

ZEN ZEN ZO PHYSICAL THEATRE
PRESENTS

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COMPANY

Stomping Ground 2019

AUSTRALIA'S LEADING PHYSICAL THEATRE SUMMER SCHOOL

7-18 January
(2 weeks)

CELEBRATING

20
YEARS

OF STOMPING!

www.zenzenzo.com

Travis Wesley in Zen Zen Zo's *ALCHEMY*
(Commonwealth Games Festival 2018).
Photography by Simon Woods.

Physical Theatre Training Intensive

Judith Wright Centre, Brisbane

7–18 January Mon – Fri: 10 am – 4 pm (2 weeks)

Teaching Artists: Lynne Bradley, Steph Kehoe & Simon Woods

“The best kick-start to a year I’ve ever had. A kick up the bum mentally and physically – like nitro for an actor; I loved it!” PETER RASMUSSEN (Casting Director)

“The reputation and intensity of Zen Zen Zo’s training methods are agonisingly superior to anything I have ever done. As an improviser, structure is essential and the ritualised and rigorous processes of Stomping Ground fed my spontaneity and creativity.”

REA DENNIS (University Lecturer / Director)

2018 will mark *Stomping Ground’s* 20th year. This annual physical theatre summer intensive training program, which was the first of its kind in Australia, will be led by Zen Zen Zo founders and directors **Lynne Bradley** and **Simon Woods** and one of the preeminent Lecoq teachers in Australia, **Steph Kehoe** from VCA (Melbourne). The aim of this 2-week course is to introduce artists to a range of physical theatre disciplines including Zen Zen Zo’s specialty areas of the **Suzuki Method**, **Butoh**, and the **Viewpoints**, as well as the **Lecoq Pedagogy** for training and devising. *Stomping Ground* will provide a solid base in these approaches and focus on developing the performer’s physical, vocal and ensemble skills. It is also a journey of transformation – both personally and professionally – as participants begin the new year by refining their goals for 2019, shaping their craft, and meeting fellow artists with similar interests and beliefs.

The daily schedule of the Training Intensive will be as follows:

9:00 – 10:00	Arrival & Self Warm Up
10:00 – 10:30	Group Warm Up, Conditioning & Yoga
10:30 – 12:15	Lecoq Pedagogy (<i>Week 1</i>) Suzuki Method of Actor Training (<i>Week 2</i>)
12:15 – 1:15	Lunch
1:15 – 4:00	The Viewpoints (<i>Week 1</i>) / Butoh (<i>Week 2</i>)
4:00 – 5:00	Friday 11 January: Physical Theatre Forum Friday 18 January: Final Training Jam

FEES

Early Bird* Fee: \$690 Adult / \$590 Concession

Full Fee: \$840 Adult / \$740 Concession

*Early Bird – booked & paid prior to 30 Nov, 2018.
20% discount for returning *Stomp Intensives* participants.





Training & Devising Masterclass

Brisbane Powerhouse & Judith Wright Centre
7-18 January Mon - Fri: 10 am - 4 pm (2 weeks)

“Recognize the basic necessary ingredients (for theatre making):

1. *you need something to say*
2. *you need technique; and*
3. *you need passion.*

“Like a milking stool, if one of the three legs is missing, the stool will topple over and be ineffectual. It is as simple as that!”

ANNE BOGART

This two-week Masterclass gives participants the chance to work in an intensive laboratory environment that involves advanced training and the creation of new devised work.

The Masterclass will cover Zen Zen Zo’s specialty training methods (Suzuki Method, Viewpoints & Butoh) as well as the company’s core devising technique (Composition). The curriculum will also include units in:

- **Devising inspired by the Lecoq Pedagogy** (with Steph Kehoe from VCA)
- **Vocal Viewpoints & Composition** (with Simon Woods)
- **Temputenshiki Butoh** (with Lynne Bradley)
- **Advanced Suzuki Method Training** (with Simon Woods).

This week is suitable for anyone who has participated in the *Stomping Ground* 2-week Training Intensive in past years, regular members of THE ACTOR’S DOJO Advanced Class, or artists with solid prior experience in the methods being taught.

