

---

# Performance Knowledges: Transmission, Composition, Praxis

---

A conference at the University of Malta,  
hosted by the School of Performing Arts

in cooperation with the Centre for Dance Research, Coventry  
University, UK

11–13 March 2020

## Abstracts and Biographies



**L-Università ta' Malta**  
School of Performing Arts



# Abstracts and Biographies

WEDNESDAY 11 MARCH	6
8:00 – 9:00 REGISTRATION	6
9:00 – 9:10 OPENING AND WELCOME	6
9:10 – 10:30 KEYNOTE SPEECH	6
Professor Bruce McConachie	6
10:30 – 11:00 COFFEE BREAK	7
11:00-12:30 PARALLEL PANELS 1-2	8
PANEL 1: EMBODIED COGNITION (VENUE: GROUND FLOOR MEETING ROOM 3)	8
Vicky Fisher	8
Christian Kronsted	8
Inga Gerner Nielsen	9
PANEL 2: SOMATICS & TECHNOLOGY (VENUE: GROUND FLOOR MEETING ROOM 4)	11
Magdalena Chowaniec	11
Ruth Gibson & Jenny Roche	11
Zjana Muraro	13
12:30-13:30 LUNCH	13
13:30-15:00 PARALLEL PANELS 3-5	14
PANEL 3: COMPOSING & LISTENING (VENUE: AULA MAGNA LEVEL 1)	14
Gisa Jaehnichen	14
Vincent Meelberg	15
Albert Pace	15
PANEL 4: TRANSLATION (VENUE: GROUND FLOOR MEETING ROOM 3)	17
Rina Badash	17
Frank Geßner	17
Yonit Kosovske	18
PANEL 5: CONTEXT & RELATIONS (VENUE: GROUND FLOOR MEETING ROOM 4)	20
Jasper Delbecke	20
Vicky Hunter	20
Betina Panagiotara	21
15:00-15:30 COFFEE BREAK	22
15:30-17:00 PARALLEL PANELS 6-7	23
PANEL 6: ALLIANCES & ACTIONS (VENUE: AULA MAGNA LEVEL 1)	23

Jon Irigoyen	23
Vicki Ann Cremona & Marco Galea	24
Barbara Kremser	25
PANEL 7: PERFORM(ER) EMBODIMENT (VENUE: GROUND FLOOR MEETING ROOM 3)	26
Frank Camilleri	26
David dos Santos	26
17:30 – 19:30 BOOK LAUNCH AND WINE RECEPTION (VENUE: VALLETTA CONTEMPORARY GALLERY)	28
Stefan Aquilina	28
Marco Galea and Szabolcs Musca	28
Kathrina Farrugia-Kriel	29
THURSDAY 12 MARCH	30
8:30 – 9:00 REGISTRATION	30
9:00 – 10:30 KEYNOTE SPEECH (VENUE: AULA MAGNA LEVEL 1)	30
Professor Lynette Godard	30
10:30-11:00 COFFEE BREAK	30
11:00-12:30 PARALLEL PANELS 8-10	31
PANEL 8: DOCUMENTATION & DATA (VENUE: GROUND FLOOR MEETING ROOM 3)	31
Javier R. Casado	31
Simon Ellis	31
Reka Polonyi	32
PANEL 9: CASE STUDIES NR. 1 (VENUE: GROUND FLOOR MEETING ROOM 4)	34
Jo Butterworth & Kevin Finnan	34
Jessie Eggers	35
Inga Romantsova	35
PANEL 10: PHYSICAL THINKING (VENUE: GROUND FLOOR MEETING ROOM 6)	37
Carla Fernandes	37
Letizia Gioia Monda	38
Zhi Xu	39
12:30-13:30 LUNCH	39
13:30-15:00 PARALLEL PANELS 11-13	40
PANEL 11: TRANSFORMATION(S) (VENUE: GROUND FLOOR MEETING ROOM 3)	40
Gaia Blandina	40
Paula Guzzanti	40
Chinthaka Meddegoda	41

PANEL 12: OTHER KNOWLEDGES (VENUE: GROUND FLOOR MEETING ROOM 4)	43
Henry Daniel	43
Gwendolin Lehnerer	43
Sarah Whatley	44
PANEL 13: PRACTICE THEORY (VENUE: GROUND FLOOR MEETING ROOM 6)	46
Elia Moretti	46
Jonas Rutgeerts	46
Clio Unger	47
15:00-15:30 COFFEE BREAK	48
15:30-17:00 PARALLEL PANELS 14 - 16	49
PANEL 14: CASE STUDIES NR. 2 (VENUE: GROUND FLOOR MEETING ROOM 3)	49
Martin Devek	49
Len McCaffer	49
Per Roar	50
PANEL 15: REVISE/ REIMAGINE (VENUE: GROUND FLOOR MEETING ROOM 4)	52
Marie-Louise Crawley	52
Mario Frendo	52
Heike Salzer, Deborah Williams, Ingi Jensson, Zakarías Gunnarsson	53
PANEL 16: VOCALISATION(S) (VENUE: GROUND FLOOR MEETING ROOM 6)	55
Ardian Ahmedaja	55
Francesco Venturi	55
17:30-18:30: ŻFINMALTA STUDIO VISIT	56
19:00 UM SPA COLLECTIVE PERFORMANCE. VALLETTA CAMPUS THEATRE	56
FRIDAY 13 MARCH	57
8:30 – 9:00 REGISTRATION	57
9:00 – 10:15 KEYNOTE SPEECH (VENUE: AULA MAGNA LEVEL 1)	57
Professor Maaïke Bleeker	57
10:30-11:00 COFFEE BREAK	58
11:00-12:30 PARALLEL PANELS 17-18	59
PANEL 17: TRANSMISSION (VENUE: GROUND FLOOR MEETING ROOM 3)	59
Joséphine A. Garibaldi & Paul Zmolek	59
Rosemary Lee & Scott deLahunta	60
Cross Pollination: Marije Nie, Adriana La Selva & Patrick Campbell	61
PANEL 18: IMPACT (VENUE: GROUND FLOOR MEETING ROOM 4)	63

Sirko Knüpfer	63
Ielizaveta Oliinyk	63
12:30-13:30 LUNCH	64
13:30-15:00 PARALLEL PANELS 20-21	65
PANEL 19: EXPERIENCE (VENUE: GROUND FLOOR MEETING ROOM 3)	65
Sergei Panov	65
Mandy Rogerson	65
Chiara Minoccheri	66
PANEL 20: CASE STUDIES NR. 3 (VENUE: GROUND FLOOR MEETING ROOM 4)	68
James Martin Charlton	68
Jörgen Dahlgvist and Fredrik Haller	68
Tero Hytönen	69
15:00-15:30 COFFEE BREAK	70
15:30-17:00 PARALLEL PANELS 21-22	70
PANEL 21: TAP DANCE EPISTEMOLOGIES – PREFORMED PANEL (VENUE: GROUND FLOOR MEETING ROOM 3)	70
Sally Crawford-Shepherd	70
Jess Murray	71
Karen Wood	71
Annette Walker	71
PANEL 22: TEACHING & LEARNING (VENUE: GROUND FLOOR MEETING ROOM 4)	72
Susie Crow	72
Awelani Moyo	72
Britta Wenn	73
17:00-17:30 CONCLUSION (VENUE: AULA MAGNA LEVEL 1)	75
Audit Traces Presentation	75
James Leach	75
Closing of Conference moderated by Professor Vicki Ann Cremona	75
19:00 UM SPA COLLECTIVE PERFORMANCE. VALLETTA CAMPUS THEATRE	75

## Wednesday 11 March

8:00 – 9:00 Registration

9:00 – 9:10 Opening and Welcome

9:10 – 10:30 Keynote Speech

Professor Bruce McConachie

*Using the Paradigm of Coevolution to Consider the Epistemological Basis for Performance Knowledges*

The Call for Papers for Performance Knowledges invites all of us to explore the many kinds of knowledges that we use to create, rehearse, perform, and enjoy the performing arts: Somatic knowledges in addition to propositional ones, tacit knowledges alongside methodological ones, and ensemble-based knowledges next to individualistic ones. I welcome the opportunity to learn about these different possibilities. At the same time, though, I want to be sure that the knowledges we explore and eventually choose to celebrate are valid, repeatable pathways to truths grounded in real events. This has been a major problem in the past for many knowledges related to performance, such as Saussurean semiotics, Strasberg's method acting, Deluze and Guatari's affect theory, and Brecht's V-effect, among others. So I'd like to share with you some insights from a relatively new paradigm that features an epistemological approach that will help us to look beyond the vocabulary and claims of each of the knowledges we're exploring to ask foundational questions about the truths they reveal. A significant key to the paradigm of coevolution is that it erases the dichotomy between nature and nurture, between genetics and learning, that has been the basis of most knowledges from the 1950s to the present. In terms of some of the major questions this conference is asking, coevolution would locate somatic knowledge not as the opposite of, but as the basis for propositional knowledge. It would also privilege group insight over individualistic knowledge and discover tacit approaches in the midst of rigorous methodologies. After this brief introduction, I'll examine Lecoq's regimen for actors and Evan Thompson's concept of empathy for theatre audiences from the perspective of coevolution and its epistemology. How can we be relatively certain that the approaches of Lecoq and Thompson will reveal significant truths? To understand what counts as a valid truth claim, coevolutionary scholars usually combine John Dewey's pragmatism with Darwin's theory of evolution for an epistemology called scientific naturalism. According to one expert, "Naturalism in philosophy requires that we begin our philosophical investigation from the standpoint provided by our best current scientific picture of human beings and their place in the universe. . . . The science we rely on is not completely certain, of course, and may eventually change. The questions we try to answer, however, need not be derived from the sciences." Because the cognitive and neuro-sciences are the most relevant to acting practice and audience behavior, we can expect that they will help us to reveal the truth value (or lack of it) in Lecoq's and Thompson's approaches. The rest of my talk will look closely at their major truth claims from a coevolutionary perspective.

**Bruce McConachie** is an emeritus professor of Theatre and Performance Studies at the University of Pittsburgh. A former President of and the winner of the Distinguished Scholar Award (2011) from the American Society for Theatre Research, McConachie's early work focused on historiography and nineteenth-century American theatre history. Since 2003 with the publication of *American Theater in the Culture of the Cold War*, McConachie has investigated the many connections linking performances and mediated dramas to cognitive science and evolution. Other books focused in this interdisciplinary area include *Engaging Audiences: A Cognitive Approach to Spectating in the Theatre* (2008), *Evolution, Cognition and Performance* (2015), and *Theatre, Performance, and Cognitive Science* (ed. with R. Kemp, 2019). During this time, he has also participated in the co-writing of three editions of *Theatre Histories: An Introduction* (2006, 2010, 2016). His current book project is tentatively entitled *Performance, Politics and Climate Change*.

**10:30 – 11:00 Coffee Break**

## 11:00-12:30 Parallel Panels 1-2

### Panel 1: Embodied Cognition (Venue: Ground Floor Meeting Room 3)

**Vicky Fisher**

#### *The Concentric Circles Model – a tool for unpeeling meaning in embodied metaphors*

Dance as an art form is rich in metaphorical representation (Katan, 2016), yet there is no well-established framework for identification and analysis of metaphors in dance, which, in some forms, is built around the exploration of meaning through movement. Understanding how metaphors work in performance oriented dance has value beyond artistic appreciation in that it can help us to unravel the role of embodiment in how we think. The connection between concrete bodily experiences and metaphor is subject to extensive ongoing investigation, growing in part out of Lakoff and Johnson's Conceptual Metaphor Theory (Lakoff & Johnson, 2003 (1980)). CMT proposes that metaphors arise from the human capacity to explore and communicate ideas through the body. As babies, we learn about the world around us through our interactions with it; we see, hear, taste, smell and both touch and physically manipulate our environment. We move and are moved by it. This principle is at the root of grounded and embodied cognition (Barsalou, 2008; Brunel, Vallet, Riou, Rey, & Rémy, 2015; Jung & Sparenberg, 2012; Kimmel, 2013) but although bodily experience is seen to be fundamental to these fields, dance has been largely ignored as a tool or subject for research. Using a new 'Concentric Circles Model', this interactive talk will guide participants through a process of active reflection on embodiment of a shared stimulus. This tool for unpeeling the layers of information that interact within metaphors, is informed by existing theories and practices within research across diverse modalities including the primarily non-linguistic realms of visual images (El Refaie, 2003; Forceville & Urios-Aparisi, 2009) and co-speech gesture (Cienki, 2017). We will encounter ideas such as iconicity, modes of representation (Müller, 1998, 2014) and analogy structure mapping (Gentner, 1983). We will consider the role of language in analysis and how this tool can help develop insight into tacit knowledge.

**Vicky Fisher** is an affiliated researcher with the Multimodal Language and Cognition Group at the Radboud University/Max Planck Institute for Psycholinguistics, Nijmegen, The Netherlands. She is also a dancer and teacher who was a founder member of CandoCo Dance Company in the UK and taught dance theory & practice for over twenty years, alongside work as a participatory dance practitioner. Since moving to the Netherlands in 2011, she has undertaken research into dance as a form of embodied analogy/metaphor, integrating approaches from dance practice, multimodal linguistics and cognitive psychology.

**Christian Kronsted**

#### *Dances and Affordances: The Relationship Between Dance Training and Conceptual Problem Solving*

It is often argued by educators and researchers that access to the arts leads to increased academic performance. However, it is not clear why access to the arts lead to increased



academic performance. We here use autopoietic enactive embodied cognition and ecological psychology to explain the relationship between dance training and conceptual problem-solving. We investigate four features of dance training that we believe are beneficial for conceptual problem solving and critical thinking: empathy, affordance exploration, attention change, and habit breaking. In each case, we will see that the embodied sensorimotor skills developed through dance practice are a form of affordance exploration that can carry over into the realm of conceptual problem-solving. Hence, some of the same skills needed in conceptual problem solving are the same skills developed and trained through dancing. Thus, when we train dance, we also train some of the relevant skills for conceptual problem-solving and critical thinking.

**Christian Kronsted** is a former professional Break-dancer and Ph.D student in the department of philosophy at The University of Memphis. He works on embodied cognition, cognitive benefits of dance and performance, and issues of personal identity.

**Inga Gerner Nielsen**

*The Interview as Convergent Point - between Qualitative Research and Performance Art*

I hope to contribute to Performance Knowledges: Transmission, Composition, Praxis by coming to unfold how the combination of qualitative research and immersive performance has given me insight to my audience's aesthetic perception and imaginary realm. I would like to do so, by presenting 'EutopiaDystopia', - an interactive performance installation which produces a somatic archive of stories told by participating audiences. The immersive performance method we use in EutopiaDystopia is based on a qualitative phenomenological interview technique I have previously developed to research the audience' experience in interactive performance installations. It draws on sense memory techniques to activate the tacit knowledge, actualizing the lived experience of a past event in the interview. In EutopiaDystopia the performers use this technique to immerse the audience into re-experiencing a personal memory from their life – and to give us detailed oral descriptions of it. Some stories are written down and placed sculpturally on the floor of the installation. Others we embody in a choreography of movements. When reaching its limits, language may break into metaphor or physical gestures' – and the performance installation as a site for research renders these modes of expressions possible. Inserting the performance installation into a qualitative research process, has been my way of confronting the idea of neutral, yet hegemonic knowledge production in Social Science. Conducting interviews combined within immersive techniques within the installation creates a way for new bodily, sensuous and poetic modes of knowledge production. If you will allow me, I will be very happy to introduce the academic video article professor Falk Heinrich from Art & Technology at Aalborg University is currently making about how my interview-methods produce artistic content in EutopiaDystopia. Or perhaps, if we could find the right setting during the conference, to give you a lived experience of it in an interactive performance session. <https://www.instagram.com/eutopiadystopia/>

**Inga Gerner Nielsen** holds a BA in Sociology and a MA in Arts in Modern Culture from Copenhagen University. In 2007 she co-founded the activist Copenhagen-based performance

collective Club de la Faye and in 2009 the performance agency Fiction Pimps. 2013 she directed 'The Velvet State', Fiction Pimps' critically acclaimed staging of Roskilde Festivals Art Zone and in 2014 her first solo-work at the gallery of SixtyEight in Copenhagen. In 2016 IGN was awarded the Leipziger Bewegungskunst Preis. In 2018 she showed a video installation based on an interactive performance at Boy Konsthall in Gothenburg. 2019 IGN taught Arts-based Research at Art and Technology at Aalborg University and staged the performance of EUtopiaDystopia in collaboration with TwLetteratura at the Polo del' 900 in Turin.

## Panel 2: Somatics & Technology (Venue: Ground Floor Meeting Room 4)

**Magdalena Chowaniec**

### *Sensing the future: the somatic bodies*

Bodily knowledge is a power tool that could lead us - human beings and citizens, towards sensuous collective realities; dismantling existing hierarchies we are embedded in as individuals and as societies. With the academic knowledge available to a few, which reinforces the ways relations and politics are being reproduced and power redistributed, bodily skills sleep under and in our skins within everybody's reach. In my practice-infused lecture, I want to share and discuss the importance and potential of the somatic movement methods for transformation processes within our artistic and human communities. I claim that if we stop capitalizing somatic methods and practices of mindfulness put in service of self-optimization, and instead learn to share them outside our artistic and working communities, we start re-organizing the existing, and form brand new kinds of relationships. Investing in tacit knowledge and improving the sensory scale of our bodies could play a significant role in the education and get integrated into our daily lives as a practice of transformative communication. I argue that somatic bodies ready for sensuous encounters with the surrounding and with other bodies can transgress many socio-cultural and power constructs embedded in our skins, and that opening towards softness and care becomes today a radical act of courage, we are all capable of practicing. This proposition seeks to empower the mindful body and enquires into the equity. I will support my presentation with visual and practical excerpts of my process oriented choreographic works, co-created and co-performed with dancers and non-dancers of various communities: "Anti-Fascist Ballet School" – a pop up somatic ballet school in shopping malls and public spaces, „Songs of the water, tales of the sea“ – a choreographic work with six juvenile asylum seekers, "iChoreography" – a therapy performance for internet junkies and their families.

**Magdalena Chowaniec** (BA MA) is a Polish dancer, musician and activist living in Austria. In her artistic practice, she reflects on the position and potential of music and choreography, treating both as tools of soft resistance, re-organization and social transformation. Her current research projects include: "The body in music, music in the body" and "Choreography as a breaking habit tool in fight with internet addiction". Currently she is Senior Scientist at the University of Music and Performing Arts Graz.  
<https://magdalenachowaniec.wixsite.com/love>

**Ruth Gibson & Jenny Roche**

### *Expanded Fields: capturing experiential states in contemporary dance making*

This presentation will discuss the methods behind the creation of Expanded Fields, a moving image installation with live performance, sound and virtual reality. The work invites audiences into proximity with a piece of choreography, to encounter the inner worlds, images, sounds and sensations that dancers can experience in a moment of dance. Gibson and Roche will discuss this collaboration undertaken with artist Bruno Martelli, composer Mel Mercier and dancers Kévin Coquelard, Henry Montes and Ursula Robb to create film, sound installation and

virtual reality spaces which, alongside episodic live performance, illuminated the 'expanded fields' emanating from this dancing moment. Dancers enter deep somatic states in the studio, which can be pre-linguistic and pre-conceptual, allowing them to explore choreographic ideas by immersing themselves in the kinesthetic sense of the concept. These experiences are difficult to articulate and yet can be deeply complex and richly creative spaces to access. To explore this terrain, interviews inspired by and using the 'Micro-phenomenological' interview process (Petitmengen), were conducted with the dancers to gain rich text accounts of the lived experience of specific dancing moments. Skinner Releasing and somatic bodywork sessions were used to sensitise the dancers to interoceptive awareness, leading to studio initiated writing drawing on the work of scholar-practitioner Alys Longley. Virtual reality environments were developed from motion capture data of the dancers' movements and informed by their perceptions of moving inside the choreography. The resulting work brought these various elements together, so that audiences could enter into this intimate perspective on what it means to dance a piece of choreography. This presentation will outline the theoretical and practice frameworks which informed Expanded Fields and planned future developments for this research.

