# Hybrid Practices:

## Methodologies, Histories, and Performance

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

13–15 March 2019

**Programme**

L-Università ta' Malta
School of Performing Arts

# Conference Theme

The sixth Annual Conference of the School of Performing Arts (University of Malta) considers hybridity in relation to performance, in particular the making, reception, and study of performance as practices that emerge from heterogeneous sources. In its most fundamental sense, hybridity refers to mixture and fusion, of species, races, plants, or cultures. The contemporary application of the term can be traced across various disciplines, from biology and chemistry, to linguistics, politics, racial theory, and popular culture. Developed from its roots as a biological term, hybridity is often invoked in discourses about identity, multiculturalism, and globalisation.

*Hybrid Practices* explores hybridity in an expanded sense that marks the coming together of performer and environment, materials and practitioners (including directors, designers, technicians, and administrators), performance and reception, event and analysis. Hybridity, therefore, as it denotes encounter, fusion, or grafting that informs and forms performance: as compositional and production strategy, as ensemble and assembly, as inter- and intradisciplinary endeavour, as inter- and intracultural phenomenon, as that which happens in-between. Often hybridity is enabled or occurs through technological interventions and inventions. The conference includes presentations, conceptualisations, and case studies that investigate the ways in which performance and its study is bound up with questions of environment, encounter, and evolution, which all speak to hybridity. It seeks to cut across and conjoin various aspects of performance, including the methodologies and processes that go into its production as well as the historical (analytical and archival) accounts of performance.

*Hybrid Practices* explores issues and themes of hybridity in relation to practice, methodology, technology, spaces/sites, and fluid identities in performance. For example:

- the hybridisation of physical and digital elements in performance (intermediality, multimedia, mixed media, MOOCs, use of mobile apps)
- inter/multicultural performance
- analytical frameworks like postcolonialism, postphenomenology, sociomaterialism, and interdisciplinarity in performance
- historiography and ethnography as hybrid and evolving practices that involve diverse methodologies and technologies from various sources
- training processes and compositional strategies like devising, choreography, and ensemble work
- practice as research case studies and applied performance as hybrid methodologies and practices
- issues related to genre, including performance art, 'total theatre', opera, and other forms like music theatre, mime, and dance that can be conceived in hybrid terms

**Conference Convenors:**

Prof. Frank Camilleri - frank.camilleri@um.edu.mt
Associate Professor of Theatre Studies, Director of the School of Performing Arts, University of Malta

Prof. Paul Allain - p.a.allain@kent.ac.uk
Professor of Theatre and Performance, Dean of the Graduate School, University of Kent

School of Performing Arts Collective Performance
Directed by Douglas Comley
14, 15 March 2019 (19:00); 16 March 2019 (20:00)
Venue: Valletta Campus Theatre. Booking and info: stefan.sacco@um.edu.mt

# Programme

## WEDNESDAY 13 MARCH

**8:30-9:00** **Registration**

**9:00-9:10** **Opening and Welcome**

**9:10-10:30** **Keynote Speech** (Venue: Aula Prima Level 2)

Prof. Anne Bogart, SITI Company and Columbia University, US
*The Vital and Energetic Role of an Audience*

Chair: Mario Frendo, Department of Theatre Studies, School of Performing Arts, University of Malta, Malta

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

**11:00-12:30** **Featured Panel: Technologies for Hybrid Performance** (Venue: Aula Prima Level 2)

Chair: Paul Allain, Drama and Theatre, School of Arts, University of Kent, UK

Scott deLahunta, Centre for Dance Research (C-DaRE), Coventry University, UK
*Annotating from Inside Dance*

Jennifer Parker-Starbuck, Department of Drama, Theatre and Dance, Royal Holloway, University of London, UK
*Hybrid 'Techniques' in the Anthropocene: Robotic Animal Agents*

Craig Vear, Institute of Creative Technologies, De Montfort University, Leicester, UK
*Creative AI and Embodied Robots in Music – A Hybrid of Practice and Meaning*

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

**13:30-15:00** **Panel 1 – Science, Truth, and the Environment** (Venue: Aula Prima Level 2)

Chair: Scott deLahunta, Centre for Dance Research (C-DaRE), Coventry University, UK

Mike Vanden Heuvel, Department of Classical and Near Eastern Studies, University of Wisconsin-Madison, US
*'Spooky('s) Action at a Distance': Remixing Relations between Science and Performance*

