



the centre for performance research

CPR News Update

**14th
July
2007**



Giving Voice 2006, Clockwise from top left - Enrique Pardo, Nataalka Polovynka, workshop led by Kristin Linklater, Nuru Kane

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• CPR 'AT HOME', AUTUMN 2007

Now happily ensconced in our new building, CPR will be 'at home' this autumn, hosting a series of guest artists, workshops, performances and events at The Foundry Studio, our new laboratory space here at the University of Wales Aberystwyth. Artist/ Performance residencies include Quarantine, who have developed a reputation as one of the most distinctive creators of theatre in the U.K, and Belgian group, TG Stan, who place great emphasis on the actor's independence from the authority of the director and author; as well as Wales-based artists Moving Being and Belinda Neave creating a new work, and CPR Associate Artists Anushiye Yarnell, Louise Ritchie and Gareth Llyr Evans. Our autumn series of talks, artist encounters, master classes and workshops will be of particular interest to directors but will also appeal to anyone concerned with theatre making, its underlying craft, aesthetic, political and philosophical bases and culminates in an event on the weekend of 8th December which will explore ideas of theatre and nationhood, and the ideological construct of a National Theatre from a Wales, U.K and international perspective.

We should like to welcome you here this autumn, whether to visit the new facilities of the Resource Centre or take part in any of The Foundry autumn season. Full details of all these activities will be available on the CPR website in September.

• BREATH, INSPIRATION AND THE VOICE - GIVING VOICE: AN ANNOUNCEMENT AND A CALL!



Giving Voice 2006: Chorea - Theatre Association Chorea and Earthfall

Softly I shall speak to the air.

The ears of man have become deaf with the sound of explosions. The eyes of man have become blind with tears. ...The air into which I pour my heart shall permeate the hearts of Man.

Pundit Acharya (1975), Breath, Sleep, the Heart and Life

International Festival of the Voice in Performance

(The announcement)

Giving Voice 10: *Breath Inspiration Voice*

28th March - 2nd April 2008

Aberystwyth, Wales

Breath is fundamental to life but also to giving voice. As we take a new breath, as we inspire, we absorb the potential to express new thoughts, to give voice to feeling: to persuade, argue, seduce, analyse, lament, educate, sympathise... We can orate or berate, or wait - with bated breath - for the moment to exhale, the expressive breath. To express through the word or song, to sing with joy and warmth or from despair and terror: the song can be a narrative carried on the ever changing, yet rhythmic tides of the breath; the breath can fuel an outcry against the injustice of the world, the flames of fury fed by the heated lungs; a song of sorrow may be heard as the sobbing, broken intake of jagged air or as the extended wail of the bereft. In, out, and always an exchange, reciprocity, a flow, an exemplar of change.

For the actor and for the singer the breath is a life long focus of attention. There is always something new to learn. The process of life: environment, anxiety, change, aging, illness - all these can affect breathing as well as professional demands of character, vocal range, size of auditorium, and so on. In some cultures the breath is talked of in terms of 'management' and 'control' but in others breath is 'spirit', 'energy', or even God.

What can we learn from ancient practices and new understandings that emanate from neuroscience and biology? What can performers gain from considering philosophies that address the deeper relationship of breath to life? Might a cognisance of the latest scientific revelations gained through technological advance empower skill, technique and creativity?

Giving Voice invites exponents of voice from a wide variety of cultures and areas of expertise to explore the relationship, tangents and nuances, between breath and voice, and that vital component, inspiration, in all its meanings and resonances. Focusing on the voice in performance, practitioners and scholars come together in practical explorations in an *inspirational* programme of workshops, lecture demonstrations and performances.

(The Call)

The published programme for Giving Voice 2008 will be available later this autumn, please do register your interest by email with us, so we can keep you informed of updates. If the theme of *Breath, Inspiration, and The Voice* is of particular interest to you, we would still welcome, even at this stage, any ideas for workshops, talks, or performances on this theme. **Please contact Judie Christie or Joan Mills at cprwww@aber.ac.uk.**

How can a thought live? In what way does it live? Has it a body to live in, has it a mind, has it a breath?

Hazrat Inayat Khan (1882-1927), The Mysticism of Sound and Music : The Sufi Teaching of Hazrat Inayat Khan

Breathing lies between the condition of the natural and the cultural. Breathing is a biological invariant, that is nevertheless capable of being subjected to significant forms of variation. All human beings breathe, all the time and involuntarily. But it is also possible to take control of our breathing, for the purposes of speech, song, and music, etc. If human history depends on language, and if language is interrupted breath, then our capacity to effect complex regulations of the breath lies at the bottom our humanity. Breathing is a both a symbol and enactment of the relationship between the inner and outer which constitutes us ...

