How Performance Thinks
13-14 April 2012
London Studio Centre

An international conference co-organized by the PSi Performance & Philosophy working group and Kingston University’s practice.research.unit
Welcome / Conference Outline  3

Schedule  4

Keynote Addresses  10

*Every House Has A Door*  11

Abstracts  12

Biographies  40

List of Delegates  49

PRU events  54

Map / Local facilities  55

Refreshments  56

Conference booklet compiled by Dr. Helen Julia Minors.
Details were correct at the time of going to print.
Conference Organisers reserve the right to modify the schedule if required.
Welcome and Conference Outline

“How Performance Thinks” is the fourth event hosted by the Practice Research Unit, Kingston University (http://www.practiceresearchunit.co.uk), led by director Professor John Mullarkey and associate director Dr. Helen Julia Minors. It is a delight to have been able to work in collaboration with Psi and Dr. Laura Cull. The committee saw a large number of quality abstracts and look forward to hearing and watching the selected researchers who are drawn from Australia, Finland, Germany, Ireland, Israel, Netherlands, Norway, Taiwan, UK, USA.

This conference brings together practitioners and scholars concerned with the question of how performance thinks from a wide range of overlapping perspectives and contexts including practice-as-research, professional practice and the emerging sub-field of ‘performance & philosophy’. Scholars represent a variety of creative fields, including art, creative writing, dance, design, digital arts, music, performance arts, theatre, to name a few. And many practitioners cross disciplines.

The overarching questions of this conference, provided in the call for papers, ask:
• Can performance be understood as a kind of thinking in its own right?
• What value might such an understanding have for performance and philosophical research, for academia and for practices operating outside the academy?

The idea of practice-as-research has achieved a growing institutional acceptance in International Higher Education institutions over the last decade, with funding councils, government bodies and academic institutions increasingly recognising the capacity of arts practices, as well as text-based research, to produce new knowledge. Likewise, in his recent book, Philosophers and Thespians, Freddie Rokem (Keynote address) argues that the question of how, or in what ways, performance and theatre “think”, constitutes one of ‘the most urgent issues on the agenda of today’s institutions of higher education’ (Rokem, 2010: 5). And yet, the tendency to treat performance as the mere application or exemplification of pre-existing ideas (for instance, from philosophy) remains a feature of scholarship in both Performance and Philosophy. In contrast, this conference asks the following central questions:
• Can we extend or democratize, perhaps, our conception of what counts as ‘thought’ without rendering the term meaningless?
• To what extent can performance be understood as a way of thinking rather than as the illustration, application or demonstration of existing ideas – including philosophical ideas?

Topics covered by presenters include: Performance practice-as-research, performance as a contribution to knowledge; Performance practice as a kind of thinking, including dance, theatre, performance art, Live Art, music, applied theatre, performance in everyday life etc; Practitioner knowledge and its dissemination: knowing-how and knowing-that; Thinking as the process of making performance and/or performance as thinking through/with the audience.

We hope that you find the event stimulating and we welcome your contribution in questions and discussions.
Drs. Laura Cull and Helen Julia Minors and Professor John Mullarkey
Friday 13\textsuperscript{th} April, morning

9.15 – 9.45  Registration

9.45 – 10.00  Welcome:  
Laura Cull, Helen Julia Minors and John Mullarkey

10.00 – 11.00  Keynote 1: Vida Midgelow  
Chair, Helen Julia Minors

11.00 – 11.15  Coffee

11.15 – 12.45  Parallel Sessions A

Track 1  
The Know-How of practice-led research  
Chair, John Mullarkey

\textbf{Duffy} / \emph{The International Theatre/Performance Festival: Gaps, Interruptions and Unpredictable Crossovers}.  
\textbf{Walker} / \emph{Total Practice: putting the professional into practice-led performance research}  
\textbf{May} / \emph{Mental Predicates and Intelligent Performance: The Ontological Primacy of Know-How and its Implications}

Track 2  
Labouring, working, living  
Chair, Laura Cull

\textbf{Chow} / \emph{Work and Shoot: professional wrestling and embodied politics}  
\textbf{Wikstrom} / \emph{Performance as Labour: Where thought and action meet}  
\textbf{Nauha} / \emph{Life in Bytom: neoliberal contamination, mess and performance}

12.45 – 1.45  Lunch [not provided by the conference]

Plus \textbf{Michelle Graves} will be showing documentation of her performance DEATH -> HEART -> BREATHE.
Friday 13\textsuperscript{th} April, afternoon-evening