Halla Steinunn Stefánsdóttir, Lund University – Malmö Academy of Music, Sweden
*The Activation Series*

Peter M. Boenisch, The Royal Central School of Speech and Drama, University of London, UK
*Art(e)facts – The Theatrality of Hybrid Truths: On the Politics and Ethics of Forensic Re-enactment as Postconceptual Performance Strategy*

**13:30-15:00** **Panel 2 – National Performances and Identities** (Venue: Meeting Room 5 Level 0)

Chair: Sean Buhagiar, Artistic Director, Teatru Malta (Malta's National Theatre Company), Malta

Ayrin Ersöz, Department of Music and Performing Arts, Yildiz Technical University, Istanbul, Turkey
*'Choreohistoriography' in the Hybridized Performances of Mihran Tomasyan*

Gabriela Abrasowicz, Faculty of Philology, University of Silesia, Katowice, Poland
*Transcultural Hybridity and Reconstruction of Identity in the Post-Yugoslav Theatre*

Oluwatoyin Olokodana–James, Creative Arts Department, University of Lagos, Nigeria
*Trans-Sociological Hybridity: Conceptualizing African Contemporary Dance Identity*

Marco Galea, Department of Theatre Studies, School of Performing Arts, University of Malta, Malta
*The Anglo-Maltese Christmas Pantomime: A Case-study in Postcolonial Cross-fertilisation*

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

**15:30-17:00** **Panel 3 – Physical Performance** (Venue: Aula Prima Level 2)

Chair: Paul Allain, Drama and Theatre, School of Arts, University of Kent, UK

Lynne Bradley, Department of Theatre and Performance, University of the Sunshine Coast, Australia
*The Mongrel Bastard: Tracing the Roots/Routes of Australian Physical Theatre*

Sara Accettura, Department of Dance, School of Performing Arts, University of Malta, Malta
Moritz Zavan Stoeckle, Independent Artist, Malta
*Junior Dance Company Malta in* Matsya*: A Case Study of Hybrid Methodologies and Practices*

Elizabeth de Roza, LASALLE College of the Arts, School of Dance and Theatre, Singapore
Shelly Quick, Independent Artist, Canada
*Case Study:* Paper Boat – *An Embodied Response to Sites/Places and Memories*

**15:30-17:00** **Panel 4 – Performance Ethnography** (Venue: Meeting Room 5 Level 0)

Chair: James Corby, Department of English, Faculty of Arts, University of Malta, Malta

Dia Barghouti, Department of Theatre and Performance, Goldsmiths, University of London, UK
*The* ʿIssāwiya *Sufi Ḥaḍra: Performing the Infinite Transcendent*

Philip Ciantar, Department of Music Studies, School of Performing Arts, University of Malta, Malta
*Structuring the History of an Orally-Transmitted Musical Tradition: Examples from the Libyan* Ma'lūf

Kennedy C. Chinyowa, Faculty of the Arts, Tshwane University of Technology, Pretoria, South Africa
*A Matter of 'Staged Authenticity': The Ethnography of Performance as Hybrid Methodology*

Marianna Panourgia, Dance Educator and Ethnochoreologist, Greece
*Applied Ethnochoreology as a Hybrid Interdisciplinary Method for Studying the Genre of Contemporary Dance and Education: The Case of the International Documentation of Contemporary Dance Education (IDoCDE)*

**15:30-17:00** **Panel 5 – Case Studies of Performance** (Venue: Meeting Room 6 Level 0)

Chair: Nicole Bugeja, Independent Theatre Artist and Department of Theatre Studies, School of Performing Arts, University of Malta, Malta

Ellen Lokos, College of the Holy Cross, Massachusetts, USA
*The Case for Hybridity in Performance:* Cierren los ojos / Close Your Eyes *at the College of the Holy Cross*

Francesca Abela Tranter, Department of Dance, School of Performing Arts, University of Malta, Malta
*The Case of Dance Hybrid Malta*

Sunita S. Mukhi, De La Salle College of St Benilde, Manila, Philippines
*Syncretism and Empowered Compromise in Benilde's* Ding, Ang Bato!