...Inspiration is an interesting word, expressing a twofold operation: one is inspired, when one breathes in the breath that another has expired: up until the eighteenth century, to inspire can mean both to breathe in (the opposite of expiring): and to breathe simultaneously out from the body and into some other object, as, for example, a wind instrument.

...breath is not merely transferable between beings, it is transfer or transfusion of being itself...

Stephen Connor (1999), A Quick History of Breathing: notes for BBC Radio 4 feature *The Kiss of Life*

The aim is a voice that listens, that perceives, that therefore can integrate itself into a contextual image. The working principle being that you can only 'ex' (give, express) what you have previously taken 'in'. The quality of 'receiving' and 'listening' becomes crucial, prior. We are in the world of in-spiration, in terms of in-breath and inspiring before expiring, expressing, voicing. Voices are too often in a rush to produce, to fill time and space with the body of their expression. I sometimes insist on breathing in through the nose, not out of some technical preference, but because breathing in through the nose is slower, more sensitive and discriminatory than the mouth's 'gulping' intakes. Inspirational listening becomes akin to the subtlety of scent.

Enrique Pardo (2003), Figuring out the Voice: (Performance Research Journal, Volume 8, No 1, Voices)

To live - to breathe: to become - to change/ alter. An appearing that is always different within an air that continuously offers itself as other.

Luce Irigaray (1999), The Forgetting of Air in Martin Heidegger

The profound goal of the serious actor is to transform into other characters in performance.... As long as the actor's breathing patterns are inflexibly held in habitual muscle usage, the hoped-for transformation will only be skin deep...the events that happen to the dramatic character must be experienced in the breathing process if that character is to be believed and his or her voice is to be authentic.

Kristin Linklater (2006), Freeing the Natural Voice (revised and expanded)

The babe, before he has submitted to discipline's unnatural methods of development, breathes deeply, moving his abdomen more than his chest; because the diaphragm is superintending the normal function, and, when lowered, thrusts the viscera downward which distends the elastic muscles of the abdominal walls, and leaves the thorax above much enlarged for the full expansion of the lungs. Only thus can the lower lung-cells be filled or have their stagnant residue of air changed and renewed.

As life exists only from breath to breath, he who but half breathes only half lives....

Ella Adelia Fletcher (1908), The Law of Rhythmic Breath

Man breathes, but he does not breathe rightly. As the rain falls on the ground and matures little plants and makes the soil fertile, so the breath, the essence of all energy, falls as a rain on all parts of the body. This also happens in the case of the mind, but man cannot even perceive that part of the breath that quickens the mind; only that felt in the body is perceptible, and to the average man it is not even perceptible in the body...

When we study the science of breath the first thing we notice is that breath is audible; it is a word in itself, for what we call a word is only a more pronounced utterance of breath fashioned by the mouth and tongue. In the capacity of the mouth breath becomes voice, and therefore the original condition of a word is breath. Therefore if we said: 'First was the breath', it would be the same as saying: 'In the beginning was the word'...

...Lifes's mystery lies in the breath; it is the continuation of breath and pulsation that keeps the mechanism of the body going.The breath which one breathes is certainly a secret in itself; it is not only a secret but the expression of all mystery, something upon which the psychology of life depends.

Hazrat Inayat Khan (1882-1927), The Mysticism of Sound and Music : The Sufi Teaching of Hazrat Inayat Khan

• INTERNSHIP OPPORTUNITY...OPENING UP WORLDS OF PERFORMANCE

An opportunity has arisen to fill a vacant space on the volunteer internship scheme beginning in September 2007. As an integral part of the CPR team interns gain an insight into the workings of an international theatre organization as well as working alongside established practicing artists during projects. On offer is a good solid grounding in arts administration, production and research and practical experience on a variety of projects, from festivals to workshops, performances to publishing.

If you are interested in finding out more please contact Helen Gethin at heg@aber.ac.uk.

Find out what past interns thoughts are on the CPR intern experience...

• THE CPR RESOURCE CENTRE



We would like to welcome you to come and visit our new Resource Centre!

Now located on the University of Aberystwyth's Penglais Campus, the new Resource Centre is purpose built and has ample space for our extensive and ever growing multi-cultural theatre and performance collection. There are new video and DVD viewing stations and comfy seating areas for quiet reading.

What is it?

The CPR Resource Centre is a multi-cultural, internationally recognised reference library and archive of books, journals, CDs, DVDs, slides, videos and photographs focusing on theatre and performance from around the world - contemporary and traditional, global and local - emphasizing the physical, visual and interactive aspects of theatre rather than approaching it from a literary perspective. The printed collection specializes in folk culture, dance and popular theatre; contemporary visual and experimental performance; the classical and folk traditions of Asia, Africa and the Americas (especially India, China, Japan and Indonesia) as well as twentieth century theatre, Live Art and performance (especially from Europe, the Americas and Australasia but also including Asia and Africa). The audio-visual collection has a wide range of instrumental and vocal music from world cultures and the video archive documents the work of contemporary theatre groups that place the actor and his or her physical abilities at the centre of their work.

