

Papers

Vasilis Arabos

MFA, DEA Principal, Creative Director - IMALIS Center for Ancient Hellenic Theatre of Epidauros Director, dramatist, researcher and educator.

The Thing of Action from Euripides to Malmgren and Back: Drama Harmonics Across Space, Time, Medium and Form

The thing of action, —dra-ma, in Greek— was an artscience elaborated along a continuum implicating the sum total of the knowledge and institutional systems of Hellenism. Working directly in Greek theatre on its own terms, i.e. in that continuum's "native space," linguistically, physically and cognitively, is possible today for anyone, and offers profound challenges and rewards to the contemporary practitioner. Devised in verb, action, tone, meter and geometry as a total system of nested Platonic solids (Kepler), the Greek "thing of action" is the simultaneous birth through the actor's voice, body and intellect of a harmonic topology: an architecture, a poetics, a physics and a meta-physics. The presentation will explore strong correlations of Laban and Malmgren with Euripides and Plato in harmonics and character analysis beyond space and movement. www.vasiliosarabos.strikingly.com

Artistic Director of the Imalis Center for Ancient Hellenic Theatre of Epidauros (2011-2016), I am an independent director, dramatist, researcher and educator. I hold advanced degrees from the Actors Studio School of Dramatic Arts (MFA Directing), the University of Paris VIII and the Ecole Normale Supérieure (DEA+3, Texte Imaginaire Société), Harvard University (MTS, World Religions) and the University of Rochester (BS/BA in Maths/Optics). My work for film and television has earned me several international awards and I have created and staged international theatre productions most recently in London, that have gone on to tour at the Edinburgh Fringe Festival and currently in Germany. My research and work-demonstrations in Ancient Greek Theatre have been presented at academic and research conferences internationally, most notably the University of Cambridge, University of the Arts/Drama Centre London, Warwick University and the State University of South California among many others.

Pr. Ana Sánchez-Colberg

Independent Researcher - Artistic Director Theatre enCorps

A Reconsideration of Laban's Choreutics in Theatre Practice

The presentation considers the potential impact of Laban's work 'Choreutics', normally associated with dance - to theatre practice. I will argue that Choreutics, in contrast to the psycho-narrative dimension of Effort (Eukinetics) - opens up the infinite possibilities of movement that are available for theatrical practice both through the 'body's own terms' as well as in relation to working with text - devised and classical. I propose that a consideration of Choreutics becomes even more necessary given current development non-stage performance forms such as immersive theatre and one-two -one theatre/performance. The approach is not one that seeks to explore movement merely in the realm of the actors but rather one that seeks to develop the performer as an 'articulate subject' with physical, dynamic, mental and emotive dimensions all which play a role in the

creation of the 'stage world'. Through an encounter with Choreutics (and Preston-Dunlop's later development of ChUMM) -- the study of 'making space' (choreutics) aligns the work of the performer to the work of the scenographer/dramaturg/designer through a consideration of how the body in motion shapes an invisible scenographic dramaturgy. The approach draws awareness to the dynamic and shifting design of the 'lived' space [through spatial parameters that include progression, projection, tension] created through spatial relationships between the performers to each other and simultaneously to everything that is a 'body' on stage (in the architectural sense, everything that occupies/delineates space is a 'body')- props, scenography elements, light. Therefore, 'movement' in theatre is confronted with the totality of the stage world. Furthermore, this approach allows for the role/impact of movement to be documented and critically analysed.