Fredyl B. Hernandez, De La Salle College of St Benilde, Manila, Philippines
*On Ambivalent Performance of Identity*

## THURSDAY 14 MARCH

**9:00-10:30** **Keynote Speech** (Venue: Aula Prima Level 2)

Dr Royona Mitra, Department of Arts and Humanities, Brunel University, UK
*Decolonising 'Contact': Towards an Intercultural Politics of Choreographic Touch*

Chair: Deborah Williams, Department of Dance Studies, School of Performing Arts, University of Malta, Malta

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

**11:00-12:30** **Panel 6 – Performance Practices** (Venue: Aula Prima Level 2)

Chair: Victoria Hunter, Department of Dance, University of Chichester, UK

Kent Windress, Independent Artist, Brisbane, Australia
*Understanding YouTube's Musical Culture: Hybrid Ethnography and its Application to Musical Research on YouTube*

Millie Taylor, Department of Performing Arts, University of Winchester, UK
*Theatre Music at the RSC* – The Tempest *(2016)*

Rosemary Cisneros, Marie-Louise Crawley, and Sarah Whatley, Centre for Dance Research (C-DaRE), Coventry University, UK
*Towards Hybridity: Dance, Tourism and Cultural Heritage*

**11:00-12:30** **Panel 7 – Place and Performance** (Venue: Lecture Room 3 Level 2)

Chair: Toni Sant, Director of Film & Digital Media, University of Salford, UK

Julija Pesic, Centre for Drama, Theatre, and Performance Studies, University of Toronto, Canada
*Cultural Fusion/Interaction and/or Interference in the Performance Art of Marina Abramović*

Ariadne Mikou, Independent Dance Artist-Scholar, Italy and Greece
*Demolition: A Destabilizing Force for Transgressing Artistic Disciplines*

Carolina Vasilikou, School of Architecture, University of Reading, UK and Greece
Judita Vivas, Independent Theatre Artist, UK and Lithuania
*Tracing the Tremendously Curious: Improvised Movement in Unseen Architectural Spaces*

**11:00-12:30** **Panel 8 – Performance and Spect-acting** (Venue: Meeting Room 5 Level 0)

Chair: Mario Frendo, Department of Theatre Studies, School of Performing Arts, University of Malta, Malta

Annelis Kuhlmann, Department of Dramaturgy and Musicology, School of Communication and Culture, Aarhus University, Denmark
*Hybridity in a Theatre Aesthetic Theory: An Encounter between Spectator and Actor*

Ulla Kallenbach, Independent Researcher, Denmark
*The Hybridity of Imagination and Spectatorship*

Michael Richardson, Department of Languages & Intercultural Studies, School of Social Sciences, Heriot-Watt University, Edinburgh, UK
*Interweaving Deaf and Hearing Cultural Practices in Performance Processes*

Yonit Kosovske, Irish World Academy of Music and Dance, University of Limerick, Ireland
*Chrome Attic: An Interdisciplinary and Multi-Media Approach to Interpreting and Performing Chromatic Keyboard Repertoire from 16th & 17th Century Italy*

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

**13:30-15:00 Plenary – Publication Presentations** (Venue: Aula Prima Level 2)

Frank Camilleri, Department of Theatre Studies, School of Performing Arts, University of Malta, Malta
*Performer Training Reconfigured: Post-psychophysical Perspectives for the Twenty-first Century* (London: Bloomsbury, 2019)

Paul Allain, Drama and Theatre, School of Arts, University of Kent, UK
*Physical Actor Training – an Online A-Z* (Methuen Drama Online, 2018)

Maria Kapsali, School of Performance and Cultural Industries, University of Leeds, UK
Frank Camilleri, Department of Theatre Studies, School of Performing Arts, University of Malta, Malta
'On Hybridity', Issue Call for *Performance Research* (Routledge Journals, 2020)

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

**15:30-17:00 Panel 9 – Objects, Puppets, and Performance** (Venue: Aula Prima Level 2)

Chair: Craig Vear, Institute of Creative Technologies, De Montfort University, Leicester, UK

Matthew Galea, Department of Digital Arts, Faculty of Media and Knowledge Sciences, University of Malta, Malta
*The Sculptural Situation: An Intermedia Fusion Between Sculpture and Performance*

Samantha Topley, Music, Technology and Innovation – Institute for Sonic Creativity (MTI2), De Montfort University, UK
*Sound Art and Craft: Making and Playing Textile-Based Electronic Musical Instruments*

Marzenna Wiśniewska, Department of Cultural Studies, Nicolaus Copernicus University, Toruń, Poland
*Hybrid Nature of Puppet Theatre*