Who is it for?

It is for anyone interested in theatre and the performing arts. It is for both amateur and professional practitioners who need information or inspiration not easily available elsewhere. It is for the student of theatre, dance or music at any educational level and anyone involved in research. It is for the teacher in schools, colleges and universities, the workshop leader, the theatre director and designer.

The CPR collection is divided into 7 areas:

1. Books, manuscripts and theses (4,000)
2. Periodicals and journals (2,500)
3. Videos, CD Roms, Photographs (2,000)
4. Music on disc and cassette (400)
5. Theatre Posters, Puppets, Masks (100)
6. Contemporary theatre information
7. Documentation on the work of Cardiff Laboratory Theatre

Please get in touch with Dominika to make an appointment to use the Resource Centre so that she can be on hand to help you find anything that you are looking for.

Usual Opening Hours -

9am - 5.30pm from Monday to Thursday

9am - 4.30pm on Fridays

Dr Dominika Komaniecka, CPR Resource Centre Officer

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• THE PERFORMANCE RESEARCH JOURNAL

Performance Research is currently publishing its twelfth volume (2007) and has to date published thirty-eight thematically-based issues on contemporary performance arts practice and research. Each issue contains critical and scholarly articles, artist's pages, reviews, documentation and interviews.

11:4 *Digital Resources* (eds. Ric Allsopp & Scott deLahunta) is now available from the Centre for Performance Research Bookshop

Drawing its material from current critical and practice-based research by artists and scholars working with performance in the arts and humanities, 'Digital Resources' will provide a constellation of work that furthers the debate on the influence of digital media on research and on ways of working. The issue and its DVD supplement will be compiled and edited in association with Digital Resources in the Humanities and Arts (DRHA) conference held at Dartington College of Arts, UK in September 2006.



11:4 *Digital Resources*

Volume 12 will include:

12.1 - *On Beckett* (ed. Catherine Laws)

12.2 - *On the Road* (eds. Paul Rae & Martin Welton).

12.3 - *On Blackness and Diaspora* (ed. Myron Beasley)

12.4 - *On Objects* (eds. Laurie Beth Clark, Richard Gough & Daniel Watt)

Performance Research is published quarterly by Routledge Journals, Taylor and Francis Ltd. To find out how you can subscribe at a discounted rate please contact the Centre for Performance Research.

Please Note that Performance Research has now moved to Aberystwyth

THE NEW ADDRESS IS:

Performance Research

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el: +44 (0)1970 628716

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Email: performance-research@aber.ac.uk

Back issues of Performance Research are available from The Centre for Performance Research Bookshop...

• **THE CPR BOOKSHOP - HOT BOOKS!**



Multi-Media: Video-Installation-Performance (Routledge, 2007)

By Nick Kaye

Usual Retail Price: £22.99

CPR Price: £21.00

Multi-media charts the development of multi-media video, installation and performance in a unique dialogue between theoretical analysis and specially commissioned documentations by some of the world's foremost artists. Nick Kaye explores the interdisciplinary history and character of experimental practices shaped in exchanges between music, installation, theatre, performance art, conceptual art, sculpture and video.

The book sets out key themes and concerns in multi-media practice, addressing time, space, the resurgence of ephemerality, liveness and 'aura'. These chapters are interspersed with documentary artwork and essays by artists whose work continues to shape the field, including new articles from:

- Vito Acconci
- The Builders Association
- John Jesurun
- Pipilotti Rist
- Fiona Templeton.

Multi-media also reintroduces a major documentary essay by Paolo Rosa of Studio Azzurro in a new, fully illustrated form. This book combines sophisticated scholarly analysis and fascinating original work to present a refreshing and creative investigation of current multi-media arts practice.

And then you Act: Making Art in an Unpredictable World (Routledge, 2007)

By Anne Bogart

Usual Retail Price : £14.99

CPR Price: £13.95

'Art happens when you intend it to happen. It happens when you leap with intention...The act is the point, more so now than ever. To make theatre in our present climate is a utopian act...a positive act in this convoluted world.' from Chapter 3

From well-known auteur of the American theatre scene, Anne Bogart, *And Then, You Act* is a fascinating and accessible book that contains eight new essays on art, directing theatre, acting and the collaborative creative process.

Writing clearly and passionately, Bogart speaks to a wide audience, from undergraduates to practitioners, and makes an invaluable contribution to the field tackling themes such as:

- intentionality
- inspiration
- why theatre matters.