<http://gallery.limerick.ie/ExpandedFieldsperformance.html>;

<https://www.youtube.com/watch?v=PRuNs6ATyVg>

**Ruth Gibson** has over 20 years of experience in technology and transdisciplinary research within higher education and industry sectors at a national and international level. She is Associate Professor at the Centre for Dance Research, Coventry University and a member of the Skinner Releasing Network & Institute of Teachers. Ruth advocates for the role creative movement plays in performative XR contexts and the development of AI, ML, UX and UI. She has progressed a unique field of practice in motion capture in virtual settings winning numerous awards and commissions with long term collaborator artist Bruno Martelli. She publishes in journals such as Transformations and conferences TEI & MOCO. Ruth exhibits worldwide with Gibson/Martelli represented by Gazelli Art House, London and HereYourArt, China. [www.gibsonmartelli.com](http://www.gibsonmartelli.com)

**Jenny Roche** is a Senior Lecturer and is currently Course Director of the MA in Contemporary Dance Performance and the PhD Arts Practice programme at the Irish World Academy of Music and Dance, University of Limerick. Her research focus is the creative practice of contemporary dancers, exploring the specific nuances of this career from multiple perspectives including phenomenology, Somatics, narrative enquiry and arts practice research. She has worked extensively as a dancer in Ireland and internationally and continues to work as a collaborator and performer in various creative arts contexts. From 2007 to 2011 she was dance advisor to the Arts Council of Ireland and Palgrave Macmillan published her book *Multiplicity, Embodiment and the Contemporary Dancer: Moving Identities* in 2015.

**Zjana Muraro**

***Improvisation, Avatars and New Media***

This paper focuses on embodied knowledge and moving beyond dualistic divides within the performing arts through the use of technologization. The performative virtual and online world that surrounds us through constant instantaneous socially engendered image is different than the internal embodied experience of ourselves. Yet both the image and the embodied cognition are parts of our self-knowing and have enormous transformative abilities as discussed by philosopher Boyan Manchev in an interview with choreographer Xavier LeRoy (2012). Through practice as research this paper explores my experience as a choreographer bringing an avatar into the process of artistic creation of a dance work and the knowledge acquirement and production through that process. Carefully structured elements about breaking imitation through speed, cuts and levels are intersected with the dancers' daily practice of specific somatics. Throughout this case study I will explain the steps taken namely 1) how each of the dancers builds new interiorities particular to each of their specific knowledge and to a daily somatics training over the course of five months; 2) the creation of an avatar in collaboration with computational artists as a part of Moving Digits research group where motion captured data of my improvised dancing with the same somatics based choreography was applied to a virtual male bodied avatar in juxtaposition to my actual female identifying dancing body; 3) the introduction of the avatar to the dance studio to work with the dancers in exploring how this technologized context could affect their skills for tacit knowledge acquirement and transmission; and 4) their newly built interiorities and my stepping away from direct body to body transfer of dance movement transforming knowledge acquisition and production. In the end, the performance is each dancer interpreting me and my somatic based dancing through their own personal dancing body knowledge due to a lifetime relationship with dance and their new interiority, intersected by technologization.

**Zjana Muraro** is a dancer, choreographer and scholar recently completing an MFA in Choreography from Trinity Laban London, December 2019. She also holds an MA in Performance Studies from New York University, Tisch, 2015 and a PGDip in Computational Arts from Goldsmiths University of London. As a somatics practitioner she is qualified in Feldenkrais®, Ilan Lev Method, and GYROTONIC© teaching these alongside contemporary dance technique through her guest lecturing and as a visiting artist at international university and dance centres. Originally from New York her career as a professional dancer has had her travel to perform for thousands of live and millions of TV viewers worldwide. Her current interests and research are focused on the bringing together of the fields of technology and the performing arts.

**12:30-13:30 Lunch**

13:30-15:00 Parallel Panels 3-5

Panel 3: Composing & Listening (Venue: Aula Magna Level 1)

Gisa Jaehnichen

*Yandun Dagu Drumming in the Guangxi Autonomous Region of China as an Example of Itemized Knowledge*

The Yandun Dagu is an extra-large drum. It was until recently produced in order to have a tool of communication crossing valleys and a competitive tool in celebrating festivals, the start and end of journeys or similar important events. In times of the internet, the communication function is rather obsolete. The size only matters in the eyes of the stranger. Who actually are the strangers and who are the insiders of this kind of drum production? The insiders are the few drum makers and some of the drummers who know a part of the history that these huge drums may reveal. This is just a handful of people bound to a local spot in an Autonomous Region of Southern China. All others, especially people coming from as far as from Hunan or even from Shanghai, are strangers to the item. To them, it is only a big drum that can be hit and that makes an unbearable noise. While the size does not matter anymore for communication, the drum is increasingly downsized in order to accommodate the wishes of strangers who want to have one of these drums to exhibit them in their homes. This is, from the perspective of history, another sign of strangeness, since these drums were most of the time played in groups through collecting at least one of them from each household in a settlement. After collection, specific drumming patterns had to be executed in large groups. This practice existed until the end of the 20th century. This paper will analyze the ecological changes of performing the Yandun Dagu in the place of current use and the impact of drum making on gaining knowledge about the history of this practice. Participant observation and detailed fieldwork deliver most of the information that is still not explored within China although the Drumming of the Yandun Dagu will soon become another item on the list of Intangible Heritage of the World.

**Gisa Jaehnichen**, born in Halle (Saale), Germany, currently working as professor at the Shanghai Conservatory of Music, was doing research over more than 30 years in South East Asia. Magister (Bachelor & Master) in Musicology and Regional Studies on South East Asia from Charles University Prague (Czech Republic), PhD in Musicology / Ethnomusicology from Humboldt University Berlin (Germany); Professorial thesis (Habilitation) in Comparative Musicology from University Vienna (Austria). Extensive field researches lead her to Southeast Asia, East Africa, Southwest and Southeast Europe. Together with Laotian colleagues, she built up the Media Section of the National Library in Laos. Gisa Jähnichen is member of ICTM, Chair of its Study Group on Musical Instruments, and member of other Study Groups. She is editor of the book series *Studia Instrumentorum Musicae Popularis* (New Series). She is also the secretary of the Training & Education Committee in the International Association for Sound and Audiovisual Archives (IASA) and an IASA ambassador.

**Vincent Meelberg**  
*Musical Composition as Sonic Thinking*

What does it mean to think through sound? It is not merely thinking about sound, what sound is, or can be, and what one can do with sound. Thinking through sound, or sonic thinking, is a thinking with and by means of sound, not a thinking about sound. Sonic thinking is a thinking of and in the world, as sound is a part of the world we live in, intervening in the world directly. Sounds, as events, can cause other events. For instance, sounds can change the character of an environment, the manner in which an environment is experienced by its inhabitants. Also, sounds can create vibrations in other materials, including the bodies of humans. In short: sounds are events that have the potentiality to intervene. Sonic thinking follows this flow of motions, of vibrations, of tensions and resolutions created by what we call sound. In this presentation I will examine the possibilities of considering musical composition as a practice of sonic thinking. By using one of my own compositions as a case study, I will argue that sonic thinking takes place at different levels: both during the process of composition and during the listening to the end result. Furthermore, I will assert that different kinds of knowledge are produced through these kinds of sonic thinking: knowledge about sound as well as knowledge about phenomena that transcend the purely sonic. I will conclude that musical composition is a kind of thinking through sounds that has the potentiality to generate insights regarding issues such as communication, embodiment, and spatiality, in ways that other kinds of thinking cannot.

**Vincent Meelberg** is senior lecturer and researcher at Radboud University Nijmegen, the Netherlands, Department of Modern Languages and Cultures, and at the Academy for Creative and Performing Arts in Leiden and The Hague. He studied double bass at the Conservatoire of Rotterdam, received his MA both in musicology and in philosophy at Utrecht University, and an MSc in sound design at Napier University Edinburgh. He wrote his dissertation on the relation between narrativity and contemporary music at Leiden University, Department of Literary Studies. Meelberg is founding editor of the online Journal of Sonic Studies. His current research focuses on the relation between sound, interaction, and storytelling. He is also active as a double bassist in several jazz groups, as well as a sound designer.

**Albert Pace**  
*The Process of Musical Composition: Engaging With Poetic Texts*

The process of the composition of a musical work is fascinating to musicians and non-musicians alike. This applies even more when composers engage with non-musical material and base their music on it, particularly if it would consist of a poetic and/or dramatic text. This was the case in my own *Għanjiet ta' Bniedem Solitarju* ('Songs of a solitary man') based on poems by the Maltese poet Ruzar Briffa (1906-63). The choice of poems consisted of seven independently written poems which, however, share more or less common themes dear to the poet. The piece was the winning entry of a competition organized by a local bank, to which some conditions were attached. One of them was the duration of the piece, which had to be

between 55 and 65 minutes. Another one was to have a musical work in a style which would be approachable to the general Maltese public. At the same time, I did not want to compromise my artistic integrity.

This paper explores the decisions I had to make concerning:

- (i) The overall structure of the musical composition;
- (ii) How the differences and common features find their place within the structure;
- (iii) The issue of word-painting in music;
- (iv) The role of memory in the piece;
- (v) The form of the individual songs relative to the text and to the whole work;
- (vi) The actual process of composition specific to this particular composition – also in comparison and contrast to other compositions.

**Albert Pace** is a Visiting Senior Lecturer in Music at the University of Malta, specializing mainly in Composition and Contemporary Music, and Spirituality in Music. He studied composition with Charles Camilleri. In 2007 he was the first one who was awarded a D.Mus. in Composition from the University of Malta. He also possesses an M. Mus. degree in Composition with distinction by the University of Edinburgh, for his piano piece *Overlapping Backgrounds*. He has composed music in various musical genres. Two of his compositions have been performed by the world-renowned harpist Florence Sitruk. Pace was the first prize winner of the 2007 APS Bank Music competition. His entry was *Għanjiet ta' bniedem solitarju* (Songs of a Solitary Man), on poems by Maltese poet Rużar Briffa.



#### Panel 4: Translation (Venue: Ground Floor Meeting Room 3)

**Rina Badash**

##### *A Continuous flow between multiple forms of knowledge*

The "Interpersonal Movement Laboratory" is an interactive research framework that I lead at the Theater Studies Department, Western Galilee College. In addition, I conduct the interdisciplinary research lab "Louder than Words", at the Expressivity and Creativity MA program, Faculty of Arts, Tel Aviv University. In both academic frameworks, the participants - Arab and Jewish students, art therapists and scholars in the field of education - are involved in a multi-layered process that merges physical experiences, critical observation in the Arts and theoretical discussions. In my lecture, I will introduce both labs and their methodological approach as a rhizomatic learning-teaching form. Referring to the Deleuzian thought, I will illuminate the process of gaining knowledge as a continuous flow between varied fields of experiences. I will present some of the students' creative tasks as concrete illustrations of the lab's pedagogical principles. I will describe how abstract concepts, such as Identity, Border or Home, are translated to physical experience and creative practice, intending to evoke previous knowledge that is associated with cultural phenomena. I will illustrate how exploring the progression of body in space, proximity between two people or group movement in contact improvisation, for example, connects disparate forms of social information and provides the participants optional experiential paths, becoming the essence of political ideas. Whether sensual or cognitive, all experiences are interrelated, nourishing each other as multiple versions of knowledge. Each experience, corporal practice, critical observation of the Arts and shared reading, is embedded in the learning process, generating its own flow, having a unique value in the non-stop journey of expanding the network of accumulated knowledge while stratifying its plateaus.

**Rina Badash** (PhD) is an Israeli independent choreographer and an interdisciplinary artist, performing under the name of "Badash's Bakery Presents". She teaches modern-contemporary dance sessions; leads an interdisciplinary research laboratory at the Faculty of the Arts, Tel-Aviv University; facilitates interpersonal-movement sessions at the Theater Studies Department, Western Galilee College, Acre. Rina is the Chairwoman of the Dance Committee, the National Program for Educational Observation in the Arts, the Ministry of Education.

**Frank Geßner**

##### *TESTeLAB & Guests: Animating Knowledge*

What can "art" or "artistic research" be in the audiovisual media in the sense of gaining or staging knowledge? Is Animation Art a new Performance? How could we shape a creative relationship between theory and practice? Why is the role of the arts always research with a basically open, unpredictable outcome? Why should debates on artistic research on concrete artistic projects ignite? To what extent can "autopoiesis" be transferred to collective audiovisual arts? TESTeLAB & Guests: Expanded Animation Worlds is a cross-media interface

project aimed at “experimenting with connecting the disconnected”. In this autobiographically- driven examination of high and low culture, against a sweeping backdrop of image and media history, traditional media are brought into the digital realm, subjecting them to a productive, artistic kind of hybridisation. In doing so, the panorama – one of the most popular phenomena of the pre-cinema age – is revived, while supposedly obsolete media are also cultivated anew as part of a hybrid “future cinema”. This experimental exploration of the potential of movement, time and sound also serves to enhance the cinematographic experience and questions the basic building blocks of film under new premises. TESTeLAB & Guests sees itself as a university “research satellite” and is aimed at filmmakers, musicians, dancers, poets, artists, designers, technicians, academics, students, companies, and others who are interested in the interface between art, design, science, nature, technology, and creativity. Together they form and realize the CIRCUS CONTAINER COLOSSEUM as a contemporary equivalent of a cathedral in the form of a multimedia variation of the idea of the *Gesamtkunstwerk*. This raises questions with aesthetic, social and political implications. The upcoming Masterclass Artistic Research 2020 SPHAERA: EARTH SEEN FROM THE STUDIO is an ongoing initiative for this approach:

<https://www.filmuniversitaet.de/studium/studienangebot/filmuni-summer-school/masterclass-artistic-research/>

**Frank Geßner** was born in Würzburg, Germany. Studied Sculpture, Painting, Aesthetics, and Art History in Stuttgart and Berlin. Visiting Professor at the Berlin University of the Arts, Germany, the China Academy of Art, Hangzhou, and the Jilin Animation Institute Changchun, China. In 2004, appointed Professor of Visual Arts for Animation at the HFF Konrad Wolf Potsdam-Babelsberg; from 2006 to 2009, also Vice President for Teaching, Research, and Development. To realize practice-based artistic research and prototype projects, Frank Geßner founded in 2005 the \*Atelier Berlin Production. 2006 Co-founder of the Institute for Artistic Research (IKF). Since 2009, Professor for Theory and Practice of Bildkunst / Pictorial Art / Visual Arts at the Film University Babelsberg Konrad Wolf. Lecture essays and workshops in Germany and abroad.

**Yonit Kosovske**

***Staging Lieder: Serious Art or Spectacle?***

In this paper I will consider the implications of staging—or expanding through interdisciplinary collaboration—a musical composition originally intended as an un-staged work. While this concept is hardly new, I will contemplate what is gained, lost, or changed in transmission, translation, and reception. What shifts when the “fourth wall” is partially blurred, when the audience moves from collective spectator to an integral part of the story-line? Does imaginative dramatization help to diversify audiences by engaging them in an otherwise elitist art form? Do innovative interpretations give too much away, leaving little to the imagination? Particularly in the field of Classical Western Art Music, can “pure recital music” survive alone on the 21st-century stage, or do contemporary audiences need to be spoon-fed to render the repertoire and text personally relevant, relatable, and accessible? Are we cheapening the

music? Dishonouring the (often deceased) composer? Is theatrical performance being increasingly used as a gimmick to get “bums in seats”? I will focus on recently staged performances of German Lieder, including embodied knowledge from my own performance in Ireland (2018) of Franz Schubert’s masterpiece *Die Winterreise*, *A Winter Journey*. In my production with soprano Dr Pauline Graham, we departed from traditional performance practice where the pianist plays while the (usually male) singer recites, standing virtually immobile on a raised stage in front of a dimly-lit audience. In our staged but stage-less rendition, the vocalist wandered throughout the room. Audience members were situated individually throughout the space, isolated from one another, sitting on low-lying cushions or lying on yoga mats. My original photography accompanied the song cycle—each image a commentary of Wilhelm Müller's 24 poems. Collaborating on the project was Dr. Marieke Krajenbrink, who gave a pre-concert presentation about German Romanticism in Art, Poetry, and Song.

**Yonit Kosovske** performs as a soloist and collaborative musician on harpsichord, piano, and chamber organ. Equally passionate about repertoire from the Renaissance through New Music, she curates diverse projects that integrate music, text, movement, and visual art, including her original photography and film. In collaboration with her partner, tenor vocalist Dr. Vlad Smishkewych, on March 21 she will co-produce Limerick’s celebration of the European Day of Early Music, launching her new Early Music organization H.I.P.S.T.E.R.—**H**istorically **I**nformed **P**erformance **S**eries, **T**eaching, **E**ducation & **R**esearch. Originally from the United States, Yonit moved to Ireland in 2011 when she was appointed Lecturer in Music at the Irish World Academy of Music and Dance, University of Limerick, where she teaches piano, harpsichord, chamber music, performance practice, and music history.

## Panel 5: Context & Relations (Venue: Ground Floor Meeting Room 4)

**Jasper Delbecke**

### *The lecture performance as essayistic practice*

In my contribution to the Annual Conference of the School of Performing Arts I will explore the lecture performance as an essayistic practice. In the realm of the arts, the format of the lecture performance is a common and well-known practice. Since the 1960's, the hybrid practice of the lecture performance combines functional presentations with artistic performance. It allows formal experimentation, reflection and eschews conclusive assertions. The practice arose when artists were invited to talk about their work in an academic, pedagogical or art-institutional context. Today, we observe the opposite: academics withdraw from the conventional platforms of the academic realm and experiment with other formats to share their research and ideas. The theatre space and/or the strategies and aesthetics of theatre and performance became one of these new formats for them to experiment. The arguments I will unfold in my paper are accompanied by INSIDE (2017), a lecture performance by the renowned scientist and philosopher Bruno Latour and Frédérique Aït-Touati. In this lecture performance, Latour and Aït-Touati reflect on the relationship between human beings and their environment. In connection to the current debates on 'crisis of contemporary social science' (Savransky 2016), I will argue that the lecture performance offers an ideal framework to test our knowledge and challenge how our knowledge is produced. In that sense, the lecture performance resonates with the practice of essayism. The aim of the essay is not to verify theses but to enable the subject of the essay to become visible and to retain the experimental. Just like the essay, the performance lecture permits running through facts and fictions or the interplay of irony, humour and seriousness. The conjunction of real and fictional elements operates as a disruptive factor to point at parallel, existing and alternative futures. Doubt, uncertainty and mistrust are therefore productive and the perfect point for speculation.

**Jasper Delbecke** studied Theatre and Performance Studies at Ghent University and Freie Universität Berlin. Since 2018 he is a PhD candidate at S:PAM (Studies in Performing Arts & Media, Ghent University). In his doctoral research he explores how the form and the discourse of the essay appears in the contemporary performing arts field. Delbecke published on this subject matter in *Performance Research*, *Performance Philosophy*, *Theatre and Performance Design* and *European Journal of Theatre and Performance*.

**Vicky Hunter**

### *Overworlds and Underworlds: Excavating knowledge through site-based dance practice*

This paper draws on the author's current research exploring site dance practice in landscape and subterranean sites. Drawing on practical examples it considers the tacit, embodied knowledge contained within the practice in which moving, dancing bodies engage with sites both above and below ground. Drawing on examples from site-based exploration in nature spaces and two performance works in subterranean spaces (*Beneath*, Hunter2004 and *Dancing*

in Caves, Katie Green, 2017-18) it considers how the dancing body come to know of these sites and how particular insights are transmitted to audience members through the site-specific performance event. Drawing on new materialist theory, the presentation reflects on the human-nonhuman intra-actions (Barad 2007) encountered through the practice and its potential to invoke human-environment relations in particular ways. The presentation situates the workshop within Hunter's wider development of 'site-based body practice' in which different actors, material and entities come together and contribute to an entangled process of 'becoming-with' one another in a co-constitutive manner in which; 'all together the players evoke, trigger, and call forth what-and-who-exists' (Haraway 2016). Through the articulation of exploratory tasks and methods that prioritise embodied knowledge or bodily doing/knowing as the primary form of inquiry the research considers how human-world engagements might be probed and revealed. The embodied state invoked through dancing and moving is conceived here as an ontology, as a mode of being, temporarily defined in which fluidity and mobility comprise key elements producing an ontology of flux in which the experiencer becomes with the world in motion. This state of being or becoming is problematized through the movement practices and perspectives discussed in the paper that seek to probe what might be incorporated and encountered within intra-active 'dances of agency' (Pickering 2017) encompassed within site dance exploration and performance.

