breath, musicality, centre-spine, fatigue, resistance, and togetherness will be explored.

Inspired—among others—by the work of the Japanese theatre practitioner Tadashi Suzuki, Evangelatou will lead the students through a physically demanding exercise to invite fatigue into the process. She will then work *in tandem* with the students throughout the exercise to encourage the appearance of emotion through the interaction with the other (the trainer, the fellow student, the explored material). The musicality of the language will also be explored (through the exploration of both tempo-rhythm and melody).

This demonstration draws inspiration from a wide range of theatre practitioners, searching for the similarities and shared principles in the practice of diverse, perhaps even contradicting at times practices. Some of the practitioners this research borrows from are: Konstantin Stanislavski, Jerzy Grotowski, Tadashi Suzuki, and Song of the Goat.



Figure 1. Evangelatou presenting her practice-based research on actor training at the Michael Cacoyannis Foundation, Athens, 18/07/19