1.45 – 3.15 Parallel Sessions B

\textbf{Track 1}
Dancing Thinking
Chair, Laura Cull

\textbf{Hug} / \textit{Disturbing Thoughts. On the Relationship between Sensory Perception and Reflection in Performance}
\textbf{Irvine} / \textit{Performing processes: thinking worlds into being}
\textbf{Sachsenmaier} / \textit{On ‘thinking’ and ‘not-thinking’ in performance-making: a cross-cultural philosophical investigation}

\textbf{Track 2}
Directing Thinking
Chair, Freddie Roken

\textbf{Boenisch} / \textit{Directing & Dialectics: Re-thinking Regietheater}
\textbf{Gansen and Schilling} / \textit{Thinking Performance: René Pollesch’s Interpassive Theatre and Beyond}
\textbf{Levy} / \textit{Chaos, Offstage and Self-Reference: Notes towards a (new) Methodology of Performance}

3.15 – 3.30 Coffee

3.30 – 5.00 Parallels Sessions C

\textbf{Track 1}
Making it together: Rehearsal and collaboration
Chair, Helen Julia Minors

\textbf{Husel} / \textit{Watching the(m) play. Re-Thinking rehearsing practices}
\textbf{Hillman} / \textit{Acting on Behalf of Thought: Thinking On How Performative Expression Acts, In Rehearsal, Performance, And Non-Theatrical Contexts}
\textbf{Jones} / \textit{Impossible Collaboration: Performances Thinking Inbetween}
Track 2
Thinking performance with contemporary philosophy
Chair, John Mullarkey

Gotman / L’objet singulier/Singular object: The trials of Clément Rosset’s philosophy of the “Real”
Richards / Non-performance of philosophy, non-philosophy of performance: what is François Laruelle’s non-philosophy and what does it have to offer performance studies?
Florencio / “Staging the World: Performance, Object-Oriented Ontology, and that thing called Knowing”

5.00 – 6.00  Keynote 2: Joe Kelleher
             Chair, John Mullarkey

6.00 – 6.30  Drinks / Reception

6.30 – 8.00  Evening Performance

   Every House Has a Door work in progress

Followed by post-show discussion
Saturday 14th April, morning

9.30 – 10.30am  Keynote 3: Freddie Rokem  
Chair, Laura Cull

10.30 – 10.45  Coffee

10.45 – 12.45  Parallel Sessions D

**Track 1**
Spaces and durations  
Chair, John Mullarkey

*Wakefield* / Time-specificity or How Long a Thing Takes: an invitation to think duration  
*Cologni* / SPA(E)CIOUS PRESENT  
*Hilevaara* / Idle fancies, lucid dreams and startling memories: remembering as a form of active spectatorship  
*Schramm* / Houses, Towers, Islands: *On Notable Spaces in Philosophy and Performance*

**Track 2**
Theatre-making as thinking  
Chair, Helen Julia Minors

*Denman-Cleaver* / I Can See Better From Here  
*Bowes* / Kings of England: *On Staging The Parrot That Thinks*  
*New & Zacharias* / thinking together – invasive hospitality  
*Corrieri* / *In Place of a Show*

12.45 – 1.45  Lunch

During lunch there will be a screening of: *How Long a Thing Takes: an invitation to think duration in practice* – a slow-motion performance by Nik Wakefield
Saturday 14th April, afternoon

1.45 – 3.15 Parallel Sessions E

**Track 1**
Choreography, dramaturgy
Chair, Freddie Rokem

*Groves* / "Dramaturgies of Thinking: In/Of Performance"
*Levin* / Choreographing Opera: How Ballet ReThinks Operatic Performance
*Colin* / Choreographic Presence: Thinking in Time

**Track 2**
The body politic
Chair, Laura Cull

*Calchi-Novati* / Performance in the Age of Biopolitical Ideology: Testing the Factuality of ‘Post-abyssal Thinking’
*Saffrey* / Thinking in the stand-up comedy club: deindividuation or the leadership of anarchy?
*Greenwood* / Punk Performance: Sid, Nancy, Kylie and Mark Greenwood

3.15 – 3.30 Coffee

3.30 – 5.00 Parallel Sessions F

**Track 1**
Speaking, listening, writing
Chair, Helen Julia Minors

*Anzengruber* / "ENACT: speaking nearby your tongue"
*Heywood* / Museum of the Sublime: relic #9
*Soloyeva* / RSVP Editions – Paper and Virtual Performance Project