Cariad Astles, The Royal Central School of Speech & Drama and University of Exeter, UK
*Postcolonialism and Hybridity in European Puppetry*

**15:30-17:00 Panel 10 – Theatre Writing** (Venue: Lecture Room 3 Level 2)

Chair: Ivan Callus, Department of English, Faculty of Arts, University of Malta, Malta

Peter Billingham, Department of Performing Arts, University of Winchester, UK
*'*Slash! Slash!*' – Dismembering the Body (of Dialectics) through a Hybridity of Performance in Edward Bond's play* The Under Room *(2010)*

Hannah Sams, Department of Welsh, Swansea University, Wales, UK
*Playwrights of 'The Borderline Experience': Aled Jones Williams and Sergi Belbel*

Dagmara Gizło, Department of Studies in Culture, Faculty of English, Adam Mickiewicz University, Poznań, Poland
*Borderline Personality Disorder (BPD) and Marina Carr's* Portia Coughlan*: Hybrid Methodology and the Reading of a Contemporary Irish Play*

## FRIDAY 15 MARCH

**9:00-10:30 Keynote Speech** (Venue: Aula Prima Level 2)

Prof. Nicola Dibben, Department of Music, University of Sheffield, UK[1]
*'Being there': Performance in Extended Reality Experiences*

Chair: Philip Ciantar, Department of Music Studies, School of Performing Arts, University of Malta, Malta

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

**11:00-12:30** **Panel 11 – Bodies in Performance** (Venue: Aula Prima Level 2)

Chair: Paul Allain, Drama and Theatre, School of Arts, University of Kent, UK

Julia M. Ritter, Dance Department, Mason Gross School of the Arts, Rutgers, State University of New Jersey, US
*Devising Immersive Performance: The Hybridization of Choreographic Thinking*

Małgorzata Budzowska, Department of Classical Philology, Faculty of Philology, University of Lodz, Poland
*The Medial Configurations of Body in Performance*

Siobhan Murphy, Faculty of Fine Arts and Music, University of Melbourne, Australia
*Rendering Selves: Making Screen Dance Portraits*

Maria Kapsali, School of Performance and Cultural Industries, University of Leeds, UK
*Hybridity as Interpretation: From Yellow Sound to Sonic Bodies*

**11:00-12:30** **Panel 12 – Theatre Lineages** (Venue: Lecture Room 3 Level 2)

Chair: Peter M. Boenisch, The Royal Central School of Speech and Drama, University of London, UK

Stefan Aquilina, Department of Theatre Studies, School of Performing Arts, University of Malta, Malta
*Misinterpretation or Hybridity? The Stanislavsky-Smyshliaev Example*

Cecilia Carponi, Art History and Performing Arts Department, Sapienza University of Rome, Italy
*Michel Saint-Denis and the London Theatre Studio (1935-1939): 'Premises to the Training'*

Catherine Trenchfield, Department of Drama, Theatre and Dance, Royal Holloway, University of London, UK
*Kneehigh Theatre Company and Cultural Hybridisation*

Herlyn Alegre, Waseda University, Tokyo, Japan
*Theatre for Development as a Space for Participation: Youth Performers as Producers and Consumers of HIV/AIDS Prevention Messages in Cavite, the Philippines*

---

1. Prof. Nicola Dibben's participation in the conference has been made possible thanks to the support of the British Council in Malta.

**11:00-12:30** **Panel 13 – Collaboration and Interaction in Performance**
(Venue: Meeting Room 5 Level 0)

Chair: John Galea, Department of Music Studies, School of Performing Arts, University of Malta, Malta

Richard Perks, School of Music and Fine Art, University of Kent, UK
Strung Together*: A Practical Exploration of Music-Cultural Hybridity, Interaction, and Collaboration*

Mariella Cassar-Cordina, Department of Music Studies, School of Performing Arts, University of Malta, Malta
*Composition Processes: The Totality of Artistic Media*

Tume, 'Tosin Kooshima, Department of Theatre and Media Arts, Federal University Oye-Ekiti, Nigeria
*Unity as a Performative Identity in Nasarawa State's Danceturgy for NAFEST*

Wolodymyr 'Vlad' Smishkewych, Independent Artist-Scholar, Ireland
*'Me/You First': Visibility, Purpose, and Priorities in Cross-Media and Performing Arts Interdisciplinary Collaborations*

