

Papers

Sunday 16th July

16.00-18.00

Juliet Chambers-Coe, Director of Labanarium; Laban tutor Drama Studio London;

PhD researcher University of Surrey www.labanarium.com

Katia Savrami, Assistant Professor Choreologist, Department of Theatre Studies, University of Patras

Workshop

Collaborative teaching by Juliet Chambers-Coe and Katia Savrami

“Creative dance for all within community theatre”

Through choreological methods and an experiential exploration of movement, including a warm-up based on Movement Choir, the workshop aims to embody contemporary theories of dance pedagogy which respond to individual differences and group needs in a class setting. In particular, the participants will understand the importance of body, kinesthesia, empathy and space through structured improvisations. At the same time, practical examples of short compositions will be created by using a combination of body, speech, narrative techniques and music. Using as tools structural elements of movement, such as actions, dynamics, relationships, and space, participants will form duets and/or group compositions. Overall, the structured improvisation will form the ‘what’ and the individual approaches will give us the ‘how’ of creating with emphasis on collaboration manner.

Workshop

18.00-20.00

Dr Olu Taiwo

Affiliation: University of Winchester

A Metaphysical Praxis of Performance, Presence and Rhythm

To be a true amateur actor that is a lover action, we must first learn to love and practice different levels of being, becoming and performance within of ourselves, our roles and our different characters. This demonstration will introduce participants to a metaphysics and physics of an Actor’s presence within the paradigm of the Return Beat. The Return beat is a West African perception and experience of rhythm through a system of call and response. This workshop is a practical demonstration of the performative presentations I gave at the hugely successful conferences in Athens and Copenhagen. The aim is practical, and will introduce professional and non-professional performers to the transcultural language of performance based on the ‘Return Beat’ through, performance, movement and storytelling. Transculturally we will look at how the Return Beat affect:

- The kinesphere as a perceptual membrane
- The dimensional cross and postural situated-ness
- Interactional proxemics, the space between performers
- The Return Beat as a simple act of call and response in temporal space

Participants are asked to have learnt to heart, a short paragraph of text in readiness for the session. This can be part of a monologue, a poem or something that they have written themselves.

Email; dr.elijah.taiwo@gmail.com

CV: Dr Olu Taiwo teaches in Drama, Visual Development and Performing Arts at the University of Winchester. He has a background in Fine Art, Street Dance, African percussion, physical theatre, martial arts, T'ai Chi Ch'uan and Animal spirit movement. He's performed in national and international contexts pioneering concepts surrounding practice as research. This includes how PAR can explore the relationships between 'effort', 'performance' and 'performative actions'. Consequently, his aim is to propagate issues concerning the interaction between the body, identity, audience, street and technology in the digital age. His interests include: PAR, Visual design, Movement, Theatre, Street Arts, New technology, Trans-cultural studies, Geometry, and Philosophy. He is currently finishing a Spoken word tour with double Grammy award winning percussionist Lekan Babalola and his Jazz ensemble. His publications range from, *The Return Beat in Wood (Ed.): The Virtual Embodied*. Routledge. Music, Art and Movement among the Yoruba: in Harvey (Ed.): *Indigenous Religions* Cassell (2000), to *Art as Eudaimonia: Embodied identities and the Return beat* in Susan Broadhurst and Josephine Machon (ed.), *Identity, performance and technology: practices of empowerment, embodiment and technicity*. Palgrave Macmillan (2012)

Monday 17th July

10.00-11.00

Dr Olu Taiwo

Affiliation: University of Winchester

A Metaphysical Praxis of Performance, Presence and Rhythm

Apostolos Loufopoulos, composer, sound designer, assistant Professor on sound design and art of sound, Ionian University – Department of Audio and Visual Arts

***Creating together:
sound, body and their poetic relationship in contemporary theatrical practice***

Sound-shapes and soundscapes... body-shapes and bodyscapes...

This paper focuses on the joined experience between composer and performer, where sound creation and theatrical performance may often adopt a common language: form, space, motion, gesture are tools to describe the -shapes and -scapes, thus related to a common understanding –and therefore common creativity- between sound and somatics.

The open language of contemporary music allows for bonding with the acoustic environment, not only that of nature or culture, but also that of the performance stage. Real-world recordings, noises, paralinguistic musical sounds, performer sounds, props, rehearsal space: all these elements can be utilized to design and produce the music itself, or then the music can follow the performance, creating sound art over body art and vice versa.

The examples are drawn from my recent electroacoustic works, where an important reference is made to the collaboration with students and amateur performers throughout the creative process, highlighting the interesting areas that contribute to promising artistic ways. Music, sound design, somatic movement and other arts may create a unified poetic experience, where amateur practice is not an obstacle, but rather can be even enlightening and constructive, if liberated from certain stylistic protocols. New art is new to all, professionals and amateurs, who work together to mould a new and meaningful aesthetic.

