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**RHYTHMS AND ARTS -
International Conference Call
for papers and work
demonstrations : « Rhythm in
Acting and Performance » -
Organized by Michael
Annis Foundation -**



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26-28 March 2021

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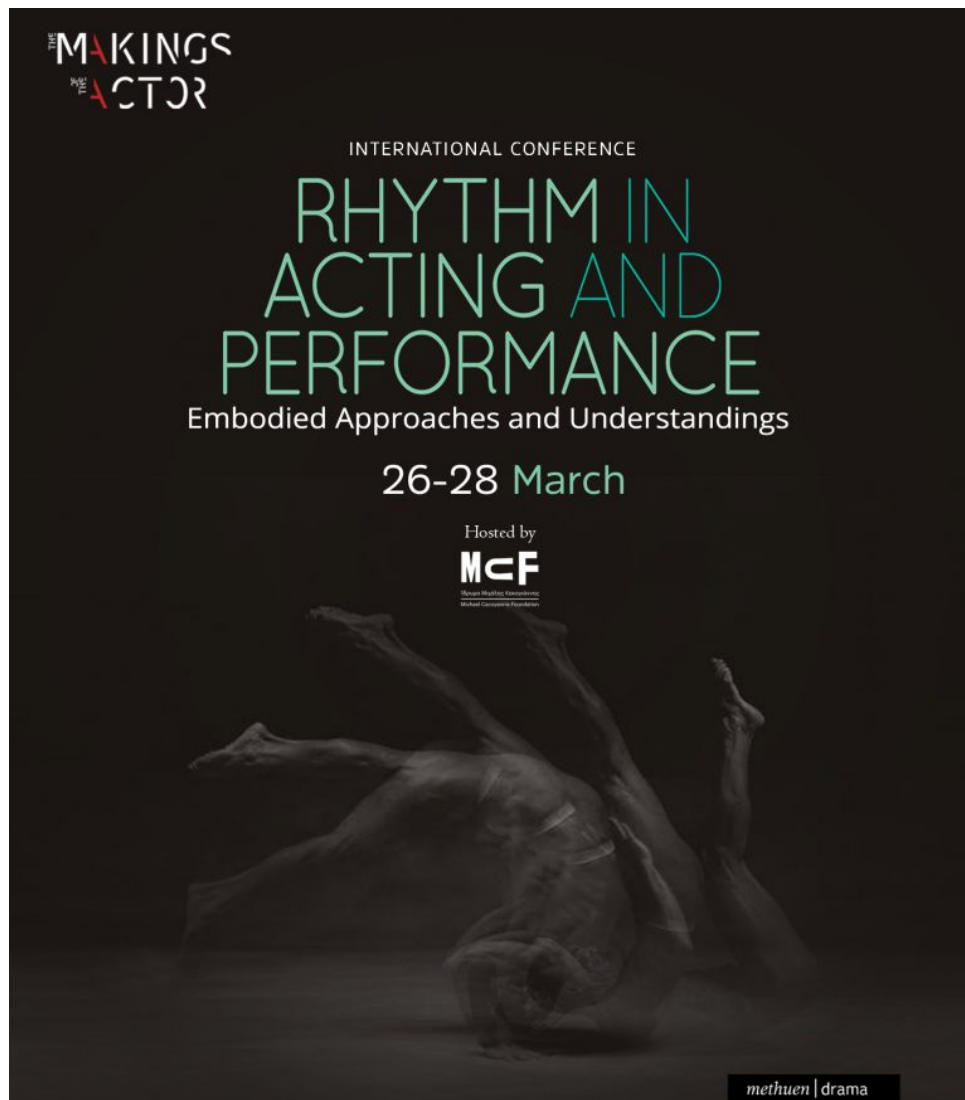
RHYTHM IN ACTING AND PERFORMANCE

International Conference

Call for papers and work demonstrations

Hosted by Michael Cacoyiannis Foundation

26-28 March 2021



Rhythm in Acting and Performance is an International Conference held under the auspices of The Makings of the Actor, the Michael Cacoyiannis Foundation, the Labanarium, Leeds Conservatoire and Hellinoekdotiki, organized by Dr Eilon Morris, from Leeds Conservatoire and OBRA Theatre, with the support of Post-doctoral Researcher Dr Kiki Selioni, Royal Central School of Speech and Drama, University of London.

This Conference is part of a series of international events under the aegis of The Makings of the Actor. The mission of The Makings of the Actor project is to gather international practitioners and researchers, from diverse fields of performance practice and scholarship, to develop and disseminate (through conferences and workshops) an evolving performance pedagogy that addresses the needs of present and future actors.

Keynote Speakers :

Paul Allain - Professor of Theatre and Performance and Dean of the Graduate and Researcher College at the University of Kent, UK.

Carla Fonseca - Artistic Director of Jornadas Internacionales el Ritmo en las Artes (JIRA) and Professor of Dalcroze Eurhythmics at the Drama Department of Universidad Nacional de las Artes (UNA), Buenos Aires, Argentina.

In recognition of both the global reach of this theme and the expansive network of interested practitioners and scholars, as well as the impact of the current pandemic, participants are invited to take part either in person or virtually. Conference proceedings will be live-streamed ; papers, and where appropriate workshops and demonstrations, can be presented remotely.

Outline : The topic and practice of rhythm has inspired and intrigued performance practitioners and theorists throughout the ages, from the poets and philosophers of ancient Greece, to the pioneering theatre practitioners of the late nineteenth and early twentieth century, and onwards to post-modern and post-dramatic approaches to acting, movement, devising, designing and directing. Aristotle identified rhythm as the performer's primary means of imitation in both comedy and tragedy, with rhythm also seen to bring order and form to what was otherwise 'unbounded' and therefore 'unpleasant'. The theatre director Vsevolod Meyerhold exclaimed that 'the gift of rhythm' was 'one of the most important prerequisites for a director', with Peter Brook echoing this when he stated, 'at the heart of a fine performance there is always rhythm'. Perhaps the greatest appeal of rhythm in performance is its immediacy ; going beyond our sense of reason, rhythm achieves moments of deep-felt empathy and connection between performers and audiences. Yet despite a widespread identification of rhythm as a central aspect and tool within acting and performance, the nature and practice of rhythm both remain mysterious to many practitioners and scholars today, with vastly contradictory notions of rhythm co-existing within this field, and little in the way of research and discourse being given over to this subject.

Taking Rhythm in Acting and Performance as both a framework and provocation, this conference will delve into its various themes and practices, offering a platform for practitioner and scholars to share and reflect on their perspectives and insights into rhythm within acting and performance. Through presentations, work demonstrations and discussions, we will explore common themes as well as differing understandings and approaches to rhythm in this field.

We welcome submissions from practitioners and scholars including acting/voice/movement/dance teachers, acting coaches, theatre and performance practitioners, actors, directors, dancers, choreographers, playwrights/script writers, film directors/makers, composers, training practitioners, designers, theatre and dance researchers and academic researchers within various aspects of practice and performance theory.

For a more detailed overview of this text please visit

[Rhythm in Acting and Performance](#)

and

<https://www.bloomsbury.com/uk/rhyth...>