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

**13:30-15:00** **Panel 14 – Feeling Performance** (Venue: Aula Prima Level 2)

Chair: Frank Camilleri, Department of Theatre Studies, School of Performing Arts, University of Malta, Malta

Victoria Hunter, Department of Dance, University of Chichester, UK
*Beyond Hybridity: Phenomeno-Material Perspectives on Site-based Dance Practice*

Fan-Ting Cheng, Graduate Institute of Taiwan Literature, National Taiwan University, Taiwan
*Towards A Xiqu Queer: The Hybrid Theatricality of* Skin Touching

Lucía Piquero, Department of Dance, School of Performing Arts, University of Malta, Malta
*A Complex Experience: Embodied Cognition and the Emotional Import of Contemporary Theatre Dance*

Carla Fernandes, BlackBox Project, Lisbon, Portugal
*The BlackBox Project: Hybrid Visualization Tools for Performing Arts Documentation*

**13:30-15:00** **Panel 15 – Performance Meeting Points** (Venue: Lecture Room 3 Level 2)

Chair: Jennifer Parker-Starbuck, Department of Drama, Theatre and Dance, Royal Holloway, University of London, UK

Joanna Mansbridge, Department of English, City University of Hong Kong, Hong Kong
*Remote Possibilities: Urban Experiments and Technologies of Capture in Zuni Icosahedron's Studio Theatre and Rimini Protokoll's* Remote Hong Kong

Gisa Jähnichen, Shanghai Conservatory of Music, China
*Gamelan Serdang and Gamelan Shanghai: Creative Dealing with Non-Appropriation and Academic Categorizations within Asia*

Sarahleigh Castelyn, Centre for Performing Arts Development, College of Arts, Technology and Industries, University of East London, UK
*Choreographing Creolisation in South African Contemporary Dance*

Heike Gehring, Drama Department, Rhodes University, South Africa
*Third Space as Meeting Point: Beyond First Space/Second Space Dualisms*

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

**15:30-17:00** **Panel 16 – Performance Fusions and Liminalities** (Venue: Aula Prima Level 2)

Chair: Norbert Bugeja, Mediterranean Institute, University of Malta, Malta

Celia Weiss Bambara, Dance Program, University of North Carolina, Ashville, US
*Improvising Coalitions: Fusional Dance in the Jewish and African Diasporas*

Katherine Johnson, Department of Humanities, Sheffield Hallam University, UK
*Beyond 'Betwixt and Between': The Possibilities and Possible Problems Posed by the Cultural, Disciplinary and Gender(ed) Hybridity of a Scottish Arts Initiative*

Patrick Campbell, Manchester Metropolitan University, UK
Jane Turner, Manchester Metropolitan University, UK
*Playing in the Interstices: Hybridity in Third Theatre Practices*

**15:30-17:00** **Panel 17 – Performance Process** (Venue: Lecture Room 3 Level 2)

Marco Galea, Department of Theatre Studies, School of Performing Arts, University of Malta, Malta

Elien Hanselaer, School of Arts, English and Languages, Queen's University Belfast, UK
*The Need for 'yin' in Western Theatre*

Margit Kuffemann, Independent Dance Artist, Malta
*In Between: Hybrid Performances Between East and West*

Steve James Itsewah, Department of Theatre and Media Arts, Federal University Lafia, Nigeria
*Singing an Old Tune in a New Form: The Evolution and Conceptualisation of Bara-risation*

Yin-Chi Lee, Dance Studies Programme, University of Auckland, New Zealand
Traceless – *Embodied Dialogue between East and West: In Search of a Political Hybrid Choreographic Identity*

**17:00-17:30** **Conclusion** (Venue: Aula Prima Level 2)

Final discussion moderated by:
Vicki Ann Cremona, Department of Theatre Studies, School of Performing Arts, University of Malta

https://www.um.edu.mt/performingarts

The conference is organised under the auspices of

Performance 21: Twenty-First Century Studies in Performance

– one of the research groupings within the School of Performing Arts.

P21 is committed to studying the twenty-first century through performance, to seeking new means and new meanings in the dynamic collisions of twenty-first-century practices, technologies, and theories, with the emerging knowledge benefitting practitioners and scholars across its transdisciplinary boundaries.

The conference is supported by

The European Theatre Research Network (ETRN)

Drama and Theatre, School of Arts, University of Kent, UK

University of Kent | European Theatre Research Network

---

30 YEARS Music Studies Theatre Studies University of Malta 1988/89 – 2018/19