11.00

Kasia Senyszyn – PhD candidate, University of Kent, UK

Title

**Inclusion on a shoestring:
scaling accessibility methods and resources for amateur companies**

Abstract:

With over 11 million people in the UK with hearing or sight loss and the spending power of disabled people topping £249 billion, the business case for greater accessibility in theatre is clear. Additionally, the Equality Act of 2010 compels service providers to make ‘reasonable adjustments’ for people with disabilities. However, only 25% of theatres in the UK programme assisted performances and, even then, it tends to be one performance of each strategy type (audio description, captions, sign language interpretation and relaxed) in a run of 6-8 weeks. Technological innovations and advances in recent years have improved provision exponentially, but are expensive and require time and expertise to develop and roll out. How can community and amateur companies possibly hope to compete?

Using a case study approach, this talk will examine the challenges faced by amateur theatre companies in developing accessible resources and enhancing their provision. This research project challenges the assumption that access is too expensive and requires extensive expertise by observing the use of grassroots techniques. It also looks at how the aesthetics of access approach pioneered by Graeae can be utilised during the development of the production to work alongside venue/company-based strategies.

Biography:

Kasia Senyszyn is in the 2nd year of her PhD at the University of Kent, looking at making theatre more accessible for people with hearing and sight loss. She is also an academic advisor for the University and has consulted with a number of departments and external organisations on access provision and inclusivity. She has just set up her own company, the Parrot Theatre Company, to tell stories for and about people at risk of social isolation. The company will be performing their first project, Mark Wilson’s ‘Talk’, with embedded audio description and captioning techniques, at Edinburgh Fringe Festival in August 2019.

11.30

Tsikoura Charitini – PhD in Theatre, University of Paris Nanterre

Raising gender questions through (dance) performances of ancient tragedy:
the example of *Antigone*

If tragedy depicts alterity (otherness), strangeness or queerness in the sense that it is always about someone different from the norm then it is essentially gendered. Antigone's queerness is that she gets involved in politics when she shouldn't and to paraphrase Judith Butler's book title, she brings "politics trouble". Vth c. BC Athens is not democratic in the modern sense of the term; it is racist as it excludes foreigners, women, immigrants, slaves and metics (free slaves) from citizenship all social categories concerned by the concept of gender. This paper will explore how, by replacing text with movement, choreographers use the performing body as a conveyor of messages that effectively denounce gender stereotypes. It will also try to point out how creators use this classic and timeless play to globalise the modern socio-political issue of gender but not in its limited sense referring to sexuality, sexual diversity, discrimination, identity or orientation but in the larger sense it has taken especially in the last decade which includes all power relations – social and political –relative to sex (male/female), ethnicity, race, difference and social status or class.

Charitini Tsikoura is currently doing a PhD in Theatrical Studies at the University of Paris Nanterre. Her research focuses on gender related questions in the performing arts of the late 20th and early 21st centuries in Europe and more specifically in dance and dance-theatre performances with an antique subject – Antigone and Medea. She has taught at the University of Clermont-Ferrand and has been collaborating with the Institut des Beaux-Arts in Susah where she teaches dance-theatre workshops for the last two years. She has also been working as a choreographer in theatre, dance and the Rhythmic Gymnastics teams of Courbevoie.

12.00

Andromachi Salacha, MD, Rehabilitation Medicine

«Repetition in human action evolution:
brain's neural pathways from primitive reflection and ritualstoconsciousactionsandhabits»

In humans, repetition is one of the most elementary rules for motor optimization, ranging from elementary force pulses to complex movement strategies and actions. "We repeat what we want to change. We repeat what we cannot change." Repetition lies in the core of our personal and cultural rituals, our habits, our skills, our personal mode of thinking and decision making. It has the capability to reveal, if not produce diversity and change. We draw the difference from repetition, but at the other end 'action can be rendered static by repetition.' Understanding how the human brain generates and controls actions sheds light to the role of repetition in action and the consequent habit establishment. We are creatures of habits be it theoretical habits (knowing that), behavioral habits (knowing how to act), technical habits (learned skills of doing or making things), and even cognitive habits (increasing cognitive control of our actions). Schematically, the human brain processes three major modes of behavioral control: a) supervised learning or cerebellar error-based learning which regulates timing and rhythm, b) reinforcement learning by prediction of reward through the basal ganglia circuits and c)

unsupervised learning by the cerebral cortex related to working memory, action planning and decision making. Each of the above three modes of learning is not specialized in the “what to do,” but in the “how to learn it,” and they are all based on repetition either as a mechanical reiteration, recurrence, recognition, or as novelty emergence.