Following on from her successful book *A Director Prepares*, which has become a key text for teaching directing classes, *And Then, You Act* is an essential practitioner and student resource.

You can order direct from our website - or by contacting [Siu-lin Rawlinson](#):

phone - +44 (0)1970 622133 ext: 2148

To find out about our overseas postal rates or our bulk order discounts please get in touch.

• **FIVE BOOKS THAT INSPIRED BY PHILIP AUSLANDER**



Philip Auslander giving a lecture-performance as teh opening act for a rock band. The Lab at Belmar, Lakewood, Colorado, USA, April 2007

We asked Philip Auslander to pick the five books that have been the most influential on his life and work...

"In compiling this list, I chose to focus on books that had a great impact on me during what I consider my intellectually formative years. Most also come from an era when culturally ambitious books could be published as mass-market paperbacks.

- ***Rock and Other Four Letter Words: Music of the Electric Generation* by J. Marks (NY: Bantam Books, 1968).**

This book was important to me as a kind of encapsulation of rock culture, articulated as much through its design as its content. It both expressed my own absorption into rock and made me aware of the key importance of visual culture.

- ***Experimental Theatre from Stanislavsky to Today* by James Roose Evans (NY: Avon Books, 1970).**

I chose this book to represent a number of titles I read in the course of my undergraduate self-education concerning experimental theatre. As a theatre kid, I had a very traditional notion of what theatre was, and books like this one helped shake that up in crucial ways.

- ***Environmental Theatre* by Richard Schechner (NY: Hawthorn Books, 1973).**

Along with seeing Schechner's productions with the Performance Group, this book had a significant impact not only on my idea of theatre but on my practice as a theatre director as well.

- ***The Great American Life Show: Nine Plays from the Avant-Garde Theatre*, edited by John Lahr and Jonathan Price (NY: Bantam Books, 1974).**

This truly astonishing paperback collection was meant as a sort of companion volume to Lahr and Price's *Life Show* (a now somewhat forgotten, proto-performance studies text worthy of another look). This was probably my first exposure to Sam Shepard (*The Tooth of Crime*, which blew my mind), not to mention (among others): van Itallie's *The Serpent*; plays by Ed Bullins, Amiri Baraka, and Heathcote Williams; a Happening scenario by Claes Oldenburg; and "Mysteries and Smaller Pieces" by Julian Beck and Judith Malina.

- ***Conceptual Art* by Ursula Meyer (NY: Dutton, 1972).**

This wonderful anthology is misnamed: there's much in it that does not fall into the realm of conceptual art. It opened my eyes to a broad range of experimental art practices and I return to it regularly."

Philip Auslander is Professor in the School of Literature, Communication and Culture of the Georgia Institute of Technology in Atlanta, where he teaches in the areas of Performance Studies, Media Studies and Popular Music. His books include *Liveness: Performance in a Mediatized Culture* (Routledge 1999), for which he won the prestigious Callaway Prize, and *Performing Glam Rock: Gender and Theatricality in Popular Music* (Michigan 2006). His latest book *Theory for Performance Studies: A Student's Guide* (Routledge), will be available in August.

Liveness and Glam Rock are both available from the CPR Bookshop...

• CPR CONTACT DETAILS

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The Centre for Performance Research at Aberystwyth is a joint venture of The University of Wales Aberystwyth and Centre for Performance Research Ltd, working in close association with UWA Department of Theatre, Film and Television Studies.

Mae'r Centre for Performance Research yn Aberystwyth yn fenter ar y cyd rhwng Prifysgol Cymru Aberystwyth a Centre for Performance Research Cyf, yn gweithio'n glòs ar y cyd ag Adran Astudiaethau Theatr, Ffilm a Theledu PCA.

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Mae Centre for Performance Research Cyf yn gweithio gyda nawdd Cyngor Celfyddydau Cymru ac mae'n Elusen Addysgiadol (Rhif 701544) gyfyngedig gan warant (Rhif Cof. 231 5790).



• ACCESS INFORMATION

A large print or audio version of any publicity material is available on request.

The Foundry Facilities -

- Disabled parking is available directly behind the building.
- Wheelchair access to front entrance via sloping ramp.
- Wheelchair accessible toilets on all floors.
- Wide lift providing access to all floors.
- Guide dogs are Welcome.



The Centre for Performance Research (CPR) is a pioneering and multi-faceted theatre organisation located and rooted in Wales, working nationally and internationally. CPR produces innovative performance work: arranges workshops, conferences, lectures and master classes (for the professional, the amateur and the curious); curates and produces festivals, expositions and exchanges with theatre companies from around the world; publishes and distributes theatre books, as well as the journal Performance Research, and houses a resource centre and library that specializes in world theatre and performance and maintains an archive on contemporary Welsh performance.