

ZEN ZEN ZO PHYSICAL THEATRE  
PRESENTS

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COMPANY

# Stomping Ground 2024

AUSTRALIA'S LEADING PHYSICAL THEATRE SUMMER SCHOOL

**Physical Theatre Training Intensive**

8-19 January (2 weeks)

**Training & Devising Masterclass**

8-12 January (1 week)



Performer: Lauren Story  
Photography by Simon Woods

[www.zenzenzo.com](http://www.zenzenzo.com)

# Physical Theatre Training Intensive

Judith Wright Centre, Brisbane

8-19 January 2024 Mon – Fri: 9 am – 3 pm (2 weeks)

**Teaching Artists:** Lynne Bradley, Courtney Scheu & 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, QLD)

*“STOMPING GROUND is the quintessential experience for passionate theatre makers in any field. Placed perfectly at the beginning of the new year, it offers a collaborative, safe space to explore and extend your performance training and devising with expert teachers and mentors. ZZZ’s philosophies are inspirational, rigorous and transformative. STOMPING GROUND pushes you to grow artistically, personally and professionally, and is the ultimate 2-week opportunity to refresh, refocus, sweat, dream, create, and propel yourself forward in all aspects of your creative life!”* ZOE TIDEMANN (Drama Teacher, SA)

2024 will mark *Stomping Ground*’s 25th 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 **Dr Lynne Bradley** and **Simon Woods**, with Guest Artist **Courtney Scheu**. The aim of this 2-week course is to introduce participants to a range of physical theatre disciplines including Zen Zen Zo’s specialty areas of the **Suzuki Method**, **Butoh**, and **Viewpoints**, as well as Ohad Naharin’s Movement language **Gaga**. *Stomping Ground* will provide a solid base in these methods focusing 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 2024, shaping their craft, and meeting fellow artists and creative souls with similar interests and beliefs.

**The DAILY SCHEDULE of the Physical Theatre Training Intensive will be as follows:**

- 8:30 – 9:00** Arrival & Self Warm Up
- 9:00 – 9:30** Group Warm Up, Conditioning & Yoga
- 9:30 – 11:45** Gaga (*Week 1*) / Suzuki Method of Actor Training (*Week 2*)
- 11:45 – 12:45** Lunch
- 12:45 – 4:00** Viewpoints (*Week 1*) / Butoh Dance Theatre (*Week 2*)
- 4:00 – 5:00** Friday 12 January: Physical Theatre Forum

## FEES

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

\* Early Bird – booked & paid prior to 30 Nov, 2023. 10% discount for returning *Stomp Intensives* participants.







# Training & Devising Masterclass

Judith Wright Centre, Brisbane

8-12 January 2024 Mon – Fri: 9 am – 3 pm (1 week)

Teaching Artists: Simon Woods & Courtney Scheu

*“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*

**The DAILY SCHEDULE of the Masterclass will be as follows:**

- 8:30 – 9:00 Arrival & Self Warm Up
- 9:00 – 9:30 Group Warm Up, Conditioning & Yoga
- 9:30 – 11:45 Devising & Composition (with Simon Woods)
- 11:45 – 12:45 Lunch
- 12:45 – 3:00 Gaga (with Courtney Scheu)
- 3:00 – 5:00 Friday 12 January: Physical Theatre Forum

The devising sessions with Simon Woods will address the question, “how do we make extraordinary theatre?”. Participants will have the opportunity to work in an intensive laboratory environment that involves learning how Zen Zen Zo has created its new productions over the past 30 years, as well as working on the development of group and solo pieces throughout the week. The Zen Zen Zo founders studied Devising and Composition techniques with legendary theatre director Anne Bogart for many years, and were the first practitioners to bring Composition back to Australia.

Training with Zen Zen Zo prior to undertaking this Masterclass Week is recommended, but not necessary.

**FEES** Early Bird\* Fee: \$400 Adult / \$350 Concession  
Full Fee: \$550 Adult / \$450 Concession

\*Early Bird – booked & paid prior to 30 Nov, 2023.  
10% 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** 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** is an award-winning filmmaker, photographer and theatre director. He co-founded Zen Zen Zo Physical Theatre in 1992 with Lynne Bradley, and directed many of Zen Zen Zo's major works including *The Cult of Dionysus* (Kyoto/Brisbane Festival), *Macbeth: As Told by the Weird Sisters* (Japan, Singapore & Australia), *The Marriage of Figaro* (QPAC/Stage X), *The Man Who Sold the World* (Brisbane Powerhouse/Brisbane Festival) *The Odyssey* (QPAC) and *Sub-Con Warrior 2.0* (Judith Wright Centre). From 2011-2015 Simon worked as a Producer for the Queensland Performing Arts Centre and the Brisbane Powerhouse. He is also one of Australia's leading instructors in the Suzuki Actor Training Method. Over 30 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 he studied Noh theatre and the Suzuki Actor Training Method and participated in the Suzuki International Masterclasses in New York (1994) and Toga, Japan (2007).

