

Kevin Crawford: Bio

Kevin Crawford is a founding member of the Roy Hart Theatre company, whose ground-breaking influence on contemporary voicework for theatre is internationally recognized. He toured extensively with the company for over twenty years, during which time the company received several prestigious prizes including an OBIE award in New York and the Prix Jean Vilar at The Printemps des Comédiens.

Kevin was a director of the troupe for a four-year period before moving to Ireland in 1993, where he was a full-time member of faculty at the School of Drama, Trinity College, on the Professional Actor Training program. In Ireland he taught and collaborated with a large number of theatre, dance and musical groups, and has been a guest facilitator at the Abbey (National Theatre). In 2001 he was awarded an MA in Voice Studies from the Royal Central School of Speech and Drama (London).

On his return to France in 2002 Kevin was appointed Visiting Lecturer at the Université d'Artois at Arras in the north of France, before joining Accademia dell'Arte in Arezzo, Italy as a founding member of faculty. From 2009 till 2018 he directed the MFA in Physical Theatre at the Accademia. His teaching commitments outside of the Accademia have taken him to The Lir, National Academy of Dramatic Art (Ireland) and the Roy Hart Centre (France) as well as the Teatro Stabile di Sardegna and Il Laboratorio (Florence). He is an established mentor to students wishing to become teachers approved by the Roy Hart Centre and teaches regularly on their Advanced Pedagogic Program.

Directorial credits include "Wolf's Bride" for Kuopio City Theatre (Finland) as well as "The Bacchae" and "Oedipus" for the Samuel Beckett Centre (Dublin) and "Bartholomew Fair" for the Baker Theatre (Muhlenberg College, United States). He wrote and recently performed "Montee" in collaboration with Caroline Boersma, Cellist and Musical Director, with performances in the US, Italy and France. Current research focusses on the use of voice in Physical Theatre and embodying text in contemporary writing.

He is co-author with Bernadette Sweeney of a book on Roy Hart for the Routledge Performance Practitioners book series (publishing 2022), and has written for Vasta Voice and Speech Review including this article in collaboration with Noah Pikes : see <https://www.keepandshare.com/doc19/24238/vocal-traditions-the-roy-hart-tradition-publish?tr=77>

Kevin's work today is clearly informed by his primal source, the work of Wolfsohn, Hart and Roy Hart Theatre. But he has built on this foundation to conceive of an approach to vocal work that taps into the anglo-american heritage of textwork, and the more recent strides in somatic awareness. Thus, his classes trace a path where sound and movement are partnered, where meaning and intention find embodiment through both word and sound, gesture and form. His work is comprehensive in the sense that it wishes to include a spread of perspectives and aims. However, it remains resolutely oriented to the person or group with whom he is interacting. One word, above all, is a key to this approach: listening. A listening that endeavours as much as is possible to remain steadfastly rooted in the present moment, hovering between past experience and a future unknown.