Concurrent with her work in dance and choreography, Sánchez-Colberg o has a track record in work in theatre and performance, with a particular focus on movement for actors and physical/non text based direction and dramaturgy. Sánchez-Colberg holds a BA (Hons) Theatre Arts, Magna Cum Laude (with a double major in Drama Literature-20th Century) from the University of Pennsylvania, an MFA Choreography from Temple University and a Ph D from Trinity Laban. At Laban she was programme coordinator of the undergraduate programmes 1994-1998 and leader of the MA European Dance Theatre 2002-2004. Sánchez-Colberg was course leader of the MA Performance Practices and the Research Degrees at Royal Central School of Speech and Drama (2005–2008). She has extensive experience of Ph D supervision in the UK and EU. As part of her position of Professor of Choreography and Composition at the University Dance and Circus Stockholm (2008-2013), Sánchez-Colberg worked in various interdisciplinary projects between dance and new circus. At present she is a visiting professor at the MFA Choreography at Jacksonville University as well as the MA in Contemporary Circus Practices at Uniarts, Stockholm. She contributes to the P-A-R methodology course at the MMu Leadership Guildhall, London. She is the author of the seminal essay defining physical theatre practice *Altered States and Subliminal Spaces: Charting the Road towards a Physical Theatre*. First published in the journal *Performance Research* in 1996, the essay is now included in the reader *Physical Theatres: A Critical Reader*, edited by John Keefe and Simon Murray.

Clio Fanouraki

Assistant Professor, Faculty of Theatre Studies of the National and Kapodistrian University of Athens

How could «You» use Laban in Secondary Drama/Theatre Education?

In this announcement it would be discussed how Laban could be used in (Greek) Secondary Drama/Theatre Education in order to enhance teaching methodologies of processing text, acting, performing and directing. How can teatrologists in Greece use Laban in order to create performances based on an existing play or performances made by their own pieces of written or non verbal work? How can Laban be used in teaching and creating Devised Theatre and Youth Theatre? Does the theory of "conventions" in drama education reveal any acquaintances between «drama conventions» and Laban, concerning movement and physical training techniques? Is there any need for specialization, theory and practice, in Drama/Theatre Education in secondary schools?

She has graduated with distinction from the Department of Theatre Studies, University of Athens, and the Drama School Themelio. Clio Fanouraki holds a Master's Degree in Theatre and Contemporary Practice from the University of Hull and a Bachelor's Degree with Honours in Film Studies from the University of Greenwich (teaching institution: New York College of Athens). She holds a doctoral degree in Theatre Education from the Department of Theatre Studies, University of Patras. Her scientific interests and research focus on theatre/dra-

ma education, contemporary theatre and digital technologies, multicultural drama education, writing, teaching and directing drama and theatre for children, teenagers and adults. She has been an Adjunct-Fellow Lecturer in the Department of Theatre Studies University of Patras as well as a Research Fellow at the Postgraduate Programme Theatre Studies at the Open University of Cyprus teaching the subjects of “Theatre/Drama Education”. She has conducted multiple research training workshops on the didactics of theatre. Clio Fanouraki has been active in teaching, writing and directing theatre and film for children, young people and adults. (Feature film: Xamou (2016). Short films: Medea (2012), Ftou! Freedom for All (2010), theatre performances etc.). She has worked in the field of research and production for documentaries, film, theatre and art festivals.

Dr. Despina Kosmopoulou

Postdoctoral Researcher, National and Kapodistrian University of Athens

ART AND SCIENCE (Techne - Episteme): AN APPROACH THROUGH ARISTOTLE THOUGHT

Aristotle, starting from the question of “what is Art (Techne)”, concludes that it is the matching of Science (Episteme) with Art, explaining the unity of the myth as well as the thematics that he preaches. Art and Science meet in the epistemological field where the ‘episteton’ is confronted with the ideal forms as proposed by the poeticity of Logos. It is noted that the philosopher reveals, in both Poetics and Rhetoric, the basic meaning of ‘mimesis’. Similarly, he promotes, through Nicomacheian Ethics, the search for the foundations of Episteme that would validate the Aristotelian principles of proairesis, of the four causes (aitia) and of ethos.

Despina Kosmopoulou was born in Athens and studied French Literature at the Aristotle University of Thessaloniki. She is also a PhD and a post-doctoral researcher in the Department of Theater Studies of the National Kapodistrian University of Athens. Despina Kosmopoulou examines theater further through the philosophy proposed by Semiology. She is a member and researcher of the Theater Semiology Center, collaborates with universities and research centers abroad and writes in Greece and abroad. She has written four books that are published by the ‘Dromon’ publications, 1.Pirandello and Genet, a ‘meeting’ in the tragic and the absurd, 2017, Dromon 2, Space Dialectics and Enclosure to the Theater, October 2018, Dromon, 3 monography under publication : Giorgos Kimoulis, the actor and director: with the eyes of theory, 4.monography under publication : Theatrical creation issues.

