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# Hybrid Practices: Methodologies, Histories, and Performance

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

13–15 March 2019

## Abstracts



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

## Wednesday 13 March

<b>8:30-9:00</b>	<b>Registration</b>
<b>9:00-9:10</b>	<b>Opening and Welcome</b>
<b>9:10-10:30</b>	<b>Keynote Speech</b>

### **Prof. Anne Bogart, SITI Company and Columbia University, US**

#### *The Vital and Energetic Role of an Audience*

In our current digitally dominated environment, the theatre has become a sacred place wherein dramatic and democratic encounters can occur within the delineated time and space of a production. The audience enters into the dark chamber of a theatre, lamp in hand, searching for something, ready for a journey. The actor meets them there and the expedition begins. What is happening? What is the actor doing? What is the audience doing in relation to what the actor is doing? What is the audience's job and what role do they play? How are they physically and neurologically engaged? How is the audience's experience shaped by other audience members? Is there such a thing as a good audience or a bad audience? What is really happening? In this talk I will investigate what happens when actors interface and connect with an audience and examine how our understandings and misunderstandings of the audience's role in the theatre effect our field.

**Anne Bogart** is a Co-Artistic Director of the ensemble-based SITI Company, head of the MFA Directing program at Columbia University, and author of five books: *A Director Prepares*, *The Viewpoints Book*, *And Then You Act*, *Conversations with Anne* and *What's the Story*. With SITI, Bogart has directed more than 30 works in venues around the world, including *The Bacchae*, *Chess Match No. 5*, *Steel Hammer*, *The Theater is a Blank Page*, *Persians*, *A Rite*, *Café Variations*, *Radio Macbeth*, *American Document*, *bobraschenbergamerica* and *Hotel Cassiopeia*. Recent opera works include Handel's *Alcina*, Dvorak's *Dimitrij*, Kurt Weill's *Lost in the Stars*, Verdi's *Macbeth*, Bellini's *Norma* and Bizet's *Carmen*. Her many awards and fellowships include three honorary doctorates (Cornish School of the Arts, Bard College and Skidmore College), A Duke Artist Fellowship, A United States Artists Fellowship, a Guggenheim Fellowship, a Rockefeller/Bellagio Fellowship and a Robert Rauschenberg Foundation Residency Fellowship.

**adbogart@mac.com**

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

**11:00-12:30 Featured Panel: Technologies for Hybrid Performance**

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

*Annotating from Inside Dance*

In the 2000s, several high-profile research projects were initiated by choreographers interested in facilitating new points of entry to their creative work. These projects embraced the idea that digital technology offered a more flexible tool for recording, analysing and presenting the processes and products of dance. All projects used annotation to segment the recordings as a part of analysis. These might be written into a corresponding spreadsheet or by using custom-built software for recording into the computer as data. A new concern with dance vocabularies has emerged alongside these annotation forms. This has a very practical basis: the aim is to enhance a recording of dance by naming and/ or describing events taking place at the precise time they happen. Dance vocabularies themselves are not new. They are already part of practice. They exist or emerge as an augmentation or aid to the dance experience, for example terminology used in training or rehearsal situations. Vocabularies can constitute a shared conceptual framework the dance takes place 'inside of'. These vocabularies often, but not always, make use of metaphor. They can be more or less descriptive or associative. Other disciplinary lexicons might infiltrate and influence how these vocabularies evolve. These are not so-called 'movement' vocabularies, but are words, expressed explicitly in verbal or written form. They intersect with tacit understandings in unique ways, and can be associated with the transmission of embodied knowledge. A key question now is to what extent these vocabularies might be used in annotation. What forms do they take, how much more structure or consistency is required? How do these vocabularies change when harnessed (as data) to mediated versions of the live experience? In this presentation, a selection of practical examples from earlier and current projects will be shown and discussed with these issues and questions in mind.

**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, and William Forsythe. He is currently Professor of Dance at the Centre for Dance Research, Coventry University (UK) and Senior Research Fellow, Deakin Motion.Lab, Deakin University (AUS). He is co-directing (with Florian Jenett) Motion Bank hosted by Hochschule Mainz University of Applied Sciences. <http://www.sdela.dds.nl>

**aa9576@coventry.ac.uk**

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

*Hybrid 'Techniques' in the Anthropocene: Robotic Animal Agents*

Examining 'cross-species' hybrid performance encounters between humans, animals, and technologies, this presentation frames forms of roboticized/mechanized animals/insects on what Ranciere calls a 'political stage' as a potential form of dissensus. While animals are frequently subsumed within hybridized/technologized practices, this paper argues that if considered as dissenting figures, animals might disrupt growing connotations between animals and technologies.

Building on my work around cyborgs and the non-human 'others', this presentation illustrates the development of several types of robotic animals and insects, from animal drones and animal 'spies', to artistic robotic/cyborgian animal installations. My aim is to begin to discern in which cases a possible animal 'agency' might provoke a rethinking of the human-technological-animal relationship. Looking specifically at work such as Korean/US artist Doo Sung Yoo's animal-machine hybrids, biomimetic 'mixed societies' of robotic and live cockroaches, and animal drones and automata, this paper examines questions of relationality, and possibilities for how mechanized animals, controlled by humans and, at times, at their least 'animal', might produce a disturbance that provokes possibility as a dissenting agent.

Following Jane Bennett's suggestion that we need 'new techniques, in speech and art and mood, to disclose the participation of nonhumans in "our" world', this paper argues for hybrid works as 'techniques' that might startle and provoke new modes of thinking about animals in an Anthropocene age. Also keeping in mind that, as this quote suggests, we inevitably recognize the anthro-centrism implied in 'our' world, this paper looks at examples that are co-productions in this triangular relationship between humans, technologies, and animals/insects that might begin to trouble the exclusively human-driven, examples that in small ways begin to introduce an interdependent encounter and redirection of thought where the non-human might enter as an 'actor'.

**Jennifer Parker-Starbuck** is Professor of Theatre and Performance at Royal Holloway, University of London, where she is also Head of Department, Drama, Theatre and Dance. She is the Editor of *Theatre Journal* and author of *Cyborg Theatre: Corporeal/Technological Intersections in Multimedia Performance* (Palgrave Macmillan, 2011), *Performance and Media: Taxonomies for a Changing Field* (with Bay-Cheng and Saltz, University of Michigan Press, 2015), and co-editor of *Performing Animality: Animals in Performance Practices* (Palgrave, 2015). Her 'Animal Ontologies and Media Representations: Robotics, Puppets, and the Real of War Horse' (*Theatre Journal*, 2013, 65:3) received the ATHE 2014 Outstanding Article award. She is a co-Theme Leader for Story Lab, a strand of the ARHC funded Creative Clusters Programme StoryFutures.

**Jen.Parker-Starbuck@rhul.ac.uk**

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

In this paper I will share my current practice-based research in the development of a complex hybrid practice involving Creative AI and embodied robots in live improvised music performance. I will start by explaining the foundational principles that underpin this research, including embodied interaction in music performance, embodied intelligence in music, human-centred AI, and the notion of creativity code. Through this theory I will be articulating key points with practical demonstrations and software examples so as to demystify the field and challenge the reasoning (cerebral) focus of Good Old Fashioned AI (GOFAI). From this I will share my hybrid designs for a Creative AI system based on a human-centred approach that is a) able to understand humans, b) help humans understand them, c) co-operate within the hybrid context of music, performance, AI and robotics. The paper will finish with a performance (a world premiere) of Dexter, an improvising robot that employs Creative AI and embodied intelligence in music.

**Craig Vear** is Professor of Digital Performance (Music) at De Montfort University. His research is naturally hybrid as he draws together the fields of music, digital performance, creative technologies, AI, gaming, mixed reality and recently robotics. He has been engaged in practice-based research with emerging technologies for over two decades. His software score are published internationally by Composers Edition, and he is deputy editor-in-chief of Springer's Cultural Computing Series. His recent monograph *The Digital Score: creativity, musicianship and innovation*, will be published by Routledge NY in spring 2019.

**cvear@dmu.ac.uk**

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

**13:30-15:00 Panel 1 Science, Truth, and the Environment**

**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*

Relations between science and performance call forth different shapes of hybridity, and these are currently generating new patterns of collaboration. After a first generation of interactions wherein performance was expected simply to represent or communicate scientific concepts, the knowledge and creative industries have recently instituted collaborations based in notions of innovation, entrepreneurship and the evolution of new forms of interdisciplinarity. Although these have forged novel forms of exchange between science and art, there is still the danger that a logic of instrumentality, one that places science as the field of origin, might continue to displace those of experimentation and curiosity.

To advance our theorizations of such collaborations, it is necessary to reconfigure these as more complex expressions of hybridity and interdisciplinarity. Among other transformations, this means conceptualizing science performance as adaptive and emergent rather than fixed and repeatable.

I deploy Michel Serres' formulation of the parasite as an operator to problematize the common metaphors conventionally used to instrumentalize relations between science and theatre (bridges, intersections, interfaces) and to shift the metaphorical register to the complex. Serres investigates new shapes for the relation between science and the arts, formulating modes of translation and transduction that integrate noise and static (Fr. *parasite*) to produce unexpected congruencies and complex, fractal configurations. Serres' departs from the conventional 'bridge' analogy between knowledge domains and delves instead into the noisy, churning straits below (the 'Northwest Passage') to reimagine such interdisciplinary relations as a voyage: a turbulent one, but apt to produce more complex maps and topographies. To explore the different forms of theatrical address emanating from different collaborative models, I will contrast a popular and conventional multimedia science performance (the planetarium show 'The Kepler Project') against the hybrid, 'remix science' installations/compositions/performances by Paul Miller, aka DJ Spooky The Subliminal Kid (*The Hidden Code*).

**Mike Vanden Heuvel** is Professor of Interdisciplinary Theatre Studies at the University of Wisconsin-Madison, and a member of the Departments of Classics and the Integrated Liberal Studies Program. He specializes in alternative forms of theatre and performance. Recent publications include *Decades of American Playwriting: the 1970s* (Bloomsbury 2018) and essays on science, theatre and performance.

**mvandenh@wisc.edu**

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

*The Activation Series*

This presentation discusses the development of the 'The Activation Series'. Initiated in winter 2016-2017 this artistic method has led to the creation of the 5.1 surround sound installation 'I play Northern Lights' and the audio and video installation 'I play cement'. A third work is in progress in collaboration with Anders Hultqvist, Stefan Östersjö and Gunnar D. Hansson, with the first output premiered at GAS festival in Sweden in autumn 2018 and a larger work set for premiere in 2019.

The Activation Series falls under my PhD research which draws on exploration of agency, and the dynamics between the practices of performer, composer and curator in the field of contemporary music and sound art. Through various case studies I look at how an ecological perspective on musical practice can challenge current understanding of aforementioned agencies and what artistic methods can be employed to explore a fluid understanding of these roles. Furthermore; what possibilities does this technology hold when it comes to politics of listening and scholarship of 'care'?

The Activation Series unites my agency as composer, curator and performer and links to the usage of field-recording as a methodological tool. It brings a performer's thinking-through-listening (Östersjö, 2018) into different environments in order to explore 'whether new aspects of the environment's structure can be revealed' (Stefánsdóttir & Östersjö, forthcoming). The Activation Series is therefore an example of hybrid methodologies, as it looks at the musician's role in exploration of environment, and thus questions her role in connection with society and tradition. The material outcomes can be understood as eco-systemic art, a field which holds a potential of prompting different understandings of the relation between artist and artwork, and hopefully also between the human and the natural environment.

**Halla Steinunn Stefánsdóttir** is a performer, composer, curator, and one of Iceland's leading figures within the contemporary music scene. She has been the artistic director of Nordic Affect since its inception in 2005. Believing that the exciting things happen 'in the connection', Halla Steinunn's work with the ensemble has been a tour de force when it comes to collaborative relationships with composers, visual artists, and producers. She is currently a PhD candidate in artistic research at Lund University, in a time where the divide between creator and performer is being questioned in theoretical writings and in practice.

**halla\_steinunn.stefansdottir@mhm.lu.se**

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

This presentation interrogates recent performance work that blurs frontiers between stage fiction, reality theatre, news reportage and political activism. Discussing works by Spanish Agrupación Señor Serrano, Israeli-French-Belorussian choreographer Arkadi Zaides, and London-based collective Forensic Architecture, I point to a return of a hybrid notion of 'theatre' as place of seeing and showing as it had predated the standardised format of 'theatre art' within Western bourgeois culture since the 19<sup>th</sup> century. I shall contrast their approaches of 'forensic theatricalisation', in particular, to other prominent strategies of re-enactment and reality theatre, which are based on performative interventions in reality, most notably exemplified by Swiss theatre-maker Milo Rau. The approaches disclosed here map out a different political and ethical horizon: They eschew the lure of spectatorial as well as spectacular desires for fetishized authenticity and affective intensity associated with the consumption of events in contemporary culture. Instead, as hybrids between mimetic representation and data visualisation, documentation and interpretation, data architecture and archaeology, they strategically adopt a 'cold', affect-less 'forensic' stance. The spectators are made witnesses of previously unheard, suppressed or strategically mis-read data, which within the theatrical frames of these performance installations is afforded space, time, and (a) body. As a result, it can be heard, but also reflected on by the audience, hence receive a response. Thereby, these works not only outline a commitment to a politics of truth and responsibility/response-ability (Lehmann) reminiscent of the Foucauldian interpretation of the classical tradition of *parrhesia*. This 'truth speaking' within the hybrid space of theatricality (rather than spectacular 'theatricality') sets out to reclaim a 'public sphere' as a space of reflexive deliberation and deliberative agency. That way, these performances may also help to countervail the widespread feeling of disempowerment that energises current populist dynamics from growing pan-European neofascism to the recent violent street protest of 'gillettes jaunes', thereby hinting at a modest response theatre may offer to the unhinged dynamics of our present realities.

**Peter M Boenisch** is Professor of European Theatre at the Royal Central School of Speech & Drama, University of London, specialising in directing, dramaturgy and dance, with a particular focus on the German- and Dutch-speaking countries. His books include *Directing Scenes and Senses: The thinking of Regie* (Manchester University Press 2015), *The Theatre of Thomas Ostermeier*, co-authored with the German theatre director (Routledge 2016), and the volume *Littlewood – Strehler – Planchon* in the series *The Great European Stage Directors* (Vol. 6, co-edited with Clare Finburgh, Bloomsbury Methuen 2018). He edited the forthcoming 30<sup>th</sup> anniversary new edition of David Bradby and David Williams's seminal study *Directors' Theatre* (Macmillan Red Globe Press 2019). With Rachel Fensham, he is co-editor of the Palgrave book series *New World Choreographies*.

**Peter.Boenisch@cssd.ac.uk**



## 13:30-15:00 Panel 2 National Performances and Identities

**Ayrin Ersöz, Department of Music and Performing Arts, Yildiz Technical University, Istanbul, Turkey**

*'Choreohistoriography' in the Hybridized Performances of Mihran Tomasyan*

In this paper, I offer the term *choreohistoriography*, as a conceptual tool to describe and analyze the performances of Turkish Armenian choreographer Mihran Tomasyan, whose productions explore trauma as a socio-political theme running through historical events. To do so, I draw upon the work of Michel Foucault, particularly *The Archaeology of Knowledge*, wherein he describes the methodology used by historiographers as 'working on the document.' I argue that this methodology overlaps with the methodology used by Mihran Tomasyan in his choreographies. The hybridization of choreography and historiography comprised as *choreohistoriography*, as I define it, is a form of problematization within performance that involves processing and transforming the documents of the historical events while both preserving memory and resonating with the current political events. In putting forth my argument, I first consider Foucault's assertion that the remains of an historical traumatic event are put forward as 'the questioning of the document'. Second, I suggest that the choreographic process can be understood as beginning 'to work on it [document] from within and to develop it.' Lastly, I understand that performance ultimately 'transforms documents into monuments.' Choreographic experience—as organized through *choreohistoriography*—transforms the suppressed past into a process of performing in the here and now. Tomasyan's hybrid practices manifests in different forms such as dance, street performance, political protest, site-specific performance, and movable installations. To explore *choreohistoriography*, and hybrid choreographies, I analyze three works by Tomasyan: *Faili Mechul (The unresolved killings)*, *Sen Balik Degilsin Ki (You are not a fish after all)* and *Sar (Enclose)*. These three works function as choreographic interventions that address the painful and traumatic political past of Turkey such as the killings of intellectuals; the assassination of Turkish Armenian Journalist Hrant Dink in 2007, and people perished during the Armenian exile of 1915.

**Ayrin Ersöz, PhD**, is a dancer, choreographer, and academic based in Istanbul, Turkey, whose research focuses on the connections of dance to political ideologies and systems within historical and contemporary societies. During her Fulbright Research Fellowship at Rutgers University, she explored the socio-political ramifications of Islam and dance through qualitative research of young female Muslim college students' perceptions of dance as an art form and their participation in dance as a recreational and/or artistic expression. As a choreographic mentor and dramaturg, she served as a jury member for the Solo Dance Contest in Gdansk Dance Festival in Poland, June 2017. Present projects include a collaborative project with dancers from Krakow Dance Theatre (Poland), that addresses the current refugee crisis in Europe. Dr Ersöz serves as an Associate Professor within the Department of Music and Performing Arts at Yildiz Technical University in Istanbul.

**ayersoz@gmail.com**

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

The post-Yugoslav macro-region is a dynamic and complex zone, where contemporary tensions between cultural homogenization and cultural heterogenization are manifested. It contains an idiom of multilingualism, multi-ethnicity, multi-religiosity, and complicated identity and dependability processes. Following the enforced 'existence alongside' under the Yugoslav federation, and its breakup afterwards, productive negotiations, 'existence together' and even co-creation were restored. It is particularly noticeable in theatre which involves meeting and interaction. At the beginning of the twenty-first century in the area of former Yugoslavia, the phenomena confirming transcultural close-contact practices within this (hyper)production are becoming more frequent. Indeed, the interpenetration of cultures; networking; the circulation of creative, aesthetic and philosophical ideas growing out of different cultural backgrounds; the physical mobility of artists; the use of modern communication channels; as well as translation lead to the production of new, hybrid qualities.

Currently, an increasing number of such forms of public theatre expressions may be observed in the region; they arise in consequence of interference of cultures, bonding of a documentary and fiction, they are transmedial, multilingual, and fluctuate between the zone of art and social life. Experimental stage performances directed by Oliver Frljić (Croatia), Jernej Lorenci (Slovenia), Jeton Neziraj (Kosovo), Jelena Bogavac (Serbia), and Selma Spahić (Bosnia and Herzegovina) seem to be a medium particularly predestined for exploration of the problem of identity – hybrid, projected, performative, contextual, adaptative, and made precise in relation to the Otherness. Hence, they challenge official, homogenizing discourses.

In response to the demand for finding an adequate interpretation key for these processes, the methodological skills shall be enriched by the category of transculturality proposed by Wolfgang Iser, a German theoretician of postmodernism. This option contains a modern vision of open culture which generates artistic proposals requiring a specific type of reception.