**Track 2**
Hiding and appearing  
Chair, Laura Cull  

**Kirkkopelto** / An actor never deals with elements smaller than a world  
**Lagaay** / Secrecy vs. Revelation: Reflections on the Dramatics of the Hidden in Performance and Philosophy  
**Schmidt** / The state of images  

5.00 – 6.00  
**Roundtable / Closing remarks with response from Stephen Bottoms**  
Chair, John Mullarkey  

6.00 – 7.30  
**Drinks**  

Additional contributions to the conference are made by:  

**Craig Smith** will be providing delegates with a CD of:  
*THE PARASITE: A SOUND AND TEXT COMPOSITION*  

**Rajni Shah** will be offering delegates the text of:  
*Thinking through salt, thinking through bark, thinking through cables* - an exploration of the ‘stuff’ of performance in relation to a trilogy of Shah’s own works (*Mr Quiver, Dinner with America* and *Glorious*)  

Close
Keynote Addresses

Keynote 1: Vida Midgelow, Northampton University, UK

*Some Fleshy Thinking: Improvisation as philosophy in motion*

Through a playful conversation between a dancer and her practice Prof Vida L Midgelow explores how somatically based improvisation practices might be said to be a way of ‘thinking’ and questions how this ‘thought’ is perceived by audience member’s. In doing so, this presentation tussles with the ways that deeply internalised experiential movement practices enter the perceptual field and how this field can be understood as a critically embodied form by dancer and viewer. Drawing up Merleau-Ponty’s *Phenomenology of Perception*, and research emerging from cognitive sciences, the presentation extends notions of embodied knowing to articulate improvisation as a distinctive mode of thinking in which knowledge is both produced and explored.

Keynote 2: Joe Kelleher, Roehampton University, UK

*The Writing on the Wall: on aporia, and the scene of thought*

The very question ‘how does performance think?’ can put a block on thinking. At least it is a question to persuade us to interrupt ourselves, to register and respect the block, before we set about translating our perplexity again into conversation, into argument and rhetoric, into scripture and image, into further performances of thought. This is odd perhaps because we are used enough to thinking about performance, all sorts of performance, and elaborating between us what we think through all sorts of discursive and performative fluencies, which we acquire with practice; there would indeed be no such thing as society to speak of if we did not do this. We are used, then, to thinking about and also using performance as a medium of thinking, not only in the ‘practice-based’ teaching and research that concern those of with a professional interest in these things, but really wherever and however performance might be a way of working something through, of having something happen, of making something felt, for oneself, for others. Performance thinks; we know it. Performance helps, to borrow Lois Weaver’s phrase. It matters to our thought; we know that too. Nor is thoughtfulness only still and silent, it also moves and makes noise, and performance covers all these bases; this is all stuff we know, and think about, and speak of. So, wherefore the block? I wish to explore this question through consideration of scenes where a seeming incapacity to act – that is, an incapacity to speak, to show, to do, or to do anymore in a particular situation – is as it were spoken, shown, done. I am interested, let’s say, in specifically theatrical ways of thinking about, and of transmitting, perplexity, indecision – aporia, in short – in situations where we come up against our limits, not least those limits we take as determining who – or what, creatures and creators, human, animal, thing – ‘we’ take ourselves to be. There is something interminable about all this, brought to term in each particular performance. There is also, every term, something to learn, doubtless; but then again – or so it can seem when we think it through – nothing to learn that we do not already know. Example: Bill Readings writes of the scene of teaching in the ruins of the modern university as one in which we might ‘de-centre’
our subjective takes on the matter (as students, as teachers, as administrators) and listen instead to the thinking being performed beside us, attempting to account each time for what that thinking contains, and in so doing recognise the ways we are profoundly (ethically, politically) accountable to each other – accountable, he says, beyond accounting. If, in the university classroom, much of the writing that registers the thinking going on is – both literally and metaphorically – on the wall, that is no less the case in the theatre, for instance the theatre of Romeo Castellucci’s recent show *On the Concept of the Face, Regarding the Son of God*. Here the terminal condition that we all share – being human, in sum – is put on stage. This condition is shown, spoken of, acted out and suffered, under a sort of *Mene Tekel Peres*, itself a sort of unaccountable accounting that interrupts thoughtless living (and which will have provoked all sorts of exemplary interpretive thought). The scene reproduces the sign of a thinking that looks and looks and sees and sees but which has, ultimately, nothing to say, of itself or for itself, offering to attention – and perhaps to compassion also – the articulate silence of a creature without name, that struggles to produce an image of itself, that struggles in the meantime to reduce itself to that.