Efi Koutantou

PhD Candidate at the University of Essex, Psychosocial and Psychoanalytic Studies Department.

Sublimation of emotion into ‘logic’ on the stage

Many actors confess that their motive to follow this profession is the experience of a psychic desire, a ‘lack’ which they try to fulfil through acting. It seems that these ‘lacks’ are the main sources of inner impulses. Their expression can be observed in an impulsive way of acting where repressed, unconscious instinctual conflicts tend towards an illusory wish-fulfilling fantasy. The paper will discuss the sublimation of inner impulses to a state where ‘logic’ controls the use of expressive means in the artistic production. According to Laban (1950), inner life is revealed through actions structured in a symbolic way.

Efi is a PhD Candidate at the University of Essex, Psychosocial and Psychoanalytic Studies Department. She is also an actress with more than four years of experience in Laban’s method. She holds a BSc in ‘Sociology’ and

an MSc in 'Sociology: Social Organization and Social Change' from the School of Social Sciences, University of Crete and a Certificate in 'Introduction to Counselling and Psychotherapy' from Tavistock and Portman NHS Foundation Trust in London. Research Interests: Psychoanalysis and Art, application of psychoanalysis to social issues, Self and identity, Psychoanalytic and Social Theory, Narrative Research in Psychosocial Studies.

Andromachi Salacha

MD, Physical and Rehabilitation Medicine, SFEPRM

“Reframing Laban’s embodiment / kinesthetic awareness concepts for acting training through Contemporary Neuroscience Evidence”

Rudolf Laban was a pioneer in elaborating his well-known framework for the permeation of the complexity of human movement. The basic principles of his system are still nowadays widely used worldwide not only for acting and dancing training but in rehabilitation and physical therapy also. On the other hand, over the last 30 years with the establishment of neuroscience that incorporates data from the traditional analytical sciences (neurology, radiology, knowledge, philosophy, physics, mathematics, social science and humanities) into an organic whole, there is a significant advance in terms of our understanding of human motion and action and the language we use to describe its physiology. Instead of the traditional separation of analytical sciences in body and spirit, we return back to the inseparable ensemble of the human “organism” of the early 20th century. The discovery of the principle of “operational closure” led to a radical review of physiology as traditionally described in terms of incoming aesthetic / outgoing motorways and the causal interaction of the organism with and towards the environment. The distinct boundaries between sensation, movement, and perception become less precise and overlap with the adoption of terms such as ‘enactive’ approach to perception (perception of an act as a learned behavior). As Laban very well knew, it seems that the movement, the act -not its representation- is the beginning of all human knowledge ... Priority must be given to the human act itself instead of subjugating the sense of perception and perception for acting practice.”

I was born at Patras, Greece. I first studied Physiotherapy at the Technological Educational Institute of Athens and began working as a certified Physiotherapist at St. Andrew General Hospital of Patras, while, at the same time, I was continuing my studies as a medical student at University of Patras. I specialized in Physical and Rehabilitation Medicine in General Hospital of Athens G. Gennimatas. I am an accredited Senior Fellow physician at Rehabilitation section of European Union Medical Specialists. Since 2000 I am working as a Physical and Rehabilitation Medicine physician at General Hospital of Elefsis “THRIASIO”. As a Rehabilitation physician my interests through these years followed my work at Electrophysiology tests of peripheral nerves, Pain, and Spasticity. After attending the 2 years course “European Master in Stroke” at Krems, Austria, for about the last ten years I am focused on studying rehabilitation of patients with Central Nervous System lesions through therapeutic exercise. I still owe my dissertation for this course, which will hopefully be later this year, describing my work on a contemporary rather systematic approach to therapeutic exercise in patients with stroke.