**Gabriela Abrasowicz** holds a PhD degree in the field of literary studies from Wrocław University. Her dissertation was devoted to contemporary women-dramatists in Serbia and Croatia (under the supervision of Prof. Magdalena Koch). She is the author of scientific papers dealing with the question of analysis of post-Yugoslav drama from the perspective of anthropology of the body, gender studies, and transcultural studies. Presently, she is employed at the University of Silesia in Katowice and she is carrying out research project No. 2017/24/C/HS2/00436 financed by the National Science Center, Poland – (Trans)positions of Ideas in Croatian and Serbian Playwriting and Theatre (1990-2020). A Transcultural Perspective.

**abrasowicz.gabriela@gmail.com**

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

In this essay, I propose ‘Trans-Sociological Hybridity’ as an approach to conceptualizing contemporary dance identity in Nigeria. The hypothetical assumption proposed in this emerging concept is that contemporary dance in Nigeria, and perhaps other African countries, is a merger of different sociological traits, concepts, and identities. This emerging theory is hinged on a fusion of a tripartite structure modelled upon causal antecedent condition, popular culture, and modern eclecticism. In recent times, human environment and culture have taken on new nomenclatures and identities reached via a synergy of diverse systemic juxtapositioning of sociological actuality, ideality, and imaginary conceptual frames. Employed in the discourses of heterogeneous multiplicity, a product of colonialism and cross-cultural contacts, and reinvented as a ‘post-colonial’ concept, ‘Hybridity’ emerged following the migration of humans from one place to another, and the consequential diffusion of human diverse culture and value towards the creation of a new form of characterization and identification. In Nigeria, the idea of contemporaneity in dance finds its expressive roots and operational lining within a hybrid interstitial space, a socially ambiguous zone with open margins which can be recurrently crossed, interrogated and negotiated. Therefore, while hybridity may be known and experienced in various art forms as forced identity, it is a voluntary and an uncontrolled diversion towards ingenious artistic and aesthetic identities in contemporary dance in Nigerian. This study, therefore, adopts a descriptive methodology through the framework of inter-culturalism to dissect and interrogates selected performances as paradigms for the discourse on contemporary dance experience, with emphasis on the implication of the emerging theory and identities on the Nigerian dance industry.

**Oluwatoyin Olokodana-James** is a three-time awardee of the Lagos State scholarship award (2008–2011). She has a PhD in Theatre Arts (Dance Major) from the University of Lagos, Nigeria. She is also a Faculty member of the Department of Creative Arts of the same University. She was a visiting researcher at the University of Bedfordshire, United Kingdom (2018) and has had the opportunity of presenting scholarly papers at conferences around the world.

**olokodanajames@gmail.com**

**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*

Christmas pantomime was introduced to Malta by British amateur performers during the colonial period, but it was only after the islands gained independence in 1964 that the genre really became accepted. Nowadays, pantomime is an important part of the annual theatrical calendar and an essential component of the Christmas celebrations for a large number of families. While traditional pantomime continues to evolve into a local variant and has given birth to hybrids of its own (mid-summer adult panto, panto in the dark etc.) it is a specific hybrid that is at the centre of this presentation: the Maltese language pantomime. As far as I have been able to ascertain, Malta is the only country where Christmas pantomime is performed in a language that is not English.

I will explore the relationship that the entertainment that is referred to as Christmas Pantomime in Maltese has to pantomimes performed in English in Malta, and to the canons of the British genre. What are the social, political and aesthetic implications of choosing one language and not the other (considering that performances of pantomime in Malta regularly employ strong elements of diglossia)? And how correct is it to refer to hybridized genres by the name of established genres, in this case a genre with substantial colonial baggage, when many new elements have been introduced, including from older local or indigenous sources? The work of Homi Bhabha as well as recent scholarship on pantomime (Davis 2010, Sullivan 2011, Taylor 2005, 2009 and others) will be utilised to answer these and other pertinent questions. The presentation will mainly use performances from the 2018-2019 festive season as examples of current practice.

**Marco Galea** is Senior Lecturer in Theatre Studies at the University of Malta. He studied at the University of Malta and the Department of Drama and Theatre Arts of the University of Birmingham where he was awarded a PhD in 2004. He has published on Maltese theatre history, Maltese literature, postcolonial theatre, and postcolonial theory. His play celebrating the life and works of Francis Ebejer, *Għażiż Francis*, was performed successfully in 2007 and during the Malta International Arts Festival in 2008. A book he edited, *Curtain Up!* comprising a selection of theatre reviews published in Malta between 1963 and 2015, won the National Book Prize for General Research for 2017.

**marco.galea@um.edu.mt**

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

**15:30-17:00 Panel 3 Physical Performance**

**Lynne Bradley, Department of Theatre and Performance, University of the Sunshine Coast, Australia**

*The Mongrel Bastard: Tracing the Roots/Routes of Australian Physical Theatre*

The term 'physical theatre' was first popularised by Australian Lloyd Newson when he launched his UK-based company DV8 in 1986. First adopted by Australian troupe Zen Zen Zo Physical Theatre in 1992, this umbrella term quickly took root in a country known for its love of all things mongrel. Eschewing purist 'established' arts forms, the physical theatre movement in Australia evolved from a hybrid mix of avant-garde performance traditions, community theatre, Lecoq-based pedagogies, Asian dance-theatre forms, and (most significantly) circus. In this sense its history varies slightly from its UK and European cousins which, according to Dymphna Callery (2001), grew largely out of 'new mime' and 'new dance.' Whilst physical theatre is now one of Australia's most popular performance genres and successful cultural exports on the international market, the history of physical theatre in Australia remains largely unwritten. This paper will give an overview of the roots (and routes) of Australian physical theatre and its role in providing an inclusive space, and prominent platform, for previously marginalised artists. With the advent of physical theatre, artists hitherto unable to tick either the 'theatre' or the 'dance' box on government funding applications (because of their hybrid performance status), finally had a home – and a voice.

**Lynne Bradley** is a lecturer at the University of the Sunshine Coast, where she runs the Master of Professional Practice (Performing Arts). She is also the co-director of Zen Zen Zo Physical Theatre, which she founded in 1992 with Simon Woods. Zen Zen Zo pioneered physical theatre, site-specific and immersive performance work in Queensland, and the company engaged in a number of long-term transcultural projects with artists in Asia over a twenty-year period. In 1998 Lynne and Simon introduced Viewpoints and Composition to Australia, after having trained intensively with Anne Bogart and the SIT Company in the USA. Lynne's past research has investigated the subversive potential of the body in physical theatre, as well as explored emerging forms in contemporary performance practice. Her recent research has been focused on innovation and investigating cultural translation and transcultural arts exchange.

**[lbradley@usc.edu.au](mailto:lbradley@usc.edu.au)**

**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*

This paper presents a case study developed through mixed training approaches and hybrid choreographic devising. Led by contemporary dance practitioner Sara Accettura and Bharatanatyam dancer Moritz Zavan Stoeckle, the young teenage dancers of Junior Dance Company Malta have worked on the choreography *Matsya*, which merges the Indian classical gesture codification with a contemporary dance vocabulary. The presentation will explain the choreographic process and the elements that have influenced the final choreography, such as the narrative, the rhythm, the movement language, and the imagery, as well as the choreographic approaches utilised, such as demonstration, problem-solving, and collaboration. In addition to an overview of the project, the presentation will address some of the following research questions that arose from this case study:

- What kind of dance language emerges from hybrid approaches and techniques?
- How does a contemporary trained audience react to such work? How does an Indian classical dance trained audience react to such choreography?
- Do hybrid works narrow cultures or destroy their identities?

In this choreographic research, the understanding of hybridity refers to the movement vocabulary generated by the interaction between different choreographic approaches and the inter-cultural dialogue triggered by the possibility to find connections between two distinct cultures.

**Sara Accettura.** Born in Italy, where she achieved a Diploma for dance teachers and a Master in choreography, Sara graduated with a First Class Degree and achieved a Master of Arts in Performance at the London Contemporary Dance School (UK). She has danced for several companies, amongst them Diversions, Cedar Dance, Diciembre Dance, Combination Dance, Leila Dance, and Maddogs. Sara is artistic director of Junior Dance Company and co-director of the inclusive project Dance For All. She is Assistant Lecturer in Dance Studies at the University of Malta, where she also guest-lectures for the Department of Disability Studies. Sara is a freelance dancer, currently pursuing a PhD by Practice as Research in Dance and Autism at the University of Bedfordshire.

**sara.accettura@um.edu.mt**

**Moritz Zavan Stoeckle** began his Bharatanatyam training in 2005. In 2013 his Barathanatyam solo debut was presented in Venice. Since then he has performed several solo programmes in India and Europe. In 2018 he obtained an MA in Performance Studies (Dance) at the University of Malta with a dissertation on multi-genre choreographies that merge Indian classical dance and contemporary dance. Currently he is working as a freelancer with several theatre and dance companies in Malta and abroad both as dancer and lighting designer. He also teaches a lighting design course at MCAST, Institute for the Creative Arts in Malta.

**morix84@hotmail.com**

**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*

*Paper Boat* is a site-responsive performance that was inspired by an essay of Juhani Pallasmaa: 'Space, Place, Memory and Imagination: The Temporal Dimension of Existential Space'. *Paper Boat* travelled to a variety of cities in different states of change, all moving at different speeds of 'experiential reality', some seemingly more in danger of what Pallasmaa has described as 'cultural amnesia' than others. These countries were Myanmar, Singapore, Brazil, Sri Lanka, and Germany. The performances took place over a six-year period from 2008 to 2013. Throughout, the performance was constantly evolving and changing in its design and approach as it travelled to the various countries. We treated the core structure of the work, a physical score, and certain objects with which we worked, as a site of negotiation, a hybrid place in which to graft, to interweave, the site and culture of the country that was hosting us. The performance was interactive and attempted to open a still, contemplative space for the audience (and ourselves), a space in which to slow down and excavate the parts of us lost in Pallasmaa's 'dizzying acceleration of the velocity of time today'. *Paper Boat* combined an evolving choreographic score with site-responsive elements, and opportunities for the audience to have a voice through recordings and pieces of writing that were part of the narrative interwoven into each performance. It was a hybrid of pre-existing structure and audience and culture driven design. This presentation will outline some of the cross-cultural processes and choices we had to make, as well as attempt to articulate the issues faced in each environment. Each cross-cultural encounter created different possibilities, demonstrating the necessity for such performances to continuously evolve in response to the environment in which they are performed.

**Elizabeth de Roza** is a Senior Lecturer at LASALLE College of the Arts, School of Dance and Theatre (Singapore) and co-convenor of the Embodied Research Working Group (IFTR). She is a performance maker, theatre director, a multi-disciplinary performance artist, and an embodied researcher/practitioner. Her training in performance-making, draws from traditional Asian theatrical training/performing methods, martial arts (kalaripayattu) and contemporary art practices. Over the years she has also collaborated with various international performance groups creating works that are cross-disciplinary, inter-cross cultural and '*beyond borders*'. She is constantly experimenting with new modes of collaboration in performance making.

**elizabeth.roza@lasalle.edu.sg**

**Shelly Quick** is a theatre director and multi-disciplinary artist. Her work examines the intersection of artistic disciplines and the performativity of objects, images and lived-in spaces. Past works include the immersive, site-responsive, *Lower Depths: 61 Kerbau Road* (Singapore); performance installations *Paper Boat* and *The Wedding Guest's Tale* (Canada and Singapore); and most recently, *Ephemera Etc*, a photographic response to Fundacio Vila Casas' collection of paintings in Barcelona's museum Can Framis (Barcelona).

**slquick2015@gmail.com**

## 15:30-17:00 Panel 4 Performance Ethnography

**Dia Barghouti, Department of Theatre and Performance, Goldsmiths, University of London, UK**

*The 'Issāwiya Sufi Ḥaḍra: Performing the Infinite Transcendent*

Tunisia is home to many Sufi orders (*ṭarīqas*) that perform the *ḥaḍra* ritual. One of the most well-known Sufi communities in Tunisia is the 'Issāwiya, an order created by the Moroccan saint Muhammad Ben-'Issa. The 'Issāwiya *ḥaḍra* includes performances of *mā'lūf*, a musical tradition that originated in Andalusia, that, for the 'Issāwiya, is means to describe and inspire the journey towards the Beloved (God). The lyrics of the songs are composed of Sufi poetry, much of which is attributed to the Andalusian saint Abū al-Ḥasan al-Shushtarī. It is not possible to accurately trace back many of these poems to the historical figure of al-Shushtarī, particularly because the songs are preserved through oral tradition. However, the influence of al-Shushtarī can be observed through the use of particular metaphors, such as intoxication, which symbolizes proximity to the Beloved, and certain metaphysical concepts, particularly the idea that God is the One existent that brings the cosmos into being through emanation. This idea has been associated with another Andalusian Sufi, named Muḥyidīn Ibn 'Arabī, who has had a significant influence on al-Shushtarī. This paper explores the *ḥaḍra* ritual as an example of a hybrid practice that has come into being through cultural, historical, and ontological encounters that have led to the creation of new forms. Over the centuries the ritual has incorporated poetry, metaphysics, music, local and North African myths, culminating in a performance tradition that includes elements from many different contexts. Furthermore, the notion of the hybrid exists in Sufi metaphysics in the sense that creation occurs through the intermingling of the divine and the cosmic in emanation. This tension is embodied in the ritual through the use of particular aesthetic techniques that express the inexpressible, namely, the manifestation of the infinite (God) in finite forms, including the human subject.

**Dia Barghouti** is a playwright and PhD candidate at Goldsmiths, University of London. Her doctoral research examines how the Sufi ascent is narrated in three different contexts: the writings of the saint Muḥyidīn Ibn 'Arabī, the *ḥaḍra* and *dhikr* rituals of the Shādhiliya and 'Issāwiya Sufi communities in Tunisia, and in three Sufi plays. She has recently published an article entitled 'Tunisian Performances of the Sufi Ascent: the 'Issawiya Hadra Ritual' in the 2018 August issue of *New Theatre Quarterly*.

**diabarghouti@gmail.com**



**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*

Shaping the history of an orally-transmitted musical tradition or, at least, aspects of it, demands the compiling of data from diverse sources and, by implication, the adoption of a range of research approaches. My fieldwork in the Libyan *ma'lūf* musical tradition between 2002 and 2005 and my efforts to construct a kind of history for a musical tradition claiming rootedness in Andalusian Spain has led me to consider and reflect on a range of sources as well as to adopt different methodologies. Sources have ranged from narratives expressed in public during state-sponsored festivals to one-to-one interviews with informants about the coming of *ma'lūf* in Libya, as well as how this tradition absorbed elements from Ottoman military music and how it eventually changed to its professionalised version in the 1960s. All this required me to attend rehearsals and concerts of this music, focus on the biographies of renowned sheiks (or masters) of the tradition, write an ethnography of events and experiences that I had found myself in, interview musicians, listen to and interpret narratives and expressions of nostalgia, and trace compositional skills and approaches.

By referring to examples from the Libyan *ma'lūf*, this paper will further discuss the challenges and possible solutions brought about in the construction of a history of an orally-transmitted musical tradition. It will focus on how scattered data that exist mainly in the oral domain and in the memories of informants can be brought together, understood, and verified through diverse methodologies that, in all cases and instances, have put the knowledge and sensibility of the practitioners and the people within the tradition at the centre of the entire research process.

**Philip Ciantar** is Senior Lecturer and Head of Department of Music Studies at the School of Performing Arts, University of Malta, where he teaches courses in ethnomusicology, world music, and oral music traditions of the Mediterranean. His research interests include Maltese popular music, world music analysis, North African music, and learning styles of the world's musicians. He contributed with entries on Malta and Libya for *The New Grove Dictionary of Music and Musicians*, *The Continuum Encyclopedia of Popular Music of the World*, and *The SAGE Encyclopedia of Music and Culture*. He is the author of *The Ma'lūf in Contemporary Libya: An Arab Andalusian Musical Tradition* (Ashgate 2012) and of various articles on ethnomusicology.

**philip.ciantar@um.edu.mt**

**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*

In the same way that different seasonings can enhance the flavours of food, hybrid research methodologies can also validate one's insights by reducing the risk of oversight and understatement. The combining of more than one methodology allows the researcher to study a specific problem from different points of view. This enables the researcher to come up with a more comprehensive understanding of the case being studied. As Corette Haf (2014) argues, hybrid methodology confirms the value of the Gestalt theory that the end result is more than the sum of the individual parts as it offers holistic insight into the bigger picture.

This paper focuses on the ethnography of performance as a hybrid methodology for investigating phenomena that have close links with people's lived experience. The ethnography of performance allows researchers to 'read' society dramaturgically, or to look at those parts of lived experience that are 'staged'. It includes the notion of reflexivity where people come to know themselves better through observing and participating in performances generated and presented by another set of human beings. As a form of 'staged authenticity', the methodology makes it possible for everyday life to be viewed through performances that make imagined reality more 'real' than the real. Thus culturally specific signs, symbols, behaviours, language and experiences can be accessed and decoded using hybridised performance practices.

**Kennedy C. Chinyowa** is currently a Research Professor and Acting Head of the Department of Drama and Film Studies in the Faculty of the Arts at Tshwane University of Technology in Pretoria, South Africa. He is also the Director of the Faculty's Centre for Creative Industries. He was the Head of the Dramatic Arts Division at the University of Witwatersrand (2011 - 2014). He was a visiting scholar in the Centre for Applied Theatre Research at Griffith University in Brisbane, Australia (2001 -2005) where he obtained his PhD degree in Applied Drama and Theatre. Apart from presenting several papers and workshops at international conferences, he has published widely in books as well as in refereed and accredited journals such as *Research in Drama Education, Studies in Theatre and Performance, Drama Research, Nadie Journal*, and the *South African Theatre Journal*.

**ChinyowaKC@tut.ac.za**

**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)*

The term 'ethnochoreology' is itself an etymological hybrid created by the words and worlds of 'ethnology/graphy' and 'choreology'. 'Ethno-' (έθνος) refers to a group of people who are perceived by themselves and by others as a homogeneous set tied with common origin, history past, elements of culture, ideals and often common language and religion (Babinotis 2002). 'Choreo-' (χορός) refers to dance, and '-logy' (λέγω) refers to the verbal expression of an opinion. This practical and theoretical study of human movement in relation to culture, which was developed in the early nineteenth century, continues to evolve according to the needs of the living phenomena of dance and culture. The purpose of this paper is to investigate the use of an ethnochoreological approach as a hybrid and interdisciplinary method for documenting, analysing, and understanding contemporary dance and contemporary dance teaching.