**Keynote 3: Freddie Rokem**, Tel Aviv University, Ramat Aviv, Israel

Crude and Sublime Thinking: Additional Encounters between Bertolt Brecht and Walter Benjamin

The friendship between Bertolt Brecht and Walter Benjamin led to numerous encounters between them, culminating in Benjamin’s visits to Brecht’s ‘exilic home’ in Svendborg, Denmark during the summers of 1934, 1936 and 1938. This paper examines Benjamin’s reaction to the expression “plumpes Denken (crude thinking)” which Brecht had used in his *Threepenny Novel*, published in 1934. The paper contextualizes the performative nature of this expression on the basis of the six years earlier Brecht/Hauptmann/Weill *Threepenny Opera*, as well as on Pabst’s film adaptation, which in turn had led to Brecht’s writing the *Threepenny Lawsuit*, where he claims that “To have sublime thoughts is not the same as to have culture.” Benjamin interprets the notion of “plumpes Denken” in dialectical terms which are further developed in *The Arcades Project*, and later also in Brecht’s own *Messingkauf*-materials.

**Every House Has A Door**

Lin Hixson and Matthew Goulish, after a twenty-year collaboration as co-founders of Goat Island, have formed *Every house has a door* to create project-specific collaborative performances with invited guests. This company seeks to retain Goat Island’s narrow thematic focus and rigorous presentation, but to broaden the canvas to include careful intercultural collaboration, and its unfamiliar, even awkward, spectrum.

http://www.everyhousehasadoor.org/about.html
Abstracts

Anzengruber, Bernadette / "ENACT: speaking nearby your tongue"

speaking nearby your tongue is a performance by Bernadette Anzengruber, staged at Stonborough/Wittgenstein House, Vienna in 2011 and a re-enactment of Ludwig Wittgenstein’s Lecture on Ethics, which he held in Cambridge in 1929. At the core of the performance is the question, where speaking leaves the territory of language and becomes an invasion of space and bodies. The thesis is, that speaking is not abstract and intangible. It can be understood as a process of appropriation and therefore even internalized modes of speaking stay porous, vulnerable and to a certain degree mark the speaking of the Other within one’s own speaking, be it the direct quote in a scientific text or the phenomenon of glossolalia.

ENACT: speaking nearby your tongue is translating the performance back into a lecture. By flattening and deleting the bodies from the original piece, important information as sound and noise, that is not considered language, will be spared out as well as all effects, which are produced through light/darkness, transformation of or movement in space. The viewers are challenged by their own perception as they will be noticing, that there are acts, that can only be uttered by bodies they are missing out on them.

Boenisch, Peter / Directing & Dialectics: Re-thinking Regietheater

Theatre directing is commonly conceived of as a practice of ‘translation’ between media (playtext and performance), or as adaptation ‘from page to stage’. Such an approach proffers expectations and value criteria such as the ominous ‘truthfulness to the text’, which often functions as a principal charge (especially) against so-called “directors’ theatre”; it also informs our acts of spectating as a theatre audience, as well as the training and education of future theatre directors within our institutions and academies. The lack of a sustained theoretical reflection of directorial mise en scène is therefore a rather striking lacuna in theatre theory, especially given the efforts of scholarly thought recently bestowed upon elucidating practices of performing. It seems as our own discipline hence lacks in articulate methodology to fully engage with philosophical assertions such Alain Badiou’s reflections on the theatre director as a ‘thinker of representation’, who in the name of theatre as a (Badiouian) event of thought ‘carries out a very complex investigation into the relationships between text, acting, space and public.’ (Badiou 2007, 40).

With my paper, I shall attempt to outline preliminary contours of a more refined and historically informed understanding of ‘directing’. I will start from a historical outlook on theatre directing, which as German Regie and French mise en scène emerged from the early nineteenth century. I therefore propose to situate the practice within the cultural context of what Jacques Rancière has termed the ‘aesthetic regime of art’, turning, in particular, to Friedrich Schiller (also one of Rancière’s favourite informants in matters aesthetic) and his notion of ‘aesthetic play’. Read in conjunction with the remarkable appearance of a Chorus in his late play The Bride of Messina, we will be able to situate the practice of directing within the structure of thought embodied by Hegelian dialectics, functioning as Vermittlung and concrete
**Anschauung** – a term which directly refers us back to the *thea* (the ‘Schau’, gaze, or show) that directly connects theatre and theory.