12.00-13.00

Vicky Spanovangelis
Choreography & the Live-Archive:
Dance, Ancestry & Storytelling as Creative Emergent Modes of Practice

Screening & Performance Lecture

The film (work in-progress) 12-15mins (approximately)

Performance lecture 20-25mins (approximately)

Choreography & the Live Archive is a dance and ancestry project fusing creative modes of performance practice with ethnographic and historical research. An experimental documentary dance film is presented with a performance lecture, exploring the researchers auto-biographical journey of tracing their family roots. Developed from the perspective of a creative artist from the diaspora, *Choreographing-Live-Archives (working title in-progress)*; combines Traditional Greek folk dance with creative movement, blurring the relations between the ethnographer-researcher, contemporary performer and folk-dancer.

In response to the conference themes of performer identity and cultural heritage (preserved through community forms of folk dance), that is the performer as expert guardian of heritage; this paper questions how do multi-modal performance practitioners interrogate the multiplicity of their personal identity through different modes of professional and social expression? At the early stages of this project, the research questions how can we interrogate and begin to define this multi-modal performer whose autobiographical, social and professional identity, moves between these different modes of expression?

In a meta-critique of the authors personal narrative, the research frames the journey of the historical investigation in a magic-realism documentary which performs ethnography as a live-archive of the subject's ancestry. According to Madison, (2018), ‘performed ethnography’ responds to the specificity of ethnographic data realised through new situations of performance context, culture and space, much like verbatim and documentary theatre. In doing so, Madison proposes a distinction from ‘performance ethnography’, which observes cultural contexts of performances in the field itself. In this presentation, the ethnographer is a performer/archaeologist piecing together fragments of historical evidence, folklore, myth and songs which constitute the subject's own discovery of their cultural identity through a dialogue between the historical archive, field data, and the impulse of creative movement practice.

Recent cultural, social, ethnography and performance theory, (both contemporary and folk-dance practices), during the last 20-30 years suggests a paradigm shift in defining performer identity as fluid, and that the subject's identity manifests through socio-cultural behaviours, theorised more recently by embodied experience in relation to the processes of performance creation; (Carlson 2018), (Danworth & David 2014), (Cooper-Albright 2013), (Broadhurst & Machon 2012), (Taiwo 2012), (Jones & Heathfield 2012), (Briginshaw

2009), (Papakosta 2007), (Buckland 2006), (Ness 2004), (Thomas 2003), (Spry 2001), (Cohen Bull 1997), (Foster 1996), (Cowan 1990). Furthermore, new cultural and contemporary dance discourses suggest a move away from models of identity critiqued through performance as product, or aesthetic signifiers of traditional representations, to performer identity understood as a lived process of the performer's participation in the creative act of performance making, reception and dissemination.

In the research methodology, this approach is extended to argue for a creative auto-ethnography, which can be defined as an emergent practice contingent upon the subject's, kineasthetic experience, historical circumstances, diaspora identity, professional performance training, and social conditioning. The practice sets up a dialogue which moves between the field of the ethnographic research, historical archiving and the situatedness of the body in performance conditions of theatre and screen media. Therefore, this poses new questions around performer identity as fluid, multiple and transformational, where in the seeking of the past, the subject's lived experience is a constant transformation of a future-self.

13.00

**Barbara Dukas Artistic Director -
Municipal and Regional Theater of Corfu Ph.D candidate
in University of Thessaloniki (Greece).**

‘The re-discovery of time through a theatrical performance’

13.30

Fotini Dimouli, Nikos Kokkalis, Apostolos Loufopoulos, Eugenia Zagoura.

How the need to comprehend the concept of time became a theatrical play»

Perfromances 19.30

Work in progress

Madame de La Carlière: On the inconsequence of public judgement of our action

Diderot Denis 1772. It is satire of the bourgeoisie of 18th AD. It examines the impact of public criticism on a couple's private life. Director Dr Kiki Selioni. Lighting-Costume Designer: Thomas Oikonomakos.

Players: Eua Deligianni, Santy Gudeli, Maya Konsta, Villy Kontonikolaki, Vasilis Kytidis, Panagiotis Pantazis, Iro Pikoula, Antonis Polyzos Vicky Spanovaggelis, Tassiou Evangelia, Alexandros Psychramis

Performance 21.00

Municipal and Regional Theatre of Corfu DOC's Theatre

“Caesium-133: Time on Stage”

Concept and Direction: Eugenia Zagoura / **Creative research:** DOCs Theatre /

Writing-Dramaturgy: Fotini Dimouli / **Set and Costume Design:** Nikos Kokkalis /

Music and Sound Design: Apostolos Loufopoulos / **Song –piano:** Ioulietta Thymi /

Video art: Gionatan Sgan, Melina Schina / **Light Design:** Costas Vlahos / **Dressmaker:** Dimitra kiprioti

Performers: Sofia Georgiadou, Fotini Dimouli, Maria Divane, Maria Kouri, Vasiliki Makou, Olga Mavromati, Rodoula Markati, Olga Tziliou, Ioulietta Thymi.