Dr. Melina Scialom

Theatre Department, University of Campinas, Brazil (UNICAMP)

Choreology as a tool for the performer’s dramaturgical thinking in motion

How can a performer develop an awareness of his or her own presence and also make conscious choices and actions in creative processes? Could the dramaturgy be done from the performer’s ‘insider’ perspective? Is it

possible for the performer to think-act dramaturgically? My interest lies in investigating performer-training practices that can enhance the performer's embodied knowledge and thus develop a process thinking in motion or, in other words, ways of doing dramaturgy. More specifically, in this presentation I aim to unpack how the embodiment of Choreology – Rudolf Laban's movement principles of space (Choreutics) and dynamics (Eukinetics) - can contribute to develop a process of dramaturgical thinking in the performers creative practice. This paper is based on my post-doctoral practice-as-research that investigates ways of achieving a performer's dramaturgy through the embodiment of Choreology.

Melina Scialom is a dance researcher, performer, choreographer and choreologist. With a PhD in Dance from the University of Roehampton, UK and a specialist diploma in Choreological Studies (Trinity Laban, UK) Melina is author of the book "Laban Plural" (Brazil, 2017). She is currently a post-doctoral fellow at the Theatre Department of the University of Campinas (Brazil) where she lectures movement-based classes, actor training and researches movement dramaturgy and affect. Melina's research interest lies in Rudolf Laban's theories and practices as well as in practice-based research enquiries. Melina is founder of the dance group Maya-Lila (São Paulo, Brazil), which nests her creative work since 2005.

Michael Richard Seibel

Stage Director – Theatre/Opera PhD candidate of the University of Hildesheim, Germany

A phenomenology in the theatre Bodily awareness as necessary condition for a performative centered acting process Laban's method as a symbolization tool of bodily movement

"Are you all here?" "Yes!" (Roselt 2008:10)

"Are you all here?", asks Kasper, a funny blockhead, the children in their first perhaps theatrical experience and the "present" young spectators answer in a loud voice "Yes". This (very important) question will accompany future adult viewers to every show they watch, even if it is not explicitly expressed. I believe that this little 'verbal game', which has been incorporated in its specific context, contains already expressly and implicitly the most important concepts of theatrical reality, concepts such as dialogue, speech, response, movement, presence, absence, scene, actor, spectator, production, perception, meaning, understanding, etc., but also a phenomenological view of the world. And in this sense, this little slogan is already leading us in the center of the issue I want to develop in this lecture: Is a creative approach, concerning the acting process (production and perception) based on phenomenology able to point the way, theoretically and practically to a theatre, based on a paradigm shift from a text centered to a performative centered acting process?

Michael Richard Seibel born in Germany lives and work the last 23 years in Greece. He studied Music and Theatre (Saarland University – University of Music and Drama Saarbrücken). Scholarship Foundation Richard Wagner. MA of Arts in directing theatre and opera at Middlesex University London. PhD candidate at University of Hildesheim, Germany .He directed theatre and opera performances in Germany and Greece such as (National Theatre of Athens, Opera and Concert Hall Thessaloniki, Opera and Concert Hall Komotini, Municipal and Regional Theatre of Patras, Saarbrücken, Wiesbaden, Freiburg etc.). He was awarded with international theatre awards (such as "Best Directing" at the international Theatre Festival for experimental in Cairo 2000 / " Award of the University of Brno" at the Festival "Encounter" for Drama Schools in Brno in Czech Republic 1999). He was Artistic Director of theatre groups, theatre programs and festivals (such as Artistic Director at Theatre Festival "NauwieserTheaterFest" in Saarbrücken, Germany 1994-96 / Artistic Director for the theatrical program at Film Festival "Max Ophüls" in Saarbrücken, Germany 1995). Research and publications particularly in the fields of acting, improvisation and voice training (such as Phenomenology of theatre and theatre character, the

improvisation process, the inner improvisation, Theatre and Focusing - a double process). Lectures at universities and conferences (such as “Greek theater and its manifestations in different cultures” at Symposium for Experimental Theatre in Cairo 2003 / “The director’s approach of characteristic scenes of the tragedy “Agamemnon” by Aeschylus and “Ajax” by Sophocles, Democritus University of Thrace, 2011-2013 / “Greek theatre” at Penn State University USA, 2011, Summer school: “Ancient Drama as performing Art” – Democritus University of Thrace 2016-2018). He teaches Acting and Voice since 1996 in Drama Schools, seminars and workshops. Since 2015 he is Artistic Director of the Int. Opera Studio at Municipal and Regional Theatre of Patras.