Methodologically, this presentation is based on qualitative research, relevant bibliography, and participant observation. The case study of this paper refers to the 'International Documentation of Contemporary Dance Education' project that took place in Vienna in July 2018. The IDoCDE community is a heterogeneous, multinational, multicultural, and multidisciplinary net of dance educators who are interested in exploring ever more effective methods for the documentation of dancing and the teaching of dance. As a resident artist of this group, I had the opportunity to use a hybrid of applied ethnochoreology and multidisciplinary approaches. During this residency, I discovered that ethnochoreology could be used to provide a detailed frame for the substantial corporeal, mental, and emotional experience of dance in both teaching and learning processes. Accordingly, I have strengthened my belief that hybridity could provide a creative pathway to a form of holistic understanding of dance.

**Marianna Panourgia** is a Greek contemporary dancer and dance educator. She holds a Diploma in Dance Teaching from the Rallou Manou Professional Dance School (Athens), and a Master of Arts in Ethnochoreology from the Irish World Academy of Music and Dance, University of Limerick (Ireland). Currently, she is a professor of dance at the dance department of the Institute of Vocational Training, as well as dance teacher in secondary education (Artistic School of Drapetsona, Greece). She also works as an independent artist and researcher with a focus on the field of documentation of contemporary dance education and teaching.

**marapanou@hotmail.com**

## 15:30-17:00 Panel 5 Case Studies of Performance

**Ellen Lokos, College of the Holy Cross, Massachusetts, US**

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

This case study of a new, student-written, bilingual play at the College of the Holy Cross, entitled *Cierren los ojos / Close Your Eyes*, explores hybridity as it pertains to conceptualization, composition, and performance. This year's campus-wide focus on acts of bias-motivated violence and sexual assault at the College provided the impetus for the project. These intra-college issues of bigotry and intolerance reflect the larger societal context of today's world. The complex issues addressed in this play benefit from a hybrid / multimedia presentation through a collaboration with the 'No Evil' project (an art initiative that serves to provoke discussions about diversity, self-awareness, and anti-bullying). Uni2Act, the bilingual theatre troupe at the College, complemented the theatrical performance with photographic exhibits that also formed part of the stage set.

College community members had photographic portraits taken, where they posed as the Three Wise Monkeys: *See No Evil, Hear No Evil, and Speak No Evil*. Participants then chose three labels to describe themselves, and placed them beneath their photos. They included a brief narrative of a good deed they had done. Photographs were then exhibited all over campus and posted on social media prior to the performance to create a sense of curiosity and excitement. The students' self-labelling was reflected in the stereotyping and 'othering' of the play. The photography and the play ultimately succeeded in revealing commonalities amongst people and affirming the values of empathy and respect.

**Ellen Lokos**, formerly Associate Professor of Romance Languages and Literature and History and Literature at Harvard University, is currently a faculty member at the College of the Holy Cross in Massachusetts. She specializes in the fields of Golden Age Spanish Literature; Women's Writing; and Literature & Performance. Her book, *The Solitary Journey: Cervantes's Voyage to Parnassus*, represents the first book-length study of the epic poem. As an actor and co-director of Uni2Act, Holy Cross's Bilingual Theater Troupe, Lokos has utilized the troupe's rehearsal process and performances to study the relationship between theatre and pedagogical innovation, developing a wealth of original instructional resources and techniques for the university classroom.

**[elokos@holycross.edu](mailto:elokos@holycross.edu)**

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

*The Case of Dance Hybrid Malta*

Dance and the visual arts have a long history of shared interests and processes, which, through a wide variety of practice blending, has given rise to an array of interdisciplinary works, each drawing on their respective fields of expertise. The *Tanztheater* innovations in the twentieth century can be viewed from one such perspective. Dance theatre in Germany gradually spread out its influence within Europe, America and Asia generating much controversy in terms of categorising this artistic genre as a form that merges dance and theatrical elements. This paper explores the issue of cross-disciplinary blending from the outlook of my dance practice, in the process highlighting a methodology of examining contemporary dance and its encounters with the performing arts, specifically with theatre and possibly even circus arts and cabaret.

The paper considers the case of Dance Hybrid Malta, a dance platform which I established in 1998 and which is still ongoing. Dance Hybrid Malta endeavours to stimulate and develop such interdisciplinary collaborations by adopting and investigating innovative ideas through the introduction of various styles, techniques, and approaches within the Maltese context. One example involves the exploration of the shared territories between martial arts and contemporary dance in terms of technique and choreography. This presentation is expressed through a 'lived' experience and questions how hybridity has affected the development of dance on the island.

The presentation will address the question of how we look at performance hybridity by focusing on how we adopt or invest in the usual presentation of contexts of each discipline. It will also consider how a conceptualisation of hybridity can provide a useful perspective to analyse the mix of performance genres in the same production. Finally, the paper proposes hybridised practice as a mode of inquiry that stimulates innovation and opportunities for artists, dancers, and choreographers.

**Francesca Abela Tranter** is a dance practitioner, choreographer, and researcher specialising in contemporary dance. She trained in Malta and UK, and has read for a Master's Degree in Performance Studies (Dance) at the University of Malta. Since 1981 she has choreographed and mentored extensively locally and internationally, covering a diverse dance practice spectrum. In 1998 she founded Contact Dance Company, touring across Europe and North Africa with her choreographies and international collaborations. She has choreographed extensively for various commissions and projects including two works for ŻfinMalta, the National dance company of Malta. In 2001 she founded Dance Hybrid Malta, an international annual intensive training programme creating dance hybridity. Her current research investigates the legacy of contemporary dance in Malta. Francesca is a visiting Assistant Lecturer in Dance Studies at the University of Malta, where she is also responsible for the outreach dance programme The Evening Space.

**francesca.tranter@um.edu.mt**

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

An exemplar of a successful hybrid performance was the groundbreaking dance musical production of Benilde's, *DING, ANG BATO!* (Ding, [give me], the Stone! or DAB). In this version of the story of the quintessential Filipina super heroine Darna, a 1950s comic icon was revived for a contemporary audience. The performance was a resounding success.

Juxtaposed with the aforementioned, was the sticky issue of Darna's costume. As the dramaturge and artistic producer with an old world feminist viewpoint since my 'consciousness was raised' during 'women's lib' in the 1970s, I was uncomfortable with the 'tits & ass' costuming of this super heroine. Constrained by contractual copyright, we had no choice but to stick to the iconic, sexualized costuming which in itself was an amalgam of American comic art and the Philippine flag. I had to recalibrate my own thinking with how the fit, strong, scantily clad, female body is appreciated by a younger audience. However, in keeping with sororal solidarity, the female protagonist and the female serpentine antagonist, who are at first pitted against each other, ultimately come together to thwart the aggression of capitalist greed and postcolonial urban overdevelopment. That I took as an important dramaturgic triumph of combining new and old feminisms.

Through images and discussion, I shall demonstrate how a fine syncretism and a happy compromise between two ideologies – old and new feminisms – can make an astounding, relevant performance and, more importantly, incorporate women's empowerment in historical populist lore.

**Sunita S. Mukhi** is a theatre/film/performance artist, writer, cultural programs curator, interdisciplinary performance scholar and educator. She writes and performs her poetry, stories, monologues that espouse the redemptive power of the arts with dynamic women as central characters. She continues her curatorial work, arts advocacy and practice as the Associate Dean for Arts and Culture Cluster (Arts Management, Dance, Design Foundation, Production Design, Music Production, and Theater Arts) at the De La Salle College of St Benilde's School of Design and Arts in Manila, Philippines, and as the Artistic Director of DeviDiva Productions.

**[sunita.mukhi@benilde.edu.ph](mailto:sunita.mukhi@benilde.edu.ph)**

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

As a form of enactment of cultural values and positionalities, performance is a means of construction of identity. It marks a sense of rootedness as it points out to a mapping of affinities. It is also a gesture of acknowledgement and accommodation. The physical form of the performance serves as the primary vehicle in this enactment. What is being performed becomes a statement of how one demonstrates uniqueness, richness, even that sense of mysteriousness in the context of establishing this ‘where-I-am-coming-from’. Looking back to a dance-drama that I performed in nearly two decades ago at an international congress in Europe, I now ask: ‘Have we exoticized ourselves in that performance about the plight of Filipino children in various difficult situations expressed through *Pangalay* and *Kuntaw*, traditional dance and martial arts form respectively from Southern Philippine region?’ The complementariness between the form and the narrative seemed to foster that exoticization. This questioning was revisited in a very recent experience of engaging in a performance laboratory. ‘Was the exoticization only a glamorization or was it also a form of certain assertion?’ Assertion – because in many ways we were disenfranchised in our own historical experience, hence the performance becomes a way of pronouncement and marking of identity, of existence, of presence. In (post-)postcolonial critical discourses, performances of identity cannot escape a grappling in its intention of creating a grounded representation of oneself – perhaps, an indicator of how culture can continuously be haunted by the experience of subjugation. I wish to share this process of embodied questioning and sensing out in the ambivalence of being in-between positions through a performance-lecture format. As a scholar, theatre-maker, cultural worker, and senior artist-teacher member of Philippine Educational Theater Association (PETA), I pose these questions as we continue to struggle with our own postcoloniality.

**Fredyl B. Hernandez** is an actor – performance-maker – community facilitator, and a senior member of the Philippine Educational Theater Association (PETA), in which he specializes on Theatre-in-Education and Theatre for Development programs. He is also a faculty member of the School of Design and Arts of De La Salle - College of Saint Benilde and a key promoter of interdisciplinary performance. He is finishing his MA in Art Studies (Art Theory and Criticism) at the University of the Philippines Diliman. He occasionally serves as consultant to the various programs on theatre of the Bureau of Curriculum Development of the Department of Education. His recent scholarly engagement on performance was at the Articulating Artistic Research @ SYMBIONT at the School of Creative and Performing Arts, University of Calgary, Alberta, Canada.

**fredyl.hernandez@benilde.edu.ph**

## Thursday 14 March

### 9:00-10:30 Keynote Speech

**Dr Royona Mitra, Department of Arts and Humanities, Brunel University London, UK**

*Decolonising 'Contact': Towards an Intercultural Politics of Choreographic Touch*

This presentation interrogates choreographic touch through the intersectional lenses of race, gender and interculturalism. It will examine contact improvisation, and its now ubiquitous choreographic manifestation of partnering, as a colonising aesthetic on dancers of colour who train in primarily solo classical dance forms. This critique of the long-standing mythologizing of contact improvisation as a democratic language of movement exploration will place intercultural, gender and race politics at the heart of hitherto Western-centric discourses on choreographic touch. The presentation will expand these discourses towards more intercultural epistemologies, by focusing on the works of transnational South Asian dance-artists, and demonstrating how touch and contact might operate differently within these practices. Consequently, this presentation will decentre notions of touch and contact, which are often used interchangeably in Western dance discourse, theorise how touch operates within contemporary South Asian dance experiments and foreground the culturally-specific politics that govern them.

**Royona Mitra** is the author of *Akram Khan: Dancing New Interculturalism* (Palgrave; 2015), which was awarded the 2017 de la Torre Bueno First Book Award by Dance Studies Association (DSA) and the 2016 Runner-up for the New Career Research in Theatre/Performance Prize by Theatre & Performance Research Association (TaPRA). She is Reader in Dance and Performance Cultures at Brunel University London where she is also Programme Leader for the undergraduate Theatre courses. Royona's scholarship contributes to discourses on 'new interculturalism' that arise at the intersections between bodies, race, gender, sexuality and postcoloniality in performance. She has published in *Performance Research Journal*, *Dance Research Journal*, *Feminist Review*, *Women and Performance: A Journal of Feminist Theory* and has contributed to several edited anthologies on performance, cultures and identity-politics. Royona's current monograph project titled *Choreographing Touch, Decolonising Contact* is a decolonial interrogation of contact-based choreography and partnering work analysed through the lenses of gender, nation and critical race theory, with a particular emphasis on how touch is politicised and operates in contemporary and transnational South Asian choreographic practices. She is currently a subpanel member for Music, Drama, Dance, Performing Arts, Film and Screen Studies for REF2021.

**royona.mitra@brunel.ac.uk**



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

**11:00-12:30 Panel 6 Performance Practices**

**Kent Windress, Independent Artist, Brisbane, Australia**

*Understanding YouTube's Musical Culture: Hybrid Ethnography and its Application to Musical Research on YouTube*

An important site for the development of online musical culture, YouTube offers exciting potential as a new “field” for ethnographic research, but the application of ethnographic method to the online environment has necessitated a re-examination of how these methods are applied in a fundamentally different space. Ethnomusicology is well placed to develop methodological and analytical tools that intersect online and offline sites, as a number of studies have already demonstrated (e.g. Cooley, Miezal & Syed, 2008; Wood, 2008), and the resulting *hybrid ethnography*, to borrow anthropologist Brigitte Jordan’s term, seeks to understand how the online and offline reflect lived realities (2009). So far only a handful of ethnomusicological studies have appeared that explicitly address YouTube as a site of research and the implications of this online presence for offline practitioners and communities (e.g. Falk, 2013; Jung, 2014; Ó Briain, 2015). Drawing on my own research into the presence of Cuban ceremonial *batá* drumming videos on YouTube, this paper seeks to advance innovative methodological tools that may be applied when researching musical performance and culture on YouTube. It will also address the limitations of YouTube as a site of research, which is why I will argue for the development of hybrid ethnographies that intersect both online and offline research and better articulate the growing co-dependency of the online and offline environments in the lived realities of participants.

**Kent Windress** is a percussionist, researcher and educator with a primary focus on the percussion traditions of Cuba. Kent has focused on the music of the Cuban *batá*, which is traditionally used in ceremonies linked to the Afro-Cuban religion commonly called Santería. He has performed at ceremonies in Cuba, and is also active amongst the small cohort of *batá* drummers who currently reside in Australia. Kent’s PhD thesis focused on the emergence of *batá* drumming ceremony videos on YouTube.

**el\_kento@yahoo.com.au**

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

As a result of the collaborative process undertaken by composer, musical director, director, sound designer and performers, and in light of the material circumstances of production, it becomes almost impossible to separate the audible from the visual or identify the source of an idea from its interdisciplinary articulation.

A timpani roll can become a storm because of the narrative: without the narrative it is a timpani roll. Perhaps in *Macbeth* or one of the other tragedies or history plays it might simultaneously denote a storm arriving and create an atmosphere of foreboding, and it may also presage a fight or battle. Equally, the decision to employ a certain group of musicians or to place the musicians on or off stage, in or out of sight creates a situation that leads to a spiralling flow effect of other decisions. Such decisions affect the perception of liveness and the framing of the performance as 'realistic' or 'theatrical', but they also rely on the availability of musicians, the provision of space and the presence of amplification.

This paper focuses on a consideration of music's liveness in a live theatre context when accompanying a highly digitised production such as the RSC's recent production of *The Tempest* (dir. Doran, 2016). How have changes in technology led to changes in the ways in which theatre music and sound are made and the ways in which they interact in performance? How have changes in working practice affected the individuality and expressivity of different performers within the collaborative creative team?

**Millie Taylor** is Professor of Musical Theatre at the University of Winchester. She began her career as a freelance musical director and, for almost twenty years, toured Britain and Europe with a variety of musicals and pantomimes including *West Side Story*, *Rocky Horror Show*, *Little Shop of Horrors*, and *Sweeney Todd*. Her latest book is *Theatre Music and Sound at the RSC: Macbeth to Matilda* (Palgrave, 2018). Other publications include *British Pantomime Performance* (Intellect, 2007), *Musical Theatre, Realism and Entertainment* (Ashgate Press, 2012/ Routledge 2016), co-author of *Studying Musical Theatre* (Palgrave, 2014), and *British Musical Theatre Since 1950* (Methuen, 2016), and co-editor of *Gestures of Music Theater: The Performativity of Song and Dance* (Oxford University Press, 2014). She is co-editor of two book series.

**Millie.taylor@winchester.ac.uk**

**Rosemary Cisneros, Marie-Louise Crawley, and Sarah Whatley, Centre for Dance Research (C-DaRE), Coventry University, UK**

*Towards Hybridity: Dance, Tourism and Cultural Heritage*

This presentation will consider the many layered and multi-faceted questions of hybridity as interdisciplinary encounter through the lens of a central case study – EU research project, CultureMoves (<https://culturemoves.eu>) on which C-DaRE is a collaborating partner.

With Europeana content and principles as a backdrop for the re-use of cultural heritage content, CultureMoves (CMoves) is an 18-month long project that aims to develop a series of digital tools that will enable new forms of touristic engagement and dance educational resources by leveraging the re-use of Europeana content. The project looks at potential intersections between dance, cultural heritage, tourism and education, as well as to the eventual development of an online toolkit which aims to provide dance artists and arts professionals access to dance/cultural content, and enable new forms of tourism engagement and educational resources. With reference to the broader field of Creative Tourism (Richards and Marques, 2012), CMoves is a project marked by hybridity on a multiplicity of levels - in its very inter-disciplinarity; in the expanded sense of the coming together of dancer and cultural heritage site; and in the meeting of the digital (Europeana's collection) and the material (the body of the dancer) through its development of an online toolkit.

This paper will explore hybridity as a useful framework for looking at the project and will investigate findings from its first phase, highlighting the results of consultation work that C-DaRE (UK) and their partner FST (IT) have been conducting in the United Kingdom and in Italy. Two LabDays have enabled us to begin to identify the key questions and assumptions that underlie existing and potential collaborations between the dance research/ education, digital technology and tourism sectors, and to prepare the terrain for the toolkit development.

**Rosemary Cisneros** is a researcher, dancer, choreographer, and curator who works closely with the RomArchive and many NGOs. She is involved in various EU-funded cultural heritage projects which aim to make education accessible to vulnerable groups and ethnic minorities, and which bring dance and digital technologies together.

**ab4928@coventry.ac.uk**

**Marie-Louise Crawley** is a researcher, choreographer, and dancer. 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. She is Research Assistant on CultureMoves at the Centre for Dance Research (C-DaRE, Coventry University, UK).

**ad1803@coventry.ac.uk**

**11:00-12:30 Panel 7 Place and Performance**

**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*

My paper investigates the forms and functions of the Balkans cultural traditions in the artistic work of Marina Abramović, the Yugoslav-born, New York-based performance artist, now best known for her record-breaking 2010 Museum of Modern Art (MoMA) retrospective exhibition. I am interested in hybridity as an aesthetic process of fusion and/or interference of region-specific local cultures and globally appealing elements of Western culture in Abramović's art. Specifically, my analysis is focused on two of Abramović's performances: *Balkan Baroque* (1997) and *Balkan Erotic Epic* (2005). These two works are particularly good examples to examine how Abramović brings culturally specific elements into her globalized artistic practice and what her artistic methodology has been regarding such a creative process. In other words, my paper examines which of Abramović's creative strategies (transgression, subversion, to list just a few) takes precedence in putting the Balkans traditions and the global art form in a conversation within the framework of 21<sup>st</sup> century performance art, and to what end. What are the aesthetic, economic, political, and ethical consequences of that fusion? Addressing the public reception of Abramović's work is one of the entry points to answer this question. In North America, Abramović is by far one of the most acclaimed living performance artists, both in academia and in the media. In the Balkans, on the other hand, she has often been perceived as someone who capitalizes on a misused cultural background, an artist focusing only on sexuality and violence, and thus promoting the negative, stereotypical image of the Balkans culture. Therefore, my project studies the positionality of an artist who brings local traditions in a global market. I will discuss Abramović's creative process, considering both form and content of her creative expression because her body is not the only medium in these two performances.