**Victoria Hunter**, Reader in Site Dance and Choreography, University of Chichester, UK. Vicky's practice-based research explores site-specific dance performance and the body-self's relationship with space and place encountered through corporeal, material, spatial and kinetic engagement with lived environments. Her work explores new materialist and phenomenological approaches to engaging with a range of environments through the body-in-motion. Her writing on site-dance has been published in *Literary Geographies*, *New Theatre Quarterly*, *Performance Research*, *Choreographic Practices* and *Contemporary Theatre Review*. Her edited volume *Moving Sites: Investigating Site-Specific Dance Performance* was published by Routledge in 2015 and she is co-author of *(Re) Positioning Site-Dance* (Intellect 2019) with Melanie Kloetzel (Canada) and Karen Barbour (New Zealand). Her forthcoming monograph publication *Site, Dance and Body: Movement, Materials and Corporeal Engagement* explores human-environment synergies through material intra-actions and is due for publication with Palgrave in 2021.

**Betina Panagiotara**

*Thinking, Working & Writing With*

This presentation examines the notion of working-with and writing-with as a specific skill for the generation and transmission of knowledge in the performing arts, drawing from scholars Maaïke Bleeker (2003, 2015) Rudi Laermans (2012, 2015), Irit Rogoff (2010) and Ana Vujanović (2012, 2015). It examines specific case studies from the dance scene in Athens from 2008 onwards, highlighting practices and discourses that have emerged in response to this changing context. In particular, it discusses how collective and collaborative artistic practices enable alternative modes of thinking and working that according to sociologist Rudi Laermans support

an 'ethics of doing with others' that in turn empowers the creation of alternative knowledge structures (2012: 97). Furthermore, this paper advocates for a writing-with philosophy, as a framework for the collaboration of theorists, dramaturges and artists arts. This working-with the other stems from the theorist's position of engagement with the work and the artist, trying to pinpoint not so much where the work is located in theoretical terms, but more how it is produced, and what it produces in turn. According to researcher and curator Rogoff it is crucial to support and join a practice that is 'writing with an artist's work rather than writing about it' (2006: 104). In this token, working and writing with are at the core of this presentation as a method of acknowledging existing hierarchies between theory and practice in the field, and as a specific proposal for a transition from a possession of knowledge to sharing and co-creating knowledge in theory and in practice.

**Betina Panagiotara** is a dance researcher and dramaturg. In 2018 she was awarded her Ph.D. at the University of Roehampton looking at the contemporary dance scene in Greece amidst the socio-political crisis, focusing on emerging artistic practices. Her research was supported by the Onassis Public Benefit Foundation. She holds a BA in Media, Culture and Communication (GR) and a MA in Dance Histories, Cultures and Practices (UK). She has worked at the Kalamata International Dance Festival and Animasyros Animation Festival, she teaches dance history, and works with artists in research, dramaturgy and production. Her interests are in dramaturgy, dance history, sociology and politics. She has participated at international conferences, published articles in scientific journals, and contributed to the book *The Practice of Dramaturgy: Working on Actions in Performance* (Georgelou, Protopapa & Theodoridou, 2016). <https://independent.academia.edu/BetinaPanagiotara>

**15:00-15:30 Coffee Break**

## 15:30-17:00 Parallel Panels 6-7

### Panel 6: Alliances & Actions (Venue: Aula Magna Level 1)

**Jon Irigoyen**

*What can a body do*

For Performance knowledges: transmission, composition, praxis conference, artist-performer and doctoral candidate Jon Irigoyen proposes the experimental research project *What can a body do*. This artistic work, inspired by Judith Butler's text "Bodies in Alliance and the Politics of the Street", uses the body as a process of collecting data, looking towards more experimental forms of conducting artistic research. In her essay, Butler claims: "For politics to take place, the body must appear. I appear to others, and they appear to me, which means, that some space between us, allows each to appear". *What can a body do* is a lecture-demonstration-performance consisting of a monologue combined with visual images from the film "La Haine" (Mathieu Kassovitz, 1995) followed by a cartographic, collaborative experiment through the artist's body. In order to make the performance happen, the experiment requires the participation of the audience. Through this practice based experiment, the body will be explored in relation to power and politics through a performance: body as an extension of the social body, and body as a space of struggle. Through a skin-based cartographic experiment, we will map the body's capacity for action into our daily life - in the everyday, as much as in a state of exception, as Giorgio Agamben would say. Irigoyen's work aims to open up new spaces for thought and practice blending artistic and academic perspectives and methodologies. *What can a body do* has previously been presented in contexts such as art fairs, doctoral schools and art festivals. It is essentially a processual performance which develops and feeds off the interaction with different audiences, settings and contexts. Irigoyen is hopeful that the presentation of *What can a body do* within the program of Performance knowledges: transmission, composition, praxis conference would make a significant contribution to the joint process of finding new approaches to artistic research presentation methodologies.

**Jon Irigoyen** (Bilbao, 1978) is an artist, educator and researcher. Since 1996 he has lived in different European cities. Madrid, Bristol, Barcelona and Helsinki, where he currently resides. He is member of visual artists association MUU, and serves on the board of performing arts association Esitystaiteen seura. He has participated in conferences, exhibitions, festivals and given workshops internationally. In 2015, Irigoyen was a finalist in the VISIBLE AWARDS awards with the project Nasreddin in Mobile Discotheque, in collaboration with the artist Olga Jitlina. Irigoyen is currently developing his doctorate in artistic research at Aalto University under the supervision of Professor Kevin Tavin, Head of the Department of Art. The artist and choreographer Michael Klien, Associate Professor at Duke University, is his current advisor. Previously, his research was under the supervision of Tero Nauha and Italian philosopher Franco Berardi (Bifo).

**Vicki Ann Cremona & Marco Galea**

***What does the amateur theatre-maker know? The Maltese Experience***

Like most other human activities, theatre-making is marked by a discourse where being an “amateur” carries connotations that are often negative. In Malta, this is particularly significant as while it is next to impossible for theatre practitioners to make a living from theatre, cultural policy insists on professionalism as an absolute value and hardly dedicates any attention to amateur theatre. This paper presentation will be based on data gathered through research conducted as part of a STEP (European Theatre Systems) research project which is undertaking a comparative study on how amateur theatre functions in smaller European countries. During a 2019 survey of amateur theatre formations active in Malta, these were asked about the kind of training that the members receive, either from outsiders or from other members of the formation. The presentation will analyse the type of training or theatre education claimed by amateur theatre practitioners and compare it to accepted standards in the professional theatre as well as in other (non-Maltese) amateur contexts. The discussion will also focus on what qualifies as knowledge in amateur theatre contexts, especially that knowledge which might not be present, acknowledged or valued in more “professional” setups and how this knowledge is transmitted, particularly in circumstances where the established training/education channels (acting schools, academies etc.) are not a major contributor. It questions whether attempts to make amateur and community theatre more “professional” (such as through Teatru Malta’s mentoring programme) are really an exercise in treating as subjugated knowledges, the skill sets and philosophies that are embraced by these setups.

**Vicki Ann Cremona** is Chair of the School of Performing Arts and Professor of Theatre Studies at the University of Malta. She was appointed Ambassador of Malta to France between 2005-2009, and to Tunisia between 2009-2013. Her current research focuses on the relations between theatre and power. She has published internationally, mainly about theatrical events and public celebration, particularly Carnival, Commedia dell’Arte, theatre anthropology, Maltese Theatre and costume. Her most recent publications include: ‘Carnival and Power. Play and Politics in a Crown Colony (Palgrave Macmillan 2018, 304 pp). She is a member of the Executive Committee of the International Federation of Theatre Research (IFTR).

**Marco Galea** is a senior lecturer in theatre and director of research of the School of Performing Arts at the University of Malta. He has published several works on Maltese theatre history and on postcolonial theatre, and edited volumes on Maltese and European theatre-makers. A book of theatre reviews he edited won the Malta National Book Council Prize for Research for 2017. His latest publication is *Redefining Theatre Communities* (Intellect 2019) co-edited with Szabolcs Musca.



**Barbara Kremser**

*The dumplings are coming*

In sociology, a crisis experiment (Harold Garfinkel) refers to a procedure known above all in ethnomethodology in which implicit social norms are made visible. This is done by explicit ignoring of social conventions, through which the practices of the construction of social reality becomes obvious. Similar to the crisis experiments, as a performance artist I deal with social roles, regulations or norms in everyday routines. Like ethnomethodologists, I make the study of these routines the basis of my performative knowledges. The preferred space in which I move is the public one. My most important instrument is myself, or rather the artificial figure I have created. In my performative interventions I continually try to produce situations in which an exposition of my person seems to have been cancelled out by a secret retreat brought about by artistic means. For example, the self-proclaimed Minister for Homelandtrash and international Affairs. In this function, I am giving audiences in an transparent advertising column, or, after the new ban on eating has come into force, I opened a dining car in an underground railway car. Dealing with the transformation of conventions and rules is - for example - illustrated by the work „The dumplings are coming“ (2019), which I like to present at the Conference: The challenge of keeping social codes and table manners while trying to introduce a guest from Japan to the art of eating dumplings. This work shows how performative knowledges can try to help people find a way out of their own bubble. If this is successful, then, as Michel de Montaigne writes, their minds will not become stuffed, but more moveable. Following this aim, one of the questions underlying my artistic research could thus be formulated as follows: Which crises can performance art evoke in order to create changes in supposedly regulated systems?

**Barbara Kremser** alias Barbara Ungepflegt (Vienna, Austria) is a performance, video and installation artist and artistic researcher. In many of her performative installations, video works and interventions she deals with spaces and utopias in public. She is head of the university programme for applied dramaturgy at the University of Music and Performing Arts Vienna. Since 2017 she is working on her PhD thesis "In the Leo? On Disappearing Escapist Places in Reality and Imagination" at the Art University Linz. Award winner of the TDGN Temple Architecture Prize (2019). [www.barbara-ungepflegt.com](http://www.barbara-ungepflegt.com)  
<https://www.mdw.ac.at/ikm/dramaturgie/>

## Panel 7: Perform(er) Embodiment (Venue: Ground Floor Meeting Room 3)

**Frank Camilleri**

### *The 3As of Bodyworld: Conceptualising Performer Embodiment*

The paper engages with performance knowledges via an inter- and multidisciplinary approach that contributes to the understanding of performer embodiment. The concept of 'bodyworld' refers to the performer's entangled engagement with the material world. It revises and expands the psychophysical notion of 'bodymind' that leaves the human–non-human dichotomy unchallenged. The paper considers bodyworld via the sociomaterial perspectives of what are termed as the 3As: assemblages, affordances, and actants. That is, bodyworld as mind–body–world assemblage whose constituent components offer a number of possibilities or affordances, some of which are transformed into performance material and which come to function as active elements or actants in the resultant multi-sourced/assembled product. My reading of the 3As is informed by sociomaterialist outlooks like Jane Bennett's vibrant materiality that address the inter-connectedness of the social and the material in the organization of everyday life and practices. In particular, reference is made to Manuel DeLanda on assemblages, James Gibson on affordances, and Bruno Latour on actants. The conceptualization the 3As of bodyworld is exemplified through cases from the performing arts (including mask work, puppetry, material performance, and technology) as knowledge-generating practices.

**Frank Camilleri** is Associate Professor in Theatre Studies at the University of Malta and Artistic Director of Icarus Performance Project ([www.icarusproject.info](http://www.icarusproject.info)). His various publications on performer training, theatre as a laboratory, and practice as research reflect the theatre work he has been developing since 1989. He is the author of *Performer Training Reconfigured: Post-psychophysical Perspectives for the Twenty-First Century* (Bloomsbury, 2019).

**David dos Santos**

### *From Performing Arts Knowledge to the Emergence of Embodied Creativity*

With this presentation I'm proposing a discussion regarding the foundational questions that have led to my PhD research in Philosophy of Science and Art: What can a body do for creation and insight? What can be the emergence of embodied creativity? It aims at giving relevance to how the Performing Arts practices can inform us about the processes of discovering, with and through the body, and if knowledge theories and techniques can contribute to this understanding. I started by considering the philosophy and epistemology of practice developed by Contact Improvisation and by Physical Theatre that try to integrate fluidly the momentum of intimacy between mind and body. Like Ben Spatz also reminds us, the Grotowski's version of the Deleuze-Spinoza question "What can a body do?" is formed precisely as a question of technique. It's not enough saying that the body is creative. We need to isolate its techniques, close the gap between different disciplines and gain a more expanded awareness of the embodied knowledge of composing and creating, in order to be able to employ it in other life and work contexts. In the last decades creativity has been mainly worked in the field of

Psychology but it's been gaining more attention from Philosophy for the last fifteen years, as shown, in 2018, by Gaut & Kieran Routledge publication, *Philosophy and Creativity*. Despite this, embodied creativity is still seen as an underdeveloped subject. This research project wishes, therefore, to contribute for the development of this subject relating Philosophy of Body and Creativity with Embodiment and Performance Studies.

**David dos Santos** is a PhD candidate in Philosophy of Science, Technology, Art and Society (University of Lisbon). He holds a MA on Multimedia Culture and Art (FEUP) and a BA in Theatre (ESMAE). In scientific research he was a collaborator of Blackbox- Arts & Cognition, a researcher grantee for the project TKB: Transmedia Knowledge Base for Performing Arts, and the Organizer of the first TKB International Conference. In the Performing Arts he has worked as actor, dancer, director, assistant and movement director, choreographer, drama and movement teacher. He's also worked as creativity consultant for various companies. He is currently an FCT PhD grantee, a member of the Center for Philosophy of Sciences and of the Science and Art Philosophy Lab (UL).

17:30 – 19:30 Book Launch and Wine Reception (Venue: Valletta Contemporary Gallery)

**Stefan Aquilina**

***Modern Theatre in Russia: Tradition Building and Transmission Processes***

What did modern theatre in Russia look like and how did it foreground tradition building and transmission processes? This book offers fresh readings of the Russian theatre scene at the turn of the 20th century. It combines historical study with contemporary theories from the discipline of cultural transmission. Stefan Aquilina argues that it is through the process of transmission that theatre traditions are formed and consolidated. Through historical case studies and rare English translations of Russian sources, this book examines studio practice as a democratic levelling between participants, transmission and the creation of hybrid acting practices, amateur processing of professional approaches, and elements of recurrence and difference across practices. It also offers one chapter that helps to readdress the gender imbalance that is often characteristic of modernism. The historical-theoretical investigation is accompanied by a series of practical workshops and exercises to be practised in the rehearsal room and studio, bringing the migration of Russian modernist theatre into the present.

**Stefan Aquilina** is the Director of the School of Performing Arts and Theatre Studies Senior Lecturer (University of Malta). His research focuses on modern theatre, especially Stanislavsky and Meyerhold, but has wider interest in the transmission of embodied practice, amateur theatre, devised performance, and reflective teaching. Aquilina's publications include *Stanislavsky in the World* (coedited with Jonathan Pitches, Bloomsbury) and *Interdisciplinarity in the Performing Arts* (coedited with Malaika Sarco-Thomas, University Malta Press. Aquilina is also the director of the practice-based project Cultural Transmission of Actor Training Techniques ([www.ctatt.org](http://www.ctatt.org)).

**Marco Galea and Szabolcs Musca**

***Redefining Theatre Communities. International Perspectives on Community-Conscious Theatre-Making***

*Redefining Theatre Communities* explores the interplay between contemporary theatre and communities. It considers the aesthetic, social and cultural aspects of community-conscious theatre-making. While doing so, the volume reflects on recent transformations in structural, textual and theatrical conventions and traditions, and explores the changing modes of production and spectatorship in relation to theatre communities. The essays edited by Marco Galea and Szabolcs Musca present an array of emerging perspectives on the politics, ethics, and practices of community representation on the contemporary international theatre landscape. An international, interdisciplinary collection featuring work by theatre scholars, theatre-makers and artistic directors from across Europe and beyond, *Redefining Theatre Communities* will appeal to those interested in the diverse forms of socially engaged theatre and performance.

**Marco Galea** is senior lecturer in Theatre Studies and Director of Research at the School of Performing Arts, the University of Malta. He has written mainly on nineteenth- and twentieth-century theatre in Malta and on postcolonial theatre and literature.

**Szabolcs Musca** is research fellow at the Centre for Theatre Research (CET) at the University of Lisbon (Portugal), founding director of New Tides Platform (UK) and project lead of Migrant Dramaturgies Network, currently leading an international research project on theatre and migration in Europe.

**Kathrina Farrugia-Kriel**

*Princess Poutiatine and the Art of Ballet in Malta*

This publication offers a timely and unique enquiry into the life and work of the Russian émigré, Princess Nathalie Poutiatine (1904–1984) and the art of ballet that she developed in Malta. Although two chapters of autobiography exist in Poutiatine’s *Princess Olga: My Mother* (1982), the legacy of Poutiatine’s contribution to ballet on the island remained largely unwritten and resided in almost forgotten or hidden archives, and memories of her former dance students. It charts a set of narratives that surround the development of Poutiatine’s ballet in Malta, drawing upon an extensive collection of photographs, programmes and other memorabilia include those safeguarded by her former student Tanya Bayona, and interviews with Bayona, and other former students from the 1940s through to the late 1970s, including former Ballet Rambert dancer Anna Truscott. Uniquely, this book offers connections between the Russian émigrés in the early decade of the twentieth century, the political histories of Malta, and the proliferation of ballet as a cultural and historical topic on the Island of Malta.

**Kathrina Farrugia-Kriel** is Head of Research and Karsavina Heritage Award Co-Ordinator at the Royal Academy of Dance in London. Farrugia-Kriel is editor of *Focus on Education*, and her most recent publications include *Princess Poutiatine and the Art of Ballet in Malta* (FPM, Midsea Books 2020) and, with Dr Jill Nunes Jensen, *The Oxford Handbook of Contemporary Ballet* (Oxford University Press). Farrugia-Kriel’s writing has been published in *Dance Chronicle*, the *South African Dance Journal*, *Treasures of Malta*, the *Sunday Times of Malta*, and *The Oxford Handbook of Shakespeare and Dance* (OUP). Alongside her longstanding tenure at the Faculty of Education (RAD), she has guest lectured at universities and other higher education institutions in South Africa, Malta, and the United Kingdom. A former executive board director of the Society of Dance History Scholars (USA), Farrugia-Kriel has organised conferences in London, Paris and New York. For the RAD, she has steered conferences in Sydney, Brisbane, and Melbourne; she also curates the Guest Lectures Series for the Faculty of Education in London.

## Thursday 12 March

8:30 – 9:00 Registration

9:00 – 10:30 Keynote Speech (Venue: Aula Magna Level 1)

**Professor Lynette Godard**

*Remembering Transatlantic Voyages and Slavery's Afterlife in Black Women's Solo Performance*

This paper compares two solo performances, Mojisola Adebayo's *Moj of the Antarctic* (Oval 2007) and Selina Thompson's *Salt* (2016) as interrogations of the history of transatlantic slavery and its 'afterlife' (Saidiya Hartman). I draw theoretically from Saidiya Hartman, bell hooks, and Christina Sharpe to map these performances as interrogations of the (dis)empowerment of Black women on transatlantic voyages that connects to slavery's past and its continued impact in the present. Adebayo and Thompson invoke unique Black women's perspectives to interrogate the intersection of race, gender and sexuality alongside contemporary global concerns, including climate change. Both performances work across disciplinary boundaries of performance art, live art, physical theatre, and storytelling, using techniques of a direct engagement and interaction with audiences. I argue that they use a range of different techniques of solo performance, integrating the aesthetics of stand-up performance, music and spoken word and experimentation with narrative delivery and being conscious of the role of the audience. Their performance strategies evoke both longer traditions of solo Black women's performance, such as Vaudeville, while also being connected to a contemporary trend for solo stand up and gig performances. Arguably, such performances invite questions about how contemporary Black woman practitioners draw upon African and Caribbean storytelling heritages to create consciousness-raising performances that activate the potential for social change.