Vicky Spanovangelis

Architect, Choreographer, PhD Candidate

Spatio-Corporealities: Laban, Architecture and the Kinaesthetic Perception of Space

This paper explores the interdisciplinary practices of choreography and architecture, in relation to Laban’s philosophy of space and the kinaesthetic body. In the last 20 years, the choreography and architecture dialogue presents a new wave of practices re-casting the foundations of their thinking. The aim of this paper is to extend some of the questions of choreography and architectural design practice into the sphere of theatre /actor performance methods. As part of an on-going doctoral investigation the practice-based research presents a case study of ‘Performance Archaeologies: The Tracing House’, (2016), Benaki Museum of Contemporary Art, Athens. Here, the contemporary performer body is queried through Laban inspired recent scholarly work regarding the kinaesthetic body and what defines movement aspects of the contemporary performer, Burkhalter, (2008); Evans, (2009); Moore (2009); Sanchez-Colberg, (1998,2009); Selioni, (2014). A comparative analysis of actor-performer and dance-performer methods are explored in the context of the above site-specific event, which questions the somatic perception of architectural space. Following on, it is hoped new questions may be raised about Laban’s spatial theory as a process of understanding human experience, performance and architectural space.

Vicky Spanovangelis is a London-Athens based choreographer and architect, (Bartlett UCL, Royal College of Art; MA Dance, Trinity Laban). Her work has been exhibited internationally, she has directed design projects and artistic research collaborations and performances in the UK and abroad, (Greece, France, Germany, USA). Her current doctoral research focuses on the interdisciplinary practices of choreography and architecture. She teaches and lectures in higher education on multi-media performance, dance on film and site-specific environments. In 2003 she founded, Nomads and Urban Dwellers; a company working at the intersection of body, movement and space, with special interest in museum event architectures.

Dr. Olu Taiwo

University of Winchester

Metaphysics of the Return beat: A Choreological analysis of the Yoruba’s experience of embodied Rhythm.

The Return Beat phenomenologically explores expressions in movement and how ‘effort’ is shaped by different cultural experiences of rhythm; an organising structure for articulating physical actions. An emphasis is placed on the liminal spaces generated by interfacing different cultural paradigms, a trans-cultural effort impulse. This paper will articulate a framework that performatively exists between ‘forms’ and the ‘formless’, ‘cultural juxtapositions’ and ‘hybridisation’, the ‘metabolic’ and the ‘digital’, the ‘individual’ and the ‘social’. The framework lies

at the nexus between, the centre of 'an embodied being' with their experience of a curved rhythmic flux and the performative process of transcultural practice.

Dr Olu Taiwo is a senior lecturer in Outdoor Performance, Performing Arts and Drama at the University of Winchester. He has a background in Art, physical theatre, and martial arts and has performed internationally in Tokyo, Slovenia, Holland and Edinburgh. He is currently exploring the relationships between 'effort', 'performance' and 'performative actions' in the context of transcultural identities. He has published in a range of edited collections including Wood (ed.), *The Virtual Embodied*; Harvey (ed.), *Indigenous Religions*; and Broadhurst and Machon (eds.), *Identity, performance and technology: practices of empowerment, embodiment and technicity*.

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Dr. Valentina Temussi

Movement Lecturer and PhD student LIVERPOOL JOHN MOORES UNIVERSITY

A critical analysis of the use of Movement Praxis Copeau and Laban.