In consequence, the tangible *dissensus* frequently caused by “directors’ theatre” will from this perspective appear not as accident, but as prime cause and principal purpose of *mise en scène*. Understanding directing, hence, as a figure of thought and as a structural relation will point us to the principal importance of *how* rather than *what* “directors’ theatre” thinks – hence a ‘relational aesthetics’, in a sense very different of Bourriaud’s: as a ‘play’ of and with thinking, where theatre opens perspectives and relations, to traditions (such as the dramatic), ideologies, and the world.

**Bowes, Simon / Kings of England: On Staging The Parrot That Thinks**

In 2011, Kings of England convened “*In Eldersfield*” a ten-chapter, decade-long cycle of works all for the Twentieth Century. The performances will inform the writing of a series of books, slight but substantial new volumes of history. Each chapter invokes a moment from a past that is quickly receding, slipping from view. We use performance as an intervention in historiographical method – loosing sources from contexts – invoking the past in the present – asserting liveness as a primary mode of historical understanding.

Our first chapter, “*Elegy for Paul Dirac*”, stages a few scenes from the life of the Nobel prize-winning physicist. Our fondness for Dirac comes from a description in Farmelo’s 2009 Biography: Niels Bohr said to Ernest Rutherford: “This Dirac…he seems to know a lot about physics, but he never says anything”. Rutherford replied that Bohr could either have the Parrot that *Talks*, or the Parrot that *Thinks* (Graham Farmelo, *The Strangest Man*, 2009: 158-9). The performance itself centres on a second, rather more difficult anecdote: Dirac is working in a laboratory at St. John’s College, Cambridge, 1927. A colleague asks him “where are you going on your holidays”? Twenty minutes later (twenty minutes later) he replies with the question: “why do you want to know”? “Elegy” plays this out in real time.

At the premiere at the Barbican in April ’11, an initial attentiveness from our audience gave way a creak of chairs, a chorus of footsteps down the raked seating, and, at one point, a distressed scream. Fourperformers remained onstage, silent. But a significant section of our audience had ascended from something like quietude to something like restlessness to something like uproar (Diana Damian, Matt Trueman and Dr. Theron Schmidt have all given accounts of the ‘silence’. Telling as these are, a verbal response from Marty Langthorne, the lead technician for the Festival, most insightful: “I didn’t know whether the performance was going to continue”).

Months later, the performance has come to feel like an attempt to stage the un-stage-able. To invoke Dirac, in all his strange reticence and hesitancy, is to invoke his double, The Parrot, whose presence on stage suggests a field of thought (in a notable case, internalised by the performers – externalized by the audience)that remains unknowable, impossible to resolve. Dirac, and the Parrot are alike in their unlikeness to anyone at all, and between them we sense an undiscerned, marginal
absence, which flourishes in the gap between thought and the impossibility of its translation.

The Call for Papers asks, “Can performance be understood as a kind of thinking” and, if so “what are the benefits and risks of doing so, for performance and/or for philosophy”? Contrary as we are, we re-state: “Can thinking be considered a kind of performance” and, if so, “what are the risks and benefits &c”: a productive misunderstanding between disciplines – a welcome confusion of the terms delineating our fields of enquiry. We might consider points of convergence with De Certeau: “historians always create absences” (De Certeau, The Writing of History, 1992: 288) (yes – and performers do, too!), and with Rancière: “History doesn’t have to protect itself from any foreign invasion. It merely needs to reconcile itself to its own name” (Jacques Rancière, The Names of History, 1994: 103). This paper (twenty minutes in duration) will suggest how thought troubles the event of performance in an ethical moment that refuses to foreclose an encounter with historical subject as a thinking –performing – body.

**Calchi-Novati, Gabriella / Performance in the Age of Biopolitical Ideology: Testing the Factuality of ‘Post-abyssal Thinking’**