**Julija Pesic** is a PhD Candidate at University of Toronto's Centre for Drama, Theatre, and Performance Studies, focused on performance art, cultural anthropology, and cultural studies. In 2017/18 and 2018/19, Julija received the Ontario Graduate Scholarship for the research project about cultural specificity and global dynamics in the performance art of Marina Abramović, the Yugoslav-born, New York-based performance artist. Julija completed BA honours in South Slavic and Comparative Literature and MA in Dramatic Literature at the University of Belgrade, Serbia with expertise in subversive humour in contemporary European theatre. Her work also comprises interaction of literature, theatre, and film.

**julija.pesic@mail.utoronto.ca**

**Ariadne Mikou, Independent Dance Artist-Scholar, Italy and Greece**

*Demolition: A Destabilizing Force for Transgressing Artistic Disciplines*

This presentation aims to explore the nature of interdisciplinarity and the space that lies between the disciplines of dance, choreography, architecture and the screen. More specifically, I use the image of demolition, which implies the violent elimination of architecture, to draw parallels with the concept of transgression. The latter has been defined by sociologist Chris Jenks as something that ‘transcends boundaries or exceeds limits’ (Jenks, 2013: 21). Although demolition as a concept, when placed inside an isolated context, risks creating negative connotations associated with a lack of productivity, demolition, seen as transgression and vice versa, can also be a creative artistic tactic that enables rebirth and re-orientation of forms through dynamic processes.

In the *in-between* space (Grosz, 2001) of dance, choreography, architecture and the screen, I perform a series of demolitions as *transgressions* which take the form of *dance-architectures* (hybrids between dance and architecture), *choreographic diagrams* (visual tools emerging from the intersection of architectural diagrams and dance scores), *unstable archives* (spatio-corporeal ‘documents’), *choreographic environments* and *events* (spatial conditions for corporeal and performance-based interactions). As evidenced by the interdisciplinary encounters during two practice-as-research case-studies – *Choreographic Process Architecturally Devised* (Mikou, 2015) and *Anarchitextures* (Mikou, 2016) – demolition appears as a dynamic process that allows movement in the liminal space between stability and mobility, trace and disappearance and permanence and ephemerality.

In this context that demolition is approached as a conceptual framework for de-structuring institutional borders between disciplines, I also explore the following questions: From which urgencies do the inter-disciplinary practices emerge, what kind of assumptions do they challenge and what kind of dynamics occur in the inter-disciplinary processes?

**Ariadne Mikou** is an independent artist-researcher, dance performer, and dance-scholar interested in experimental practices across dance, architecture, visual arts and media. She holds a Master of Fine Arts in Dance from The Ohio State University (USA) supported by the State Scholarship Foundation of Greece (IKY) and a Diploma in Architecture from the School of Architecture at Aristotle University of Thessaloniki (Greece). In 2018, she was awarded her fully-funded PhD Degree in Interdisciplinary Choreographic Research at the University of Roehampton (UK). Having presented her work internationally, she teaches practice-based and theory courses in academic and community settings and her articles have been published in international journals. In 2011, she co-founded the futuremellon/NOT YET ART collective, and currently, she is co-curator of [SET.mefree] Dance & Movement on Screen.

[www.futuremellon.com](http://www.futuremellon.com)

**alossidne@gmail.com**

**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*

This paper explores performance and design-by-making practices using movement improvisation and architectural space created by the *tremendously curious body*. In this interdisciplinary collaboration, performance meets architecture, revealing architectural traces of the ephemeral experience. If architects design spaces for their users, how can we, as users, become co-designers through our explorative movement in space? Can we apply this same approach to performance, by tracing the ephemeral, transient and elusive movement that keeps us present in the space and time around us?

Building on the exchange between architect Carolina Vasilikou and performer Judita Vivas, the paper presents a hybrid practice that applies research explorations of the duality of space and movement. We question the interrelationship between the two and suggest ways of capturing the material traces of movement in public spaces. Carried out both indoors and outdoors, the work presented here explores the embodiment of conscious curiosity and re-defines the condition of 'being present in a space'.

The notion of the *tremendously curious body* grew out of the method of spontaneous and unhindered physical improvisation, directed by the performers' subjective curiosity. Such performative practice works with the physical movement that can be repeated but never be exactly the same. In response, architecture (the material structure of space) captures the physical condition, the solidity, but also the dynamic for movement to be performed. Practised space emerges. Tracing the *tremendously curious body* with performance and design-by-making practices aims to manifest how this space moves us and how we can move in the space.

We explore the shape and perception of movement, tracing past events in time and space, and creating new spatial configurations. The result is an improvised hybrid practice generated through tremendous curiosity.

**Carolina Vasilikou** is an architect, researcher, and educator, working as Lecturer in Architecture at the University of Reading. She is core member of 'Urban Transcripts', a non-profit organisation bringing together research, urban activism and community-led practices. Carolina leads projects on sensory perception and well-being in urban spaces, including an AHRC-funded community engagement project on multi-sensory navigation in heritage cities. She is member of the 'International Ambiances Network', 'Urban Living' Research Group and 'Breaking Down Barriers' diversity & inclusivity team at the University of Reading. Carolina has co-founded C.R.A.C.K.S. (Collaborative Research on Architecture, Creative Kinetics and Somatics) with Physical Theatre Artist Judita Vivas, tracing the tremendously curious movement in unseen spaces of complex urban environments, with a performative turn using experiential and embodied practices.

**k.vasilikou@reading.ac.uk**

**Judita Vivas** is a freelance performer, physical theatre artist, and teacher. She is Founder and Co-Director of the international female theatre company Foxtale Ensemble and a female double-act Double Trouble, and Associate Artist of DUENDE. Her performance work includes a solo show *Seven Petticoats* (2017) performed in London, Athens, and Lithuanian National Theatre in Vilnius, and Arts Council England-funded projects: a multimedia performance *Daphne in Three Movements* (2017-2019) led by Rosemary Klich, *Adventures in Black and White* (2018-2019) with Double Trouble, and *Herring Girls* (2018) with dance artist Vicci Riley. Judita has a PhD from the University of Kent. Her current projects include collaborations with Carolina Vasilikou (architect and lecturer, University of Reading) on C.R.A.C.K.S. (Collaborative Research on Architecture, Creative Kinetics and Somatics), and with Acting Now (socially engaged theatre company, Cambridge).

**juditavivas@gmail.com**

## 11:00-12:30 Panel 8 Performance and Spect-acting

**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*

In theatre, hybridity understood as a 'cross between', seems to have existed long before the term hybridity itself. My present work focuses on the historicity of hybridity, in particular "the paradox of the theatre director". The figure of "the paradox of the theatre director" resonates with the famous title of Denis Diderot's posthumous work, *The Paradox of the Actor* (1830), which deals with different positions that actors can take in order to express themselves sensorially when encountering their partner on stage and the audience. An approach in contemporary theatre informed by this interpretation of hybridity can be exemplified by Anne Bogart's viewpoint technique, which seeks to make the explicit physicality of the performer frame the implicit search for meanings from the spectators' perspective.

My paper suggests that Diderot was the eighteenth-century master of hybridity in the art of theatre, which has become revitalized only in the twentieth century after Stanislavsky's work on pedagogical ideas for the educational process of the novice actor. Furthermore, the more formalistic ideas of the distancing technique, as developed by Victor Shklovsky's defamiliarisation and later by Bertolt Brecht's *gestus*, have resulted in a kind of hybrid gaze to help understand theatre practice. For his part, Diderot took the position of the onlooker as well as the articulator of the messages to the actors in order to achieve what can be seen as the birth of the theatre director, whose competence holds a hybrid sense of artistic knowledge. One could name the legacy of Diderot's strategy a *poetics of hybrid embodied knowledge* that combines the dual gaze of both actor and spectator.

**Annelis Kuhlmann** has been an Associate Professor in Dramaturgy at Aarhus University since 2001. Between 2005 and 2012 she also taught at the Acting School of Aarhus Teater. She was a visiting scholar at the Department of Drama and Theatre, School of Arts, University of Kent at Canterbury (2018). Her PhD research on 'Stanislavski's Theatre Concepts' took her to The Stanislavski Archives (MXAT, 1993-94). Annelis is member of the Editorial Board of *Nordic Theatre Studies* and has a longstanding collaboration with Odin Teatret, where she is Director of the Centre for Theatre Laboratory Research (CTLS) (since 2007). Her most recent publications include 'The Melody that Got Lost: a Unique Example of Theatre Avant-Garde in Denmark', in *The Cultural History of the Avant-Garde in the Nordic Countries*, vol. 2 (2018).

**dramak@cc.au.dk**



**Ulla Kallenbach, Independent Researcher, Denmark**

*The Hybridity of Imagination and Spectatorship*

The aim of this paper is to examine the hybridity of imagination and its impact on the perception of spectatorship. From a historical perspective, the imagination as a cognitive faculty was clearly distinct from sensory perception. Since the 1960s, however, imagination has been characterised by an innate hybridity; a dynamic ambiguity, which fuses traditional dichotomies such as mind/body, individual/collective or real/imaginary. Recent neuroscientific studies of imagination (e.g. Berger and Ehrsson, 'The Fusion of Mental Imagery and Sensation in the Temporal Association Cortex', 2014) have even argued that the separation of imagination and sensation is an illusion. Rather, perception is a fusion of imagination and sensation. Not only does sensation transition into imagination, but imagination may also transform our sensory experience. So how do we make sense of what we experience, if the real and the unreal, sensation and imagination, in fact blend and cannot be separated?

An understanding of this fusion of sensation and imagination is accordingly pertinent to the understanding of the theatrical event and experience. Not the least regarding the understanding of the act of spectating, since the hybridity of imagination and sensation implies a transition from passive onlooker to active participant. In this paper, I will therefore explore analytical strategies for studying a "dramaturgy of imagination", with particular focus on how playwrights (including Samuel Beckett) design theatrical experiences that activate the body and mind of the spectator. The key question that I address is: How do drama texts and performances dramaturgically anticipate, frame and structure the hybridity of imagination and sensation of the spectator?

**Ulla Kallenbach**, PhD, is a researcher of imagination and dramaturgy. She has recently completed a postdoctoral research project, *Imaging imagination in Philosophy and Drama 1960–*, at the University of Southern Denmark. Her research has two main perspectives: (1) a philosophic perspective informed by the history of ideas and (2) a scenic perspective exploring the performativity of the text and the point of view of the spectator. Her monograph, *The Theatre of Imagining – A Cultural History of Imagination in the Mind and on the Stage* was published by Palgrave Macmillan in 2018. Other publications include *stage/page/play: Interdisciplinary approaches to theatre and theatricality* (edited with Anna Lawaetz, 2016). She is steering committee member of the Centre for Historical Performance Practice (CHiPP), Aarhus University.

**kallenbach.ulla@gmail.com**

**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*

Deaf people are predominantly encouraged to participate in theatre at sign-language-interpreted performances, a paradigm that they consider ineffective in providing accessibility. In that context, this research interrogates alternative methods that might provide equality of participation for deaf and hearing people in theatrical performance processes. Drawing on Participatory Action Research and Applied Theatre methodologies, ten actors (half self-identifying as deaf and half as hearing) created hybrid performances intended to be equally accessible to deaf and hearing people. These were shown to a mixed audience, who gave feedback in focus groups.

The performances' hybridity was analysed according to Lo and Gilbert's (2002) typology of cross-cultural theatre. This analysis suggests that when deaf actors are the driving force within the creative process, post-colonial scenes are created which either foreground deaf experiences and/or create a *mundus invertus* in which hearing people are oppressed (thus contradicting the lived experience of deaf people). Deaf spectators are drawn to these post-colonial pieces and to pieces where language access is not compromised. For hearing spectators, however, their different societal context leads them to view cross-culturality and language access as unimportant. Instead, their main criterion for engaging with each piece is their subjective perception of its quality.

The inequality of participation for audiences is explained by the hierarchical relationship of deaf and hearing cultures, a context that similarly affects the acting ensemble. A Bourdieusian socio-analysis suggests that the creative process can be compromised by language choices and power dynamics that reflect real world practices. In one example, however, the actors achieve a 'communicative third space', in which hierarchies are flattened and language choices are made, not to enhance the power of the Self, but to support the participation of the Other. It is this communicative third space that offers a route to equality of participation.

**Michael Richardson** is a PhD Candidate at Heriot-Watt University in Edinburgh. His research focus is the participation of deaf people in theatre, as both actors and spectators. He adopts a multidisciplinary approach, drawing on the fields of Performance Studies, Deaf Cultural Studies, and Translation and Interpreting Studies. His early research on sign-language-interpreted performances and deaf theatre is published by *Transcultural* (2017), *Miranda* (2017; 2018), *Theatre Topics* (2018), and the *Scottish Journal of Performance* (2018). He has previously worked as a theatre director, with a particular focus in youth theatre and other forms of applied theatre; and as a Communication Support Worker for deaf students in Further Education.

**mr38@hw.ac.uk**

**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 16<sup>th</sup> & 17<sup>th</sup> Century Italy*

*Chrome Attic* is an interdisciplinary and multi-media project combining my research, harpsichord performance, and photography in a scholarly and performative exploration of chromaticism and *chiaroscuro*, the dramatic use of light and shadow, contrasts found in both music and visual art. I focus on 16<sup>th</sup> and 17<sup>th</sup> century harpsichord and organ repertoire from Rome and Naples, highlighting works by Trabaci, Mayone, Macque, Frescobaldi, and Michelangelo Rossi. I seek connections between keyboard chromaticism and its vocal counterparts, especially the evocative chromatic madrigals of D'India and Gesualdo. Similarly, I draw upon the bizarre and innovative chromatic pieces for viol consorts that flourished under the patronage of Cardinal Barberini. I find parallels between radical musical devices that exploit a bold harmonic language and the use of *tenebrism*, dramatic illumination that evokes the intensely-charged emotionalism in the paintings (as in the lives) of Caravaggio and Artemisia Gentileschi. I create and present new, contemporary photography using *chiaroscuro* techniques. Through my engagement with split-keyed chromatic keyboards, including a sabbatical visit to the impressive Studio31+ in Basel, Switzerland—which houses a fascinating collection of modern reproductions of early keyboard instruments, each with more than twelve pitches to the octave (19, 31, or more than 38 pitches)—I consider how these revolutionary and daring experiments in micro-tonality and multi-tonality influence our interpretive decisions when choosing workable tuning systems for performances of these chromatic compositions. I contemplate on what is gained or lost in translation by performing on enharmonic keyboards versus fully chromatic ones with split keys, each option rendering intervallic relationships differently. Bringing historically informed performance into the 21<sup>st</sup> century, I embark on a hybrid approach to music-making, employing microtonality and a visual lens. In this way, artistic interpretation and musical expression become multi-dimensional, producing a rich and colourful soundscape for performer and audience.

**Yonit Kosovske** performs on harpsichord, modern piano, fortepiano, and chamber organ. Her repertoire spans Renaissance through Contemporary music. In 2011 she moved from the US to Ireland when appointed Lecturer in Music at the Irish World Academy of Music and Dance, University of Limerick, where she is Course Director of the MA in Keyboard Performance. She also teaches Performance Practice and Chamber Music. Yonit holds a Doctor of Music from Indiana University Jacobs School of Music, a Master of Music from the San Francisco Conservatory, and a Bachelor of Music from Rutgers University's Mason Gross School of the Arts.

**Yonit.Kosovske@ul.ie**

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

**13:30-15:00 Plenary Publication Presentations**

***Performer Training Reconfigured: Post-psychophysical Perspectives for the Twenty-first Century (London: Bloomsbury, 2019)***

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

The book rethinks the phenomenon of training for theatre and performance in the imaginaries, realities, and possibilities of the current historical period. It focuses on studies and theories that are mainly emergent in the new century or which have gained renewed relevance in the contemporary posthuman condition. It offers a radical re-evaluation of current approaches to performer training, equipping readers with a set of new ways of thinking about and ultimately 'doing' training. The book puts forward the 'post-psychophysical' as a more extended form of psychophysical discussion and practice that emerged and dominated in the twentieth century. The 'post-psychophysical' updates the concept of an integrated bodymind in various ways, such as the notion of a performer's bodyworld that incorporates technology and the material world. Beyond the mind–body binary that psychophysicality seeks to supersede, the post-psychophysical questions the human–nonhuman dichotomy that remains intact and unchallenged in previous paradigms. As such, it provides alternative conceptualisations of the performer's work that are based on sociomaterial relational dynamics, mechanisms, and networks which situate that activity in the overlapping contexts of living and practice. Offering invaluable introductions to a wide range of theories around which the book is structured – including postphenomenological, sociomaterial, affect, and situated cognition – the volume provides readers with an array of critical approaches to training and creative processes.

**Frank Camilleri** is Associate Professor in Theatre Studies and Director of the School of Performing Arts at the University of Malta. He is also the Artistic Director of Icarus Performance Project, which he founded in 2001 and with whom he has performed and directed various physical performance pieces ([www.icarusproject.info](http://www.icarusproject.info)). His numerous publications on performer training, theatre as a laboratory, and practice as research reflect the theatre work he has been developing in Malta and abroad since 1989.

**frank.camilleri@um.edu.mt**

***Physical Actor Training – an Online A-Z (Methuen Drama Online, 2018)***

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

*Physical Actor Training – an online A-Z (PATAZ)* is a digital resource created by actor trainers Paul Allain and Frank Camilleri with filmmakers Peter Hulton and Stacie Lee Bennett, and trainees from the University of Kent. It prioritizes movement, voice, and the body rather than character or text-based approaches to making performance and preparing the actor. Using innovative camera work and editing processes, each film explores a term from our A-Z, ranging from specific skills like **G**rounding and **B**alance to more abstract concepts like **E**nergy or **C**raft. Through over 60 videos, it establishes a foundation for physical training exercises and approaches. PATAZ is available as part of the [Critical Studies and Performance Practice](#) collection on Drama Online.

**Paul Allain** is Professor of Theatre and Performance and Dean of the Graduate School at the University of Kent, Canterbury, UK. He is currently also Research Mentor for the Conservatoire for Dance and Drama, UK and a REF panel member for REF 2021. Paul has published extensively on actor training and contemporary performance processes as both author and editor in books, DVDs, articles and online, with a particular focus on contemporary Polish theatre. From 2006 to 2009 he led the AHRC-funded British Grotowski Project, which culminated in an international conference and series of books, and his being awarded a medal by the Polish government for his services to Polish culture. In 2018 he was also awarded the Witkacy Prize for promoting Polish culture overseas.