Simon received a Master of Arts in Drama (UQ) in 2006 for research on the application of the Suzuki Method for contemporary performers. He now works as a filmmaker and photographer and has received several awards for his international documentaries and promotional films including the Australian Cinematographers' Society Gold Award for *People of Paradise* shot entirely in the Philippines.



# 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** 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 with Simon Woods, and spent two decades building the company into an internationally renowned performance and training centre. Lynne brought Butoh to Queensland in the early 90s, and Viewpoints to Australia in the late 90s. 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 her long-time teacher Maro Akaji (Dairakudakan). She has also worked extensively with Anne Bogart and the SITI Company in both New York and Australia.

As a director, choreographer and performer, Lynne specialises in large-scale, site-specific visual, musical and physical theatre works. She has won a number of awards, including Matilda Awards for **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 directed **Alchemy** for the Commonwealth Games Festival 2018. In 2019 Lynne worked with Atlantic Theatre during a 6-week Artist Residency in New York, and was invited to teach physical theatre in Bristol (UK), Amsterdam (NL) and Bulgaria. For the past 4 years Lynne has been the Artistic Director of the Horizon Festival (2019-2021) and the Sunshine Coast Chamber Music Festival (2021-2022).



# Gaga

Gaga is the movement language developed by Ohad Naharin throughout many years, parallel to his work as a choreographer and the former Artistic Director of Batsheva Dance Company. Gaga originated from Naharin's need to communicate with his dancers and his curiosity in the ongoing research of movement.



Gaga classes are predicated on a deep activation of the body and physical sensations. While many instructions are imbued with rich imagery, the research of Gaga is fundamentally physical, insisting on a specific process of embodiment. Inside this shared research and on top of clear forms, the improvisational nature of the exploration enables each participant's deeply personal connection with Gaga.

Gaga provides a framework for discovering and strengthening the body and adding flexibility, stamina, agility, and skills including coordination and efficiency while stimulating the senses and the imagination. The classes offer a workout that investigates form, speed, and effort while traversing additional spectrums such as those between soft and thick textures, delicacy and explosive power, and understatement and being over the top. Participants awaken numb areas, increase their awareness of habits, and improve their efficiency of movement inside multilayered tasks, and they are encouraged to connect to pleasure inside moments of effort. The research of Gaga is in a continual process of evolution, and the classes vary and develop accordingly.

Gaga is open to the general public and available for anyone, without the necessity of previous experience.

## Teaching Artist: Courtney Scheu



**COURTNEY SCHEU** (she/her) is an independent dance artist and founder/co-artistic director of the new OUTBOUND | Contemporary Dance x Live Art Festival on Kabi Kabi Country (Sunshine Coast). Scheu is the first certified teacher of Gaga (Ohad Naharin's Movement language) based in Australia.

Scheu's choreographic work plays between waking and dreaming worlds, the real and unreal. She is absorbed with and inspired by place – landscape and ecology, and believes our local environment holds what is sacred. Through her practice she seeks to draw people's attention to their local landscapes through visual aesthetic, sound recordings and movement. In addition, Scheu draws from literature,

improvisation and various other disciplines to explore the physical and expressive potential of the human body and how choreographic practice might disrupt familiar patterns of thought and movement. She explores improvised movement scores to research presence and connection within performative contexts.

Scheu's recent work include presentations of *SAND* in 2022 (Horizon Festival) and *Plastic Belly* in 2020 (Supercell Dance Festival, Horizon Festival, Tempo Dance Festival in New Zealand, and Modes of Capture Symposium in Ireland). She has also worked recently as a dance artist with Marrugeku in Burrbajala Yalirra / Dancing Forwards Lab 3: Dance Dramaturgy and Contested land (Rubibi, Broome 2022 and Sydney 2023). In 2019, Scheu presented the solo *Belly Full of Bees* in Tel Aviv, through the Tami Dance Company/ Nimrod Freed. In 2018 she was a collaborator in the development of *The Raft* co-directed by Joshua Thomson and Gavin Webber for Legs on the Wall.

Gaga photo by Ascaf. Courtney Scheu photo by Itamar Freed. All other photography by Simon Woods.

**gaga**  
MOVEMENT  
LANGUAGE



## 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**

Viewpoints is a training technique developed by dancer Mary Overlie, 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** 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 Physical Theatre** was founded in 1992 by **Lynne Bradley** and **Simon Woods**. Since then the company has been at the forefront of physical theatre and contemporary performance for the past 30 years in Australia. The **PERFORMANCE COMPANY** has produced three decades of large-scale, site-specific and immersive, physical and visual theatre for local, national and international audiences. The **TRAINING CENTRE** 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, Adelaide Stomp, Alice Springs Stomp, New Zealand Stomp)
- **Schools Program**  
(Workshops & Artists-in-Residence Programs)
- **Creative Entrepreneur Internship Program**  
(5-month Residency with ZZZ)



## BOOKINGS

**EMAIL:** [info@zenzenzo.com](mailto:info@zenzenzo.com)

**WEBSITE:** [www.zenzenzo.com/training](http://www.zenzenzo.com/training)

**PHONE:** 0422 383 718


**VENUE:** Judith Wright Centre

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.

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