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**INTERNATIONAL THEATER SYMPOSIUM HOSTED BY
SITI COMPANY AND SKIDMORE COLLEGE BRINGS FAMED
JAPANESE DIRECTOR, WRITER, AND PHILOSOPHER
TADASHI SUZUKI AND COMPANY TO SARATOGA SPRINGS**

**OVER 60 INTERNATIONAL THEATER ARTISTS TO PARTICIPATE
IN SYMPOSIUM WITH ROUNDTABLE DISCUSSIONS,
MASTER CLASSES, AND PERFORMANCES**

May 31- June 3, Skidmore College, Saratoga Springs, NY

New York, NY (May 11, 2017)—From May 31 to June 3, 2017, SITI Company will host an international symposium, **Transformation through Training**, honoring the remarkable legacy of world acclaimed director **Tadashi Suzuki** and the **Suzuki Company of Toga**, Japan (SCOT).

Celebrating SITI Company's 25th anniversary, this 4-day gathering of artists and scholars will include a discussion with Tadashi Suzuki led by **Anne Bogart**, recognized American director and SITI co-founder, round table conversations about the history and legacy of the Suzuki Method of Actor Training, a seminal actor training method created by Suzuki and now taught at American colleges nationwide. The seminar will also include observations of SCOT's rehearsals and master classes in the Suzuki Method with both companies. In honor of SITI Company's anniversary season, Skidmore College will present SCOT's acclaimed production of *The Trojan Women* for two nights, June 2 & 3, 2017.

Symposium speakers and moderators include **Tom Hewitt** (Actor, US/Japan), **Sandy Robbins** (University of Delaware), **Norman Frisch** (independent dramaturg), **John Gillespie** (author of *Traditional Japanese Culture and Modern Japan* and *A Bilingual Handbook on Japanese Culture*), **Mark Corkins** (Actor, United States), **Anne-Lise Gabold** (Actor, Denmark), **Nine Years Theater** (Singapore), **The Syndicate** (US/Netherlands), **Vueltas Bravas Producciones** (Colombia/Australia/US), and members of **SCOT** and **SITI Company**.

Known for its intercultural training, global exchange, and re-envisioning of classic texts, SCOT has deeply influenced theater artists around the world over its 53-year history.

Twenty-five years ago, Tadashi Suzuki and SCOT entered into a partnership with a group of likeminded artists from the United States, and the SITI Company was born. SITI inherited from SCOT not only a way of working but also a set of core values, which the company has championed as part of its mission.

For the production of *The Trojan Women*, "... an outburst of anguish about the ravaging of the human soul...", (The New York Times), Suzuki marries this pinnacle of the Greek tragedies with the essence of classical Japanese theater forging a style that unites past and present. The performance is part of the **Stewart's Signature Series**, a lineup of premier events to be held at Skidmore College this summer, which are made possible through a generous grant from Stewart's Shops and the Dake Family. **Performance dates are June 2 & 3, 7:30 pm** at Skidmore College's Bernhard Theater. Performed in Japanese with supertitles. Tickets are \$7/\$15. For tickets and information, visit www.skidmore.edu/zankel or call 518.580.5321.

More information on the Symposium is available at www.siti.org/symposium2017. Howlround.tv is live-streaming each of the four Conversations in the Symposium. A link to these live streams will be available at the above address and on SITI's Facebook page at www.facebook.com/siticompany.

SITI Company

Founded in 1992 as an agreement between Tadashi Suzuki, Anne Bogart and a group of likeminded artists as a venture in the US that would emphasize international cultural exchange and collaboration, SITI Company was originally envisioned as a summer institute in Saratoga Springs, New York. Now SITI has expanded to encompass a year-round program based in New York City with a summer season in Saratoga in partnership with the Skidmore College's Dean of Special Programs Office. For over 40 years, Skidmore's Dean of Special Programs Office has been serving students by offering a distinctive array of academic programs, arts institutes, lectures, artist/scholar residences, and community programs. SITI Company's annual workshop contributes to Skidmore's unique position among liberal arts colleges as a place for academic experimentation, diversity, and cutting-edge artistic creation and development.

SITI is an ensemble-based theater company that creates new work, offers training programs for theater artists, and engages in international collaborations. SITI Company is committed to providing a gymnasium-for-the-soul where the interaction of art, artists, audiences and ideas inspire the possibility for change, optimism and hope. SITI Company was built on the bedrock of ensemble. We believe that through the practice of collaboration, a group of artists working together over time can have a significant impact upon both contemporary theater and the world at large. Through our performances, educational programs and collaborations with other artists and thinkers, SITI Company will continue to challenge the status quo, to train to achieve artistic excellence in every aspect of our work, and to offer new ways of seeing and of being as both artists and as global citizens.