FEES **Early Bird* Fee:** \$690 Adult / \$590 Concession
Full Fee: \$840 Adult / \$740 Concession

* Early Bird – booked & paid prior to 30 Nov, 2018.
20% discount for returning Masterclass participants.



Suzuki Actor Training Method

“What I am striving to do is to restore the wholeness of the human body in the theatrical context, not simply by going back to such forms as Noh and Kabuki; but by employing their unique virtues, to create something transcending current practice in the theatre.”

TADASHI SUZUKI



Zen Zen Zo's core company training is designed specifically to equip actors for high energy, physical performance. The primary inspiration for this training has come from the Suzuki Company of Toga (Japan) and the Saratoga International Theatre Institute (New York). This method takes participants through a fascinating minefield of diverse and challenging techniques that work towards fusing body, voice, mind and spirit. It integrates a challenging spectrum of advanced performance training techniques to cultivate the actor's physical energy, vocal quality and range, concentration, ensemble awareness and imagination.

Training is a moving experience to witness: the intense and personal journeys of fellow human beings of all shapes and sizes as they manifest, explore and shape their creative impulses through extraordinary physical and vocal forms. Everyone works from their physical being to their sub-conscious core to find a new relationship with themselves and the performance space they inhabit and energize. Through this method you are led to the edges of your potential, the place where learning and self-discovery is optimal.

The **Training Intensive** week will provide an introduction to the fundamental principles and practices used in Zen Zen Zo's year-round company training. The **Masterclass** is designed as a high-performance encounter for artists looking to significantly challenge themselves and will include advanced training exercises (developed by Suzuki Tadashi, the SITI company, and Zen Zen Zo).

Teaching Artist: Simon Woods



SIMON WOODS co-founded Zen Zen Zo Physical Theatre with Lynne Bradley in 1992, and directed many of Zen Zen Zo's major works including *The Cult of Dionysus* (Brisbane Festival 1996), *Macbeth: As Told by the Weird Sisters*, *The Odyssey* and *Sub-Con Warrior 2.0*. From 2011-2015 Simon worked as a Producer for the Queensland Performing Arts Centre and the Brisbane Powerhouse. He is one of Australia's leading instructors in the Suzuki Actor Training Method. Over 20 years of teaching and directing Simon has trained actors in the Suzuki Method and Viewpoints in Japan, Singapore, Hong Kong, Canada and throughout Australia. As a resident in Japan from 1993-1995 Simon studied Noh theatre and the Suzuki Actor Training Method and participated in Suzuki Tadashi and Anne Bogart's International Masterclasses in New York (1994) and Toga, Japan (2007).

He has also observed Suzuki at work directing several productions for the renowned SCOT Company, and was the first Australian (with Lynne Bradley) to teach the Viewpoints in Australia. Simon received a Master of Arts in Drama (UQ) in 2006 for research on the application of the Suzuki Method for contemporary performers. From 2001-2007 Simon was also a consultant with the Brisbane Lions (AFL) delivering flexibility and core strength programs. He now works as a photographer and cinematographer, with his recent documentary "People of Paradise" winning the ASC Gold Cinematographer's Award for 2018.

Butoh Dance-Theatre

*“When I sleep I dream strange, unspeakable things.
When I wake I cannot do them. So I dance them.”*

MARO AKAJI

Butoh is a contemporary avant-garde dance-theatre form that originated in Japan. It has been described as a holistic dance of transformation, of complete presence, of universal archetypes and rich imagery expressed through the body (instead of through words). It combines dance, theatre, improvisation and ritual, drawing on many artistic traditions for its inspiration (Surrealism, Expressionism, Absurdism, to name a few).

Butoh develops absolute presence, a deep physical awareness, a rich imagination, courage, and the ability to be highly expressive with the entire body. It cultivates both the emotional and imaginative life of the actor, dancer or physical theatre performer. Drawing from Lynne Bradley's extensive and diverse Butoh training background, the **Training Intensive** week will lead participants through a number of approaches to Butoh and will cater to both the beginner and the more experienced student/artist. The **Masterclass** Week will introduce Maro Akaji's Temputenshiki Butoh training methodology, and explore methods for devising and creating new Butoh-based work.