**p.a.allain@kent.ac.uk**

**'On Hybridity', Issue Call for *Performance Research* (PR25:6, September/October 2020)**

Edited by Frank Camilleri, Department of Theatre Studies, School of Performing Arts, University of Malta, Malta, and

Maria Kapsali, School of Performance and Cultural Industries, University of Leeds, UK

This issue of *Performance Research* considers hybridity in relation to performance, in particular the making, reception, and study of performance as practices that emerge from heterogeneous sources, as well as the performative operation of hybridity in historical, cultural and political contexts. In discussions on contemporary performance, hybridity is often used loosely to capture the synthesis and co-mingling of different sources, practices and methodologies that arguably underpin contemporary performance practice. More specifically, the term has been employed in discussions of cultural and racial performance, as well as in relation to the emergence of new theatrical practices in colonial contexts. Responding to this complex relationship between hybridity and performance, this special issue is grounded in the following points: (1) a reconsideration and updating of the concept that is timely, both in relation to performance as an artistic form as well as in relation to culture in general; and (2) in reflecting and influencing human activity and life, performance is strategically placed to conduct a reappraisal of hybridity via its practices of preparation and presentation.

Accordingly, this issue of *Performance Research* endeavours to investigate the intersections between hybridity and performance in terms of both the performativity of hybridity as a cultural practice and explanatory term, as well as the operation of hybridity as cultural and praxical logic 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 at once a formative, trans-formative and per-formative encounter that shapes performance and culture on many levels.

We call for proposals that investigate: (1) how performance and its study are bound up with questions that the concept of hybridity may illuminate, in relation for example to environment, encounter, and evolution, and (2) how performance may foreground key aspects of the way hybridity is operationalised within global contexts. We welcome case studies and conceptualisations that address these issues, across the performing arts, cultural studies, anthropology and beyond. The official Call for Papers is scheduled for May/June 2019.

**Frank Camilleri** is Associate Professor in Theatre Studies and Director of the School of Performing Arts at the University of Malta.

**Maria Kapsali** is a Lecturer in Physical Performance in the School of Performance and Cultural Industries at the University of Leeds.

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

**15:30-17:00 Panel 9 Objects, Puppets, and Performance**

**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*

This presentation will put forward the notion of a ‘sculptural situation’ as a conceptual articulation to describe my hybrid artistic practice that combines objects and sound within a technologically oriented society. The ‘sculptural situation’ emerges from a fusion of software and the conventional sculptural ‘object’ where sculpture becomes fluid in both appearance and behaviour and is sensitive to its surrounding environment and audience interaction. The paper will discuss how as a series of interconnected relationships, the outcomes of a ‘sculptural situation’ are multiple and simultaneous across many levels and artistic disciplines. As humans we become part of the situation itself, receiving and transmitting information, whilst filtering it through our own bodies and minds. Furthermore, the structural framework that the act of sculpture provides, together with the capability that software has of translating data between a multitude of modalities and formats, allows for the ‘sculptural situation’ to exceed beyond the conventional ideas and roles of sculpture into territories that traditionally belong to other disciplines. I will argue that a ‘sculptural situation’ allows the practitioner-artist to distort, or rather manipulate, the very fabric of reality. Every element, every component that makes up a sculptural situation, emerges from the situation transformed. A sculptural situation creates new information and new ways of seeing, listening, and feeling. In this sense, a sculptural situation is also a performative situation in that it is always in flux. The presentation will refer to various examples of this kind of ‘software sculpture’ to illustrate instances of sculptural situations.

**Matthew Galea**, PhD, is a hyper-media sculptor and researcher. He is currently based at the Department of Digital Arts within the Faculty of Media and Knowledge Sciences at the University of Malta, where his research and practice focus primarily on the integration between software and sculpture. Galea works primarily in sound, video, and the idea of social sculpture, locating the act of sculpture as an intervention in society rather than one in matter. Galea has exhibited in his native Malta and overseas. His sculptural interventions attempt to dismantle the idea of segregated disciplines within the arts, in order to create hyper-disciplinary, multi-modal, and constantly mutable situations and scenarios. [www.matyougalea.com](http://www.matyougalea.com)

**[matthew.j.galea@um.edu.mt](mailto:matthew.j.galea@um.edu.mt)**

**Samantha Topley, Music, Technology and Innovation – Institute for Sonic Creativity (MTI<sup>2</sup>), De Montfort University, UK**

*Sound Art and Craft: Making and Playing Textile-Based Electronic Musical Instruments*

This presentation focuses on a cross-disciplinary research project that explores the creation of sound art through textile-based handcrafts, such as knitting, pompom making, and embroidery. In this hybrid practice, brightly coloured woollen objects for the creation of live electronic music are made, culminating in a portfolio of new instruments, performance work, and workshops.

The research follows a craft and practice-led methodology, where art and technology intertwine and objects are made by hand. Textile-based approaches to the core elements of music technology were investigated and initially demonstrated in the form of swatches (handmade technological prototype pieces). This process iteratively addressed elements such as loudspeakers, sensors, circuitry, and the design of interfaces with electronic textiles. As a result of the physical and theoretical research of these example swatches, hybrid musical objects were made, such as giant pompom wireless controllers, knitted or ‘yarnbombed’ loudspeakers, and electronic instruments with conductive pompom interfaces.

This research stems from a background of electronic instrument making, within a DIY culture where artists craft, experiment, and create with technology as a post-digital method of music making. Collaborative and participatory approaches to playing the handmade objects are explored, focusing less on the mastery traditionally associated with playing an instrument, but more on the facilitation of playful, inclusive, and interactive environments which invite people to join in. ‘Playing’, in this instance, resembles a non-virtuosic and child-like process of play, whereby musical and performative ideas are generated and developed through the curiosity, imagination, and idiosyncrasies of active participants. Instruments are also made with feminist, socio-political intent in ‘craftivist’ workshops, where electronic textiles and DIY textile handcrafts are used as a vehicle to working with electronics and music technology.

**Samantha Topley** is a musician, maker, and community artist from Leicester (UK). Her practice explores sound and technology with textile-based handcrafts such as knitting, embroidery, and pompom making. She shares her work internationally through workshops, exhibitions, and performances. Samantha is currently undertaking a PhD at the Music, Technology and Innovation – Institute for Sonic Creativity (MTI<sup>2</sup>), De Montfort University, where she also lectures in experimental music technology and community arts practice. She has performed in events such as LLEAPP 2015 (De Montfort University) and the Noise Colloquium (University of Greenwich), and was a co-organiser of the Art & Sound Symposium (Leicester, 2015).  
[www.samantha-topley.co.uk](http://www.samantha-topley.co.uk)

**[samantha.topley@dmu.ac.uk](mailto:samantha.topley@dmu.ac.uk)**



**Marzenna Wiśniewska, Department of Cultural Studies, Nicolaus Copernicus University,  
Toruń, Poland**

*Hybrid Nature of Puppet Theatre*

Hybrid practices in puppetry are usually investigated from the perspective of experiments with digital technology, for example virtual puppets or performing robots. This presentation seeks to extend the discussion by considering the hybrid nature of puppet theatre to include all forms of puppetry. In its basic sense, the term 'hybrid' can be described as something that is a combination of two different things, so it has qualities relating to both aspects. I agree with Jan Nederveen Pieterse who states that 'The importance of hybridity is that it problematizes boundaries' (2001). Hybridity is related to a process of a transgression of genres. In puppetry, these concern boundaries between life and lifelessness, animate bodies and inanimate objects, human and material performance, as well as transgressive and in-between existence. This presentation focuses on the relationship between puppeteer and puppet/object, and how this can take various hybrid theatrical forms. I will focus on four main aspects that show the hybrid nature of puppet theatre. Firstly, a form of hidden hybridity that refers to the illusion of independent puppet life – hidden behind the inanimate object there is a puppeteer as a demiurge and the idea of *theatrum mundi*. Secondly, the puppeteer as a hybrid composite of body and object, which transforms a human being into a new identity and a new stage existence – this is reminiscent of Tadeusz Kantor's concept of bio-object. Thirdly, hybridity as a game of partnership between one's being and a parallel existence, which is exemplified in the Siamese technique of puppeteer Duda Paiva. Fourthly, the hybridity of mediated puppetry in multimedia practices, that brings together the biological and mediated body (e.g. Iris Meinhardt) or cyberpuppets. These perspectives of analysis draw attention to the subversive potential of the hybrid – 'in-between' identity of stage creatures in puppet theatre.

**Marzenna Wiśniewska** is Assistant Professor of Drama and Theatre Studies in the Department of Culture Studies at Nicolaus Copernicus University (Toruń, Poland). She was literary manager of Baj Pomorski Theatre in Toruń between 2001 and 2011. Her main academic interests are: theatre and performance, theatre as medium and media in theatre, history and theory of world puppet theatre, European contemporary drama, drama and theatre for children and youth, theatre pedagogy, culture animation and management. She is the co-editor of monographs about contemporary theatre and the author of chapters in books (e.g. *Teatr wśród mediów/ Theatre among media*, Toruń 2015) and Polish theatre journals ('Teatr' [*Theatre*], 'Teatr Lalek' [*Puppet Theatre*]).

**marzennaw@umk.pl**

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

This paper will discuss the ways in which the legacies of colonialism and the activist, questioning stance of postcolonial narrative and politics have affected contemporary European puppetry. Once considered opposite and opposing poles, tradition and innovation in puppet theatre can now be considered as sisters in dialogue. Tradition and innovation are now contested terms which have become blurred and which cross boundaries. The multiple performance traditions within puppet theatre which have emerged from colonised territories have in their turn given rise to hybrid identities, performance practices and political narratives. The paper considers the relationship between politics, identity, popular culture, and migration through an examination of the migratory routes of traditional puppeteers; the development of hybrid practice within popular puppetry; and how those practices have led to hybrid identities in European settings. The presentation will discuss how these hybrid identities in puppetry mediate and negotiate alternative performance spaces where tradition and innovation are in constant dialogue with political, social, and cultural narratives.

**Cariad Astles** is Course Leader for the BA Theatre Practice (Puppetry: Design and Performance) at the Royal Central School of Speech & Drama (London) and is also Lecturer in Drama at the University of Exeter. She is President of the UNIMA Research Commission. She is a core collaborator with Irenia Jocs de Pau, which runs training workshops in different art forms towards a culture of peace and intercultural identity. Cariad specialises in training and directing for puppet theatre; in the use of objects and puppets within healthcare and applied theatre; and in puppetry in relation to identity. She frequently runs training workshops in the UK and internationally, most recently in China, Australia, Chile and Spain.

**cariadastles@gmail.com**

## 15:30-17:00 Panel 10 Theatre Writing

**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)*

Throughout his long and continuing career as a leading British and international playwright over the last fifty years, Edward Bond (1934 –) has forensically interrogated profound concepts of 'Human-ness and Materiality' and 'Revolutionary Politics and Poetics of Performance'. From early classics such as *Saved* (1965) in which a baby is stoned to death, Bond utilises the practice of oppressive violence (often by totalitarian regimes) as a means of enforcing ideology and power.

In his play *The Under Room* from his 'Late Period' Bond returns to these concerns in which a woman of previously and seemingly liberal sensitivities nevertheless murders a man who is a 'foreigner': a migrant asylum seeker that she has befriended and hidden from the authorities: a futuristic English Neo-Fascist State. This violent and fatal attack is further problematized by Bond having presented the 'alien' as both live, corporeal actor simultaneously 'enacted' as/by an anonymous, life scale inanimate 'Dummy'. This dramatic device itself hearkens back to another play by Bond *The Children* (2000) in which a young boy (as central character) relates his anxieties, hopes and fears to a life scale 'dummy' dressed in the same costume as himself. The boy destroys his 'dummy alter-ego' in the context of his dysfunctional oedipal relationship with his mother. Driven by his engagement with and response to both Kantian metaphysics of the 'Transcendent' along with the radical dialectical materialism of Marx, Bond wrestles with a postmodern, revolutionary hybridity of ideology and performance.

Employing a broadly Cultural Materialist deconstruction of the play and its dramatic strategies (Williams et al) the paper will also draw on a newly emerging critical paradigm developed by Billingham of 'The Mobius Effect' which envisages a contemporaneous phenomenon of the psychic (inner) and materialist (outer) existential crisis expressed as a single, unified meta performance reality.

**Peter Billingham** is Professor of Modern Drama and Performance at the University of Winchester. He is an award-winning playwright and author on drama and performance. His 2013 monograph of Edward Bond (Palgrave Macmillan) was critically acclaimed and his 2007 *At the Sharp End – Uncovering the Work of Five Leading Dramatists* (Methuen) was nominated for the 2008 Theatre Book Prize. He is currently working on editing a collection of essays on Peacebuilding, Politics & the Arts to be published by Cambridge Scholars Publishing in late 2018.

**peter.billingham@winchester.ac.uk**

**Hannah Sams, Department of Welsh, Swansea University, Wales, UK**

*Playwrights of 'The Borderline Experience': Aled Jones Williams and Sergi Belbel*

This paper will argue that looking at the work of two playwrights, Aled Jones Williams (a Welsh language playwright) and Sergi Belbel (a Catalan language playwright), through the lens of hybridity, a term that 'commonly refers to the creation of new transcultural forms within the contact zone produced by colonization' (Ashcroft, Griffiths, Tiffin 1998: 118), can explain some of the thematic and stylistic parallels between their theatrical works. Although Wales and Catalonia are frequently compared in sociolinguistic contexts, this comparison is yet to be explored culturally. This research aims to change that by highlighting the potential of such a comparison between two playwrights who are considered to be the leading playwrights of their nations and generations, and who are writing between nations – between Wales and England in the case of Williams, and Catalonia and Spain in the case of Belbel. Such parallels include, but are not exclusive to, their paradoxical use of words as they are intent on highlighting the beauty of words versus their total ineffectuality in many situations. Another parallel involves their return to text-based theatre after a fascination with the absurd and the symbolic within their theatrical traditions. Some differences will be explored, such as the fact that several of Belbel's plays have been translated and staged internationally whereas Williams himself argues that his plays are untranslatable. The paper will also consider the power that hybridity – the borderline experience 'where cultural differences "contingently" and conflictually touch' – can offer audiences in nations on the periphery such as Wales and Catalonia (Bhabha 1994: 211). This paper explores the issue of cross-disciplinary blending from the outlook of my dance practice, in the process highlighting a methodology of examining contemporary dance and its encounters with the performing arts, specifically with theatre and possibly even circus arts and cabaret.

**Hannah Sams** is a lecturer in modern Welsh literature in the Department of Welsh at Swansea University. Having completed her PhD that focused on Theatre of the Absurd in Welsh language theatre in 2017 she was awarded the Saunders Lewis Memorial Scholarship in the same year to further develop a comparative element that was briefly discussed in her PhD between a Welsh language playwright Aled Jones Williams and a Catalan language playwright, Sergi Belbel.

**[h.i.sams@swansea.ac.uk](mailto:h.i.sams@swansea.ac.uk)**

**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*

The aim of the paper is to present a case study of using a hybrid methodology in the reading of a play written by Ireland's premier female playwright, Marina Carr. Lyn Gardner (2004) stated that '[w]hat marks out Carr's work is her knowing compassion for the damaged, the distraught, for those who howl and rage as they rush towards their inevitable doom' and that *Portia Coughlan* is a play that provides Irish theatre with one of the most memorable female characters. Using a hybrid methodology that links literary and theatre studies with psychology and psychiatry research gives a new insight into the play's complexity on a psychological level. The Diagnostic Criteria for Borderline Personality Disorder, as described in *DSM-5 (Diagnostic and Statistical Manual of Mental Disorders. Fifth Edition)*, shed new light upon the character, bringing new insights both into the reading and the staging of the play in question. Using this kind of methodology offers an interesting alternative to the unsuccessful categorization attempts made by a whole array of literary and dramatic critics regarding the main character of the play. Viewing or reading the play may lead to transformative effects in its audiences, including cognitive reappraisals that validate the experience of the disorder and encourage a dialectical world-view as the most adaptive one, especially in the context of BPD.

**Dagmara Gizło** is Assistant Professor at the Department of Studies in Culture, Adam Mickiewicz University in Poznań, Poland, and the coordinator of theatre specialisation at AMU Faculty of English. She is interested in the therapeutic power of theatre as well as interdisciplinary perspectives in drama, theatre and performance studies. She has published articles and book chapters on contemporary British and Irish theatre and drama; she also co-edited *An Outline History of Irish Literature in Texts* (2011). Together with Jacob Juntunen, she has reviewed the performance of Nie Mów Nikomu (Do Not Tell Anyone) that focuses on deaf life in Poland for The Theatre Times (Dec. 2017) included in the #spotlightonPoland and authored a chapter in *Interdisciplinarity and the Performing Arts. Contemporary Perspectives* (2018).

**dagmara@wa.amu.edu.pl**

## Friday 15 March

### 9:00-10:30 Keynote Speech

**Prof. Nicola Dibben, Department of Music, University of Sheffield, UK**

*'Being there': Performance in Extended Reality Experiences*

Extended Reality (XR) is possibly the most disruptive development since the web in the 1990s. It is receiving huge private and public investment, and music is one of the main forms of 'content' used to sell its new devices. How, then, are the technological affordances of XR currently being taken up in the domain of music and what are the implications for performance? XR comprises environments for human and machine interactions that combine the real and virtual worlds, including Augmented Reality (AR), Virtual Reality (VR), and Mixed Reality (MR). A survey of the current state of music performance in extended reality reveals emerging media types: virtual experience of real-time music events (virtual teleportation), augmentation of real-world performances, new types of (recorded) presentational performance in extended reality, and participatory performance culture afforded by interactive MR experiences. Analysis of examples of these performance experiences and the discourse surrounding them reveal hybridity in the form of 'residual' formats, media, and practices. Moreover, these are accompanied by embedded notions of music's 'transparent immediacy' and emotional 'power'. Approaching XR from a humanistic and experiential perspective rather than a technological one can reveal new possibilities for music performance and ideologies underlying the design of current music XR experiences.

**Nicola Dibben** is Professor and Director of Research for the Faculty of Arts and Humanities at the University of Sheffield, and former editor of the journals *Popular Music* and *Empirical Musicology Review*. She was a subpanel member for REF2014, and REF2021 subpanel Music, Drama, Dance, Performing Arts, Film and Screen Studies. Her research investigates how people engage with music (primarily through listening) and what that engagement means for how people think about and make sense of themselves and the world. She has published over 40 journal articles and book chapters in the science and psychology of music, and popular music studies, and is the author of *Björk* (2009) and co-authored *Music and Mind in Everyday Life* (2010). Her many consultancies and commercial collaborations include investigating effects of music on driving, and working with Björk on the artist's multi-media app album, *Biophilia* (2011). Current projects include an edited volume on Icelandic popular music, a network with Colombian colleagues funded by the Academy of Medical Sciences investigating social impacts of music-making, and a monograph on music in immersive experiences, partly researched while Visiting Scholar at Stanford University, USA (2018).