For Portuguese sociologist and legal scholar Boaventura de Sousa Santos modern Western thinking operates ‘along abyssal lines’ designed to divide what is human from what is sub-human, or to say it à la Agamben, what is legally considered a ‘form-of-life’ from what is not considered so. The work of Santos is very much focused on trying to go beyond what he refers to as Western ‘abyssal thinking’ via the development of new ‘ecologies of knowledge’, so as to overcome the still commonly unquestioned *modus cogitandi* for which Western systems, whether scientific or legal, are the systems par excellence. In this paper, I will employ Santos’ theory of ‘abyssal thinking’ alongside Agamben’s theory of ‘biopolitics’ in order to problematise the contemporary hegemonic *modus cogitandi*, namely that of our biopolitical ideology. The work of contemporary Mexican artist Rafael Lozano-Hemmer instigates a critical engagement with biometric systems and computerised tracking systems of identification. I claim that Lozano-Hemmer’s work presents the audience with innovative ways of thinking about the means of surveillance that have become normalised via the virally intrusive hegemonic ideological apparatuses. By revealing the fluid reproducibility of digital fingerprints, and the technological tricks hidden behind tracking systems of identification, these works could be interpreted as performances that inhabit the ideological terrain of struggle. “Performance in the Age of Biopolitical Ideology” might elicit ‘an alternative thinking of alternatives’, in relation to our traces, both digital and physical alike. It is by displaying these very traces, that works such as Lozano-Hemmer’s perform strategic contestations through a ‘radical copresence’ of the visible and invisible processes of biopolitical.

**Chow, Broderick / Work and Shoot: professional wrestling and embodied politics**

This demonstration/talk will contextualise and theorise the in-progress findings of *Work Songs*, a practice-as-research project by Broderick Chow and Tom Wells (*the dangerologists*).
Addressing the question of ‘how performance thinks’, I consider the idea of a ‘thinking between’ bodies and subjects, taking place in the mixed space of uncertainty and tacit knowledge that is raised in practices of physical improvisation with others (such as Contact Improvisation). I argue that such thinking between can have a deeply political dimension, which lies in the relationship between the ‘social body’ and its individual bodies. For the psychoanalyst Jacques Lacan, it is not only the unconscious that is structured like a language; the physical body itself is marked by the Symbolic Order. As socialisation takes place, the body is over-written by signifiers; pleasure, for instance, ‘becomes localised in certain “zones.”’ (Fink 1995: 24). Approaching the question of the body and the social order from another perspective, Michel Foucault famously analysed the ways in which acts of power on social body are then enacted in practices by individual bodies. It is affective dimension of practice between bodies that potentially disrupts or poses a challenge to the zoned, divided body (Lacan) or the governmentalised body (Foucault), and is the focus of this practice-as-research project.

This paper will specifically consider our original physical improvisatory practice, which is derived from (but deviates from) the techniques of British and American professional wrestling. Professional wrestling distinguishes between two forms of fighting: ‘work’, and ‘shoot.’ Worked fights emerged in the early 20th century as promoters discovered they were able to make more money by determining the outcome in advance and presenting ever more spectacular moves. The term refers today to the practice by which a series of moves are sold as real, and the kinaesthetic response of improvising a ‘chain’ of moves with one’s partner. ‘Shoot’ refers to real violence. ‘Working’ in wrestling is unequivocally real — most moves are indistinguishable from those used in Greco-Roman (‘amateur’) wrestling or mixed martial arts. However, the work itself specifically requires the worker to protect his/her partner from actual violence. Within this context, our practice-as-research points to the possibility of an embodied political thinking. In this way, performance itself can think politics, outside the frames of allegory, narrative or spectatorship. I connect this embodied political thinking in this specific example to the principle of solidarity, fundamental to the projects of the Left. Physical practice between bodies does not represent but simply is a relationship of solidarity. I call this embodied political thinking an ‘ethics of rowdy play.’

Colin, Noyale / Choreographic Presence: Thinking in Time

This practice-based presentation examines how the question of memory, relates to the way in which the past survives in the present through the emergence of a choreographic presence in the event of performance. Using a lecture–performance format I aim at exploring the issues around the capacity of a performer’s body to be always in adjustment with the real.

Drawing on notions of deconstruction, Lepecki argues for the ephemerality of dance to be compared to a disappearance. To that effect he uses the Derridean concept of trace to relocate the presence of the dancing body in the realm of absence. In Derrida’s words, ‘the trace is the erasure of selfhood, of one’s own presence, and is constituted by the threat or anguish of its irremediable disappearance, of the
disappearance of its disappearance.' While this description seems to encapsulate the idea of dance’s *ephemerality as disappearance*, then viewing the unravelling of dance movement as a self-erasure would tend to subjugate the field of dance studies to a literary register. One might argue that such a discourse might be more concerned by writing than by dancing.

While my intention is not to re-construct historical dance pieces, in this solo, I am interested to explore questions of presence of a dancer’s body in relationship to time and more specifically historical time. If the ephemerality of dance can be compared to a disappearance how can dance composition account for traces of process and still generate an affective response for the audience members?

