

# SUZIE HARDGRAVE

Theatre Artist, Practice-Based Researcher and Actor Trainer  
BCA (Acting) Pg. Dip (Directing) MA Theatre, PhD Candidate (Theatre Performance)

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## PROFESSIONAL SUMMARY:

Theatre artist, practice-based researcher and actor trainer specializing in innovative acting practice and contemporary text-based theatrical performance.

## PROFESSIONAL TRAINING SUMMARY:

<b>2017- 21</b>	Doctor of Philosophy in Theatre Performance	Monash University, Victoria. AUS.
<b>2019</b>	Improvisation	Al Wunder, Cecil Street Studio, VIC. AUS
<b>2016</b>	Michael Chekhov Technique Intensive	Victorian College of the Arts, AUS.
<b>2015</b>	Masters in Applied Theatre Studies	University of New England. Armidale, AUS.
<b>2015</b>	Michael Chekhov Technique Intensive	Michael Chekhov Association, New York. USA.
<b>2014</b>	Biomechanics	Kathleen Baum, Victoria. AUS.
	Solo Improvisation	Andrew Morrish, Sydney, AUS.
<b>2012</b>	Laban for Directors and Teachers	Lucy Angell, Studio 202, Victoria. AUS.
	Solo Improvisation	Andrew Morrish, Sydney, AUS.
<b>2011</b>	Postgraduate Diploma in Performance Creation	Victorian College of the Arts. AUS.
<b>2007</b>	City and Gilds Certificate	Edinburgh College, Granton, UK, EH5 1QE.
	Stagecoach Performing Arts Certificate	Stagecoach, Walton-on-Thames. UK.
	The Actor and Text with Cicely Berry	Royal Conservatoire of Scotland. UK.
	Classical Text with Nona Shepherd	Royal Academy of Dramatic Art, London. UK.
<b>90 – 93</b>	Bachelor Of Creative Arts (Acting)	University of Wollongong, Wollongong. AUS.

## AWARDS, GRANTS AND SCHOLARSHIPS:

<b>2017</b>	RTP Stipend Scholarship	Monash University, Victoria. AUS.
<b>2016</b>	Philip Parsons Prize – <i>Faking it For Real</i> Best Creative Practice-led research project	Australasian Association for Drama, Theatre and Performance Studies. New York, USA.
<b>2015</b>	Michael Chekhov Association Scholarship	Short and Sweet Festival, Sydney. AUS.
<b>2010</b>	Best Director, Overall Production & Wildcard	Melbourne Polytechnic, Victoria. AUS.
<b>2014</b>	Open Studios – Artist Development	Actors' Equity, London. UK.
<b>2007</b>	Equity Trust Grant	Citadel Arts Group, Edinburgh. UK.
<b>2009</b>	Playwriting Creative Development Grant	

## PERFORMANCE AND NEW WORK SUMMARY:

<b>2019</b>	<i>The Disappearing Trilogy</i> by Suzie Hardgrave	La Mama Courthouse, AUS.
<b>13-15</b>	<i>Elizabeth Taylor is My Mother.</i> By Suzie Hardgrave	La Mama Theatre, Victoria. AUS.
<b>2008</b>	<i>Beauty and the Minger</i> by Suzie Hardgrave <i>Grand Theft Arnold</i> by Suzie Hardgrave	The Royal High, Edinburgh. UK. The Royal High, Edinburgh. UK.
<b>2009</b>	<i>The Library</i> by Alan Bissett & Company	National Theatre of Scotland, Edinburgh. UK.
<b>2007</b>	<i>Bintou</i> (Bintou) Adapted by Joan Clifford <i>A Midsummer's Night Dream</i> (Hippolyta/Titania)	Zelee Theatre, North Edinburgh Arts, UK. Collusion Theatre, Glasgow. UK.
<b>06 – 09</b>	Professional Actress <i>Air Splaiod</i> (Melodaigh)	Stiven Christie Management, Edinburgh, UK. BBC Alba & Canaan, Glasgow. UK.
<b>2000</b>	<i>Macbeth</i> (Witch) <i>The Big Picture</i> (Fran) by Jennifer Compton	New Theatre, Sydney. AUS. New Theatre, Sydney. AUS.
<b>1998</b>	<i>Society in a Sock</i>	PACT Youththeatre, Sydney. AUS.

<b>1997</b>	<i>Dolly Girl &amp; Marion-Ette</i> by Suzie Hardgrave <i>Cabaret from Hell</i> (She-Devil) <i>Part and Parcel</i> by Suzie Hardgrave Overdrive Resident Performance Poet <i>L.O.U.D</i> by Suzie Hardgrave	Dispensary Café, Sydney. AUS. Sideswipe Productions, Sydney. AUS. Performance Space, Sydney. AUS. 2SER Radio, Sydney. AUS. Loud Youtharts, ABC Radio. AUS.
<b>1996</b>	<i>Hemp the Illicit Musical</i> (Desire) <i>Higgledy Biggedly Cabaret</i> by THROTTLE Bed by THROTTLE	Sideswipe Productions, Sydney. AUS. Adelaide Fringe. AUS. Producer's Hotel, Adelaide Fringe. AUS.