**Lynette Goddard** is Professor of Black Theatre and Performance at Royal Holloway, University of London, where they research contemporary Black British playwriting with a focus on the politics of race, gender, and sexuality. Their book publications include *Staging Black Feminisms: Identity, Politics, Performance* (Palgrave, 2007), *Contemporary Black British Playwrights: Margins to Mainstream* (Palgrave, 2015), and *Errol John's Moon on a Rainbow Shawl* (Routledge, 2017). They are currently researching Black British theatre directors' processes and productions and a project on how race is portrayed in contemporary plays through such contemporary themes as race, immigration and asylum, race and the police, race and religion, and race and the rise of right-wing politicians.

10:30-11:00 Coffee Break

11:00-12:30 Parallel Panels 8-10

Panel 8: Documentation & Data (Venue: Ground Floor Meeting Room 3)

Javier R. Casado

*In and Out of Sight*

There is a dualism in particle physics that distinguishes between those particles which can be measured and observed directly and those which cannot. The last ones are known as virtual particles – as opposed to the “real” or, rather, conventional ones – because they appear and disappear so fast that they are empirically undetectable and, thus, ontologically indeterminate. However, virtual particles are real indeed, and it is known that they actually play a crucial role in the configuration of matter in quantum void fluctuations. The awareness of these particles posits interesting views on performativity, and challenges ontological dualism as well as assumptions such as what cannot be seen is non-existent. In an art system in which the visual, tangible and durable play a central role, documentation has facilitated the treatment of projects whose materialization is scarce and lacks a defined form. But what happens if documentation is intentionally absent? How would the work of art or the art system be affected? Contrary to numerous studies on art documentation and archives – both practices pervading almost all aspects of everyday life – the conscious avoidance of documentation in the artistic process has been generally ignored in the developments of art theory in the 20th and 21st centuries, despite its tight relationship to certain historical circumstances, scientific advances, and lines of thought that are central to its comprehension. This presentation, based on my doctoral thesis, focuses on a few examples of performative works which purposely avoid documentation, thus allowing for a more open field of possibilities regarding, for instance, the making and transmission of knowledge, the exploration of different models of community through exchange and participation, or the revelation of forms of temporality that escape the logic of production. Works which come and go leaving no visible trace, like virtual particles.

Artist and researcher **Javier R. Casado** received his PhD (with 'cum laude' mention) in Art by the Complutense University of Madrid (UCM) with a thesis which focused on the quest for the minimum artistic expression in non-object-based and undocumented practices. In the previous years, he has devoted part of his activity to the search of forms of suspension, improductivity, impermanence, invisibility and minimum action through negligible gestures carried in specific contexts. He has given several lectures and workshops (Kiasma Museum, Faculty of Fine Arts of the UCM, PhotoEspaña, Centro de arte Complutense, CCELP - Centro Cultural de España en La Paz, Medialab Prado, Faculty of Fine Arts of Castilla-La Mancha University, Sociedade Nacional de Belas-Artes of Lisbon), and collaborated in different artistic and research projects.

Simon Ellis

*Corporeal epistemics*

The background: In 2017 The Economist declared that the “world’s most valuable resource is no longer oil, but data.” We are unwitting pawns in a silent data war, and the algorithms of

Google and Facebook are winning. This is the age of surveillance capitalism, founded on “extractive operations in which our personal experiences are scraped and packaged as the means to others’ ends.” Dance and the performing arts are likewise beholden to the datafication of experience: the online archive, digital documentation, virtual reality ... After all, like moths to a flame, we follow the money in order to survive. The foreground: In the European summer of 2019, the choreographer-dancer Shaun McLeod (Australia) and I worked for four weeks in a studio in London. We worked with simple materials: Authentic Movement, a camera and each other. We did not produce a work or outcome to be seen, but rather ended up exploring the nature of things that cannot be described. If the key epistemic question is “who, when, why is constructing knowledges?” then in this presentation I will attempt to discuss the epistemic why of experiences that are unable to be discussed. They are experiences of politics and humility that underpin the radically analogue nature of the human body; they are experiences that exceed “algorithmic description”; perhaps they are even experiences or acts of “epistemic disobedience.”

**Simon Ellis** is an artist working with practices of choreography, filmmaking and dance. He was born in the Wairarapa in Aotearoa/New Zealand, but now lives in London and works at C-DaRE. He is a Pākehā—a white person of European descent – and grew up in a family where politicised conversations about equality, consumerism and even technology were common. These conversations have shaped his values as an artist, and underpin much of what his practice is about, and how it is conducted. He also thinks about the ways humans might value things that are not easily commodified, and likes to imagine a world filled with people who are sensitive to their own bodies, and the bodies of others. [skellis.net](http://skellis.net)

**Reka Polonyi**

***Questioning knowledge production in socially engaged theatre practice: Who it's for, and What we do with it***

The field of theatre for social change, often referred to as social theatre, is founded in community-engaged creative processes. It is inherently political, existing in the immediacy of its geopolitical and social environment. Yet methods related to the gathering and recording of data, and its consequent binding in carefully printed and stored archives, raises various concerns around whether such a procedure is in fact the most accurate way to gain and share knowledge. We may question how theatre practice engages with society – its ambiguities, fluctuations and paradoxes – if the knowledge that we cultivate is not approached as an active, non-hierarchised exchange with and among the communities, activists and practitioners we work with. The following provocation questions institutional cultures of knowledge production in performance research. This will be narrowed down to two specific inquiries: a) What are the implications of needing to document social theatre; and b) What becomes of this knowledge? These two questions are demonstrated within the context of practice-as-research in the occupied Palestinian territories. The responsibility of scholarly inquiry is arguably to impose order on a given phenomenon (Shechner 1997). Yet such a task becomes far more complex in a region containing the most documented conflict in the world (Debray 2007). ‘Imposing’ order



– or what one considers as such – raises additional concerns of perpetuating dynamics of colonial occupation amidst a population that is increasingly denied self-representation in academic research. The need to re-invent and consistently shift our perspectives in social theatre is more relevant than ever; I argue that the future of our field risks data fossilising if it does not retain creative flexibility in protecting grassroots and practice-based forms of knowledge cultivation, and in thus taking risks in permitting inquiries to test our scholarly expertise. The paper concludes with a demand to consider an epistemological shift in our knowledge production – both its collection and distribution – and explores the possibility of future methods of inquiry.

**Réka Polonyi** is an AHRC-funded PhD researcher and teacher in applied drama at the University of Manchester, currently living in Lebanon. She is an applied theatre practitioner and activist working to advocate immigrant rights through theatre (NAJE, Paris; Immigrant Movement International, NYC; Frontierra, NYC; Make The Road, NYC; Toplab, NYC; Chancho al Horno and ACNUR, Ecuador) and a clown doctor (Heim Pal Hospital, Budapest; Clowns Without Borders, Hungary; Clandestine Insurgent Rebel Clown Army, Scotland).

## Panel 9: Case Studies Nr. 1 (Venue: Ground Floor Meeting Room 4)

**Jo Butterworth & Kevin Finnan**

### *A Question of Skill: a case study of the dance-circus production methods of Motionhouse*

Last month, 19th-21st November 2019, Motionhouse performed Wild as part of Ziguzej children's festival in Malta. Six dancers performed what was described as a 'daring new dance-circus production', using 'powerful physicality and daring feats to move through an intriguing forest of tall poles'. Wild was conceived as an outdoor production: "WILD creates an urban forest in the everyday of the city. Using the powerful physicality distinctive to Motionhouse and combining dynamic choreography, acrobatic movement and hand-to-hand partnering, WILD is a juxtaposition of the complex relationships in the forest and the more atomised life of humans in the city." (Motionhouse website) Motionhouse Dance Theatre was born 32 years ago, established by Kevin Finnan and Louise Richards. Based in Leamington Spa, UK, the company has been creating theatre productions, outdoor productions and special commissions since 1988. In the early days, Finnan and Richards created and performed duets and quartets through a dance language devised almost entirely on gestural material and contact improvisation, with a strong imagaic element. Since 1993 the concept and direction for each work has been by Kevin Finnan, who choreographs with additional material from the company members. Gradually, a new performance language has emerged. The company's use of spectacle provides a multi-media experience, a new physical language, a clearly structured environment with specific digital media and original scores. How and why has Motionhouse's creative praxis changed? How do the dancers' skills evolve? What specific influences have contributed to Finnan's choreographic process? This lecture demonstration traces the development of a recognisable dance language infused with aerial skills, hand to hand partnering and dancerly fluency, where style and content are balanced and images and actions merge.

**Jo Butterworth** was Head of Dance at Bretton Hall (University of Leeds) from 1986-2005, where she initiated the BA Hons Dance degree, the MA in Performance Studies and the MA in Choreography. She taught postgraduate courses at the Liverpool Institute of Performing Arts (LIPA) and at Fontys University in the Netherlands. Jo established the Dance Studies department at the University of Malta in 2010 and became the first Director of the School of Performing Arts in 2012. She retired from UM in July 2017. Publications include Contemporary Choreography: A Critical Reader (2009, 2018), co-edited with Liesbeth Wildschut, and Dance Studies the Basics (2012). Jo has been a board member of Motionhouse, Wayne MacGregor|Random Dance and Northern Ballet. She is currently a trustee of ŻfinMalta, the National Dance Ensemble; President of Opening Doors Association Malta; patron of Qdos Creates in South Yorkshire, and a board member of CAPA College in Wakefield.

**Kevin Finnan** holds an MA in Contemporary Performing Arts from University College Bretton Hall and a PhD in Theatre from Warwick University. He is a Research Fellow at the University of Warwick and Associate Artist of Greenwich + Docklands International Festival. In 2013 he was made an honorary Doctor of Letters at the University of Warwick in recognition of his services to the arts and awarded an MBE for his services to dance. In 2017 Kevin became first Visiting Professor of Dance at Birmingham City University's Royal Birmingham Conservatoire. Kevin has created more than 35 major theatre and outdoor festival productions, celebrated

globally. He is regularly commissioned to develop extraordinary dance spectacles, most notably as Choreographer and Movement Director of the Opening Ceremony of the London 2012 Paralympic Games; Watermusic, for the Aarhus 2017 European Capital of Culture celebrations, Denmark, and Lumen in Timișoara, Romania, October 2018.

**Jessie Eggers**

*This Body I Know: Embodiment, Knowledge Practices, and Performativity*

In a sense all my knowledge is of my body. To the degree that I am a continuous becoming body and vice versa my body a continuous becoming I, a me, but also in that I know things through, with, and in my body: for example, it is the physical act of reading and the material neurological networking that responds that allows me to know what is written which I would not be able to do without a body (also because there is thus no knowing I without my body and vice versa). The body knows and I know this body in an unremitting complex intra-relational material abstract doing, a practicing. In this paper I research questions of embodiment and knowledge in their interrelationality by turning to performance. In thinking through Ivana Müller's 2006 performance *While We Were Holding It Together* I see how this performance thinks, knows, and embodies the interrelations between movement, body, perception, and subjectivity. Arguing that Müller's performance indicates knowing and embodiment as performative intra-related practices that 'we are all holding together', I then turn to my recent (and involuntary) experiences and knowing of becoming a "broken" body and my subsequent travels into the medical world to further explore these questions. The accident that "broke" my body changed my body and my knowing: now that my body functions differently, it, I know differently, which reinforces the idea of both embodiment and knowledge as intra-related performative practices, as doings. Travelling into the world of medicine as a patient has, moreover, emphasised the fact that my corporeality and its/my knowledge is not simply my own: medicine, cultural and societal norms, nature and biology, technology, linguistics, etcetera, all contribute to the bringing forth of my body and thus my knowing.

**Jessie Eggers** studied contemporary theatre performance and dance, and cultural theory at Utrecht University (Master and Research Master). While recovering from injury and learning to live with the permanent consequences of this, she works as an independent researcher and dramaturge/curator and is preparing her PhD proposal. Her research concerns the interrelations between body, movement, and modes of thinking with regard to aesthetic and ethical contexts.

**Inga Romantsova**

*Crossing The Quince, the Practice-led Research*

In the world of reality television and YouTube streaming, how does the modern theatre practitioner provide an intimate and credible performance, engaging the audience on the

subconscious level? This paper is work in the progress, based on the Practice-led Research Project. The development of a new bilingual Australian play "Crossing The Quince", written for one actress and one tap dancer. It employs the interdisciplinary approach to the rehearsal process. The monodrama style of performance fully articulated by Russian theatre practitioner Evreinov at the beginning of 20th Century is used in this project in correlation with the state of psychology and philosophy of mind represented by theorists such as William James and psychologists such as Karl Jung. Evreinov's theory of the monodramatic theatre experience is structured around the inner world of a single protagonist and is an important medium of communication between performer and spectator. Evreinov defined monodrama: "...[a] dramatic presentation which, while attempting to communicate to the spectator as fully as it can the active participant's state of mind displays the world around him on stage just as the active participants perceives the world at any given moment of his/her existence on the stage..". Essentially, Evreinov sought to convey the subjective experience of a main character with such a power and imminence as to evoke in the spectator the illusion that he or she integrated with that protagonist, sharing fully in the experience portrayed. To achieve this goal, efforts are required of many parties such as a dramaturge/choreographer, the director/designer, the performer/s and at last, but not least the use of different types of media. This might include the mix of live performance with juxtaposition to an archival documentaries and / or visual abstract images. In other words, the external spectacle must be an expression of the internal spectacle. The rehearsal is a small scale studio investigation, development of analytical and practical methodology and interpretation of interdisciplinary knowledge relevant to the project, with the goal to document and present the practice-led research project as a live performance.

**Inga Romantsova** is a Siberian born actress and academic, specializing in Russian acting techniques. Her career began in St Petersburg studying theatre and film at the Russian State Institute of Performing Arts. Following these studies Inga performed in Russia, Europe and, since the late 1990s, has acted extensively in Australia. During this time, she also completed a MA (Theater and Film.), (UNSW) and M.Phil. in Drama (Evreinov and Questions of Theatricality in relationship to theatre and film.), (Newcastle). Currently, Inga is a sessional academic at UON plus as an Artist in Residency (University of Sydney), she is working on a Monodrama style theatre production "Crossing the Quince" by Noelle Janaczewska. As a member of Australasian Association of Drama, Theatre and Performance Studies she presented her research at the annual international conferences at Sydney, Melbourne, Macquarie Universities and Goethe Institute (2015-2019). This is her second time in Valletta and at the International conferences at the University Malta. She presented *Stanislavski Versus Evreinov on Stage Realism and Theatricality* at Stanislavski in Context, S-Word Symposium 2019. Inga lives by the beach on the Pacific Ocean Coast of NSW with her partner, Andrew, teenage daughter, Eleanore and two adored pooches, Josie and Johnny.

## Panel 10: Physical Thinking (Venue: Ground Floor Meeting Room 6)

**Carla Fernandes**

### *Documenting and visualizing contemporary dance in virtual reality*

The BlackBox LAB, based in Lisbon, at NOVA University, has been developing hybrid and cutting-edge models for the documentation of compositional processes by contemporary choreographers. As an Arts&Cognition Lab, this interdisciplinary research team attempts to create distinct representations of the tacit knowledge in performing practices, while applying novel visualization technologies to support it. We cross the empirical insights of contemporary choreographers with theories from Multimodal Communication (Human Interaction, Gesture Studies, Cognitive Science), Performance Studies and Computer Vision. From the times where traditional dances were taught by direct illustration or by following written scores on paper, to the present, where watching videos of previous performances or rehearsals is part of the learning process to memorize a repertoire piece, for instance, a lot has changed... A 2D video, though, is definitely not sufficient to transmit what is envisioned by a choreographer and respective dancers. Video annotation systems, motion capture in 3D, and the extension of flat annotations to an augmented space (Ribeiro, Kuffner & Fernandes 2018) present further potentialities, even if still facing several limitations. In this talk we would like to discuss a Virtual Reality dance installation we have developed based on the work of choreographer Sylvia Rijmer. We have analyzed her choreographic approach and underlying patterns of creative decision-making by focusing on the Body Logic Method (BLM), as developed by her. Rijmer and her dancers have explored 4D visual elements derived from composer Cornelius Cardew's graphic score *Treatise* by means of a VR headset. These 4D visuals - or scalable animated graphics in a 3D environment - were explored in movement through the use of the BLM improvisational and compositional tools. We will describe how new visualization techniques can be used to help dance researchers augment their mental spaces, and therefore better understand the concepts underlying a specific choreographer's work. We have documented this creative process while planning ahead for the VR dance installation, by resorting to stereoscopic photography, point cloud renderings, high speed burst photography and slow motion video recording. We would like to further examine important aspects in developing mixed reality ecologies such as this installation. Further materials are available at: <http://blackbox.fcsh.unl.pt>

**Carla Fernandes** is currently Principal Investigator and Invited Professor at Universidade Nova de Lisboa, FCSH, where she is Head of the 'BlackBox – Arts&Cognition Lab', funded by the European Research Council since 2014. She co-directs the Performance & Cognition group at ICNOVA since 2018. Her research focus is in the intersection of multimodal communication, social cognition, new media and the performing arts, from cognitive and ethnographic perspectives. She has been designing and leading interdisciplinary research projects for over 12 years in the areas of cognitive linguistics, creativity, video annotation, human non-verbal behaviour, and the creation of digital platforms to document intangible cultural heritage, such as contemporary dance and performance. She directs the 'TKB project' (A Transmedia Knowledge-Base for performing arts) since 2010, funded by FCT Portugal. <http://blackbox.fcsh.unl.pt/>

**Letizia Gioia Monda**

*Videodance: an Object for the Transmission of Choreographic Practices. A Study from the Archive of Coreografo Elettronico International Videodance Festival*

This paper aims at presenting a research carried within the archive of Coreografo Elettronico, International Videodance Festival founded in Naples in 1990 by Marilena Riccio, which ran for 23 editions providing an important platform for sharing and recognizing videodance culture in Italy. Today, its archive is stored at Fondazione Donnaregina per le Arti Contemporanee/Madre museum in Naples directed by Laura Valente and represents an important tool to explore the intangible heritage and the memory of contemporary performing arts. This is curated thanks to a partnership with the Chair in Dance Studies of Sapienza University of Rome. As part of Sapienza team, my work consists in investigating videodance as form of digital choreography, thus as a result of a creative process that is aimed at the cross pollination between dance, cinema, and digital graphic design. Those works represent important subjects to understand how, through the years, videodance language developed and which methodologies we should adopt in order to properly analyze them, making available and readable the tacit knowledge coming from this performative practice. This is made evident by how today an urgent question seems to be: what kind of approach can we use in order to support an interdisciplinary theoretical research on videodance practices? According to that, my speech will explore the concept of “choreographic object” (William Forsythe, 2008) as an interesting method to analyse from a choreological perspective that videodance works as a highly sensorial art form. Indeed, talking about videodance means to investigate a hybrid practice (Kappenberg, 2015) established on the poetic counterpoint between two forms of movement expression: on the one hand, the cinematographic poetic; and on the other, the choreographic thinking. In these terms, I will draw the attention on how videodance performances can provide important subject matters to study the physical thinking enacting process and its transmission through choreographic ideas embodied in choreographic objects. The analysis of videodance will focus in particular on the plural authoriality, or rather on the relation among the director and the choreographer in videodance creative process. Some questions will be: what does the video reveal of the choreographic idea-logic that is “hidden” in the live performance? how the director elaborates the process of embodiment which leads to the transformation/transposition of the choreographic counterpoint in the film editing?