**n.j.dibben@sheffield.ac.uk**

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

**11:00-12:30 Panel 11 Bodies in Performance**

**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*

In this paper, I present the ways in which the devising of immersive performance, a genre currently enjoying wide-spread global impact and popularity, depends upon a hybridized form of choreographic thinking when dramaturgically conceptualizing the spectator as a material component of productions. My argument is informed by the extant literature of practitioners and scholars who address traditional practices of dramaturgy as well as those researching dance dramaturgy, a more nascent, yet specific field of study. Through examination of traditional and contemporary practices within both choreography and dramaturgy, I set forth how practitioners making immersive works are implementing a form of devising that utilizes hybridized theoretical understandings of theatre and dance when accounting for future spectators as mobile entities with agency. Drawing upon data from my interviews with immersive practitioners, I propose that the devising of immersive performance relies on dance-driven theories and practices which afford spectators perceptions of agency while managing their contributions during performances through carefully designed choreographic parameters. I describe the choreographic thinking behind the dramaturgical development of *action frameworks*, structures designed by immersive practitioners to elicit the participation of spectators and support their involvement as mobile, agentive bodies during performances. Following this, I identify three considerations of this hybridization of choreographic and dramaturgical thinking; first, how practitioners attempt to manage the degree to which spectators participate; second, the possibility that spectators can participate outside of the structures designed for them, and lastly, the ethical concerns that must be addressed when choreographing participation. To illustrate my argument, I reference two American productions; the 2013 New York Dance & Performance Bessie award-winning production *Then She Fell* (2012-present) by Third Rail Projects (New York), and *HamletMobile*, created by Capital W (Los Angeles), which was nominated for “Best of Dance and Physical Theater” at the 2015 Hollywood Fringe Festival.

**Julia M. Ritter**, PhD, MFA, is an award-winning dance artist and scholar. Her forthcoming book, *Tandem Dances: Choreographing Immersive Performance*, is contracted with Oxford University Press. She is the recipient of two international awards for her research on dance and immersive performance including the 2016 Selma Jeanne Cohen Lecture Award (USA) and the 2014 Prix André G. Bourassa for Creative Research from Le Société Québécoise D’Etudes Théâtrales (Canada). She was awarded three Fulbright fellowships for her choreographic research from the US Bureau of Education and Cultural Affairs, and has presented her projects internationally. Julia serves as Chair and Artistic Director of the Dance Department at Rutgers University, USA.

**[jritter@mgsa.rutgers.edu](mailto:jritter@mgsa.rutgers.edu)**

**Małgorzata Budzowska, Department of Classical Philology, Faculty of Philology, University of Lodz, Poland**

*Medial Configurations of Body in Performance*

The paper focuses on the medial involvement of the body in performance as it creates a hybrid of physical and digital elements. This will be analyzed based on the case study of Euripides' *Bacchae* directed by Maja Kleczewska from Warsaw's Teatr Powszechny (Poland). The performance, premiered on 8 December 2018, is a hybridisation of corporeal enactment and digital images that reflects on the appropriation of the female body by patriarchal discourse. The premiere, supported by the conference "Feminism, not fascism", avowedly participates in contemporary societal reflection on freeing the female body from the biopolitical power of the male gaze. By the use of radical images of female bodies performing their corporeality on stage and by mediating them on screens (in slow motion to resemble a trance state) the director evokes imprisoned female bodies. By this means she allows the audience to perceive a game of pretences played between the publicly created representations of women, defined by their sexual (and reproductive) utility, and the private female bodies calling for independence and self-definition. Such directed spectatorship is further emphasised in the final scene when only female spectators are allowed to watch (the men are kindly asked to leave). Kleczewska's performance becomes a multi-faceted hybrid, its analytical framework formed by the supporting conference dedicated to a centenary of women's rights in Poland. Its imaginative and textual basis refers to Euripides' *Bacchae*, a text that challenged the myth of the enthusiastic experience of female bodies freed from a male-governed state. Its form confronts these bodies in their purely phenomenological presence with their onscreen medial multiplications. Its directed spectatorship, that divides the audience (women and men sit in two different sectors) and excludes male spectators from the finale, calls for the personal experience of each female spectator's body.

**Małgorzata Budzowska** (PhD in Classics, MA in Theatre and Drama Theory) is Assistant Professor in Philology at the University of Lodz (Poland). She is the author of two books: *Phaedra: Ethics of Emotions in Euripides, Seneca, and Racine* (2012) and *Sceniczne metamorfozy mitu, Teatr polski XXI wieku w perspektywie kulturowej [Stage Metamorphoses of Myth. Polish Theatre of Twentieth First Century from a Cultural Perspective]* (2018), as well as co-editor of three books and author and co-author of many articles and chapters on ancient and contemporary theatre and drama.

**malgorzata.budzowska@uni.lodz.pl**



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

This paper addresses the conference theme of hybridity through compositional strategies used in the making of solo dance for screen. As a choreographer, I have used the visual art genre of portraiture as an interdisciplinary lens to inform the crafting of two solo dances for screen, which I discuss as case studies throughout the paper. I use Cynthia Freeland's analysis of the relationship between portraiture and subjectivity as a basis for understanding what might be at stake when choreographing solo dance for screen (Freeland 2010). Of particular interest are two themes: the interpersonal contract between choreographer and dancer necessary if a solo is to be considered a portrait; and the multiplicitous subjectivity that can be communicated in a portrait that extends in time, as is the case in a work for screen. Working with the camera highlights the potential relationship between the richly documented genre of portraiture and the not-so-fully-documented genre of solo dance, in that the camera provides a visual frame that delimits the visible action, and hones focus towards the dancer's gaze. I work with the dancer's gaze, drawing on the legacy of painterly and photographic portraiture in a way not possible in the more diffuse viewing environment of a typical live, theatrical presentation of dance. I extend my discussion of dance and portraiture via reference to pertinent examples such as Christine de Smedt's '4 Choreographic Portraits', Jonathan Burrows' '52 Portraits' and Rineke Dijkstra's 'The Krazyhouse (Megan, Simon, Nicky, Philip, Dee), Liverpool, UK, 2009'.

**Siobhan Murphy** is a choreographer and academic, currently a Research Fellow in dance in the Faculty of Fine Arts and Music, University of Melbourne. In recent years, her choreographic work has focused on dance for screen, with multi-screen works for gallery installations and single-screen works screening nationally and internationally. Siobhan has received grants from philanthropic, state and federal arts bodies. She teaches in the undergraduate and postgraduate coursework degrees in dance at the University of Melbourne, where she also supervises practice-led theses in performance and other artistic fields at Honours, Masters and PhD levels.

**mus@unimelb.edu.au**

**Maria Kapsali, School of Performance and Cultural Industries, University of Leeds, UK**

*Hybridity as Interpretation: From Yellow Sound to Sonic Bodies*

This paper will present and critically analyse 'Sonic Bodies' (Leeds Art Gallery, November 2018, <https://beinghumanfestival.org/event/sonic-bodies-a-multisensory-exploration/>). The event featured the application of two technologies of movement sonification as interpretative activities for engagement with selected sculptures and it was aimed at both mainstream and visually impaired audiences.

Drawing on the author's immediate observations, audience feedback as well as a bespoke film that was created with audio-visual material recorded during the event, the presentation has two aims. The first is to historicise movement sonification, a hybrid praxis in and of itself, in relation to a rich history of synthesis between visual form, sound, and movement, as exemplified in *Yellow Sound*, a play written in 1909 by painter Wassily Kandinsky (premiered in 1972) and the explorations of theatrical character through colour led by Michael Chekhov in Dartington College between 1936-1939. Instead of situating 'Sonic Bodies' within the recent history of movement sonification, the presentation positions it within a longer history of hybridisation between different artistic practices and sensory registers specific to the European avant-garde during the first half of the twentieth century.

Against this historical context, the second aim is to examine how 'Sonic Bodies' used movement sonification as an interpretative activity within a gallery environment, in order to a). challenge the role of vision as the primary mode of encounter with artworks and b). complicate established kinetic behaviours associated with 'art-viewing'.

By discussing 'Sonic Bodies' in relation to historical avant-garde praxes as well as with respect to contemporary institutional norms and imperatives, I will make the argument that hybridisation can be understood not only as a cross-pollination between and across artistic disciplines, but also as a processual mode of embodied intersections between individual, social and institutional bodies.

**Maria Kapsali** is a Lecturer in Physical Performance in the School of Performance and Cultural Industries at the University of Leeds. Since 2014, she has been working on the development of Sonolope, a system of movement sonification, and its applications in a range of contexts. She is currently writing a monograph on Technology and Performer Training, to be published by Routledge as part of the *Perspectives on Performer Training* series, which she co-edits with Rebecca Loukes. She served as convenor of the TaPRA Performer Training Working Group and the Performance Training, Preparation and Pedagogy Research Group, at the University of Leeds.

**M.Kapsali@leeds.ac.uk**

## 11:00-12:30 Panel 12 Theatre Lineages

**Stefan Aquilina, Department of Theatre Studies, School of Performing Arts, University of Malta, Malta**

*Misinterpretation or Hybridity? The Stanislavsky-Smyshliaev Example*

This presentation discusses the acting theories of Valentin Smyshliaev, a one-time student of Stanislavsky and member of the Moscow Art Theatre and its First Studio. Smyshliaev is a relatively obscure figure in the history of Russian theatre, a result of the accusations which Stanislavsky had levelled against him. These included that of plagiarising and even misinterpreting key acting ideas which Stanislavsky had been developing in the privacy of the studio or rehearsal room but which Smyshliaev had gone public with by writing a book titled *The Technique to Process Stage Performance* (1921/22).

More than a misinterpretation of Stanislavsky's ideas, however, I will argue that Smyshliaev's theories were a product of a disposition towards hybridity which allowed a number of his mentor's techniques to be reconfigured within a context that made collective work its political and artistic driving force. In other words, it is the link with the political and cultural discourses of the time which makes Smyshliaev's theories less a misinterpretation of Stanislavsky's ideas and more of a hybrid development, one that married production processes to political relevance. The presentation uses sources unavailable in English translation to also extend our understanding of Russian modernism.

**Stefan Aquilina** is a Senior Lecturer in Theatre Studies and Director of Research and Internationalisation of the School of Performing Arts at the University of Malta. His research focus is Russian modernism, especially Stanislavsky and Meyerhold, but has wider interest in the cultural transmission of embodied practice, devised performance, and reflective teaching. Aquilina's publications include the co-edited volumes *Stanislavsky in the World* (Bloomsbury) and *Interdisciplinarity in the Performing Arts: Contemporary Perspectives* (University of Malta), as well as numerous journal essays. Aquilina is the director of Cultural Transmission of Actor Training Techniques, a research project investigating how training techniques are transformed when transmitted across cultures ([www.ctatt.org](http://www.ctatt.org)).

**stefan.aquilina@um.edu.mt**

**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'*

The transmission of actor training is a complex and often controversial topic within theatre studies. Within this scholarly discourse, Michel Saint-Denis's actor pedagogy, often neglected by theatre historians, is an exemplary case study for two main reasons. Firstly, Saint-Denis (Jacques Copeau's nephew, student and one of his major heirs) was the first who translated the acting practices rediscovered in the *École du Vieux-Colombier* and by the Copeau group into a fixed and defined method. Secondly, he led and adapted Copeau's teachings in the anglophone theatrical world. This paper explores the first institutional context created by Saint-Denis that also constitutes the prototype of his pedagogy: the London Theatre Studio, founded in 1935 and active until the outbreak of World War II. The paper investigates the transition from an entirely experimental practice – that is, the research undertaken by Copeau with his pupils at the *École du Vieux Colombier* and in Burgundy – to an established method. This system was conceived for transmission, and therefore systematized, in a fixed and strictly normative structure. In other words, it was standardised. Saint-Denis appears to be the custodian of Copeau's legacy, responsible for translating a combination of experimental workshops into a structured method and for their further development in acting school programmes. Furthermore, upon his relocation from France to England, Saint-Denis contaminates the British theatrical *milieu* with attention to the bodily expression of the actors on stage, and proposes a choral conception of the play, becoming the link between two different theatre cultures. I consider this 'contamination' as an instance of hybrid practice.

**Cecilia Carponi** obtained her PhD from La Sapienza University of Rome and the Sorbonne Nouvelle University of Paris under the supervision of Guido Di Palma and Marco Consolini. Her research project focused on Michel Saint-Denis's actor pedagogy, from the *Théâtre du Vieux-Colombier* where he studied, until his transfer to London in 1935. During her Bachelor's and Master's degrees at Sapienza University, she developed her education in different linguistic and cultural frameworks thanks to several learning mobility programmes she spent abroad, especially in Paris and London. Her academic interests include the art of acting and actor training. She has published journal articles and delivered various talks in international conferences.

**cecilia.carponi@uniroma1.it**

**Catherine Trenchfield, Department of Drama, Theatre and Dance, Royal Holloway, University of London, UK**

*Kneehigh Theatre Company and Cultural Hybridisation*

Branding has been pertinent to Kneehigh Theatre in forging an identity, enabling them to navigate their ideals between the 'local' and the 'global', and in the process addressing the 'global pull' towards making production work outside their locality. This local/global dimension of their practice has been achieved due to the necessity to survive as a company and continue to make work which inspires them. Cultural hybridisation activates a process of selection and attempts a balance between local and global factors. It engages valuation and exchange, navigating between what is valuable and rejected. It is this responsive way of working which presents Kneehigh as a culturally hybridised company. My paper discusses Kneehigh's identification with community as being at the core of their cultural hybridisation, elevating them from being a company governed by global forces. Cultural hybridisation offers varying degrees of creative autonomy, something that Kneehigh worked towards over several years, particularly after their near closure in the 1990s. This is in contrast to influences from global business models incorporated to make the company financially viable and globally successful. Irrespective of the perceived benefits of cultural hybridity, criticisms of this ideology are prevalent. Just as homogeneity can negatively affect globalisation, the culturalisation and deculturalisation of the performance product, to meet audience demand can expose cultural hybridity to negativity. My paper contrasts criticisms of this hybrid process, suggesting that Kneehigh have lost core elements of their work. This will be juxtaposed with support in advocacy of Kneehigh's hybrid business model. My argumentation will show that through Kneehigh's hybridity in updating their chosen stimuli, they have pulled source material out of obscurity, making it ready for a modern and culturally hybrid audience.

**Catherine Trenchfield** is a part-time PhD student at Royal Holloway, University of London exploring Kneehigh Theatre Company with reference to theories on globalisation and cultural hybridisation. She is particularly interested in their notions of 'Brand Kneehigh' and how this is developed within their self-contained performance environment the 'Asylum'. Her thesis explores the potential tensions experienced by the company who have global ambitions, but who still wish to maintain close links with their Cornish heritage and identity. In addition to her studies, Catherine works full-time as Course Leader for the BA in Acting for Stage and Media (validated by the University of West London) at Kingston College.

**ctrenchfield@yahoo.co.uk**

**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, Philippines*

This paper examines how participation in a Theatre for Development workshop opens a space for young people to co-create their understanding of health issues that are considered taboo like HIV/AIDS. In the field of health communication, participatory approaches like Theatre for Development are considered instrumental in engaging target groups to create and disseminate HIV/AIDS prevention messages that are accurate, culturally sensitive, and age-appropriate. These approaches are also used in equipping target groups with life skills to harness the acquired information in an environment governed by norms. Theatre for Development provides an educational space for hybridized practice where target groups could engage in the process of playmaking through a workshop and/or a public performance as both actors and audience members, thus, becoming both the subject and object of health behavior change. This paper then raises an inquiry on how co-creation among participants in a Theatre for Development workshop in Cavite (Philippines) shapes their understanding of HIV/AIDS in a culturally conservative environment and how this understanding is harnessed in and beyond the workshop space. In this study, the hybridity of the said theatre practice is examined in terms of the fluidity of participants' identities as performers and spectators as well as the fusion of the real and the imagined experiences in the theatre activities. Through the hybridity of the roles played by participants as both producers and consumers of their own creative outputs, the space of the theatre becomes both the stage and the backstage where performances of cultivated life skills and rehearsals of target health behaviors simultaneously take place.

**Herlyn Alegre** is a PhD candidate and a research associate at Waseda University, Tokyo, Japan. Her research focuses on the use of Theatre for Development for HIV/AIDS education for the youth in the Philippines. She attended a workshop on Theatre of the Oppressed by the Centro de Teatro do Oprimido in Rio de Janeiro, Brazil. She is also a playwright and a screenwriter.

**herlyngail.alegre@gmail.com**

## 11:00-12:30 Panel 13 Collaboration and Interaction in Performance

**Richard Perks, School of Music and Fine Art, University of Kent, UK**

*Strung Together: A Practical Exploration of Music-Cultural Hybridity, Interaction, and Collaboration*

*Strung Together* is a collaborative performance project commissioned in September 2017 by Diaspora Arts Connection in San Francisco, US. Drawing from models of cultural integration and collaborative creativity, this research project enabled the development of a practical methodology through which the improvisatory approaches of non-congruent music-cultures might be combined to create a programme of original, eclectic works, within a limited time-frame. Considering the subtle boundaries which lie between coexistence, assimilation, and synthesis within cross-cultural collaborations, *Strung Together* explored how different initial musical stimuli might alter the balance, whilst maintaining contextually-relative improvisatory freedom(s); and optimising productivity. Here the blending of three improvisation-based music traditions was investigated – Persian Dastgāh, Arabic folk, and Western popular (rock/jazz/free) improvisation – through a process comprising: continual dialogue; collective composition; coalesced methods of improvisation; rearrangement and refinement; rehearsals; and live performance.

Acting as musical director/performer, I sourced four professional musicians from the San Francisco Bay area – each expert in different traditions of improvisatory music(s) – to form a quintet; and was ultimately responsible for the project’s curation and delivery. I provided various pre-composed musical stimuli, *Fragment(s)*, each of which incorporated influences from the performers’ respective music traditions and served as initial platforms for the development of the final pieces. We gathered together daily for one week, and during this time collectively developed, arranged, and rehearsed a complete performance programme of new, hybrid music. A live performance took place on the final day at the renowned *Buriel Clay Theatre*, which was streamed live via social media, reaching a worldwide audience.

This presentation will reflect on the creative practice behind *Strung Together*, demonstrating that by inaugurating a democratic environment, where manifold approaches to music-making are considered and respected at a structural level, music-cultural synthesis is achievable within a limited time-frame.

**Rich Perks** is a guitarist, composer, and academic based in London (UK). His research interests include the combination of composition with improvisation; cross-cultural collaborations; and the extended and augmented performance possibilities of the fretless electric guitar. He is a Lecturer in Music Performance at the University of Kent (UK), and a Lecturer in Popular Music at the Institute of Contemporary Music Performance (London, UK).

