

ROYAL CENTRAL

SCHOOL OF SPEECH & DRAMA

UNIVERSITY OF LONDON

**DR. EXPERIENCE
BRYON, BA (HONS), PHD**

Job title

Senior Lecturer, Course Leader MA/MFA
Performance Practice as Research

E-mail

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PROFILE

I am an academic and practitioner with specialisms in interdisciplinary performance practice(s), physical/vocal praxis and performance as it engages across disciplines.

Experience is my real name, given to me at birth. Despite my being born in Australia, the name is of Puritan descent, with my parents both being Americans. Experience Robinson was my 7th-great-grandmother; she lived in Salem and is known to have been hung during the witch trials.

Having begun my career as a child performer with Kids for Kids (NY), in my teens I trained as an acting major with Anthony Abeson, James Moody, Jerome Eskow and Marat Yusim at the New York High School of Performing Arts. There I was exposed to the teachings of Grotowski, Brook, and Stanislavsky (from a Russian perspective), along with Strasberg's method. At the same time, I lived in the costume area of the Theater Within, apprenticing under the tutelage of my grandfather, Alec Rubin, pioneer of Primal Theatre.

After working in stage, film and TV as a young actor, I won a scholarship to train in opera in New Zealand. There I directed for the young artist programme for Auckland Opera and taught acting at the University of Auckland. With an Australian Post Graduate Award, I developed an Integrative Performance Theory at Monash University, while lecturing and directing for the Australian National Academy of Music, The Australian National Association of Teachers of Singing and RMIT, and serving as Artistic Director of The Front Room, the first interdisciplinary performance space of its kind in Australia. After returning to NYC I worked as a vocal specialist at Colbert Artists Management and was appointed Head of Performance at Kingsborough Community College, CUNY. My opera direction includes work at the Guggenheim Museum, The West Side Dance Project, Connecticut Grand Opera & Orchestra and Inwood Opera. My choreography for Experience Vocal Dance Company has been presented at 92nd Street Y, New Dance Group, The Exchange, The Field, and Alvin Ailey Studios.

I have delivered keynotes at the Moscow Art Theatre as part of their International Movement Conference, the Embodied Cognition Symposium as part of the Society of Artificial Intelligence and Simulation of Behaviour at Goldsmith University and also for the Interdisciplinary Voice Studies Centre at Plymouth University.

More recently I have become particularly interested in fostering innovative practices that empower the performer/practitioner in the act of performance/practice, and also interested in the ways performance engages with other disciplines offering the emergence of possible transdisciplines. I am a key organizer for the Embodied Cognition Acting and Performance Symposium, am on the editorial board for the Journal of Interdisciplinary Voice Studies, and a member of TAPRA and AISB.

COURSES

TEACHING AREAS

Performance Theory
Voice
Acting (practice and training)
Movement

RESEARCH AREAS

Integrative Performance Practice and Theory
Embodied Cognition and Performance Training
Physio-vocal praxis
Trans & Interdisciplinarity: Performance working across disciplines

PHD SUPERVISION

I supervise and examine PhD projects in the areas of: Interdisciplinary performance (theory and practice), embodied cognition and performance practice(s), intermedial performance practice, queer(ing) performance, performance pedagogy, physio-vocal praxis, acting training, voice and movement.

KEY PUBLICATIONS

2018. 'Awareness Performing: Practice to Protocol', *Routledge Companion to Theatre, Performance and Cognitive Science*, edited by Bruce McConachie and Rick Kemp (Forthcoming, Routledge).
2018. *Performing Interdisciplinarity: Working Across Disciplinary Boundaries through an Active Aesthetic*. Routledge.
2017. Bryon E, Bishop M. McLaughlin D (Eds.), *Embodied Cognition, Acting and Performance*, Connection Science, Taylor and Francis Vol. 29, Issue 1.
2017. *Transdisciplinary and interdisciplinary exchanges between embodied cognition and performance practice: working across disciplines in a climate of divisive knowledge cultures*, Connection Science Vol. 29, pp 2-20.
2014. *Integrative Performance; Practice and Theory for the Interdisciplinary Performer*. Routledge.
2013. 'From Walking and Talking to Cartwheels and High Cs: An examination of practice-based laboratory work into physio-vocal integration', *Theatre, Dance and Performance Training*, vol 3 (1), pp. 81-98.
2009. 'Interdisciplinarity and Embodied Knowledge: Towards an Active Aesthetic using Integrative Performance Practice', in *Tanz im Musiktheater – Tanz als Musiktheater. Beziehungen von Tanz und Musik im Theater*. Edited by Stephanie Schroedter, Bayreuth: Königshausen & Neumann), pp. 135-146.
2005. 'Pedagogy, Performance Theory & Historic Prejudice in Opera', *Voice and Speech Review Shakespeare Around the Globe*, 3, pp. 287-294.

PRACTICE

My practice encompasses choreography, directing, and working with performers and company's helping them to achieve more ambitious interdisciplinary performance possibilities through an Integrative Performance Practice. I also sing, teach yoga, and coach opera singers.

REGISTER OF INTEREST

Nothing to declare.