**Letizia Gioia Monda** is Adjunct Professor of Digital Choreography at the Department of History Anthropology Religions Art Performance of Sapienza University of Rome, where in 2014, she got a Ph.D. in *Digital Technology and Methodology for Research in Performing Arts*. Actually, as part of Sapienza University of Rome Team directed by Professor Vito Di Bernardi, a partner in the project *Clash! When classic and contemporary dance collide and new forms emerge* (co-funded by Creative Europe, Grant Agreement 2018 – 2032/001 001), she is coordinating the 5 dance companies involved in the initiative for the development of a Professional Empowerment Strategy on Dancer’s Training, Audience Development, Marketing and Communication. Her works and publications are about: body knowledge in dance and choreography, the development of cognitive abilities in dance and choreographic practices, human communication in live performances, choreology and choreographic thought, dance scores, choreography as a boundary object, digitization process of choreographic thinking, videodance as a form of digital choreography. Since 2017, she is a member of CUT (Consulta Universitaria del Teatro).

**Zhi Xu**

***Cultural Identity and Intangible Cultural Heritage of Yangge in Techno-Choreography***

The engagement of dancing bodies and digital technology such as software, sensor, sonic equipment, camera and projection, raises questions about new forms of choreography and the issues of cultural identity, when such dancing bodies are mediated by computer programming. In the context of techno-choreography, I look into the existences of digital dancing bodies and Chinese folk dance Yangge which constitute multisensory and multimodal performative entities in a performative living space. Following the study of *Revolutionary Bodies* (2019) by dance scholar Emily Wilcox and the notion of the extended choreography by digital performance scholar Johannes Birringer, I utilise movement idioms and props Gaoqiao (stilts) of Yangge to engage with software and interactive technology from the perspective of a choreographer/practitioner trained in Chinese dance traditions. Embracing a transdisciplinary perspective, this paper thus seeks to re-examine the configurations of dancing bodies associated with technology considering hybrid identities and the intangible cultural heritage of Yangge in digital technology. This paper aims to provide a solid foundation for choreographic praxis to explore the concept of dancing bodies working as sensors and the transmission of Yangge in immersive environments. It is less relevant to the history of dance technology and involves little concerns of Yangge as propaganda in the wartime. The model of techno-choreography suggested here, will be presented through the examination of the author's recent dance project *X-Body*, a full-length digital dance work. The emphasis is placed on the intervened dancing bodies that draws attention to how Chinese dancing bodies generate knowledge in digital performance and how to perceive Yangge in the technological era. Therefore, I suggest an inquiry into the field where cultural heritage and computer-mediated dancing bodies co-exist and provide an insight into a chorographical method in performing arts.

**Zhi Xu** is a Chinese artist, choreographer, dancer and researcher. He is currently working towards a PhD with a focus on dance technology and cultural identity at Brunel University London. As a choreographer, he has created more than 20 works touring world-wide in China, the United Kingdom, the United States of America, Canada, Russia, Belgium, Malaysia and Israel. He joined one of China's most prestigious events as an independent director at the 2014 Summer Youth Olympic Games Opening Ceremony. His latest creation *X-Body* has been chosen to be performed at *The Place in Resolution* 2019. He has been awarded the Vice-Chancellor's Prize at Brunel University London in 2019, the Prize for Most Promising Researcher at the University of Roehampton in 2017 and the Excellent Director by the 2nd Summer Olympic Games Committee in 2014. [Zhixu.org](http://Zhixu.org)

**12:30-13:30 Lunch**

## 13:30-15:00 Parallel Panels 11-13

### Panel 11: Transformation(s) (Venue: Ground Floor Meeting Room 3)

**Gaia Blandina**

*Collages; composing archives, composing percepts*

Collages is a collaborative project developed by the duo qb (Lynette Quek and Gaia Blandina) which includes a series of performative multimedia pieces based on visual and aural patterns, forming non-linear narratives. Despite their simple structure, these pieces allowed a wide array of questions deeply linked with concepts created and developed by philosophers and with the practice of contemporary artists. Such questions included the implications of different epistemological approaches for the development of creative work and its performative aspects, as well as the natural inclination spectators had in the process of perceiving, imagining and finding underlying narratives, and in finding patterns and relationships between sound and images. The epistemological questions are related to the concepts found in Foucault, Hume and Bergson; to these philosophers, it is because of our human nature of wanting to know and wanting to reason events and behaviours that we are driven to relate things together and to connect them in a linear, simplified way. It is because of our drive and desire to order, structure, and systematise that we connect elements together. In order to make relations and associations, apart from experience, we need extra-rational elements, our drives, that, by having an objective and an aim, link an element with another. This process would not happen without these drives as they offer a push towards a meaning, a curiosity to find a sense between elements. In this presentation I will investigate and map out the links in the discourse between philosophy, theory and practice, and show how this project has been both a process of practice-generating knowledge, as well as a process of knowledge-generating practice.

**Gaia Blandina** is a sound artist and cellist from Sicily. Her work is approached from different perspectives and methodologies across multiple areas of artistic and academic enquiry. Each work emerges either from a concept or from practice; each work is explored and developed into a unified piece through the combination of various art practices, media, and research areas. The concepts that emerge from her practice are never treated as a fixed entity, or a transcendental idea, but rather as a variable imminent notion that is flexible, open-ended and contingent upon various special, social and historical contexts. Gaia is currently working on a portfolio from an interdisciplinary perspective for her practice-based PhD in Composition at the Department of Music at the University of York.

**Paula Guzzanti**

*Collaborative Improvisation: a process of doing and engaging with the doing of others*

In this performance-lecture, I will consider collaborative improvisational methodologies in interdisciplinary contexts from the perspective of affect studies. My presentation will draw on the performance knowledge articulated in my practice-as-research PhD (Queen's University Belfast, 2019). What continues to interest me about improvising with others is how do we



create artistic work drawing from a shared improvisational experience? What are the dynamics at play when we create with others? What are the excess of the improvisational experience that provoke the next iteration of improvising together? For addressing these questions, I will discuss, perform and share multimedia material of my process-based performance piece *Noose* (2017, Brian Friel Theatre), co-created with Irish poet Olive Broderick and Argentinean composer Martin Devek. This collaboration offered me a platform to examine the forces that bring the writing of poetry and the making of choreographic work into a performance piece. Collaborative performance-making offers a platform to create opportunities for experimentation where the forces that stimulate the work are multiple. Collaborative improvisation involves a process of doing and engaging with the doing of others. In addition to becoming aware of my own experience of the dancing in real time, collaborating requires sensing and perceiving how the others are also creating and responding to the work. In this process we align doing to sensing in the improvisational moment in such a way that we can allow the affective forces of the work to move freely. It is not a sensing of the individualities in the making but, instead, a sensing of the collective in the work in which we are immersed. The improvised moment is the occasion in which we found ourselves. A such, the improvisation as an occasion of experience reveals the potential of the material for opening towards future development.

**Paula Guzzanti** is a dance lecturer at the School of Performing Arts, University of Malta. She completed a practice-as research PhD at Queen's University Belfast. Her research interests include improvisation, collaborative performance-making, affect theory, and conflict transformation studies. Recent publications include a book chapter on the language of affect, and papers on dance improvisation. In 2019, Paula won the Higginson Leadership Award to facilitate a dance project for Nicaraguan refugees in Costa Rica. She's currently working on a post-doc project investigating the corporeality of forced migration and political activism in the context of Latin America.

**Chinthaka Meddegoda**

*Hierachies of Drumming in Sri Lanka*

Sri Lanka is an island with prevalently drumming traditions. Each region has its own classified drums, drumming repertoires, and performance practices that are kept alive over many centuries. Although, there were significant changes in the social structure of these regions, drumming performances always played a major role in the cultural life of the people. It is, therefore, not surprising that in drumming ensembles prevail specific hierarchies among the drummers, as well as between regional drumming traditions and that these hierarchies reflect traditional social structures. This paper is to show these different hierarchies, to set them into the context of social and cultural changes, to define and explain wide-spread common views about drumming practices, and to let drummers articulate themselves through their performances. Personal observation and fieldwork over a longer period of time allow for some first results. One of the results is the remarkable conclusion that these hierarchies may contribute to the sustainability of drumming traditions. At the same time, these hierarchies also reveal the contradictions of sustaining traditions and recent drum performances. Another

result is the clear evidence that drumming traditions with their inherent hierarchies may connect to issues of religious belief systems, ritual practice, royal celebration standards, and practiced shamanism that still resonates in these performances. The paper will provide a number of actual examples of the Kandyan, Low Country, and Sabaragamuwa drumming traditions, which can be further differentiated.

**Chinthaka Meddegoda** has been senior lecturer on North Indian music (vocal) at the University of Visual and Performing Arts in Colombo since 2010 where he is teaching theory and practice of Hindustani vocal music, supervises student research projects, and is the research director of UVPA. He is interested in popular and traditional music of various Asian cultures as well as general issues of human society, philosophy and cultural studies. He obtained his PhD at Putra University, Malaysia, in 2015. During his studies, he was additionally trained as an audiovisual archivist and a conference assistant. He has published several academic papers in this field and has presented his research outcomes at international conferences. During his primary studies, he learned Hindustani music under several gurus from Lucknow and Banaras, among them Dr. K K Kapur, Dr. S S Awasti, Prof Ritwik Sanyal, Prof Sarayu Sonni, Dr. Kavimandan, Pandit Channulal Mishra, Pandit Surendra Mohan Mishra, and Dr. Wanamala Parwatkar.

## Panel 12: Other knowledges (Venue: Ground Floor Meeting Room 4)

Henry Daniel

### *Movement as Thought Unfolding*

The feminist scholar Rosi Braidotti once wrote that the nomadism she defended as a theoretical option was also an existential condition that translated into a style of thinking and a mode of writing (Braidotti, 2011:24). As a choreographer/artist and scholar, my concept of nomadism is expressed as a multidirectional movement of the material body in space/time as that body seeks to fulfil its own becoming. In other words, I see choreography and the moving human body as thought unfolding, with the lived experience of that unfolding being crucial to the definition of an individual self. This paper and its accompanying audio/visual installation *Nómadas II* belong within a multi-year research project *Contemporary Nomads* (2017-2021), which engages with these ideas. The background claims of this research is that the framing and overt compartmentalization of knowledge that a Western European Enlightenment agenda imposed on the knowledge acquisition process marginalized large groups of 'others' (Dussel, 1995, 1996), with these institutional processes still presenting serious challenges to a redefinition of the roles that these 'others' play in contemporary neo-liberal societies (Nolan & Knowles, 2016). Thus, what began with the displacement and dislocation as a statement of position - where certain bodies have had to perform their way through a range of environmental, doctrinal, geo-political, socio-economic and psychological frameworks that 'colonising processes' have thrown at them -, is presented here as an attempt to claim the knowledge that is in those bodies and their experiences in the spaces that they currently occupy, or have occupied in the past.

**Henry Daniel**, PhD. <http://www.henrydaniel.ca/> Professor of Dance, Performance Studies and New Media Technologies, scholar, performer, choreographer, and Artistic Director of Full Performing Bodies, Daniel's research concentrates on strengthening notions of Practice-as-Research (PaR), Arts-based-Research, and Research/Creation in Canada. He has a professional background in dance, theatre, and new media with a career that started in his native Trinidad & Tobago and continued in the USA, Germany, the UK, and Canada. Daniel's current research project "Contemporary Nomads" takes its inspiration from what cultural theorist Stuart Hall once called "the prototype of the modern or postmodern New World nomad, continually moving between centre and periphery" (Hall in Rutherford, J. 234:1990).

Gwendolin Lehnerer

### *The curator as an agent of knowledge - Curating the performance arts*

The question of a "different knowledge" through art has shaped the discourse on theatre and art studies (as well as those of praxis) over the last two decades. Artistic research produces a knowledge implicit in art that can be understood as an alternative to research and science. But not only the art itself, but also the forms of its presentation pose questions about the specific knowledge formations through transmission, composition and constellation: In my lecture I would like to present the topic of my dissertation "Curatorial Research" and talk about which

forms of knowledge can arise through the exhibition of performance works that themselves exist as knowledge structures. From a neuroscientific and epistemological perspective, connectionism will be presented as a model to show the networks, interdependencies and nodes in the curating of performance art: This will be presented using the case study of the performance series "Montag-Modus", which is organized monthly in Berlin by the curator Lena Szirmay-Kalos. The lecture is based on a conversation with the curator and a detailed field research of her work.

**Gwendolin Domenica Lehnerer**, resident in Berlin, studied theatre studies, philosophy and media and culture studies in the Cluster of Excellence at the Ludwig-Maximilians-Universität in Munich. From 2017-2019 Gwendolin Lehnerer worked as a research assistant for the ERC project "Developing Theatre" and as an assistant for the "Centre for Global Theatre History". In 2018 she successfully participated in the university course "Curating in the Scenic Arts", where she received a partial scholarship from the cultural foundation Allianz. Since 2019-2022 she has been a doctoral student at the Inter-University Doctoral College "The Arts and their Public Impact: Dynamics of Change" at the University of Salzburg and the Mozarteum and works as a freelance dramaturg and curator.

**Sarah Whatley**

*Dance, Disability and Dichotomies of Normalisation: Candoco on 'Strictly'*

Dance artists with disabilities are frequently subject to media representations that transmit myriad 'messages' about the work that is being performed. Historic representations of performers with visible disabilities have tended to focus on the 'freakery' of difference, whereby disability is rendered spectacle and the subject of voyeurism. In recent years, international events have gone some way to create a less discriminatory environment, supported by legal instruments (such as the 2010 Equality Act in the UK) and events that focus on spectacle in a much broader sense, such as the Paralympics and related Cultural Olympiad events. The intended spectacle of these major international show pieces has gone some way to shifting perceptions of disability which is not always entirely positive; the disabled person as deviant, as outcast from society and to be pitied, has transformed into their reframing as superhero and supercrip (Longmore 1985), resulting in the individual seeking to be accepted in her own terms, without a label. In this context, this presentation will focus on one particular event; UK dance company Candoco's appearance on a televisual spectacle; Strictly Come Dancing on November 28 2018. It will explore how their appearance open questions about temporality, and specifically crip time (Kafer 2013), how disabled performers have been inserted into a predominantly non-disabled event, and how that event simultaneously reveals and masks the political, ethical and aesthetic dimensions of differing temporalities that shape disability performance. I explore how their performance is a reminder that diverse and atypical bodies should prevent us from essentialising particular ways of moving and being moved, thereby avoiding deterministic models of the body, both biological and social, which marginalise embodiments that are perceived as unpredictable and unbounded (Rice, 2014).

**Sarah Whatley** is Director of the Centre for Dance Research (C-DaRE) at Coventry University. Her expertise spans dance theory and practice, and much of her research is conducted in collaboration with 'industry' partners, focusing on the discourses that emerge through the body as a site of knowledge and expressive communication, and how dance generates different textual strategies for transmitting and disseminating the physical intelligence of the moving body. Her projects and publications focus on creative reuse of digital cultural content, reimagining dance archives and dance documentation, intangible cultural heritage, somatic dance practice and pedagogy, and inclusive dance practice. She is founding Editor of the Journal of Dance and Somatic Practices and sits on the Editorial Boards of several other Journals.

## Panel 13: Practice Theory (Venue: Ground Floor Meeting Room 6)

**Elia Moretti**

### *The analogy between listening and understanding the relations between the subjects*

How could it be possible to do research on sounds that leaves more traditional logocentric approaches behind – and indeed proceed by thinking and researching sonically and not verbally, visually, diagrammatically? How could one imagine of thinking sonically? The sound of environments reveal territorial transformations that produce ideology and ecosystems which we belong. In my paper I analyse the project Symposium Musicum, that I've curated in the frame of the community festival of contemporary theatre and art UM UM (August 2019). I believe sound is able to achieve formerly removed cultural elements and to highlights how can sound itself be an ontological tool. During this edition, focused on the relationship of Roma population and nowadays Slovak society, we walked from Stará Ľubovňa to three symbolic places where we temporarily settled a mobile camp, an installation that hosted the life of the community in a sonic forum. The analogy between listening and understanding the relations between subjects let the sound itself enter the mechanisms of power, to become a device and to narrate truths which carry their own firm point of view. Sound has been meant to be an ontological tool through which we could traverse borders, challenging marginality and periphery. Performative sounds are facilitating opportunities of augmented listening, through which imagination, sensorial immersion, critic reconfiguration and affective relationship are overlapping. The camp directed intuitively on practices of de-territorialization, de-subjectification and decolonization, a critical and resistant common environment in which to experiment strategies of adaptation to the transforming world, train a nomadic sensibility and incorporate differences. An ecological perception of sound allowed the possibility of re-elaborate the present and to challenge the modernist paradigm of rural territories perceived as simulacra of the past.

**Elia Moretti** (Milano, 19th June 1986). His research activities focus on contemporary music and cultural anthropology through an ecological perception of sound. Elia got his degree in percussion at the academy of music Nicolini in Piacenza (Italy) and a master in social science at the university of Pavia (Italy). At the moment he's involved in several theatre projects and he's a PhD student at Charles University in Prague (CZ), Faculty of arts – department of musicology. He's collaborating with Marika Smreková on a practice-based artistic research on the Carpathian mountains. He regularly plays in national and international festivals and he published for the labels A Simple Lunch, Floating Forest, Kohlhaas, Setola di maiale, Poli5, Dinzu Artefacts.

**Jonas Rutgeerts**

### *Dance-theory: staging the encounter*

Historically, dance entertains a difficult relationship with theory. Defined in terms of intuition and pure bodily movement, dance was often considered as non-discursive, something theory can only get in the way of. Towards the end of twentieth century however, we can witness a

rapprochement between choreography and theory. On the one hand, ‘conceptual’ dancers and choreographers increasingly turned to theory in order to fuel their practice. Discursive texts and theoretical models by theorists like Derrida, Bergson, Deleuze and Guattari became important resources for the creation of performances. On the other hand, the development of performance studies as an academic discipline in the 1990s and the more recent emergence of performance philosophy paved the path for a more in-depth study of dance as an alternative mode of knowledge production. As a consequence, the division between the choreographer (the one who produces the work) and the theorist (the one who provide the discursive context for the work) has been eroded. Encouraged by the academisation of artistic research, choreographers explicitly frame themselves as researchers or theorists, actively intervening in the interpretation of the oeuvre and of the field in general, through the development of discursive material, which is often created through teaming up with scholars/theorists. In *Dance-theory: staging the encounter* I will explore the potential of this reconciliation between choreography and theory – and the choreographer and the theorist. Building on the work of i.a. Gilles Deleuze, Bojana Cvejić and Mette Edvardsen, I will propose a model that does not merge theory and choreography, but understands the relation as a dialogue between two autonomous systems of knowledge production. As such, the aim is not to think theory through choreography or vice versa, but to analyse both the resonances and dissonances between the two autonomous epistemic systems.

**Jonas Rutgeerts** (1986, Belgium) is a dramaturge and performance theorist based in Belgium. He obtained his PHD in Philosophy from the Institute of Philosophy (Ku Leuven) and is currently affiliated with the Centre for Cultural Studies (Ku Leuven). In 2017 he was visiting research fellow at the Inter-University Centre for Dance Berlin. As a dramaturge and researcher, he collaborated with Needcompany, Ivana Müller, David Weber-Krebs, Clément Layes and Arkadi Zaidés, among others. He is the author of *Re-act: Over re-enactment in de hedendaagse dans* (Tectum, 2015).