Teaching Artist: Lynne Bradley



LYNNE BRADLEY has worked as a director, choreographer, performer and actor-trainer in Brisbane and abroad for the past 30 years. In 1992 she founded Zen Zen Zo Physical Theatre with Simon Woods, and spent two decades building Zen Zen Zo into an internationally renowned performance and training centre. Lynne was one of the first artists to introduce Butoh to Australia in the early 90s and is currently involved in a major intercultural exchange with world-renowned Butoh company Dairakudakan in Japan, traveling regularly to train and work with her teacher of the past decade, Maro Akaji. Lynne's seminal training in Japan (where she lived for 5 years in her early 20s) was with Butoh founder Ohno Kazuo, Katsura Kan (Byakko-sha) and Iwashita Toru (Sankai Juku), and also included extensive training in Noh and the Suzuki Method of Actor Training. In 1993 Lynne wrote her Honours Thesis (at UQ) on Butoh and continues to be passionate about introducing it to other artists around Australia. Lynne is also

a principal instructor of the Viewpoints. In 1998 she received a scholarship to study the Viewpoints with Anne Bogart and the SITI Company in New York, and she and Simon Woods subsequently became the first teachers of this actor training method in Australia. Lynne and Simon are also qualified teachers of Ashtanga Yoga (1st series).

As a director, choreographer and performer, Lynne worked extensively between 1992 and the present, and has won a number of awards, including Matilda Awards for Zen Zen Zo's **Cabaret** (Best Musical) and **The Tempest** (Best Independent Production), and the 2017 Philip Parson's Prize for **In the Company of Shadows**. **Zeitgeist** was also short-listed for a prestigious Total Theatre Award at the Edinburgh Fringe in 2009, and toured extensively between 2008-2010. Lynne completed her PhD in 2016 on Cultural Translation (QUT), and now runs USC's Master of Professional Practice (Performing Arts). She recently directed **Alchemy** for the Commonwealth Games Festival 2018.



Lecoq Pedagogy

TRAINING INTENSIVE: *The Practice of Wonder*

“Don’t invent, discover! You can see the whole world in a drop of water.”

JACQUES LECOQ

This week will introduce participants to approaches to performance and devising inspired by the pedagogy of Jacques Lecoq. Using movement, masks, improvisation and play, participants will explore the profound links between motion and emotion, and between their own inner worlds and the outer worlds of theatrical expression. The observable world will be revealed as an endlessly rich source of poetry and inspiration for the creation of dramatic spaces and characters, plot and scene structures, dramatic and comic builds. Participants will be encouraged to heighten their physical and emotional awareness, develop their presence on stage and create from a place of clarity and joy.

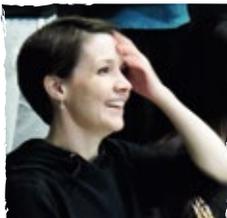
MASTERCLASS: *The Poetic Body – from Page to Stage*

“Storytelling is an act of heroism ... when you actually reach out and tell a story to someone, you’re creating an empathic bridge.”

ANNE BOGART

Inspired by the pedagogy of Jacques Lecoq, this workshop will explore how to adapt a short story written for the page into a story that can live and breathe on the stage. Participants will investigate how space, time, rhythm and the body can intersect to construct, deconstruct and reconstruct narratives for theatre. How might a process of adaptation bring to life the ambiances, tensions and dynamics that lie within a written story? How do we rewrite dialogue written to be read into dialogue written to be said? How do we transpose a work written to be experienced alone by a reader into a work experienced collectively by an audience? This week-long masterclass will conclude with a short sharing of devised work.