In addition to Co-Artistic Directors Anne Bogart, Leon Ingulsrud and Ellen Lauren, SITI includes 8 actors, 4 designers, and a playwright. SITI has traveled to 27 countries on 5 continents and has created 45 new productions including such iconic works as *The Medium*, *bobrauschenbergamerica*, *War of the Worlds – The Radio Play*, and *Bob*. Newer works include *American Document* with the Martha Graham Dance Company, *Steel Hammer* with Bang on a Can, *the theater is a blank page* with Ann Hamilton. In our 25 years of existence, we have performed in 35 different engagements at venues across New York City, including most recently *Chess Match No. 5* at the Abingdon Theatre Company.

SCOT

In 1976, Tadashi Suzuki relocated his theatre troupe, the Waseda Shogekijo—which for the previous ten years had spearheaded the new theatre movement in Japan—from its home in central Tokyo to Toga, a remote village in the mountains on the Sea of Japan coast. The move was in part an indictment of the overconcentration of political, economic and cultural institutions in Tokyo. Working from a thatched-roof house, built in the traditional “praying hands” or *gassho-zukuri* style, which the group had converted into a theatre, they renamed themselves the Suzuki Company of Toga (SCOT).

Since then the site has grown into a complex of lodgings, rehearsal rooms, and 7 assorted performing spaces, including a studio theatre, a second *gassho-zukuri* theatre, a black box theatre, an outdoor “rock” theatre, and a spectacular lakeside amphitheatre. It is in these facilities and theatres that the company is run under the direction of Tadashi Suzuki. Having marked its 50th anniversary in 2015, SCOT holds singular status in Japan as a performing arts group that in addition to fulfilling the artistic vision of Suzuki on stage, demonstrates a high standard of excellence in the operation of those places and performing spaces, and enjoys the backing of both the local and national government.

TADASHI SUZUKI

Tadashi Suzuki is the founder and director of the Suzuki Company of Toga (SCOT) based in Toga Village, located in the mountains of Toyama prefecture. He is the organizer of Japan’s first international theatre festival (Toga Festival), and the creator of the Suzuki Method of Actor Training. With American director **Anne Bogart**, he co-founded the **SITI Company**, originally known as the Saratoga International Theater Company in Saratoga Springs 25 years ago. SITI Company conducts rigorous training workshops in the Suzuki and Viewpoints methods of acting and presents its productions internationally.

Suzuki’s previous American visits (his last was in 2001 with *Electra* and *Oedipus Rex*) have won critical acclaim with productions of Shakespeare, Chekhov, and the Greek classics. He is best known for his work *On the Dramatic Passions*, *The Trojan Women*, *Dionysus*, *King Lear*, *Cyrano de Bergerac*, and *Madame de Sade*. Besides productions with his own company, Suzuki has directed several international collaborations, such as *The Tale of Lear*, co-produced and presented by four leading regional theatres in the US; *King Lear*, presented with the Moscow Art Theatre; *Oedipus Rex*, co-produced by Cultural Olympiad and the Düsseldorf Schauspielhaus; and *Electra*, produced by Ansan Arts Center / Arco Arts Theatre in Korea and the Taganka Theatre in Russia.

Suzuki also plays an important role with several other organizations: as General Artistic Director of Shizuoka Performing Arts Center (1995~2007), as a member of the International Theatre Olympics Committee, as founding member of the BeSeTo Festival (jointly organized by leading theatre professionals from Japan, China and Korea) and as Chairman of the Board of Directors for the Japan Performing Arts Foundation (2000~2010), a nation-wide network of theatre professionals in Japan.

Suzuki has articulated his theories in a number of books. A collection of his writings in English, *Culture is the Body*, was published in 2015 by Theatre Communications Group in New York. He has taught his system of actor training in schools and theatres throughout the world, including The Juilliard School in New York and the Moscow Art Theatre. Also, a book written on Suzuki titled *The Theatre of Suzuki Tadashi* is published by Cambridge University Press as part of their Directors in Perspective series, featuring leading theatre directors of the 20th Century. This series includes works on Meyerhold, Brecht, Strehler, Peter Brook and Robert Wilson among others. Not just one of the world’s foremost theatre directors, Suzuki is also a seminal thinker and practitioner whose work has a powerful influence on theatre everywhere. Suzuki’s primary concerns include: the structure of a theatre group, the creation and use of theatrical space, and the overcoming of cultural and national barriers in the interest of creating work that is truly universal.

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