**Clio Unger**

***Contemporary Lecture Performances as Intellectual Agitation***

The format of the lecture performance points to the elastic negotiations in the performances of and for academic and artistic publics. It highlights an artistic attempt to interrupt academic logocentrism and points to the desire to formulate an embodied mode of critique. This presentation starts from the assumption that the contemporary lecture performance is directly invested in the question: ‘How does performance resist systems of mastery and subjectivisation that perpetrate the dominance of normative cultures and knowledges?’ Interrogating the lecture as a normative performance of knowledge, the lecture performance as a genre is interested in critiquing its investment in mastery and the performance of intellectual labour by contrasting them with questions around artistic agency, non-dominant epistemologies and lecture’s investment in the theatricality of knowledge. I draw on my experiments with ‘collective lectures’, which perform a withdrawal of the lecturer, to examine the modes of relations between lecturer and audience as well as the lecture’s institutional and theatrical contexts. I argue for the lecture performance as a space where known dramaturgies

of knowledge are questioned and reshaped. My presentation aims to answer the question whether lecture performances can encourage an affective and imaginative negotiation of the theatrical conventions of the lecture.

**Clio Unger** is a PhD candidate at The Royal Central School of Speech and Drama, London, where she works on lecture performances, the performance of knowledge and forms of embodied criticism. She holds an MA in theatre and performance from The Graduate Center (CUNY) and an MA in dramaturgy from the University of Munich. She was the recipient of IFTR's New Scholars Prize (2015), and her essay was published in the International Journal of Performance Arts and Digital Media. Clio is the co-editor for Platform: Journal of Theatre and Performing Arts and the editorial assistant for Contemporary Theatre Review. She also works as a freelance dramaturg and translator.

**15:00-15:30 Coffee Break**



15:30-17:00 Parallel Panels 14 - 16

Panel 14: Case Studies Nr. 2 (Venue: Ground Floor Meeting Room 3)

**Martin Devek**

*Improviser's kinds of knowing: Generating and sharing knowledge*

To what extent the improviser's kinds of knowing can be made explicit in order to generate and share knowledge? What role can auto-ethnography play in this process? In this presentation, I will analyse the process of creating new collaborative work within the context of PANIC Music Ensemble. Using an autoethnography approach I will examine whether the ensemble's approach to music creation fits with current trends in music making. In doing so, I will analyse whether this process holds a particular significance for the field of music composition. PANIC music ensemble has a holistic approach to music creation, where improvisation, spontaneity, and alternative approaches in the use of voices and instruments, shape the way new work is conceived and developed. Ideas for new pieces emerge and develop within the act of improvising, interacting and collaborating. In this context, imperfections and spontaneity (as a departure from a preconceived framework) are welcomed, both in rehearsal and in live performances. These are usually integrated within the work, either as they first occurred or as a starting point for further development. This paradox, imperfection aiding to the refinement of a work, also shapes all aspects of the ensemble's music making, as its members engage in a reflective process, to find connections between the 'happy accidents' and the original idea and aesthetic of the work. These imperfections are therefore seen as moments of aesthetic significance: imperfection, improvisation and corporeal aspects of music and music-making embraced in the creation of new work. What we do when we improvise is difficult to explain. Music improvisation seems to be partially consciously directed as it mainly relies on embodied knowledge. In order to investigate the practice and processes involved in music improvisation, I will address the role of autoethnography in this process.

**Martin Devek.** Having a holistic approach for artistic creation, my output expands to the fields of Music, the written word, and the Visual Arts. My music was performed at the National Concert Hall, the MAC Theatre, Ulster Museum, Dance Ireland, Belfast Children's Festival 2015, 2016, and 2018 and my music was broadcasted in BBC Radio 5 and BBC Radio Ulster. I hold a BA in Music, from CONSUDEC (Argentina), a Master Certificate in Composing music for Film and TV from Berklee College of Music (USA), and an MA in Computer Music from Maynooth University (Ireland). In 2018 I won a four-year scholarship to pursue a PhD in Music Composition at Dublin City University.

**Len McCaffer**

*What is the Gaiety Theatre to the People of Ayr: Collecting, Curating and Performing Intangible Cultural Heritage*

For over one hundred years the Gaiety Theatre has been central to the cultural and recreational aspects of the town of Ayr (a regional coastal town in Scotland). This Practice as

Research aims to capture the Intangible Cultural Heritage, people's informal associations and attachments with the theatre. What is the impact and importance of such a venue? What can the stories and memories of the Gaiety inform on the relevance of art and culture to our society? Built in 1902 the Gaiety has a rich heritage in the history of Scottish theatre, in particular for its Variety and Pantomime shows, providing a platform for many performers who would go on to gain nationwide and international recognition. On several occasions has been saved from closure and demolition by community activism. Using the Gaiety as a centre point the research looked at the history and relevance of Scottish theatre from the impact of the Scottish Reformation in the 16th Century, when the newly formed Presbyterian Church of Scotland sought to repress theatre for 200 years, to the current social and economic challenges facing modern regional theatres. A mixed methodology was employed and data for this study was collected through community engagement, oral histories interviews, heritage theatre tours, development of an interactive sensory memory box and drama workshops. This informed an immersive promenade theatre performance, engaging new audiences and utilising the building in a radical way. The dynamic performance, used a Variety techniques to tell the story of Scottish Theatre, its trials, characters, successes, exploring Scottish cultural identity, weaving the unearthed stories and exploring how the building has sustained its audience through wars, closures and many successes. The research aims to discover how the theatre can have continued relevance and sustainability into the twenty first century.

**Len McCaffer** has worked as an actor, writer and producer in theatre, film and television for over 25 years, initially training at Manchester Metropolitan University. He set up his own theatre company White Rabbit Cowboys who had several sell-out Edinburgh fringe shows winning Perrier Best Newcomer, Levi Bursary Award and short-listed for Best Production – Dublin Fringe. As a producer he ran Firefly Arts film and media department for five years and for the last eight has worked as Arts Officer with West Lothian Council, managing several concurrent Community Arts projects. He has a MA in film production from Edinburgh Napier University and is currently studying a practice as Research PhD at the University of West of Scotland.

### **Per Roar** *Stumbling Matters*

Stumbling Matters comes out of an artistic research enquiry into the politics of remembrance and representation and expands on concerns that emerged in Docudancing Griefscapes, the doctoral project in Artistic Research that Per Roar defended at the University of the Arts Helsinki in 2015. The proposal Stumbling Matters is a case study presenting a choreographer-researcher's perspective on what documenting practices and embodied cognition might entail when drawing on and performing habits, skills and contexts for tacit knowledge acquisition and transmission. In Stumbling Matters Per Roar is questioning what the act of remembering might perform (Davis 2010). Through engaging with the "stumbling blocks" or "stolpersteine", the art project instigated by the visual artist Günther Demnig in remembrance of the Holocaust (cf. Demnig 2003), Per Roar probes into the affective and social choreography embedded in their manifestation. In his neighbourhood in Oslo, he is literally stumbling upon these blocks in the

midst of his everyday life. He questions what they are producing and what the encounters with them perform. In the void between his everyday life, the committed atrocities, and the individuals that would have remained unknown and forgotten if not for being named on the stolpersteine, the material objects perform. By the gesture of stumbling, structures too big to be contained by the realm of the everyday are revealed and fracture the temporality of the everyday and make stumbling a matter that matters. In this encounter with the past, through negotiating both collective and personal identities, the understanding of history in the present, as cultural memory, is shaped and projected into the future. With *Stumbling Matters*, Per Roar wants to probe into the performative potential and challenge that this act of remembrance offer – as a performance of knowledges: transmitted, composed, and practiced.

**Per Roar**, Professor and Head of the MA Programme in Choreography at Oslo National Academy of the Arts (KHIO), Norway, is as a choreographer and artist-researcher who merges a socio-political interest and contextual enquiries with a somatic approach to movement. His work draws on his mixed background, which includes a conservatory-based BA in choreography (KHIO), professional dance & performance training (New York Dance Intensive and Klein School of Dance, NYC), a MA in Performance Studies (New York University), a Cand. Mag. in history and social sciences (University of Oslo) and further post-graduate studies in social science (Karl Marx University, Budapest; and Oxford University). The last years he has been engaged in various forms of collective artistic works. Currently, he is engaged in an artistic enquiry into the politics of remembrance and representation that expands on his doctoral work *Docudancing Griefscapes* (University of the Arts Helsinki, 2015).

## Panel 15: Revise/ Reimagine (Venue: Ground Floor Meeting Room 4)

**Marie-Louise Crawley**

### *Radical Archaeology: What can Dance Practice offer Classical Scholarship?*

This presentation examines from an artist-researcher perspective the durational solo dance work, *Likely Terpsichore? (Fragments)*, created for and performed at the Ashmolean Museum of Art and Archaeology (UK) in 2018. Situating itself at the intersection of dance studies and classics, this work emerged as a key part of a wider practice-as-research project probing shifting experiences of temporality when choreography ‘performs’ as museum exhibit. Through its re-imagining of an ancient Roman dance-theatre form, *tragoedia saltata*, this practice asks how dance might function as a site of counter-memory, and how the female dancer’s presence in the arguably patrilineal space of the archaeological museum might allow for a surfacing of ‘buried’ female histories, and an alternative visibility, a hyper-visibility, for those ancient female bodies previously rendered invisible - or, indeed, only partially visible - by history. As such, the project directly addresses classical scholar Helen Slaney (2017)’s acknowledgement of the gap at the centre of current discursive scrutiny around this ancient dance form – notably the dancer’s absent body. Through the multi-sensory and kinaesthetic mode of its historical enquiry, the project itself begins to mark an epistemological and linguistic shift in the critical discourse on the ancient form, moving away from a visual paradigm of ‘regarding’ theatre from a spectator’s point of view to relating to it through a corporeal experience (cf. Foster 2008). Recognizing how vital choreographic practice is to historical enquiry, whilst aware that this practice is not so much a process of reconstructing but re-imagining, I ask what such dance re-imaginings might offer classical scholarship. Finally, I make a claim for dance in the archaeological museum itself as a potentially subversive act of radical archaeology, both in terms of how it plays on notions of dismembering and remembering histories, and how it seeks to disrupt received notions of how we view and understand ancient history and culture.

**Marie-Louise Crawley** is a choreographer, dancer and researcher. Her research interests include dance and museums, and areas of intersection between Classics and Dance Studies, such as ancient dance and the performance of epic through a practice-as-research lens. Educated at the University of Oxford and then vocationally trained at the Ecole Marceau in Paris, she began her professional performance career with Ariane Mnouchkine’s Théâtre du Soleil (2003–09). Having worked in the UK since 2010 as an independent choreographer and dancer, she completed her PhD in 2018 at C-DaRE (Centre for Dance Research), Coventry University (UK). She is currently a research assistant at C-DaRE. She is also an Early Career Associate of the Archive of Performance of Greek and Roman Drama, University of Oxford.

**Mario Frendo**

### *Nietzsche and His Concept of The Dithyrambic Dramatist*

The concept of the dithyrambic dramatist – introduced by Friedrich Nietzsche in the fourth essay of his *Untimely Meditations* of 1873–76 – is one of the most performance-oriented

concepts to emerge out of a nineteenth century where theatre was often associated to dramatic literature. It is precisely because of its strong performative underpinnings that the concept of the dithyrambic dramatist deserves critical attention. Further investigations of the concept may aid contemporary performance scholarship to delve deeper into the meandering thoughts through which Nietzsche generates his performance-oriented critique of the tragic phenomenon which he starts to address in *The Birth of Tragedy* of 1872. In terms of performance knowledges the concept is of relevance because of how with it Nietzsche i. reformulates an idea of the tragic framed around relationalities between musical and embodied practices, and ii. articulates ancient tragedy as the offspring of an ensemble of dancers-singers-composers engaged in interdisciplinary physical dialogues. The paper investigates the nature of the dithyrambic dramatist by outlining what may be considered as its key conditions, namely the visible–audible and individual–collective relationalities. In view of the arguments brought forward, it will be proposed that rather than a metaphor to philological tropes, the dithyrambic dramatist is a concrete manifestation of interdisciplinary and performative foundations that inform Nietzsche’s conception of the tragic as a performance phenomenon.

**Mario Frendo** is Senior Lecturer of theatre and performance and Head of the Department of Theatre Studies at the School of Performing Arts, University of Malta, where he is director of CaP, a research group focusing on links between culture and performance. His research interests include musicality in theatre, opera and music theatre, ancient Greek tragedy, and relations between philosophical thought and performance.

**Heike Salzer, Deborah Williams, Ingi Jensson, Zakarías Gunnarsson**

*From Physical Sensation to Digital Presentation: Exploring Interdisciplinary World Building*

This presentation is a sharing of the working process towards the development of a method for the creation of dances and dance events for fictional futuristic digital societies within an MMO gaming community. Establishing it as the new field of Ludochoreology the investigators explore the movement and dances created for, and found within, online digital games. From a practice-as-research perspective the presenters share their experiences of this collaboration of the production of Ludochoreography which explores aspects related to physical and digital dance and movement creation and interaction for fictional dance cultures, kinaesthetic empathy, and choreographic representation. In this interdisciplinary collaboration dance artist and choreographer Dr Heike Salzer (University of Roehampton, UK), dance anthropologist Dr Deborah Williams (University of

Malta, MT) in partnership with Chief Creative Officer Ingi Jensson and Composer Zakarías Gunnarsson from NARC computer game studio (MT), explore how the iterative dialogue of “making” informs, transforms and directs each of their creative processes (Ingold, 2013).

Outcomes include the development of a range of dance activities such as “traditional” rituals, social dance activities, and performative events that will take place in both the digital and physical worlds. These physical products will materialise the concept art and musical compositions, allowing for the kinaesthetic experience to feed back into the “world building” process, where the tacit knowledge is informing the ‘details and nuance in(to) the fictional

world' (Hergenrader 2011:104). The project therefore will be a symbiosis of both practice and product that will influence the future of physical representation and interactions within game design.

**Heike Salzer** is a choreographer, performer and artist-scholar with a focus on screendance, site-specific performance and embodied practice. Her work has been invited to numerous international festivals and venues. She has a background in somatic practice as a Anna Herrmann Gymnastik Teacher (DE), trained at ArtEZ Dance Academy (NL), holds a MA Choreography from the University of Leeds (GB) / Fontys Dance Academy, (NL) and received a PhD by Published Works from the University of Roehampton (UK). Heike is a Senior Lecturer in Dance Professional Practice at the Dance Department at Roehampton, where she convenes the MFA Dance and Embodied Practice.

**Deborah Williams** holds a BA in Dance with a focus on education and community partnerships from Smith College (Five College Dance Department). From the University of Roehampton in London, Deborah received both an MA in Dance Anthropology and a PhD Dance. Her research is rooted in the fields of dance anthropology, ethnography, and oral history, and centres around highlighting the voices of non-professional dancers. Her current research areas include investigating dance and social value, and dance/movement within digital game design. She is a lecturer in Dance Studies at the University of Malta.

**Ingi Jensson** is Chief Creative Officer at NARC computer game studio based in Malta. He has worked as a freelance comic artist and illustrator internationally for 20 years before joining NARC where he is responsible for the overall look and feel of the game world. Ingi holds a MA in Future Design from Teesside University (UK), where he has also been a Lecturer in Concept Art teaching on undergraduate and postgraduate degrees. Ingi spent some time studying dance at the ArtEZ Dance Academy (NL) and has been a performer/singer in the Icelandic experimental band INRI.

**Zakariás Herman Gunnarsson** is an Icelandic musician who for the past year has dealt with Ludomusicology at NARC Ltd. He has a B.Mus. degree in Composition from the Icelandic Academy of the Arts. His is a punk, DIY background. Having played in various bands in Iceland in his 20's, a twist of faith sees him moving to Malta to work at NARC Ltd., world building and composing music. This is his first endeavour into the discipline of Ludomusicology.

## Panel 16: Vocalisation(s) (Venue: Ground Floor Meeting Room 6)

**Ardian Ahmedaja**

### *Tacit knowledge of long-time singing partners*

It is well known that long-time singing partners behave as parts of the same sounding body, knowing each other's performance skills and the potential of their interaction in music making. This is also the case with two singers in North Macedonia who have been making music together for over more than four decades. As a rule, Jashar Sejdiu takes the leading role, performing the main melody. His brother, Idajet Sejdiu, supports him with a drone-like musical part. The singers also change their musical roles, although rarely. In such cases they say that they have to make an effort to do so, because: "when... two oxen till the soil, the one which is used to staying on the furrow stays there." In a few other performances they even challenge the two-partite musical texture which is at the core of their singing style. This also happened once during one of the recordings we made together. The singers were performing the leading melody in each stanza either together or alternately. Only in the closing sections (cadenzas) did they differentiate their musical roles. This was an enormous break with the usual practice. The interesting thing is that the reason for this was a practical one. The singer who was supposed to lead the song fell ill and had problems with his vocal cords. On the other hand both singers wanted to make sure the performance went well, which they succeeded in doing. A collaborative encounter of this kind was made possible only by their musical skills and their great experience in making music together, through which they have gained rich practice-generated knowledge. These important features of the creative process during the performing act will be the focus of the presentation.

**Ardian Ahmedaja** is Senior Postdoctoral Researcher at the Institute for Folk Music and Ethnomusicology of the University of Music and Performing Arts Vienna, Austria. In 2003 he initiated the establishment of the Research Centre for European Multipart Music (EMM) at the same institution and in 2009 that of the ICTM Study Group on Multipart Music. He has conducted fieldwork in several Balkan and Mediterranean countries, in the European Alpine region, Latvia, Belarus and in the USA. Among his recent publications are Jashar and Idajet Sejdiu: *Our songs are indulged* (2019, IVE/JVLMA: Vienna/Riga) and the entry "Multipart music" in J. Sturman (Ed.), *The SAGE international encyclopedia of music and culture* (2019, Thousand Oaks, CA: SAGE Publications, Inc.).

**Francesco Venturi**

### *Performing Subjectivity with Extreme Vocal Techniques*

My recent work is explicitly concerned with issues of vocal dysphoria. I aim at developing a theory of Extreme Vocal Techniques (EVTs) that speculates the existence of a queer voice-body at the intersection of performance practice, composition, and vocal-existential document. This paper borrows the Barthesian notion of "grain of the voice" to bring together EVT, queer theory, and Lacanian psychoanalysis. It is argued that the extra-normal voice is a powerful tool to problematize the gap between what one says, and what is said in one's voice, especially in relation to a body to-be-looked-at (the performer's body). The paper then puts forward the

argument that EVTs allow to perform non-conforming identities by disrupting the presupposed “materiality of the body speaking its mother tongue” (Barthes).

**Francesco Venturi** is an Italian musician-researcher, doctoral candidate at Kingston University of London. Composer, experimental singer and voice scholar, he carries out interdisciplinary research into the extended and extreme vocal techniques. He is the vocalist of duo Interlingua and works with high-profile symphonic and operatic choirs. In 2018, he created with others the concert venue Spettro, in Brescia, Italy.

**17:30-18:30: ŻfinMalta Studio visit**  
(sign up at the registration desk)

**19:00 UM SPA Collective Performance. Valletta Campus Theatre**



## Friday 13 March

8:30 – 9:00 Registration

9:00 – 10:15 Keynote Speech (Venue: Aula Magna Level 1)

**Professor Maaïke Bleeker**

*Transmission, Technogenesis and Techniques of Abstraction*

During the past decades, many dance makers and dance companies have invested considerable amounts of time, effort and money to create tools to make, capture, archive, disseminate and study dance. In the volume *Transmission in Motion* (Routledge 2017), we showed how their explorations are informative not only with regard to the possible usage of technologies in dance practice and research, but also for how they draw attention to the ways in which more generally modes of perceiving, sense making and thinking are intertwined with technology. We think through, with, and alongside the media we use, observes Katherine Hayles (2012). This is what she and other media theorists call technogenesis: the co-evolution of humans and technology. From the first attempts at noting down information, to high-tech digital information storage and retrieval systems, technologies have mediated our psychic organization and reshaped our consciousness. What we know and how, therefore, cannot be understood separately from the technologies we use to process, store, and transmit information. A major step in this co-evolution with technologies of various kinds occurred with the invention of writing and print. The impact of these inventions, Walter Ong (1989) famously observes, is not merely a matter of having a means to store spoken language by writing it down, but manifests itself in major transformation in modes of understanding, thinking, and imagining, including the emergence of new ways of knowing and new conceptions of what knowledge is. Dramatic theatre in Ancient Greece, Derrick de Kerckhove (1980) argues, has to be understood as a place of exploration of implications of this invention of writing and how this invention brought about what Ong has termed the “mind-set of literacy”. My presentation will explore the possibility of understanding transformations in 20th and 21st century dance as indicators of emergence of new corporeal literacies brought about by more recent innovations like cinema, television and digital media. These innovations foreground the fundamental role played by movement in how we come to know the world, as well as the deep connection between movement, abstraction and embodiment.