From a Bergsonian perspective, *thinking in time*, assumes that memory is part of time and time – defined in terms of duration - is a force, which is constantly at work in the compositional plane of a performance as well as in the reception of a live piece. Time and memory in live performance are bound to their intrinsic relation to the body. Suzanne Guerlac underscores that whereas ‘the body is a centre of action that acts in the present’, consciousness - which is here equivalent to memory and therefore to the past - operates as a *coping* mechanism for the body ‘by synthesising the heterogeneous rhythms of duration into temporal horizons of past, present, and future.’

I will address the central questions outlined above, through a discussion of the choreographic process in my solo ‘They tried to stand [I am still falling]’. While this work focuses on exploring how the audience members could be considered as an imagined component of composition *in becoming*, I will focus on examining how presence in dance composition contributes to the articulation of a choreographic thinking in terms of time.

**Cologni, Elena / SPA(E)CIOUS PRESENT**

Dynamics of collective and individual experiences of space and duration within *specious present*, adopting technologies for enhancing audience engagement, while producing forms of documentation (*Micro-geographies, microphies*).

The workshop is based on the multidisciplinary approach of my current project Rockfluid (see below), where participatory site specific art practice is underpinned by elements of cognitive psychology and philosophy. Hence, here the relationship Memory – Time – Perception is informed by Bergson's notion of the present within duration and as produced by the body in space (Bergson, *Matière et Mémoire*, ), and by Merleau-Ponty's reference to 'sensation' as the basis for knowledge (Merleau-Ponty citation...

The workshop format is considered, as a form of peripatetic practice, where produced and shared knowledge informs the artist's creative process. It also creates the physical and psychological conditions to enhance an awareness of the perception of time and space.

What:

Three exercises, within this condition: audiences and participants can see two projections, one of the views is from above and the other view is from the remote CCTV camera on one of the participants.

1- Memory in the present.

8/10 participants will be asked to choose a point in the space and mark the floor. From this position they will describe a game they used to do from memory. The participants will be asked to form a shape in space by using elastic string. They will then move in turn forming a series of changing shapes in space. The final shape will be fixed on the floor with masking tape.

2- How has digital time disrupted our sense of subjective time? The perception of time, subjective time (non measured time) and distance in specious present (the time duration wherein a state of consciousness is experienced as being in the present). The exercise will test how differently we experience distance within a set amount of time, depending on certain conditions. Using the shape on the floor, participants will be asked to walk over it and write how long this takes.

3- How does technology effect our perception and memorization of place? by relating memory to our experience of space in time. Starting from the observation that there is a time distance between the now of perception and the after of the recollection, and a space distance between where we start from and where we return: What does ‘this’ gap tell us? Is such gap there at all? Starting from a memory exercise (participants to draw the walking activity from memory), this will highlight similarities and differences between our mnemonic archive and technology produced documents of personal space, which I shall call microphies.

Cologni, E., Mnemonic Present Shifting Meaning, Mnemonic Present, Shifting Meaning, texts by Andrighetto, Auslander, Blaker, Bell, Campitelli, Gotman, Jones, Lissoni, Suddendorf, Taylor, Mercurio Edizioni, Vercelli, Italy 2009

Vicario, B., *Il Tempo*, il Mulino Ricerca, Roma 2005

The Images of Time: An Essay on Temporal Representation by Robin Le Poidevin Oxford University Press, 7 Dec 2007


Examples of previous workshop
http://www.elenacologni.com/experiential/that_spot.html
http://plato.stanford.edu/entries/consciousness-temporal/specious-present.html
http://www.manchestertiming.co.uk/

**Corrieri, Augusto / In Place of a Show**

What happens inside a theatre when nothing is happening there?

This presentation revolves around a visit I made to the Teatro Olimpico (Vicenza), the first purpose-built indoor theatre in the West. The Olimpico is built to resemble an outdoor amphitheatre, replete with illusory street perspectives and a sky-painted ceiling. On the occasion of my visit, a swallow flew inside the theatre, performing aerial revolutions beneath the painted clouds. Through photographs and text, this presentation is the attempt to find a language with which to track the flight of that swallow.

**Denman-Cleaver, Tess and Chen, Ko-Le / I Can See Better From Here**

Alice in Bed is an ongoing theatre production by Tender Buttons (tenderbuttons.co.uk). The project actively engages mental health service users, health practitioners, academics from multiple disciplines as well as the general public in the formation, interpretation and performance of Susan Sontag's play. In creating Alice in Bed we are investigating how a theatre production can feature in an academic community such as Culture Lab, or this conference. Working in partnership with academics has so far inspired a heightened awareness of and reflection upon our creative practice, and as such has enabled a greater understanding of philosophical, social and political understanding of questions raised by the text.
As well as presenting our work-in-progress, we would like to ask: what stake do we have, as theatre practitioners, in the dissemination and publication of Humanities studies?