Teaching Artist: Steph Kehoe



STEPH KEHOE has worked as a teacher, director and performer in Australia, and throughout Europe, the Americas and Asia. Steph trained with Jacques Lecoq at the Ecole Internationale de Théâtre Jacques Lecoq and completed her teacher training in the Lecoq pedagogy at the London International School of Performing Arts where she then taught for several years. She also taught mask, mime and movement at the London Academy of Music and Dramatic Art (LAMDA), Rose Bruford College and Brunel University as well as for companies and festivals throughout the UK and Europe.

Steph was a founder and co-director of Les Mondes Contraires (2000–2010).

In addition to works created in Switzerland, the company mission ‘to go towards’ saw the international troupe collaborating with local artists and performing in the favelas of Brazil, on the Mongolian steppe and in the mountains of Nicaragua. Returning to Australia, Steph was appointed Artistic Director of the Women’s Circus, Melbourne with whom she created a number of large scale circus-theatre works (2012–2016). Steph has also worked with Born in a Taxi, Circus Oz, ArtPlay, Union House Theatre, Rawcus, debase productions, the University of Sunshine Coast and the John Bolton Theatre School. Steph teaches Mask, Movement and Theatre Making at the Victorian College of the Arts and is the Course Convenor of the VCA’s newly created Bachelor Fine Arts Theatre for performer-devisors.



The Viewpoints

“The Viewpoints are a philosophy of movement translated into a technique for 1) training performers and 2) creating movement on stage ... The Viewpoints are a set of names given to certain basic principles of movement; these names constitute a language for talking about what happens or works on stage ... the Viewpoints are points of awareness that a performer or creator has while working.”

ANNE BOGART

The Viewpoints is a training technique developed by renowned American director Anne Bogart and the SITI company, and it has been utilised by Zen Zen Zo as one of its core training methods for the past 20 years. Lynne and Simon were the first practitioners to teach and work with the Viewpoints in Australia and it is now taught at most major acting institutions and universities around the country.

In the **Training Intensive** week we will explore the **Physical Viewpoints**, which focus on reawakening the actor’s instincts through impulse work and play, and explore the basic elements of performance – the body in time and space – so that the artist can learn to use them articulately when performing and creating new work. The training is all ensemble-based, with each actor learning to respond impulsively and playfully to their fellow performers. The Physical Viewpoints training also develops the fundamental performance skills that help an actor/ dancer/ performer to achieve a dynamic stage presence.

In the **Masterclass** week, the focus on **Vocal Viewpoints** extends upon the Physical Viewpoints to include the use of the voice. The work explores the voice like a musical instrument, focussing on extending the actor’s range and diversity of expression. Bogart acknowledges that fear and habit too often engender a narrow range in an actor’s vocal expression. Vocal Viewpoints training highlights these limitations and encourages more radical and dynamic vocal choices, as well as the development of a strong and holistic “body-voice”.

Teaching-Artists: Simon Woods & Lynne Bradley

ZEN ZEN ZO COMPANY HISTORY

ZEN ZEN ZO, founded in 1992 by **Lynne Bradley** and **Simon Woods**, is an Australian physical theatre company at the forefront of contemporary performance and training. Zen Zen Zo's **PERFORMANCE COMPANY** has produced 26 years of potent, visceral theatre for local, national and international audiences. The company's **TRAINING CENTRE** also offers a suite of internationally renowned actor-training programs which cater to professional performers, teachers, students, young people, and anyone with a sense of adventure! These include:

- **The Actor's Dojo**
(Weekly Physical Theatre Training & Acting Classes)
- **Stomp Intensives**
(Stomping Ground, Perth Stomp, New Zealand Stomp)
- **Schools Program**
(Workshops & Artists-in-Residence Programs)



Edinburgh, 2009.

BOOKINGS

EMAIL: info@zenzenzo.com

WEBSITE: www.zenzenzo.com/training

PHONE: 0404 82 70 90

VENUE: Judith Wright Centre
& Brisbane Powerhouse

Early booking is advised as places are limited and this course is usually full by November. Once your booking is confirmed, full payment is required within 7 days.

PLEASE NOTE: This training course is physically rigorous and mentally challenging. Participants should be in good health and prepared to work hard. However, no previous physical theatre experience is necessary.

www.zenzenzo.com

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