**Maaïke Bleeker** is a professor in the department of Media & Culture Studies at Utrecht University. She received her training in Art History, Philosophy and Theatre Studies from the University of Amsterdam, where she also obtained her PhD from the Amsterdam School for Cultural Analysis (ASCA). Bleeker’s research focuses on processes of perception and meaning making in performance, dance, theatre and the arts, as well as in science and in public life. She combines approaches from the arts and performance with insights from philosophy, media theory and cognitive science. She is partner in the project *Performative Body Mapping* (funded by the ARC) and project leader of *Acting Like a Robot: Theatre as Testbed for the Robot Revolution* (funded by the Dutch Organization for Scientific Research NWO). She served as President of *Performance Studies international* (PSi, 2011-16). Her monograph *Visuality in the Theatre* was published by Palgrave (2008). She (co) edited several volumes including *Anatomy Live. Performance and the Operating Theatre* (2008) *Performance & Phenomenology*.

(Routledge 2015), *Transmission in Motion. The Technologizing of Dance* (Routledge, 2017) and *Thinking Through Theatre and Performance* (Bloomsbury 2019).

**10:30-11:00 Coffee Break**

11:00-12:30 Parallel Panels 17-18

Panel 17: Transmission (Venue: Ground Floor Meeting Room 3)

Joséphine A. Garibaldi & Paul Zmolek

*Dialogic Devising: Strategies of Playful Interrogation*

In the format of lecture demonstration, we will present the theoretical underpinnings, methodology, and ongoing results of our artistic practice dialogic devising. Dialogic devising is an artistic strategy of playful interrogation and negotiation to collaboratively develop embodied, multimodal, polyvocal content which is then offered as intervention, installation and/or performance. Theme-related words are generated through free-association to be utilized within rubrics created by chance operations to generate interconnected, multimodal bricolages of content. Content exists on its own terms: movement doesn't 'act out' the text, the text does not explain the image, the image does not inspire the sound, the sound does not accompany the movement, rather each is a symbiotic simultaneously independent signifier that works on its own while achieving deeper meaning in relation to each other through the sensorial experience of each participant. The process of dialogic devising and its performative manifestation elicit a transdisciplinary awareness; a tacit knowledge that can only be accessed through the lived experience of each collaborator during process and in performance. Those that happen upon the work, as intentional audience or serendipitous passers-by, share, at some level, in the communal reception of the work. Through the embodied and playful interactions of content with body(ies), space, and site, and the feedback loops of process and performance, working and doing the work produces knowledge about what the work is. The pedagogical roots of dialogic devising ensure that the process is inclusive of all ages, abilities and experience; one needn't have specific training (e.g. dance) to be an active collaborator. We continue to explore this evolving, dynamic and efficacious process in site-based projects in Latvia, Finland, Italy, Portugal, Australia and the U.S. as well as multi-sited collaborations via the internet, in virtual space across nations and continents.

Making work together as **Callous Physical Theatre, Joséphine A. Garibaldi and Paul Zmolek** are guided by the slogan, "We go where the work takes us". Dedicated to fostering collaborations across communities and disciplines through a dialogic practice of art-making, research and pedagogy, CPT is a collaborative, project-based endeavor. From environmental and performance installations, movement and text based visual poetry, Garibaldi and Zmolek have devised original performance, installation and digital works nationally and internationally together for three decades. Their work has been supported by grants and awards from the Fulbright organization and foundations based in Australia, Latvia, Finland, Portugal, Italy, and across the US. Garibaldi is on faculty at Florida State University School of Dance; Zmolek teaches at the inclusive performing arts academy, Making Light Productions.

**Rosemary Lee & Scott deLahunta**  
*Threaded Fine Documentation Project*

Threaded Fine was a new durational work created by the choreographer Rosemary Lee and commissioned by ŻfinMalta, Malta's National Dance Company, under the artistic direction of Paolo Mangiola. It involved the creation of 24 separate solos for both members of the dance company, as well as an intergenerational cast of other performers. The public performance is one of the main outcomes of this process, but it is not the only possible outcome. Since the early 2000s, the professional artistic and academic research sectors have invested in the documentation, study and dissemination of creative processes in dance. The aim has been to reach audiences in innovative ways, give researchers from other disciplines new forms of access to dance knowledge, and contribute to an overall increased understanding and valuing of this special art form. The result is a collection of unique resources both online and in print. For the Threaded Fine Documentation Project, Rosemary and Scott designed and implemented a process for the documentation and sharing of the creation of Threaded Fine using methods and tools developed at C-DaRE such as PACT (performance and concept tracking) and the video annotation and on-line publication systems built by Motion Bank. In this presentation, they will share the documentation process and some of newly edited materials being prepared for on-line publication.

Known for working in a variety of contexts and media, **Rosemary Lee** creates large-scale site-specific works with cross-generational casts, solos for herself and other performers, video installations and short films. Her work is characterised by an interest in creating a moving portraiture of the performing communities she brings together, whilst also highlighting our relationship with our environment, be it urban or rural. Her recent work includes *Passage for Par* (Groundwork, Cornwall) a two hour work for 30 women crossing tidal sands, *Circadian* (First Light Festival, Suffolk) a 24 hour work and *Threaded Fine* (Żfin Malta, Malta) a 5 hour work, both involving 24 soloists of all ages. She is an Artsadmin Artist, Senior Research Fellow at C-DaRE Coventry University, holds an Honorary Doctorate from Roehampton University, and an Honorary Fellowship from Trinity Laban.

**Scott deLahunta** has worked as writer, researcher and organiser on a range of international projects bringing performing arts with a focus on choreography into conjunction with other disciplines and practices. In this capacity, he has worked closely with a number of choreographers on dance documentation and digitisation projects including Emio Greco|PC, Wayne McGregor, Deborah Hay, Jonathan Burrows, Siobhan Davies and William Forsythe. He is currently Professor of Dance at the Centre for Dance Research, Coventry University (UK) and co-directing (with Florian Jenett) Motion Bank hosted by Hochschule Mainz University of Applied Sciences. <http://www.sdela.dds.nl>

## **Cross Pollination: Marije Nie, Adriana La Selva & Patrick Campbell**

### ***Expanded Laboratory: a Praxis In-Between Practices***

Many contemporary practitioner-researchers have built up a unique constellation of experience, practice, questions, techniques and knowledge regarding the art of the performer and its relation to society at large, with different perspectives that challenge, inform and complement each other. Cross Pollination is an international platform of performers, theatre makers and researchers from diverse backgrounds, supported by Nordisk Teaterlaboratorium / Odin Teatret in Holstebro, Denmark. We explore an expanded laboratory for the dialogue in-between practices, both academic and practice-based, as an integral and essential part of a politics of embodied research in theatre and performance. In this shared environment, we are growing a communal ecology of personal constellations of practice and research, where we share and extrapolate what we are personally working on, in order to let ideas and thoughts unfold by passing them through our minds, bodies and practices. This opens up topics like bodies and knowledge in transit, building conversation in diversity, compositionist alignments and practices of companionship (Haraway, 2016). We are looking at what exists in-between the ethos of our practices, to create new assemblages, new modes of thinking performance. Through this dialogue, we are examining the transmission, transformation and generation of knowledge by reterritorializing specialized techniques and considering their impact and broader ramifications. How can we respond to the genealogies of personal practices we carry whilst engaging with broader social concerns, such as diversity, intersectionality and democratic participation? Can new epistemologies, praxes and even an ethos emerge from a dialogue between different practitioner-researchers grounded in diverse traditions of techné? Through this lecture-demonstration, four members of the platform propose to share strategies we have been developing to open up a discussion regarding the potential of examining what lies in-between performance techniques, contributing to a broader, contemporary understanding of the laboratory tradition in performance.

**Cross Pollination (CP)** was established in 2017 at Nordisk Teaterlaboratorium (NTL) in Holstebro (DK) and has been a resident group since then. The core group consists of artists and practitioner-researchers with different nationalities, meeting at least once a year at the NTL. CP is developing partnerships with various institutions including the Department of Culture and Communication – Dramaturgy, Aarhus University (DK), Department of Contemporary Arts, MMU (UK), Ghent University, Faculty of Arts and Philosophy, Research centre S:PAM (Studies in Performing Arts & Media), BA World Performance, East15 – University of Essex (UK) and Intercultural Roots (UK). For more info see [www.crosspollination.space](http://www.crosspollination.space)

**Adriana La Selva** is a theatre-maker, a performer, a networker and a researcher. Adriana is working on a practice-based Ph.D. at the University of Ghent in Belgium, in association with the School of Arts (KASK), where she is investigating contemporary performer training processes in relation to politics of embodied research. She has been a member of the international theatre group The Bridge of Winds since 2015, led by Odin Teatret actress Iben Nagel Rasmussen. Adriana co-founded Cross Pollination together with Marije Nie, an international network of performers and researchers, which focuses on the dialogue in-between practices of art, community building and academic research. Projects in this field range from interactive performances to lectures, workshops and sessions in which professionals from in- and outside of the arts work together on a shared theme.

**Patrick Campbell** is an academic and theatre-maker based in Manchester (UK). He has worked with a number of theatre groups and organizations, including Triangle Theatre (UK), COSmino (Berlin), Contact Theatre (UK) and Teatro Vila Velha (Brazil). His solo performance *Black Rivers* premiered at the MansWork Festival in 2018, and has subsequently toured the UK, Denmark and Brazil. He is a member of Cross Pollination, a transnational theatre and performance collective founded by Marije Nie and Adriana la Selva. His co-authored monograph, *A Poetics of Third Theatre: Performer Training, Dramaturgy, Participation*, written alongside Dr. Jane Turner, will be published by Routledge in 2020.

Professional tap dancer **Marije Nie** takes tap-dance into a contemporary direction, stripping the traditional aesthetics and expectations. She builds bridges between different artistic disciplines, traditions and cultures. Sharing knowledge and working methods of artists between disciplines, with communities and with professionals from outside the arts is a main topic in her work. In 2017 Ms Nie was invited by director Eugenio Barba to become long-term artist in residence at Nordisk Teaterlaboratorium in Holstebro (DK), where she works as performer and project developer. As part of her residency at NTL she co-founded the interdisciplinary collective Cross Pollination together with Adriana La Selva. Ms Nie works in classical music, jazz, film and theater, creates interdisciplinary theater pieces, community art projects, interventions and workshops. In 2007 Marije received the Dutch Jur Naessens prize for innovation in music. She is part of Splendor, a musician-led concert space in Amsterdam. Her multi-award winning dance documentary *One Million Steps* places dance as a catalyst in the public space in the midst of the Istanbul protests of 2013. She co-founded the artist-driven research lab Radio Kootwijk Live, which operated from 2009 until 2015 in The Netherlands. [www.marijenie.com](http://www.marijenie.com)

## Panel 18: Impact (Venue: Ground Floor Meeting Room 4)

**Sirko Knüpfer**

### *Lost in Formation*

In this presentation I will trace the extent to which orchestrated performative action pervades contemporary life. Protests, parades, or processions occupy streets and places generating images that echo in broadcasts, online-streams and many minds. Images that draw from performance knowledge, in the sense of knowing how to amplify individual behaviour, how to generate memorable patterns, and how to instil a sense of familiarity through repetition and redefinition. In all this the participating individual is lost. It is lost in formations, which erase individuality but give in return a somewhat special form of knowledge, a kind of collectively induced certitude. Information transmitted by shared experience rather than discourse. *Lost in Formation* is the title of a recent dance production by the German company KOMBINAT, run by choreographer Paula E. Paul and me. I will use extracts from the video documentation in order to comment on a culture of heightened performative sensitivity. With image capturing technology ever more readily at hand practically every moment bears the potential to flip into performance – especially with larger numbers of participants involved. I will touch on the relation of the individual and the collective body and speak about staging strategies that work against the inner logic of mediated imagery. In bringing recorded movement (film) and live-performance in dialogue the dance-production *Lost in Formation* offers co-presence as an invitation to nuance rather than an appeal to choose. Redefinition by virtue of proximity expands the borders that define what belongs in the picture and what falls out. Arguably these performative strategies also ask for an adapted performance in the reflection process. In this sense I like to touch on the knowledge to read change in action – especially when the speed of change too slow to be watched.

**Sirko Knüpfer** studied at the University of Art Burg Giebichenstein Halle, Glasgow School of Art (BA Fine Art) and Hochschule für Gestaltung Karlsruhe (Diplom Medienkunst & Film). With the artist collective Henry VIII's Wives he exhibited widely, including the Stedelijk, PS1, Slade etc. He worked for Sasha Waltz & Guests and collaborated with many Berlin artists. Since 2009 he collaborates with choreographer Paula E. Paul in the collective KOMBINAT. At the Filmuniversity Babelsberg Konrad Wolf he teaches film editing and researches narrative effects of expressions in time. He is also a member of the council of the Institute for Artistic Research IKF at the filmuniversity.

**Ielizaveta Oliinyk**

### *The social Relevance of Ukrainian Documentary Theatre*

The genre of documentary theatre reaches peak popularity in times of sociopolitical crisis, precisely because the documentary format is so well suited to showcasing social phenomena and voices that are often repressed and censored. Several examples support this thesis: the famous Peter Weiss performances from the 1960s that sought to revise the history of National Socialism in Germany; the English verbatim plays of the same decade that highlighted

marginalised communities; Augusto Boal's Theatre of the Oppressed; the dissident Teatr.doc in contemporary Russia; and numerous Ukrainian productions since the 2014 Revolution of Dignity and the beginning of the war in Eastern Ukraine that fall into documentary theater category. In times of political crisis, when the credibility of media coverage is in decline, documentary theatre performances produce new forms of knowledge about social and political agendas which are more authentic and polyphonic. In my presentation, I will analyse Ukrainian documentary theatre productions from the last six years that portray vulnerable groups, such as soldiers, or internally displaced people who are often victimised by the mass media. Staged private biographies are given political importance and the communities involved are represented as political subjects rather than victims. Participation in such projects can be seen as an emancipatory action that creates opportunities for social and political engagement.

**Ielizaveta Oliinyk** is a PhD student at the doctoral college of the Mozarteum University and University of Salzburg. She has studied journalism and theatre studies in Ukraine and Germany and worked as a journalist for Ukrainian media outlets and in the non-profit sector. She has worked as an intern at the Cologne Opera and an assistant to various directors at Ballhaus Ost, the Maxim Gorki Theatre and Badischen Staatstheater Karlsruhe. In Ukraine, she has directed documentary theatre productions, some of which involved collaboration with internally displaced people and a soldier who served as a paramedic in the war zone in Eastern Ukraine. She has also directed several cinema projects.

**12:30-13:30 Lunch**



13:30-15:00 Parallel Panels 20-21

Panel 19: Experience (Venue: Ground Floor Meeting Room 3)

**Sergei Panov**

*Goethe and Stanislavsky: experiment, theatrical metaphor, supposed circumstances*

The artistic and philosophical experience of the Enlightenment has already shown Goethe the insufficiency and inferiority of this scheme of experimentation, because the knowledge limited only by the sensory perception or by the affective data of the inner sense of man inevitably comes to contradictory conclusions: egoism or altruism, the eternal skepticism of the unhappy consciousness or a positive program of generalization of cognitive results, the preservation and development of private existence or the pursuit of the common good. Goethe solves these contradictions in a theatrical metaphor of human coexistence, which is designed to become the main cultural form of life, where individual and collective maxims will be developed and applied to practice, created on the basis of filtered orientations of perception, of thought and action in accordance with the regulatory ideal, to which we can only be approaching. In the internal experience of the subjects of moral judgment it is necessary to supplant the trauma of uncertain moral and behavioral orientations by the idea of the regulatory ideal. Stanislavsky repeats the motif of Goethe's theatrical metaphor in 'The actor's work on himself' in the concept of a possible world and of supposed circumstances. The truth of life, the manifestation of essence as an identity in all changes of action, the fullness of experience, the persuasiveness of the presentation, the meta-psychological symbolism are the leading motives of the artistic system of Stanislavsky. Displacing the trauma of the unattainability of the ideal, which was shown by Russian culture of the XIXth century, Stanislavsky's artistic method introduces the actor's affective and reflective memory into theatrical scene in order to create an image of a living presence in the through action of coexisting consciousnesses for the evolutionary disclosure of the author's intention by the writer and by the director.

**Sergei Panov** (1972) is associate professor at the National university of technologies MISIS of Moscow (Russia). His main area of research is the philosophical anthropology of artistic culture and pragmatism deconstruction of the Russian and global theatre aesthetics, especially Stanislavsky and his heritage in the context of Russian and European cultural paradigm. Panov's publications include *Writing, semiosis and discourse* (Moscow, 2010), *Replies of literature* (Moscow, 2010), *Stanislavsky language in theatre of Fomenko* (Stanislavski Studies, 2018). He is a member of the International association of literary criticism (France) and of the Centre for superior studies in literature (France).

**Mandy Rogerson**

*The phenomenology of choreography; exploring extra-semiotic modes of meaning making through the sensory / emotive feedback loop*

This presentation outlines first stage findings of a practice-as-research doctoral project which adopts a body-responsive, phenomenological investigation into the process of meaning

making within choreography. Utilising the Descriptive Phenomenological Method of psychologist Amedeo Giorgi and working through a series of transformative writing stages, this research aims to access the pre-noetic elements of the lived experience, through an analysis of 'meaning units' in the choreographer's life world texts. From an ontological premise which places dance within a mutually conjunctive endosymbiotic relationship, existing within the bodies of those who create, perform and observe it, this study explores the perception of dance. In this it reveals the hidden profiles and perspectives evident to the choreographer who, as a liminal figure, shifts between these as they observe, dance and create meaning within the choreographic process. This research redefines the 'I/eye' of the choreographer by adopting the phenomenological attitude of attending 'to' and 'with' the body. Through the extended and affective notion of touch and synthesis of the visual eye, and the non-optic mind's eye and 'visceral eye', the multi-modal structures of imagery and sense impressions, experienced by the choreographer, are discussed. As an amalgamation of thematic imagery, visceral and affective impressions, and kinaesthetic sensation, the study of body states as a dialogical system between choreographer, dancer and dance is foregrounded. Through this affective intertwining of inner, inter and intra-connective 'visceral threads' within the 'Body' of the dancework access to the 'extra-semiotic' modes of significance as subliminal systems of meaning is gained. The application of neurologist Antonio Damasio's (1994;2000) 'states of emotion'; 'states of feeling' and 'states of feeling made conscious' supports the concluding proposal of a potential Phenomenological Choreographic Method which utilises the resonant body and 'somatic markers' as indicators of visceral and non-visceral sensations, as a choreographic feedback tool.

**Mandy Rogerson** is the programme leader of the BA (Hons) Dance course at Newcastle College University Centre, UK. She delivers a range of technical, creative, performance and theoretical modules and is an advocate for practice-as-research methods for undergraduate advancement. As a dancetheatre and physical theatre practitioner Mandy has produced live and screendance works, developing an interest in semiotic modes of meaning making within dance, and the notion of the extended sign. As a current PhD. student at the Centre for Dance Research (C-DaRe), Coventry University, Mandy is applying phenomenological research methods to further explore meaning making within the creative process.

