

ZEN ZEN ZO PHYSICAL THEATRE
PRESENTS

ZEN
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ZO象
COMPANY

Stomping Ground 2023

AUSTRALIA'S LEADING PHYSICAL THEATRE SUMMER SCHOOL

**Physical Theatre
Training Intensive**

**2-13 January
(2 weeks)**

**Training & Devising
Masterclass**

**9-13 January
(1 week)**



www.zenzenzo.com

Zen Zen Zo's *THE TEMPEST* (2019). Performer: Travis Wesley.
Photography by Simon Woods.

Physical Theatre Training Intensive

Judith Wright Centre, Brisbane

2-13 January Mon – Fri: 9 am – 3 pm (2 weeks)

Teaching Artists: Lynne Bradley, Rob Pensalfini & 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)

2023 will mark *Stomping Ground’s* 24th 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 **Associate Professor Rob Pensalfini** (Artistic Director, Queensland Shakespeare Ensemble). 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 Augusto Boal’s **Theatre of the Oppressed**. *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 2023, shaping their craft, and meeting fellow artists and creative souls with similar interests and beliefs.

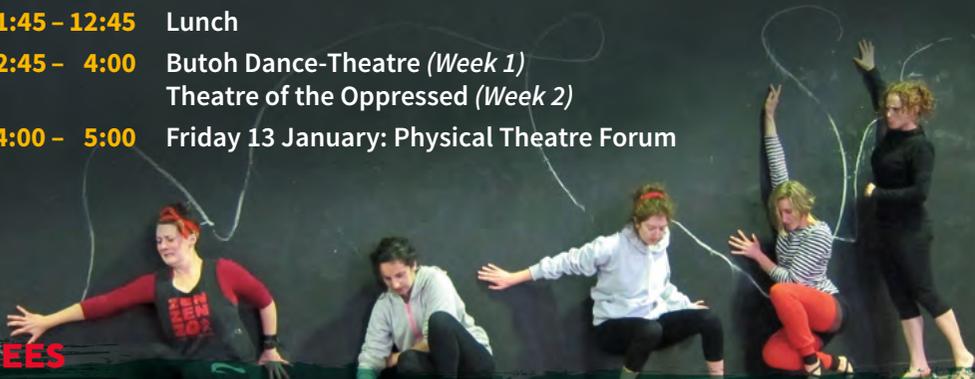
The DAILY SCHEDULE of the Physical Theatre Training Intensive will be as follows:

- 8:30 – 9:00** Arrival & Self Warm Up
- 9:00 – 9:30** Group Warm Up, Conditioning & Yoga
- 9:30 – 11:45** Suzuki Method of Actor Training (*Week 1*) / Viewpoints (*Week 2*)
- 11:45 – 12:45** Lunch
- 12:45 – 4:00** Butoh Dance-Theatre (*Week 1*)
Theatre of the Oppressed (*Week 2*)
- 4:00 – 5:00** Friday 13 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, 2022. 20% discount for returning *Stomp Intensives* participants.





Training & Devising Masterclass

Judith Wright Centre, Brisbane

9-13 January Mon - Fri: 9 am - 3 pm (1 week)

Teaching Artists: Simon Woods, Lynne Bradley
& Rob Pensalfini

"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 one-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 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 Theatre of the Oppressed (with Rob Pensalfini)
- 11:45 - 12:45 Lunch
- 12:45 - 3:00 Suzuki Method / Viewpoints / Butoh Advanced Training (with Lynne Bradley & Simon Woods)
- 3:00 - 5:00 Friday 13 January: Physical Theatre Forum

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 Zen Zen Zo's core training methods.

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

*Early Bird - booked & paid prior to 30 Nov, 2022.



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 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 documentary *People of Paradise* winning the ASC Gold Cinematographer's Award for 2018. In 2020 he will release his new project, *The Viewpoints Documentary*, narrated by Anne Bogart.

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).





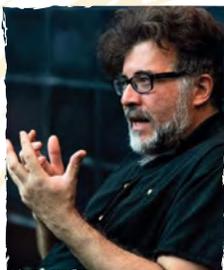
Theatre of the Oppressed

Theatre of the Oppressed emerged in South America in the 1970s as a theatre of the people, by the people, and for the people. Forum Theatre, its best-known form, presents a relatable example of oppression and asks the community 'What would you do?' in a theatrical brainstorming event.

Under the stewardship of Augusto Boal, the methodology evolved to be a laboratory for human strategies to overcome all manner of oppression – political, social, inter-personal, and internalised. With a particular focus on how our experiences of power and oppression inform our bodies and behaviours, we will explore various of the methodologies of Theatre of the Oppressed, leading towards the creation of our own short pieces of Forum Theatre to be shared with our comrades.



Teaching Artist: Rob Pensalfini



ROB PENSALFINI is an actor, director, musician, and academic. He has been Artistic Director of the Queensland Shakespeare Ensemble since its formation in 2001, a lecturer then Associate Professor of linguistics and drama at the University of Queensland since 1999, and a Designated Linklater Voice Teacher since 2003. Rob was inducted as a Queensland Culture Champion in 2013.

Rob has used Theatre of the Oppressed in his practice since the Shakespeare Prison Project began in 2006, and since then has trained and directed community groups, students, actors, teachers, and community workers in the methodology.

Rob has published several books and about twenty articles on aboriginal languages, and half a dozen articles on theatre and actor training, along with his monograph *Prison Shakespeare: for these deep shames and great indignities*.



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

Photography by Simon Woods.

ZEN ZEN ZO COMPANY HISTORY

ZEN ZEN ZO Physical Theatre (founded in 1992) is currently lead by founders **Lynne Bradley** and **Simon Woods**, Artistic Director **Nicole Reilly**, Producer **Lauren Story**, and Associate Director **Gina Tay Limpus**. Zen Zen Zo has been at the forefront of contemporary performance and training for almost 30 years. The **PERFORMANCE COMPANY** has produced 3 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, New Zealand Stomp)
- **Schools Program**
(Workshops & Artists-in-Residence Programs)
- **Creative Entrepreneur Internship Program**
(5-month Residency with ZZZ)



BOOKINGS

EMAIL: info@zenzenzo.com

WEBSITE: www.zenzenzo.com/training

PHONE: 0431 322 774

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.

www.zenzenzo.com

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