Editorial

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In this edition, we complete two journeys, continue a second and embark upon a third.

The second and concluding part of David Shirley’s exploration of Lee Strasberg’s work and influence (part one is in Vol. 4, issue 1) joins the third and final part of David Chambers’ edited extracts from Mikhail Butkevich’s Towards a Theatre of Games (the first part can be found in Vol. 4, issue 2, and the second in Vol. 5, issue 2). John Matthews and Victor Ladron de Guevara continue their four-part series of articles examining the audition process (part one is in Vol. 5, issue 2); and Colin Ellwood provokes thoughts about the contemporary role of the theatre director in a European context in the first of a two-part paper.

The ever-increasing study of Stanislavski’s relationship with Yoga (Sreenath Nair), the life and career of Greek theatre director Karolos Koun (Michaela Antoniou) and a memorial piece for the late Richard Hornby, teacher, critic, actor and director, and a founder member of the Advisory Board of The Stanislavski Centre, complete this issue.

In April 2019, we will continue our unique link with The S Word international symposium, which will be held at the University of Malta’s Valetta campus, under the title Stanislavski in Context. This weekend event, which brings together practitioners and scholars from all over the world, will include a programme of papers and practical presentations, and feature keynote presentations from Professor Laurence Senelick (Tufts University, USA) and Professor Vicki Ann Cremona (University of Malta). A selection of papers originating from the event will be published in a special edition of the journal in spring 2020. Further details about this event can be found at the end of this current edition of the journal, including information about submitting proposals and online booking, which is now open.

Plans are already underway for a second major event in November 2019: focusing upon the contrasting and sometimes apparently conflicting work of Stanislavski and Brecht. Hosted by DAMU Theatre Academy in Prague, Czech Republic, full details will be published in the spring 2019 edition.

The spring 2019 edition of the journal will comprise papers originating from The S Word: A Practical Acting Laboratory, which was convened by Bella Merlin and hosted by the Department of Theatre, Film, and Digital Production at the University of California, Riverside, in April this year. This event was based around laboratory studio sessions led by three master-teachers: Sharon Carnicke, Kimberly Guerrero, and Tina Packer. Over three days, three varied groups of participants worked together, addressing a range of questions which included, “How does improvisation differ from an improvisatory etude in Active Analysis?”, “Is it possible to harness the healing power of story?”, and “Can we train empathy?”.

Concentrating on provoking thoughts about the value of practice-based research, the spring edition will include papers which explore the theory of gesture, reaction
and counter-reaction, empowerment, and the actor–audience relationship. We also hope that the online edition will include our first experiment in the video-article, one of the several areas that we plan to develop over future issues.

Please join in our provocations!

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