**Chiara Minoccheri**

*Insights into the conceptualization of dance movements through a semantic analysis of choreographers' language practice*

Language is a key tool to convey complex motor actions such as dance movements, although its role seems seldom considered by researchers (Bläsing et al. 2018). Furthermore, the study of language can contribute to the observation of cognitive processes at the root of human perception of the physical world (Pütz & Dirven 1996; Levinson & Wilkins 2006). Thus, a thorough analysis of the utterances vocalised to explain dance movements during teaching and rehearsing sessions allows access to the artist's perception of the dancing body. For this study, two advanced level contemporary dance classes were video-recorded and

transcribed. In this talk, I will present some of the results drawn from the analysis of the aforementioned corpus, corresponding to 500 motion instructions – 6429 words – uttered by two French choreographers. Following a referential semantic framework with particular attention to cognitive aspects (Vandeloise 1986; Talmy 1985), these utterances have been analyzed through a set of fine-grained semantic parameters regarding motion verbs, spatial prepositions, manner of motion and the nature of the entities involved (Aurnague 2004, 2011; Aurnague & Vieu 2013; Stosic 2019). From this study emerge four lexicalization patterns of motion, two of which focus on the motion of specific body parts. Each pattern corresponds to one underlying conceptualization of the relationship between the dancer and his/her body parts. The choreographer may conceive these movements as being controlled by the dancer (raise your arms) or as somehow instigated by body parts themselves (the arms go up). Studying the artist's linguistic practice for teaching dance movements thus allows to grasp the cognitive mechanisms involved in the choreographic creation. Based on the linguistic input, these insights also provide precious knowledge for choreographers, performing-art researchers and dance pedagogues, enabling them to rethink the artistic practice and refine its transmission.

**Chiara Minoccheri** is a PhD student at the CLLE Laboratory (Cognition, Langues, Langage, Ergonomie) based at the University of Toulouse 2 – Jean Jaurès. Alongside a regular dance training, she graduated in linguistics (Master's degree in Linguistics, Cognition, Communication) at the University of Toulouse 2 – Jean Jaurès with a dissertation focusing on the linguistic expression of motion in contemporary dance. Her PhD research, supervised by Professors Dejan Stosic and Michel Aurnague, carries on this topic blending together semantics, cognition and artistic practice.

## Panel 20: Case Studies Nr. 3 (Venue: Ground Floor Meeting Room 4)

**James Martin Charlton**

*Farms, Libraries and Adventure Playground visions of Orwell, Hardie and Carroll: process and performance knowledge created through James Martin Charlton's productions of James Kenworth's plays in Newham*

Since 2014 the paper's author, James Martin Charlton, has directed three plays by James Kenworth at site-specific venues in the borough of Newham in East London. Each of the productions, funded by the local charity The Royal Docks Trust, has been cast with a mix of professional actors and young people from the local community. The "mixed economy" casting of these productions has been supplemented by contributions from professional theatre makers – writer, directors, designers, etc. The productions have fulfilled three functions: (1) to give local youth living in a community usually considered a "cold spot" for arts performance and education opportunities for creative expression and Summer School-type coaching and training; (2) to put Newham and its public sites and spaces on the map for the wider public; and (3) to create new and original pieces of theatre which can be enjoyed by both the local community and London theatre goers. Each of the productions has presented its own opportunities and challenges. *Revolution Farm* (2014) was an Orwell adaptation performed on an inner city farm; *A Splotch of Red: Keir Hardie* in West Ham (2016) dealt with local political history and toured libraries and community halls; *Alice in Canning Town* brought a new, multi-cultural version of Carroll to an enormous accessible adventure playground. This paper offers a case study of Charlton's practice in staging these plays, in these environments, with these mixed economy casts. Referring to public and critical reactions, the experience of artists involved, and theories of site specific, community and immersive theatre performance, it aims to capture the knowledge created through the processes and performance styles developed by Charlton whilst pursuing his vision for these three productions.

**James Martin Charlton** is a dramatist, director and academic. His own plays include *Fat Souls*, *Coming Up*, *ecstasy + Grace*, *Coward*, *Been on the Job Too Long* and *Reformation*. He has directed a number of contemporary plays, including *Gob*, *Bumps* (King's Head), *Plastic Zion* (White Bear), *Histrionics* (Underbelly, Edinburgh). His productions of *Revolution Farm*, *A Splotch of Red* and *Alice in Canning Town* by James Kenworth played in Newham from 2014 to 2019. He has written and directed two short films, *Apeth* and *Academic*. He recently shot his short play *Fellow Creature* for 360° video, as part of ongoing research project into VR/AR and theatre. He submitted a PhD by Public Works in October 2019. He is Head of Department of Media at Middlesex University.

**Jörgen Dahlqvist and Fredrik Haller**

*What constitutes a meeting? – artistic meaning-making in theatre through documentary field work*

In this presentation we will present a video essay followed by a short presentation. The video essay departs from the on-going work with the performance *Brand* by Teatr Weimar.

The performance, when premiered, will be a poetic reflection on migration based on documentary material filmed during a visit to the Rio Grande river in Texas. In the presentation we are discussing how experience could be communicated through artistic meaning-making, as well as what constitutes a meeting the artistic process. Through process-based, collaborative and intercultural practice (Trencsényi & Cochrane 2014: xxii), we have changed the way we look upon artistic practice in theatre: from the creation of fictive dramatic situations to transmitters of lived experience.

**Jörgen Dahlqvist** is a Swedish theatre-maker. Since 2003 he has been the artistic director of Teatr Weimar. Between 2012-2014 he was the project coordinator for the research project *Ögonblickets Anatomi* at Malmö Theatre Academy, funded by the Swedish Research Council. He now works as a senior lecturer at Malmö Theatre Academy.

**Fredrik Haller** is a playwright and director and part of the performance arts collective Teatr Weimar. He works as a senior lecturer in dramaturgy at Malmö Theatre Academy. Brand is part of his research as a teacher at the school.

**Tero Hytönen**

*Performing Perception*

In this presentation I will share how I gained knowledge of perception via my artistic practice. I will trace how perception includes both political and existential aspects for me. I am interested in the wide spectrum of perception, and how this multiplicity is framed by different contexts and through conditioning. I like to think that perception is an action, it is something that we do, and from this stems the name for my latest choreographic work: *Performing Perception* (2019). In this presentation, I try to find connections between my own experiences, theoretical writings and artistic practices that come up in the process of making *Performing Perception*. In the first section I will open up my own experiences, existing choreographic practices and artistic references which were setting the frame for choreographic work. I relate my thinking to practices by Deborah Hay, Boris Charmatz and Esther Salomon. I will also share my other perception related artistic work. In the next section, I will open up to theory. I will explore how perception can be seen both as a political and existential question. The political aspects I discuss alongside a text by George Lakoff, Mark Johnson and Erin Manning. The existential aspects I try to articulate together with Martin Heidegger and Edmund Husserl. In the last section I go more into the details of the performance itself. As we were working with re-writing the perception, I will outline different practices and compositional tools that emerged from this process that were formulating the performance knowledge.

**Tero Hytönen** is a choreographer and visual artist from Helsinki Finland. He is both an Aalto University ARTS and University of Arts Helsinki graduate, and he works mostly as a choreographer researching the interface between choreography and visual arts. His work is often driven by the themes of art theory, existential philosophy or perception psychology. In the spring of 2019, he presented these art theoretical starting points as a speaker at the NOFOD (Nordic forum for dance research) conference in Helsinki. The latest choreographed

work *Performing Perception* (2019) premiered in October in Helsinki Kallio Stage. The work deals with questions of perception in the context of choreographic work, and the piece works as one of the reference material in this conference paper proposal.

### **15:00-15:30 Coffee Break**

### **15:30-17:00 Parallel Panels 21-22**

#### **Panel 21: Tap Dance Epistemologies – Preformed Panel (Venue: Ground Floor Meeting Room 3)**

This panel (Reports from Inside Current Tap Dance Practices in the United Kingdom) shares the current research of members of the Tap Dance Research Network UK. Formed in 2019, the Tap Dance Research Network brings together tap practitioners and academics to explore creative processes, performances and knowledges of tap dance. The Tap Dance Research Network seeks to expand the existing body of literature and documentation of the art form and produce a deeper understanding of tap dance through the application of interdisciplinary research methodologies. This panel discusses tap improvisation practices as knowledges in teaching, creative process and performance. An important part of skill acquisition, transmission and dissemination of information about the art form is from preservation of twentieth century American tap performance repertoire and understanding of improvisation practices from jazz music. We explore the concepts of legacy, tradition, innovation and authenticity, as well as reflecting on ways in which the rich and diverse global tap scene of today intersects with other disciplines, contexts, creative practices and fields of academic discourse. Applying a historical framework reveals how this initiated with the performances of American tap dancers being celebrated and presented as a form of legacy. Our questions are: How and where are these knowledges held? What role does legacy have in evolving performing knowledges? How do we, as UK situated researchers, acknowledge the history and legacy of American tap dancers and produce new knowledges in the twenty first century? The panel presents their findings on the historical and evolving interpretations of tap dance legacies, different methods of practice and performance that may evoke new knowledges, the importance of communities of practitioners in disseminating information, performer identities and embodying new knowledges. The panel will involve an interactive element in the form of a short tap performance and demonstration of improvisation practices.

**Sally Crawford-Shepherd** is a dance practitioner, choreographer, researcher, and lecturer. A Kansan by birth, she has choreographed and performed for theatre and dance companies in the Midwest and the United Kingdom, appearing in projects and performances in the Edinburgh Fringe Festival, the National Theatre, and Folly Theatre. She achieved a BFA in Dance at UMKC and a MA in Choreography at Trinity Laban in London. She completed her PhD in Dance Ethnography at De Montfort University in Leicester, England. She lectured in universities and colleges throughout the UK and was the Coordinator for Dance at the University of the West Indies, St Augustine Campus, in Trinidad from 2015-2018. She is

currently the Programme Leader for the BA(Hons) Dance Performance at Addict Dance Academy, Leicester.

**Jess Murray** is a UK based professional rhythm tap performer, teacher and tap jam host (Tap Rhythm Jam Nottingham, London Tap Jam, Tap Dance Festival UK). She works collaboratively with musicians to create original performance work as a lead artist on Arts Council England funded projects SoundMoves and SoundCatchers. As a guest soloist improviser, Jess has appeared at numerous venues including the Purcell Rooms as part of London Jazz Festival, Ronnie Scotts in Soho and Band on the Wall in Manchester. She has also toured the UK and Europe with The Lock In Dance Show and Les Commandos Percu. Jess has coordinated Tap Rhythm Project since 2006, delivering sessions with community groups and producing tap jams and guest artist workshops in Manchester and Nottingham.

**Karen Wood** is as a dance practitioner/ producer/ researcher/ educator. She works for the Centre for Dance Research at Coventry University as Assistant Professor and her research explores embodiment and digital practices in both writing and practice. She has taught extensively and was recently Acting Programme Lead for the BA Dance Performance at Wolverhampton University. She is currently Associate Director of Birmingham Dance Network where she is heavily involved in artist development and strategic leadership. Karen creates and performs in dance pieces for traditional and non-traditional spaces and has shown work at Contact Theatre, Manchester; FACT, Liverpool; Vivid Gallery, Birmingham; and Lightmoves Festival of Screendance, Ireland. She is Chair of the Board for Vanhulle Dance Theatre and a board member for Wired Aerial Theatre.

**Annette Walker** is one of the leading exponents of a new generation of tap dancers taking the stage with grace, style, and above all, rhythm. She is a dynamic and multi-skilled performer and has appeared in a variety of shows, from theatre, circus and dance, to the concert stage, television and film. Annette is an alumni Trailblazer Fellow of Dance of the African Diaspora (One Dance UK), a freelance writer, researcher and consultant, and was the specialist in tap dance for the Royal Academy of Dance's pilot project of Dance for Lifelong Wellbeing. She teaches both music and dance and regularly leads the Renegade Stage, an improvisation workshop for tap dancers, at the bi-monthly London Tap Jam. In 2019 she featured as a tap soloist in the BBC Proms Duke Ellington's Sacred Music concert at the world famous Royal Albert Hall in London, UK. [www.annetnewalker.co.uk](http://www.annetnewalker.co.uk)

## Panel 22: Teaching & Learning (Venue: Ground Floor Meeting Room 4)

**Susie Crow**

### *“We can know more than we can tell”: transmitting knowledge in the ballet class*

Integral to learning to dance in the ballet class, copying, repeating and memorising are often grouped as rote learning, regarded as a passive surface approach unsuitable for deep transfer of knowledge and understanding. Yet the reality of ballet’s embodied learning is a subtle and complex process. In class dancers select and synthesize multisensory information from a range of sources - visual, aural, somatic and kinaesthetic, tactile and spatial, as well as the verbal instructions of the teacher - to construct a personal interpretation of the dance task. As no inscribed materials are used, the teacher becomes not only instructor and coach but also learning resource, communicating ballet’s practice, disciplinary knowledge, customs and history through living example. These unwritten embodied knowledges can be lost if not inscribed in the body through the repeated action of the class, where often, as Bourdieu describes, “practical mastery is transmitted through practice... without rising to the level of discourse”. At a time when ballet’s repertoire and performance is increasingly recorded there is still little detailed documentation and discussion of the vast and variable shared learning experience of ballet dancers in the studio, profoundly influencing their tacit knowledge and professional habitus. My field research has explored the nature of this transmission as it impacts on the development of dancers as creative artists. In this paper I share my experience of documenting the verbal and non-verbal communications of a particular class to enable analysis of its content and “text” in a critical reading. Such detailed conscious critique draws attention to accepted conventions of ballet’s primary teaching environment, shedding light on what is conveyed or omitted, the taken for granted and embedded, as well as the ignored and forgotten.

**Susie Crow** danced with the Royal and Sadler’s Wells Royal Ballet; her choreography has included ballets for SWRB, Dance Advance, National Youth Dance and Ballet companies. Based in Oxford as Ballet in Small Spaces (BiSS), she teaches students, teachers, dance professionals and adult learners, recently coaching Yorke Dance Project’s revivals of ballets by MacMillan. BiSS choreographic projects have included The Solos Project, Dante in the Chapel, Inside Out and Commedia tour, and Two old instruments. Susie also runs the Oxford Dance Writers website and collaborates with musicians, visual artists and other dancers in creative research. She holds an MA in Dance Studies from University of Surrey, a Cert. TLHPE from the Institute of Education, and has recently successfully completed her PhD at University of Roehampton researching the ballet class.

**Awelani Moyo**

### *Towards an embodied approach to teaching African Theatre in schools*

This paper explores some of the challenges involved in teaching ‘African Theatre’ as part of a broader curriculum of Theatre/Drama studies, with a particular focus on the International Baccalaureate (IB) Diploma programme. My direct experience as a workshop facilitator



suggests that the subject of 'African Theatre' remains largely obscure in educational settings, with drama teachers and students both curious to learn about the topic but often unsure of where to start. The problem is not simply a scarcity of information and resources, it is fundamentally one of unfamiliarity and a lack of contextual understanding and knowledge of how to engage with the subject of 'African Theatre.' Consequently, there is limited appreciation of how learning about this topic can benefit Drama/Theatre students. Using Diana Taylor's (2003) concepts of 'the archive and the repertoire', and Tim Ingold's (2000) 'landscapes and taskscapes' to frame my discussion, I ask: Is there a discernible 'African Theatre' aesthetic/set of aesthetics that can be identified for teaching purposes, and if so how can they be understood and differentiated from other aesthetics? How can 'African Theatre' principles be taught to students without placing too much emphasis on mastering a specialist skillset or performance, and how can teaching 'African Theatre' move beyond the reliance on cultural experts to deliver the material? And finally, how can this learning be brought into direct relationship with the process of making and devising theatre as part of the broader Drama curriculum. That is, what value does learning about 'African Theatre' in particular add to the study of Drama in general? With reference to Marth Munro's (2018) principles of embodied learning, I discuss some of the techniques I have used in workshops to make the subject more accessible to students, whilst attempting to move beyond the limitations of purely text-based approaches and historical case studies.

**Awelani Moyo.** I am an independent scholar and freelance Drama facilitator based in Spain. Originally from Zimbabwe, I graduated with an MA in Drama from South Africa where I gained grounding in experimental theatre-making and contemporary performance. My MA dissertation explored themes of migration and identity through ritual performance. I then completed my PhD at the University of Warwick U.K., where my research explored themes of landscape and national identity in post-Apartheid South Africa. In Southeast Asia, I was introduced to ISTA (International Schools Theatre Association) and have worked with them as a freelance artist and workshop facilitator since 2015. Recently, I have been particularly interested in exploring my Shona Zimbabwean/Venda South African heritage through research and experimentation with various styles of traditional performance.

**Britta Wenn**

*Exploring the Construct of Emotional Intelligence for Effective Teaching and Learning within Dance Education*

Emotional Intelligence (EI) became within the last two decades a developing concept in the field of education. Theories of EI have already been applied successfully in some fields of education, showing that effective teaching and student achievement are affected by EI. EI is a promising way to mitigate potential teacher outcomes while supporting personal and professional wellbeing. The teacher's skillset includes their ability to work with emotions, and its importance leads to a necessary integration of emotional literacy into existing dance teacher education, including the nature, roles and effects on teacher development. Reflecting on a multiple case study with dance education students, this paper suggests ways in which emotional intelligence and dance teachers' sense of effectiveness are embodied or connected,

exploring dance background, teaching experiences, personality traits and self-efficacy beliefs and how EI can be applied into dance training. The long-term focus of educational research involves teacher effectiveness, which is influenced by teachers' traits, attitudes, and beliefs. The main trait is emotional intelligence, i.e. the embodiment of an array of emotional competencies that expedite the identification, processing, and regulation of emotions (Austin, Saklofse and Egan, 2005; Petrides and Furnham, 2001). because of the emotional relationship between teachers and students. Increasingly important subjects in understanding the work, quality and effectiveness of teachers and school leaders, which include the nature, roles and effects of emotions in teacher development, educational change and school improvement. Exploring the importance of emotional intelligence within the field of education and its importance to teachers' self-efficacy beliefs and job performance, this work is part of a larger thesis project (in progress) investigating the link between emotional Intelligence and teacher self-efficacy beliefs of dance education students in Great Britain.

**Britta Wenn** is a PhD Candidate at the University of Canterbury Kent, UK, in the school of Music and Performing Arts, where she also gives workshops to undergraduate dance and dance education students in personal practice development. With focus on dance education, her areas of emphasis are talent and career development, emotional competencies and resilience. Her interest in the construct of Emotional Intelligence and its impact on job performance and student achievement arose during her studies toward MSc Dance Science and Education at the University of Edinburgh and became consequently theme of her master project. An extract of her work is to find as publication in the Journal Research in Dance Education, Volume 19, 2018 - Issue 1.

## 17:00-17:30 Conclusion (Venue: Aula Magna Level 1)

### **Audit Traces Presentation**

As we all engage in the activities of the conference, an 'audit traces' group will be following events, gathering impressions and insights with the view to sharing them at the end of the conference. A group of dance, music, and theatre students of the School of Performing Arts, at the University of Malta will work with Scott deLahunta, James Leach, and Paula Guzzanti to attune their senses to noticing their experiencing of being in and in-between the conference activities. The aim of the experiment is to collate an alternative form of collective register of the conference that may bring attention to the subtle dynamics of coming together. Auditing the affective traces of engaging intellectually in a theme that matters to us is offered as a way to acknowledge the elusive resonances that situate the learning within our bodies.

**James Leach** has been researching and writing about different knowledge traditions and forms for their documentation more than 20 years. He has worked with several European and Australian contemporary dance companies, often alongside Scott deLahunta (eg. Leach and deLahunta 2017), in collaboration with scientists (eg. Leach and Stevens 2020), and in pursuit of understanding both of how to describe, and how to re-present and convey the qualities of embodied and indigenous forms of knowing. He is a social anthropologist by training, and maintains long term collaborative projects investigating knowledge and its appropriate presentation with indigenous villagers on the North Coast of Papua New Guinea (Leach 2019). He is a Directeur de recherche with the CNRS, based in the Centre for Research and Documentation of Oceania at Aix-Marseille University.

Paula Guzzanti's biography available on page 42

Scott deLahunta's biography available on page 63

**Closing of Conference moderated by Professor Vicki Ann Cremona**

**19:00 UM SPA Collective Performance. Valletta Campus Theatre**