Acting has always found its place in a fragile position between a methodical preparation and a spontaneous act. It is from Diderot time that acting has been analysed and judged from two opposite points of view: a well constructed but detached interpretation and an emotional but unpredictable one. The intention behind my work is to explore how we integrate Movement Praxis in the contemporary Dramatic Rehearsal process as a possible response to this dichotomy. I have started my research with an archive study focusing on Jacques Copeau and Rudolf Laban legacy. Along the road to Stanislavskij many theatre practitioners and researchers have tried to define a system to describe and organize what an actor should do. Two of them changed the history of performance in many ways: Copeau and Laban.

At present I teach in Barcelona at the IAB Institute of the Arts Barcelona and I am a PhD student in Liverpool at the University Liverpool John Moore. The core of my teaching is how to make the body expressive on stage. The idea guiding my teaching and performing work, as well as the techniques I have studied, is that the body of the actor is like a musical instrument, the actor being the musician and the instrument at the same time. As well as teaching I am also a performer. Since 2002 I regularly work as a professional actress. I have performed in physical theatre adaptations of classic theatre texts, in original creations based on novels, films, videos, poetry and music, and in visual shows mixing different artistic tools and medias. I have performed and acted in different languages: English, French, Italian and Spanish. I have also devised and directed performances that have made use of different expressive devices such as text, dance, mime and multi-media, both with students and professional actors. Background I studied in London at the International School of Corporeal Mime where I attended a three- year course and successfully obtained the diploma. After the diploma I joined the physical theatre company Theatre de l'Ange Fou and toured internationally. I continued my studies completing the two-year Teaching and Directing Specialization course at the same school. Before moving to London I graduated from the Oriental Institute University of Naples with a degree in History of Modern and Contemporary Theatre in the Department of Modern Language and Literature. During my university years I won an Erasmus scholarship at the University La Sorbonne 1 in Paris in the Art plastique et science de l'art department to follow art and cinema classes.

Dr. DIONYSIOS TSAFTARIDIS

Choreography/Screendance/ Theory and Practice -Teaching faculty of the Greek National School of Dance (KSOT)

Laban - Ionesco; An Absurd Mime Game... Is Rudolf Laban relevant today within dance theatre practice? What happens when he “forcefully meets” Eugene Ionesco?

A weird power game begins, where diverse at first glance philosophies of art creation collide. An absurd game of anti-characters, who use anti-language, while wandering within an anti-plot that questions specificity of space and time, emerges and starts to materialize itself through a detailed deeply analyzed and structured movement philosophy. Ionesco’s “The Chairs” and its choreographic approach, is our case study work. A theatre play performed by dancers and actors who are trained in Laban’s system, created by an equally trained choreographer who is deeply fascinated by the wealth of Laban’s theory and its choreographic application. It is examined whether Laban’s acting without words approach (mime dance-like movement) is successfully applicable to Ionesco’s “The Chairs” and possibly to the Theatre of the Absurd as a whole. Where the two approaches meet and whether their differences can be prolifically combined. Questions of form and structure, of representation and narrativity. Questions of applied theory. Questions logically absurd and modernist. Questions waiting for the Orator!

Dionysios Tsaftaridis studied at the Greek National School of Dance (KSOT), from where he graduated in 2001. His postgraduate studies were at the University of Surrey and at Royal Holloway of the University of London in England, MA in Physical Theatre (2002). As a scholar of the State Scholarship Foundation and of Alexander S. Onassis Public Benefit Foundation, he completed his doctoral thesis in Roehampton University in London, in the field of screendance, on the following subject: Maya Deren’s Screendances: a Formalist Approach (2009). Following that, he enlisted to the Hellenic Army Forces (Audiovisual Services) for his compulsory military service which he completed with high references in 2011. He currently lectures/teaches on the art of screendance - currently in the teaching faculty of Greek National School of Dance - and creates stage/theatrical and screen choreographies in England and in Greece. His last choreographic works include the operetta *La Belle Helene* by Jacques Offenbach (Dir. Isidoros Sideris, Sep 2017, Athens, Greece) and the gallery performance *The Part Versus the Whole* (Dir. Ben Judd, June 2018, Liverpool, UK). He is currently working on a dance theatre approach of *The Chairs* by Eugène Ionesco (work in progress, Oct 2018).