**r.j.perks@kent.ac.uk**

**Mariella Cassar-Cordina, Department of Music Studies, School of Performing Arts, University of Malta, Malta**

*Composition Processes: The Totality of Artistic Media*

This paper explores the relationship between place, identity and musical practice (composition). It highlights the historical and socio-cultural issues that had a bearing on a number of compositions which were part of broader artistic projects that translated into performances and artistic installations. These compositions, which developed through synergetic collaboration with other artists, belong to a genre that incorporates a strong Maltese cultural identity and mainly emerge from instances in Malta's historical legacy and the norms of society that have shaped the patterns of daily life. *Ġgantija 2013*, one of the interdisciplinary collaborative projects, looks back to a time and space of genesis and 'primitiveness' in Malta. Research into these primordial elements became an essential component of the compositional process. Equally, extra-compositional research informed *Daria's Vision* by exploring post-production techniques associated with both recorded music and video art. *Layers* is another interdisciplinary collaborative project that incorporates an eclectic array of diverse synchronic media which forges a post-modernist reconsideration of space-time memory.

The paper investigates artist practices which are ingrained in a fluid artistic dialogue that encompasses a process of curation, education and collaboration that consistently regenerates music from new perspectives. Inspired by visual images and multifaceted spaces, the musical composition complements and interacts with other art-forms, influencing performers and audiences alike. The interdisciplinary projects centre around the equality of media, asserting same capacities and the possibility of an equal relationship between all collaborators. In this form of artistic productions, artwork functions as the temporary terminal of a network of interconnected elements. The paper explores the artists' concepts in these projects, which are constantly moulding and redefining artistic boundaries. In this process the artists' selves and artistic identities are not lost, but rediscovered and reaffirmed.

**Mariella Cassar-Cordina** is a composer of acoustic and electroacoustic music and educator. She holds a Bachelor Degree in Music Education, a Post Graduate Diploma in Administration and Management, and an M. Phil in Music from the University of Malta. Having been a regular student of Maltese composer Charles Camilleri, she furthered her studies at Falmouth University incorporating Dartington College of Arts, UK, where she obtained a doctorate degree in Music composition. Cassar-Cordina is also the Education Officer for Music in Malta, visiting lecturer in Music Studies at the School of Performing Arts and in the Faculty of Education at the University of Malta, founder of the Malta Association of Music Educators (MAME), and co-founder of Ars Vitae Ensemble.

**[mariella.cassar-cordina@um.edu.mt](mailto:mariella.cassar-cordina@um.edu.mt)**



**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*

In Nigeria, the National Festival of Arts and Culture (NAFEST) is the foremost national festival, and the highest platform for indigenous artistic expressions. The dance art which has been identified as a tool for binding communities, features prominently at every edition of NAFEST. With over thirty distinct ethnic groups, Nasarawa State remains one of the most culturally variegated States featured on the NAFEST forum. The State is also famed for its plethora of cultural dance performances, and remarkable feats at NAFEST and other cultural festivals even beyond the shores of Nigeria. This paper, therefore, examines the binaries of cultural integration and identity in the Nasarawa State dance entries for NAFEST, and how the dances are further deployed as viable cultural products in the diaspora. It is particularly interested in the exploration of the diverse cultural materials within the State to negotiate unity. Using the participant observation method for data collation, the paper borrows insight from Cante's (2012) theory of Interculturalism, to conduct a descriptive and interpretative analysis of select dance entries of Nasarawa State at NAFEST. The study finds that the dynamics of intercultural collaborations within Nasarawa State is evident in their dance performances for NAFEST. It reveals that the State's choreographic style has tremendous positive implications for unity and identity. The study concludes with the proposal of *Statochoreography*, as a viable choreographic approach to negotiate cultural integration and identity in NAFEST danceturgy.

**Tume, 'Tosin Kooshima** holds a BA English Arts from the University of Ilorin, MA Theatre Arts from the University of Abuja, and she is presently conducting her doctoral research in the Performing Arts department of the University of Ilorin, all in Nigeria. She is a performing artiste, choreographer, playwright, director, and a budding theatre scholar. With an experience spanning fifteen years, she has participated in several theatrical productions, festivals, carnivals, symposia, workshops and conferences within and beyond the shores of Nigeria. Ms Tume has to her credit several published and unpublished plays, and dance scripts. Her works include *The Pact* (2013), *Tribal Marks* (2014), *Mojogbayi* (2015), 'Gimbiya', 'The Future is Now', 'Iyefemigha', 'Arodan', 'Roll Out the Drums', 'Blood on My Hands', 'Hello, Nowhere', and 'Man Pikin'. She currently teaches in the Theatre and Media Arts Department of Federal University Oye-Ekiti, Ekiti State, Nigeria.

**kooshima.tume@fuoye.edu.ng**

**Wolodymyr ‘Vlad’ Smishkewych, Independent Artist-Scholar, Ireland**

*‘Me/You First’: Visibility, Purpose, and Priorities in Cross-Media and Performing Arts Interdisciplinary Collaborations*

Performers and artists in collaboration may often find their own art form takes a foreground or background position relative to their collaborators’ input, both in the final reception, as well as during the collaborative process itself. This observation arose from an event in 2011 at the University of Limerick, Ireland, which brought together playwright and composer Ailis Ní Ríain, composer Jürgen Simpson, historical keyboardist Yonit Kosovske, contemporary dancer Mary Nunan, and singer Wolodymyr Smishkewych in a seminar to enter their students into a collaborative enterprise. It became evident in the exercise that much of the energy and time spent by interdisciplinary collaborators went into the primary stages of relationship-building, the negotiation of creative input, and in establishing the parameters for interchange. However, what remained unspoken was how visible, present, or represented each artist’s collaborative input became in the end result of the collaboration. Additionally, collaborators did not seem to become aware of the perceived hierarchies of their collaborative inputs until the final result. Although the intention was to create a ‘We’ collaboration, it became one of ‘You and Me’, and as some art forms took front-stage positions, into ‘Me/You First’. Facilitating these collaborations raised the following questions: when and how are the parameters of participants’ collaboration structured? How does this impact upon whose contribution gets primacy of place in audience reception? For that matter, to what extent can co-collaborators influence reception of their collaboration, or is it mostly out of the creators’ hands? Also: who negotiates an interdisciplinary collaboration? Does a director or facilitator have a special role to play in the collaborative process, which cannot be easily duplicated in a fully democratic collaboration? Finally, how does relative fluency or expertise in other collaborators’ areas affect the success of the collaboration or the reception of the results?

Tenor **Wolodymyr ‘Vlad’ Smishkewych** has performed with artists as diverse as Sequentia, Theatre of Voices, Carlos Nuñez, Jordi Savall and Hesperion XXI, The Harp Consort, Ars Nova Copenhagen, and Ensemble Dialogos. He has recorded for Sony/BMG, Harmonia Mundi, Naxos, Norton, and Focus Records. He holds the Doctor of Music in Voice Performance from Indiana University, and has lectured and taught masterclasses and performance programs at universities in the USA, South America, Canada, and Europe. His passion for writing and creating audio and video about music, culture, and nature, brought him to Spain as a Fulbright Fellow in 2005. In 2011 he moved to Ireland to become director of the MA in Ritual Song and Chant at the University of Limerick, Ireland, where he taught until 2014. He then returned to performing and to the world of audio broadcasting and film, in 2015 joining Ireland’s RTÉ lyric fm as an announcer and programme writer.

**smishkew@rte.ie**

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

**13:30-15:00 Panel 14 Feeling Performance**

**Victoria Hunter, Department of Dance, University of Chichester, UK**

*Beyond Hybridity: Phenomeno-Material Perspectives on Site-based Dance Practice*

This paper explores theories of Phenomenology and New Materialism and their *application* and *enactment* within the field of site-specific dance research. Drawing on the author's practice-based research exploring human–non-human relations and material entanglements, the paper explores how certain practices move beyond dialogical conceptions of hybridity towards the enactment of enmeshed praxis. Informed by Merleau-Ponty's notions of 'flesh' and 'reversibility' (1962), Jane Bennet's notions of 'vibrant matter' (2010) and Karen Barad's conception of agency and intra-action (2003) the paper considers how site-based dance and movement practice activates and mobilizes human-non-human 'conversations' (Haraway 1988). The notion of intra-action moves beyond a customary conception of interaction, and 'recognizes that distinct agencies do not precede, but rather emerge through, their intra-action' (Barad 2007: 33). The paper explores how notions and practices of intra-action facilitate a move beyond hybridity in which the entangled and *already* inseparable nature of ideas, methods and approaches to doing research and thinking about the world is embedded. From this perspective the paper addresses questions of;

- How might body–world synergies be explored through phenomeno-material sited dance practice?
- What might this practice reveal regarding human–material engagements – what knowledge is revealed and where might it be situated?

The site-based practice discussed in this paper involves phenomenological movement inquiry based methods and their (post)phenomenological application and articulation through New Materialist discourse. Acknowledging the entangled nature of human–world relations and the entangled nature of the theoretical discourses employed to articulate them enables pre-existing commonalities and genealogies across both domains to be acknowledged and newly enmeshed discoveries to be forged.

**Vicky Hunter** is a Practitioner-Researcher and Reader in Site-Dance and Choreography at the University of Chichester. Her practice-based research explores site-based dance and bodily, entangled engagements with space and place through corporeal, spatial and kinetic engagements with lived environments. Her edited volume *Moving Sites: Investigating Site-Specific Dance Performance* was published by Routledge in 2015. She is currently preparing a co-authored book *(Re)Positioning Site-Dance* for Intellect press (forthcoming 2019) with Melanie Kloetzel (Canada) and Karen Barbour (New Zealand) exploring regionally based site-dance practice in relation to global socio-economic, political and ecological themes through a range of interdisciplinary perspectives including feminist scholarship, human geography, neoliberalism and New Materialist discourses.

**V.Hunter@chi.ac.uk**

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

A decade after its premiere, *Skin Touching*, a Taiwanese lesbian play, was revived for the stage in 2015. Inspired by Huangmei opera film, a special genre that blends Huangmei opera technique with historical period drama, *Skin Touching* subtly presented the collective memories of the local lesbian community nowadays through the lens of traditional xiqu. The production, through its dramatic text, staging aesthetics, marketing strategies, and social critique, teased out the complex evolution of local gender issues as well as the non-linear genealogy of xiqu development through hybrid theatricality, an effect which results in and is the consequence of the sensitive political status quo and the cultural melancholia of Taiwan. Stressing on the intersection of psychology, queer theory, domestic gender analysis, and debates over xiqu innovation, this paper examines the narration and the staging of *Skin Touching*, which mobilizes the critical framework of xiqu queer in contemporary Taiwan. The first section articulates the historical context of contemporary queer theatre in Taiwan with a special focus on the original development of *Skin Touching* in 2004; the second section employs Žižek's psychoanalytic model to investigate the layering drag operations formed by the theatrical strategy of the script; the third section discusses the potential intersection of the gender minority issues and the traditional xiqu on the present stage.

**Fan-Ting Cheng** is an Assistant Professor in the Graduate Institute of Taiwan Literature at the National Taiwan University. Her academic interests include contemporary theatre, queer politics, and island discourse.

**[fantingcheng@gmail.com](mailto:fantingcheng@gmail.com)**

**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*

This paper explores the spectator's experience of emotions in Euro-American contemporary theatre dance, proceeding through a dialogue between philosophical views of the spectator's experience and a particular focus on the analysis of movement qualities. The study explores the spectator's experience of emotions as neither raw – i.e. not intellectual – nor completely ineffable, and as not fully dependent on the self-expressive aims of the choreographer or dancer, or on the personal feelings of the spectator. The view adopted in this paper integrates the bodily experience and the intellectual processing of information to create a composite, hybrid, approach, one which focuses on theories of embodied cognition.

Moreover, the paper presents an analysis of movement qualities – based mainly on Rudolf von Laban's Effort/Shape theory – as perceptual properties of the work. Although other perceptual properties – such as spatial-rhythm and sound-movement relationships – are considered equally important, the paper focuses on movement qualities *vis-à-vis* my own experience as spectator and/or choreographer.

The paper will propose that the emotional import of the experience of Euro-American contemporary theatre dance is an embodied cognitive and enactive perceptual process which focuses on the features of the work, but which integrates both the background of the spectator and the context of the work and the performance. This perspective allows for a comprehensive understanding of the experience of emotion in the spectator, creating a bridge between the theoretical and movement analysis approaches, as well as between theoretical research and dance practice. One implication of this view is that of a hybrid spectator who – if perhaps not fully consciously so – debunks Cartesian divides still seemingly pervasive in certain practical dance environments.

**Lucía Piquero** was born in Asturias (Spain) where she trained in Classical Ballet and read for a BSc in Psychology. She then trained in Contemporary Dance at London Contemporary Dance School, and got her MA in Choreography at Middlesex University (UK). Her choreographic work has been presented in international festivals, also including several commissions and residencies in Spain and France. She recently choreographed for ZfinMalta, the national dance company of Malta. Between 2015 and 2018 Lucía co-directed the choreographic research project Estancias Coreográficas in Spain. She is resident academic on Dance Studies at University of Malta and pursuing her PhD at the University of Roehampton, London. Her research focuses on the experience of emotion in theatre dance. She has presented in conferences in Hong Kong, UK, USA, Spain, and Malta

**lucia.piquero@um.edu.mt**

**Carla Fernandes, BlackBox Project, Lisbon, Portugal**

*The BlackBox Project: Hybrid Visualization Tools for Performing Arts Documentation*

BlackBox is an interdisciplinary ERC-funded project hosted by Universidade Nova de Lisboa since September 2014 and running until October 2019. With a wide-breadth duration of five years, this project aims at developing hybrid and cutting-edge models for a web-based collaborative platform dedicated to the documentation of compositional processes by contemporary performing artists with a focus on dance and theatre. The platform intends to allow distinct representations of the implicit knowledge in performing practices while applying novel visualization technologies to support it.

As an Arts&Cognition project, the BlackBox team (composed of nine researchers) aims at the analysis of our invited artists' unique conceptual structures, by crossing the empirical insights of contemporary creators with research theories from Multimodal Communication (Human Interaction, Gesture Studies, Cognitive Science), Performance Studies and Computer Vision. Choreographer João Fiadeiro (Re.AI), a conceptual performing artist, has been our first year case study; Rui Lopes Graça, a neo-classical choreographer from the National Ballet company, the second; and Sylvia Rijmer, an independent contemporary choreographer, is our current case study, with results to be presented on the platform by the end of June 2019.

This presentation will discuss some of the main objectives of the project, which include:

- Undergo practice-based innovative research on the interdisciplinary intersection of performing arts practices and the areas of expertise covered by the team members;
- Contribute to document, transmit and preserve the unexplored knowledge contained in the invited artists' performance composition processes per se;
- Assist artists with creative annotation and visualization tools to facilitate their choreographic/dramaturgic practices and to document their work with different kinds of video documents (from simple 2D, to animated infographics, 3D point clouds, 360° footage and VR scenarios).

**Carla Fernandes** is currently an ERC 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 2017. 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/>

**carla.fernandes@fcsh.unl.pt**

### 13:30-15:00 Panel 15 Performance Meeting

**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*

Performance is vital for experimenting with ways of moving across virtual and actual spaces and composing forms of urban engagement that sustain both points of contact and of distance. This paper focuses on two performing arts collectives: Hong Kong-based Zuni Icosahedron and Berlin-based Rimini Protokoll. Zuni is comprised of architects, digital media artists, and collaborators across Asia and Europe. Rimini is a group of author-directors whose research-based immersive shows tour internationally and draw on everyday experts, urban spaces, and interactive technologies. Both use technology to generate new spaces of urban encounter and to experiment with methods of transcultural collaboration. While Zuni uses the theatre as a laboratory within which to experiment with urban space and cross-cultural encounters, Rimini theatricalises urban space and brings to the foreground the technologies structuring social life. With Zuni and Rimini as case studies and Rey Chow as my theoretical interlocuter, I will explore the technologies of capture, states of captivity, and experiences of captivation that these theatre-makers orchestrate.

The focus of my paper will be on two recent performances in Hong Kong: The first, *Z/Z Twin Lab* (10/2018), was a live-streaming telematic performance that linked Hong Kong, where dancers from Taipei and Phenom Penh performed 'Heavenly Palace', with Zurich, where Denise Lampert and dancers from Zurich University of the Arts performed 'The Hidden Formula'. The dances, projected into the other city in the form of virtual avatars, explored the question: 'Is the stage a cage?' Secondly, I will consider the theatricalization of the city in Rimini's *Remote Hong Kong* (08/2018), a walking tour in which participants navigated across physical and virtual environments, directed by the voice of an AI guide. Zuni's telematic and Rimini's site-specific experiments demonstrate how spaces of performance can both entrap performers in programmed, atomised gestures, and also enable gestures that are adaptive, indeterminate, and co-relational.

**Joanna Mansbridge** is Assistant Professor in the Department of English at the City University of Hong Kong. Her research interests span contemporary American drama, performance studies, visual culture, gender studies, and eco-criticism. Her book, *Paula Vogel*, is the first on the playwright, and her articles can be found in *Theatre Research International*, *Theatre Topics*, *Journal of Popular Culture*, *Modern Drama*, *Comparative Drama*, and *Canadian Theatre Review*, as well as in several edited collections. She is also a member of the international editorial board of the performance studies journal, *Performance Matters*.

**[jmansbri@cityu.edu.hk](mailto:jmansbri@cityu.edu.hk)**

**Gisa Jähnichen, Shanghai Conservatory of Music, China**

*Gamelan Serdang and Gamelan Shanghai: Creative Dealing with Non-Appropriation and Academic Categorizations within Asia*

Gamelan playing is widely practised all over the world. However, the teaching and learning process mostly involves a strict adherence to originating cultures. This includes the imagined importance of having an Indonesian Gamelan instructor as well as some basic gamelan pieces that can be found in a number of world music text books.

Having had the opportunity to observe a large gamelan festival on Bali and attend some classes there, it is also apparent that each small gamelan community plays their own repertoire with only a few joint pieces that can combine different sets since tunings differ as well as aesthetic views. I demonstrate that what applies to Bali is also true for Java and the rest of Southeast Asia. My discussion will refer to my experience of teaching gamelan playing at a large Malaysian University's Music Department and at the Shanghai Conservatory of Music.

This short paper is about my challenging experiences with audiences from the academic world and beyond regarding the suggested hybridity and appropriation that may take place in gamelan playing. I will show musical construction principles and analyse the input of different knowledge sources to the repertoires played as well as discuss the impact on the musicians. Conceptually, I argue with the philosopher Wolfgang Iser and the anthropologist Jean-Loup Amselle against a simplified understanding of hybridity that requires a clearly defined originating culture.

**Prof. Dr Gisa Jähnichen** teaches Ecomusicology – Performance Practices of Southeast Asia, at Shanghai Conservatory of Music. She is Chair of the ICTM Study Group on Musical Instruments, Secretary of the IASA T&E Committee, and Ambassador of IASA to Malaysia and China. She also teaches at Guangxi University of the Arts, Vienna University, Humboldt University Berlin, and serves as consultant at the National Library of Laos. She studied at Charles University, Prague, Humboldt-University Berlin, and Vienna University. Her many writings were widely published and are accessible via academia.edu.