## **DIRECTING:**

### **\* Denotes assistant position**

<b>2019</b>	<i>The Disappearing Trilogy</i> by Suzie Hardgrave	La Mama Courthouse, AUS.
<b>13-15</b>	<i>Elizabeth Taylor is My Mother.</i> By Suzie Hardgrave	La Mama Theatre, Victoria. AUS.
<b>2013</b>	<i>Road</i> by Jim Cartwright <i>Chaste</i> by Michele Lee	Victorian College of the Arts, AUS. Malthouse Theatre, VIC. AUS.
<b>2012</b>	<i>The Kid</i> by Michael Gow <i>Helicopter*</i> by Angela Bietzen (AD) <i>Cogito</i> by Huzir Sulaiman <i>Schism</i> by Melanie Bainbridge	Victorian College of the Arts, AUS Melbourne Theatre Company, VIC, AUS. La Mama Courthouse, Victoria. AUS. La Mama Courthouse, Victoria. AUS.
<b>2011</b>	<i>Cogito</i> by Huzir Sulaiman <i>Does This Woman Have a Name?</i> by Teresa Rebeck	Victorian College of the Arts, AUS. Victorian College of the Arts, AUS.
<b>2010</b>	<i>Desiree Din and The Red Forest*</i> by Maxine Mellor	ATYP, Sydney. AUS.

## **TEACHING ABSTRACT:**

Teaching associations on a casual contract basis extend across fourteen years within extensive age ranges. Course design and delivery specializing in psychophysical technique, contemporary text and creating new work for theatre are key aspects of expertise.

### **2016 – 18 NIDA Open, Suite 4, 152 Sturt Street Southbank, Victoria. 3004**

**Summary:** Design, delivery and facilitation of basic acting essentials skills of Stanislavsky and Michael Chekhov with contemporary text. Adult learners.

### **2012 – 18 Victorian College of the Arts, 234 St Kilda Road, Southbank, Victoria. 3006.**

**Summary:** Working in collaboration to direct and tutor second year actors, foundation-level non-award course participants. Acting practice – Stanislavsky and Michael Chekhov technique.

### **2016 – 18 Monash University, 55 Scenic Boulevard, Clayton, Victoria. 3800**

**Summary:** Curriculum design and facilitating Acting Theory and Practice 101 and 102 in collaboration with course outline. Contemporary text specialisation in teaching acting fundamentals.

### **2016-18 Deakin University, 221 Burwood Highway Burwood, Victoria. 3125**

**Summary:** Teaching first and second year elective. Includes formalised summative and in-class assessments of student-led workshops, provocations and ensemble work.

### **2011-15 Australian Theatre for Young People, Pier 4/5 Hickson Road, Walsh Bay, Sydney. 2000.**

**Summary:** School holiday workshops for age groups of 4 years – 17 years on musical theatre, devising Contemporary theatre, character creation, HSC performance Character Masterclass and contemporary Text/character exploration. Each workshop has a directed performance outcome for invited audiences.

**PUBLISHED JOURNAL ARTICLES AND CONFERENCE PAPERS:**

- 2019** *Slipping into Something More* - Performance Studies International Conference, Calgary, CAD.  
**2018** *The Deconstruction of Cleopatra Velvet Rosemond Taylor-Burton*, ADSA Conference paper.  
**2009** *An X, Y, Z Factor* in 'Word Matters', Journal for the Society of Speech and Drama Teachers, Volume 59, London, United Kingdom. <http://www.stsd.org.uk>.

**MEMBERSHIPS AND LICENSES:**

- 2019 – 21** Mental Health First Aid Certificate, VIC. AUS.  
**2019** Public Liability and Indemnity Insurance for Performance and Teaching - Duck For Cover.  
**2014 – 19** Working with Children Check, Victoria. AUS.  
**2018** Arts Centre Melbourne Artist Pass  
 MTC Artist Membership.  
 Theatre Network Australia Membership.  
**1998- 17** Australian Car Driver's License – Manual and Automatic  
**2017** National Gallery of Victoria.  
**2016** Australasian Association for Theatre, Drama and Performance Studies (ADSA), Australia.  
**2015** Michael Chekhov Association, New York. US.  
**05 – 09** Actors' Equity, UK.  
 Spotlight, UK.

**OTHER INTERESTS:**

Meditation and mindfulness, Zumba, Gym Group Fitness training, reading, films, swimming.

**REFEREES:**

Ms Glenda Linscott  
 Senior Lecturer in Acting  
 Western Australian Academy of Performing Arts,  
 E: [g.linscott@ecu.edu.au](mailto:g.linscott@ecu.edu.au)  
 P: 0408 338 195

Dr Julie Shearer  
 Lecturer in Theatre Studies, School of Arts  
 University of New England,  
 Armidale. NSW 2351. Australia  
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