**gisajaehnicen@web.de**



**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*

Clive Kellner in 'Cultural Production in Post-Apartheid South Africa' writes that 'to be South African is to be a hybrid, from which no singular origin is evident' (1997: 29). Desmond Tutu referred to South Africa as a 'rainbow nation' during the run-up to the first democratic elections in 1994; a home for many races and cultures. Nearly three decades later, although Tutu did not intend it to be, this concept of South Africa as a rainbow nation now suggests what Sarah Nuttall and Cheryl-Ann Michael in their Introduction to *Senses of Culture: South African Culture Studies* refer to as 'containment' (2000: 6) of various ethnicities, paralleling the apartheid government's policies of racial segregation. Nuttall and Michael suggest not a rainbow but creolised space (2000: 7) as a framework for thinking about South African culture so as not to erase difference but to highlight the 'complex process of making connections' (2000: 10). The creolised space is to be found in contemporary dance in South Africa with its use of a wide range of dance languages including South African traditional dance, for instance: indlamu, a Zulu warrior preparation dance; Indian classical dance languages like Bharata Natyam and Khatak; European and North American contemporary dance; ballet; and urban dance forms such as isiPantsula, that has its roots in the townships of South Africa, and gumboot, with its origins in the mines and docks of South Africa. This paper seeks to identify moments of resonance and dissonance in the dramaturgy and choreography of selected dance works in order to illustrate how contemporary dance in South Africa is a choreographic creolisation of dance languages. This direct recognition of the art form's fluidity and complexity, and its moments of fusion and division amongst the variety of dance idioms, are key features that shape contemporary dance practice in South Africa.

**Sarahleigh Castelyn** (PhD) is a performer, choreographer, and researcher; a dance nerd. She is a Senior Lecturer in Dance at the University of East London. She has performed in and choreographed dance works, for example at Jomba! Contemporary Dance Festival (South Africa). She serves on a number of editorial and organisation boards, such as *The South African Dance Journal* and *HOTFOOT*. She has published research on dance and South Africa, for instance in *Viral Dramaturgies* (2018) and *Narratives in Black British Dance*, and in journals such as *The African Performance Review*, *Dance Theatre Journal*, *Animated*, *African Performance Review*, and *The South African Theatre Journal*. She is currently working on a monograph on contemporary dance in South Africa.

**s.castelyn@uel.ac.uk**

**Heike Gehring, Drama Department, Rhodes University, South Africa**

*Third Space as Meeting Point: Beyond First Space/Second Space Dualisms*

The paper will consider how ‘third space’ theory can be applied to create theatre that reflects on a society that is ‘united in diversity’. This will be exemplified using two recent South African theatre productions: *Mies Julie* by Yael Farber and *Balbesit* by Saartjie Botha. In both productions the theatrical form is used to open up a new and quintessentially South African ‘hybrid place’ (Soja 1996). A central concern of *Mies Julie* (2012) – an adaptation of Strindberg’s 1888 work *Miss Julie* – is ‘how we come to terms with what has formed our cultural identities and how they are inextricably bound in [South Africa’s] red soil’ (Faber 2012). In the 2013 production *Balbesit*, which translates as ‘being in possession of the ball’, the third space mixer effect derives from an innovative combination of sport and theatre. Rather than using dialogue in the traditional sense of dramatic text, this script is composed primarily of fragments from social media, giving a collage-like effect. The multiplicity of languages and styles that were merged in both productions enables what Bhabha (1996) describes as ‘the emergence of an “interstitial” agency that refuses the binary representation of social antagonism’. As such both works create a space that brings together diverse entities – whether people, styles, disciplines, genres, ideologies or approaches to making art and theatre. The paper will examine some of the specific ways in which this is done within each production: the type and form of cultural and linguistic exchange that is enabled through the creation of a ‘third space’. As Edward Soja (1996) explains, the ‘third space’ is a place ‘where old connections can be disturbed and new ones emerge’, something that is vital within a South African context where many relationships are still based on a black/white mind-set.

**Heike Gehring** is the Head of the Drama Department at Rhodes University where she teaches Acting, Voice Studies, and Contemporary Performance, as well as theoretical courses. Apart from lecturing, she is involved as theatre maker in the capacity of creator, director, and producer. For this she has won several awards, amongst them the Sanlam Prize for Afrikaans Theatre (SPAT), in the categories Best Director and Best Production and the Rhodes Women of The Year Award for her contribution to the performing arts in 2006. Recently she has been a guest lecturer at the University of Stockholm, the Free University of Berlin, the University of Vienna, and the Palacky University in Olomouc, Czech Republic. Her research mainly focuses on multilingualism, hybridity, and gender studies within theatre and performance.

**[h.gehring@ru.ac.za](mailto:h.gehring@ru.ac.za)**

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

**15:30-17:00 Panel 16 Performance Fusions and Liminalities**

**Celia Weiss Bambara, Dance Program, University of North Carolina, Asheville, US**

*Improvising Coalitions: Fusional Dance in the Jewish and African Diasporas*

As a diasporic Jewish woman I will address how improvisation, as a method of movement research, permits the overlap of Jewish and African diasporic practices and coalitions outside of the bounds of language. I plan to present short excerpts of two dance works that engage notions of interculturism by relating movement, memories, and the corporealities of my body with postmodern and African contemporary movement. I will show an excerpt of my solo work *Kenbe, Amour, Colere, Folie: Improvisations for Love* (2009-2010), a 30-minute solo. The basis of inquiry for this piece was the question 'How do bodies love differently in interculturalism?' This solo piece drew upon Haitian author Marie Chauvet's once-banned feminist novel, *Amour, Colere, Folie*, and the hierarchies and madness of the world that she created in her text.

The second excerpt from is from *Inherited Dreams*. It interrogates notions of inherited visions and the ways which we sometimes have overlapping hopes, and sometimes not. This 40-minute work created in Abidjan between 2013 and 2015 enacted failure and the utopic reality of trying to share dreams. The work was created through movement research, improvisation, and maintained live improvisation, which was scored in the performances.

Why improvisations? Scholars such as Ann Cooper Albright, David Gere, Daniel Goldman have discussed how improvisation can be a powerful method of interrogating identity and shifting the terrain of resistance. Improvisation is for me a space of redefinition. A space in which my female, Jewish body can resist with others, speak, and be heard. Improvisation as a way of making dance is for me a space of coalition, of standing with others, and standing also for myself. I will relate this discussion about improvisation and the content of my dance company's, the CCBdance Project, work to notions of diaspora, displacement and yearning for home.

**Celia Weiss Bambara** is a choreographer and dance scholar. She is the artistic director of the CCBdance Project, a postmodern dance company based in the US and in the Ivory Coast. Celia is an assistant professor of dance at the University of North Carolina, Asheville.

**cbambara@unca.edu**

**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*

Edinburgh-based community arts initiative Beltane Fire Society (BFS) endeavours to (re)connect people with nature and community through 'living, dynamic reinterpretation' of Celtic ritual (BFS 2018). Its annual site-specific promenade performances *Beltane* and *Samhuinn* enliven Celtic traditions by blending traditional and contemporary influences from a flurry of practices, including Butoh, Theatre of the Oppressed, Scottish storytelling, West African dancing, Commedia dell'Arte, acrobatics, fire-spinning, pyrotechnics and drumming. The resulting pageantry is simultaneously carnivalesque and ritualesque – a seemingly contradictory hybrid that is continually (re)considered and (con)tested amongst its hundred-plus participants and five- to eight-thousand audience members.

Interculturalism and interdisciplinarity in performance are not novel or new – all performance is, and always has been, betwixt and between (Knowles 2010, Schechner 2013). And yet, the last century has seen a conscious 'use' of practices, aesthetics and traditions within and across cultures to an unprecedented scale. In its effort to foster socially- and environmentally-engaged transcultural queer-friendly community, BFS's adoption and subversion of cultural and gender archetypes, mythologies and approaches present both valuable possibilities and potentially problematic issues.

Drawing on ethnographic fieldwork and interviews, this paper considers BFS as a case study within an ever-growing body of practice and discourse developing more ethical models of interaction and expression by decolonising and queering cultural and gender(ed) histories and practices.

**Katherine Johnson** is a lecturer in Performance Studies at Sheffield Hallam University. Her research traverses Performance, History, Anthropology and Philosophy, with a focus on body and performance in/as pedagogy, historiography, heritage and community. Katherine studied and taught at the University of Sydney and wrote theatre criticism for digital culture magazine *M/C Reviews*. Her ethnographic and archival research across Australia, England and Scotland led to her being a visiting researcher at the University of Edinburgh and the Scottish Storytelling Centre. She has presented conference papers across Europe, the Americas and Australasia and published with Palgrave Macmillan and Taylor and Francis, amongst others. Katherine has a passion for applied theatre and contemporary feminist reinterpretations.

**Katherine.Johnson@shu.ac.uk**

**Patrick Campbell and Jane Turner, Manchester Metropolitan University, UK**

*Playing in the Interstices: Hybridity in Third Theatre Practices*

Drawing on our forthcoming monograph *A Poetics of Third Theatre: Performer Training, Dramaturgy and Participation*, this paper will foreground the ways in which particular groups have developed very different practices that can superficially be aligned with the concept of interculturalism. We will argue that whilst heterogeneous in terms of their practical approaches and specific genealogies, recurring principles can be identified that underpin the work of these groups that refute and obfuscate the tenets of the intercultural.

As a practice, Third Theatre stretches back to the theatrical reformers and theatre laboratories of Europe on the one hand, and the politicised group theatre of Latin America on the other. The principles that underpin Third Theatre practice are characterized primarily by a focus on ethics (theatre as 'a way of life', a means of existing on the margins whilst refusing hegemonic norms), the primacy of artisanal craft and a focus on (re)enchantment. These recurring concerns differentiate Third Theatre practice from that which Eugenio Barba designated as First and Second theatres, and our aim is to foreground this unique praxical approach whilst framing it conceptually in relation to hybridity.

The paper will suggest that while a sense of hybridity is evident in the ways in which individual Third Theatre performers have acculturated training practices into their distinct professional identity, the notion of hybridity raises some political concerns in terms of its critical location in post-colonial studies and the way in which it is predicated upon a binary division between essentialist notions of race. The paper will offer a critique of the concept of hybridity as it exists in recent intercultural debates, arguing that rather than hybridity, the term interstitial might better describe the ways in which Third Theatre groups interweave diverse theatre practices into their own praxical activities.

**Jane Turner** is author of the Routledge Performance Practitioners book *Eugenio Barba* (2004, 2nd edition 2018). She and **Patrick Campbell** are currently embarked on research into the training, dramaturgy and participatory strategies employed by the Third Theatre community, particularly in Latin America and Europe, mapping and critically examining the myriad configurations of Third Theatre, particularly in relation to interstitial, intercultural and postcolonial debates. Their upcoming monograph, *A Poetics of Third Theatre* will be published in 2019. Both Jane and Patrick work at Manchester Metropolitan University.

**P.Campbell@mmu.ac.uk**

**J.C.Turner@mmu.ac.uk**

**15:30-17:00 Panel 17 Performance Process**

**Elien Hanselaer, School of Arts, English and Languages, Queen's University Belfast, UK**

*The Need for 'yin' in Western Theatre*

In a culture whose already classical dilemma is the hypertrophy of the intellect at the expense of energy and sensual capability, Western theatre today is shaped by theoretical paradigms such as semiotics, deconstruction and post-structuralism. Following Carl Jung or Eastern yin-yang polarity these paradigms, initially a body of work renowned for its deconstruction of authorial value but in the meantime accredited with precisely that authority, can be observed as 'male' principles concerned with meaning and individuality. Going against the domination of the male principle in post-modern Western theatre with a Cartesian emphasis on the 'self' in acting and bound up in explanations of empathy without application, this paper observes fundamental hybrid theatre as a theatre where both the male and female principles fuse and balance out. This paper looks at actual encounter and connection in theatre, acting and actor training processes as a way of incorporating more 'yin' in theatre and theatre making. My practice is inspired by the female principles of co-performer empathy, connection and spirituality.

**Elien Hanselaer** (Belgium) is a PhD candidate at Queen's University Belfast. She works as an actor and theatre-maker in Belgium and the United Kingdom. She has worked with international companies such as Dash Theatre and Odin Teatret. Hanselaer focusses in her work on the feminine aspect of theatre, seeking spirituality and community in her work. The actors create from communal work in an empathic methodology setting, which is radically changing. Hanselaer started her research on actor-actor connection in September 2018.

**Elien.hanselaer@gmail.com**

**Margit Kuffemann, Independent Dance Artist, Malta**

*In Between: Hybrid Performances Between East and West*

This presentation focuses on the various fusions of Classical Indian Dance Bharata Natyam with other global performance techniques. These practices result in hybrid performances with reference to their cultural background and artistic quests. This paper examines the extent to which the current mobility of dance professionals and global cultural movements inspire hybrid performances between East and West. It focuses on innovative approaches and crosscultural productions of selected artists, highlighting their engagement with the global networks of dance professionals and cultural markets as a key factor of reshaping traditional Indian dance techniques. I shall explore these artists' search for pluralistic aesthetics.

What motivates the choreographer to use the hybrid language of dance and performance? This emergent intercultural dialogue through dance and performance derives from a personal motivation. In Akram Khan's words: 'conflict and confusion within their body-mind, resulting from the existence between two cultures'. For her part, Shobana Jeyasingh 'explores the conflicts between diverse personal and cultural origin' through her work.

Hybrid work discussed in this presentation includes:

- Chandralekha (India) – Bharata Natyam, Yoga, Kalaripayattu
- Shobana Jeyasingh (India/England) – Bharata Natyam, Ballet, Contemporary Dance
- Attakalari Company – Movement Arts and Mixed Media (India/England) – Bharata Natyam, Ballet, Kalaripayattu, Chau, dance-theatre Kootiyattam, Folk vocabulary: Devarattam, Silambham, Contemporary Dance
- Dr Anita Ratnam (India/USA) – Bharata Natyam, Theatre
- Margit Kuffemann (Germany/India) – Bharata Natyam, Theatre techniques, Performance Art

Many artists speak of integrating various performance techniques to create a vibrant space for creativity, thought, and action. Globalization brings geographically distant practices in close proximity to each other. Consequently, the various cultures no longer remain separated from each other. Instead of being the ambassadors of their own 'nationalistic' cultures, performers become advocates of international dialogue, integration, and transculturalism.

**Margit Kuffemann** (MA Theatre, German language and literature, Pedagogics from the University of Cologne, Germany) is a Freelance Classical Indian Dancer, Dance instructor and Choreographer. She creates interdisciplinary performance projects and currently lives in Malta.

**margitka108@gmail.com**

**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*

There are elements of primitivity in modernism. This suggests that innovations are offshoots of a grounded work, idea or theory. Many emerging concepts often find grounds of expression in existing concepts which are later aided by advancement in knowledge and individual inventiveness. This explanation can be applied to the discussion of dance and creative stylization in Nigeria. Bata dance is common with the Yoruba-speaking people of Nigeria; it was invented in the worship of Sango, the god of thunder and lightning, and has evolved over time in difference ways. Today, Bata is not merely practised as a form of worship of Sango; it is now also classified under the socio-entertainment genre of dance in Nigeria. This social dimension of Bata has further propelled the re-invention of Bata dance which is today conceived as Bata-risation, a fusion of the traditional African Bata dance forms with western ideas. This paper interrogates the core traditional Bata dance in line with the hybridized forms of Bata-risation. It takes into consideration the dynamics of aesthetic permutations devised on the blending of indigenous and western ideas. In view of the core objective of this study, social realist and aesthetic theories are employed as methodologies to examine the dynamics of hybrid forms embedded in the creative ingenuity of Bata-risation. The paper proposes that in the face of evolution and the emergence of a new dance concept, which is reached via different ideological and philosophical blends of residual and emergent choreographic forms, the core of African aesthetics is maintained and propagated by the dynamics and mechanisms of hybridity.

**Steve James Istewah** is a dancer by choice not by chance with over 30 years dance experience. He is a graduate of Creative Arts, University of Lagos (UNILAG), a protégée of the late Dr Hubert Ogunde, pioneer member of the National Troupe of Nigeria, and CEO/Artistic Director Ivory Ambassadors Dance Company Lagos and Lafia. He is an academic, with over fifteen (15) academic publications and conference presentations and a choreographer of Africa and contemporary dance premise, founding father and first President of the Dance Guild of Nigeria (GOND), former Vice Chairman/financial director National Association of Nigeria Theatre Arts Practitioners (NANTAP) Lagos Chapter, 2nd Vice President International Association of Theatre Critics (IATC). He has directed, acted and choreographed countless plays and dances, also well-travelled and presently, a lecturer with the Department of Theatre and Media arts, Federal University Lafia, Nasarawa State.

**stemokhai@yahoo.com**



**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*

In this practice as research case study, I discuss the hybrid methodology and practice that evolved through an embodied dialogue between Wushu (Chinese Martial Arts) and contemporary dance in my performance *Traceless* (New Zealand, 2018). *Traceless* explored the cultural and political dilemmas of a contemporary Taiwanese identity in diaspora. Born and raised in Taiwan, the search for an entwined movement vocabulary carried my ambition to redefine my political Taiwanese identity. This study provided a platform for me to embrace and share such troubling identity with dancers of different cultural backgrounds. Positioning the dancers within the gap of a hybrid in-between-ness, this act of ‘being with nothingness’ referred to the space and time between the Taoist philosophy of Yin and Yang, which holds the middle way to the *void* which leads to *unity* (Xin, 2004). Alexander & Trinh (1991) refer to this as the space where hybridity of forms, cultures and values are celebrated through an intersubjective dialogue in performance. Engaging a practice-led methodology that draws upon concepts of phronesis (Pakes, 2017) and choreopolitics (Lepecki, 2013), the research activated the movement of multi-layered identities through kinesthetic experiences, whilst facilitating a dialogue between east and west, dance and martial arts, tradition and contemporary modernity. Through phronesis as a mode of attunement between performers, choreographer and cultural practices, this study supported a sensitivity to differences. Phronesis was signalled through the witnessing of multiple identities as they entwined during the creative direction of movement research. This experience of cross-cultural and inter-cultural dialogues formulated new conceptual possibilities around the question of identity, whilst the hybrid materials generated cultural meaning through performance.

**Yin-Chi Lee** is a recent Honours Degree Dance Studies graduate at the University of Auckland. As a Taiwanese-born living in New Zealand, Yin-Chi is keen on the topic of ‘identity’ and seeks to develop this interest in higher education contexts. To enrich her vocabulary and her identity as a dancer and dance choreographer, Yin-Chi began to practise Chinese martial arts in 2015. Since then she has been a dynamic athlete who has competed for New Zealand internationally. Yin-Chi has choreographed several dance works in Auckland, actively combining elements of Chinese martial arts with contemporary dance. In her Honours year, Yin-Chi’s work *Traceless* explored her position as a female Taiwanese dance choreographer, as well as the identity dilemmas she carried through a hybrid dance-and-martial-arts performance.

**yinchi.lee0114@gmail.com**

**17:00-17:30 Conclusion**

**Final discussion moderated by:**

**Vicki Ann Cremona**, Department of Theatre Studies, School of Performing Arts, University of Malta