**Duffy, Jennifer** / *The International Theatre/Performance Festival: Gaps, Interruptions and Unpredictable Crossovers.*

“Becoming is a movement *from* some place, but becoming oneself is a movement *at* that place” (Kierkegaard ‘08 p.66)

A performative presentation which explores and highlights the pedagogical potential the model of International Theatre/Performance Festivals (examples which include *Sibiu International Festival of Theatre* (Sibiu, Romania) *ACT Festival* (Bilbao, Spain); *Flare International Festival of New Theatre* (Manchester, UK); *Gateshead International Festival of Theatre (GIFT)* (Gateshead, UK)), hold as a site for experiential learning and for the dissemination of performance and practitioner knowledge.

The presentation will explore and utilise as a case study, the findings of practice led research undertaken via the delivery of a series of workshops at the international student theatre festival: *Dionysus Festival*, (Osijek, Croatia, 2012). The workshops, which explore the development of audience/performer relationships within performance practice, through interrogating varying modes and techniques of collaboration and participation, will be conducted with a group of international students attending the festival.

Through presenting the findings from the case study, the presentation will examine the potential of the context of the festival model as methodologically relevant for practice led research into the dissemination of practitioner knowledge. It will also highlight its potential as a site for the exploration and generation of performance as thinking via the exposure of cross cultural performance practice and training grounds.

Against a backdrop of research which highlights the space of ‘the festival’ as a “place for working out a new mode of interrelationship between individuals” (Bakhtin, ‘65 p. 123) and for providing opportunity for dialogue as a site for: “trans-national identifications and democratic debate” (Euro-Project ‘10 p.7) and in also acknowledging the opportunities created within this space for exposure to “a variety of critical interceptions” (Pitches ‘11 p.143) for its audiences, participants and artists; I aim to utilise this presentation to provide a working example of the specific model of festival examined here and the creative research it allows for, with regard to the dissemination and evolution of performance and practitioner produced knowledge.

The presentation will performatively present the findings of the workshops, through creatively presenting documentation of the workshops and in demonstrating their inherent exploration of the audience/performer relationship through re-presenting this within the utilisation of the audience/presenter relationship within the context of the conference. It will highlight the potential of the festival model examined for
encouraging fluid movement between the differing modes of participation encountered within this specific context.

“To work collaboratively, passing the shuttle of creative vision back and forth, in a way that advances or changes the pattern, is to imagine community in terms of affiliation, rather than filiation. It is a technique for making sense of the gaps, interruptions and unpredictable crossovers.”
(Carter '04 p.5)

The presentation aims to highlight the potential the site of the International Theatre/Performance Festival holds for “passing the shuttle of creative vision back and forth, in a way that advances or changes the pattern” and the potential of this for the development of performance as thinking.


**Florencio, João / “Staging the World: Performance, Object-Oriented Ontology, and that thing called Knowing”**

Performance Studies, one could argue, has been suffering from what can be seen as a certain humanist or anthropocentric malaise since its inception as an academic discipline in the early 1980s. With few exceptions (cf. McKenzie 2001), our field of enquiry has mostly been focused on the study of performance as a kind of behaviour able to transform humans acting as performers and/or audiences (cf. Schechner/Appel 1990). However, in recent years, we have been witnessing what some have termed the nonhuman turn in academia. From philosophy to sociology, from ecology to gender studies, the realm of that which is not human has been given centre stage in our attempts to think and make sense of, i.e. to known, the world around us. This paper will attempt to exercise a similar change of focus in performance studies, by bringing the nonhuman to the centre of the contemporary debates on what it means to perform. In a world in which events appear more and more often to happen outside our human control and with no traceable human agency, our species finds itself increasingly in a position of anxious uncertainty towards the future, being forced to unknown what had hitherto been taken for granted. The way out of this conundrum can only be one: to abandon old paradigms and to start thinking again from scratch without falling in the old mistake of building ourselves ontological thrones and crowning ourselves lords of the land of being. Either that or being doomed once again by the blindness that comes with the all too familiar delusion of entitlement. It is in the urgency of this doomsday context that a new and more democratic way of knowing ought to be brought forth. It is also in this here-and-now that performance studies will have a decisive say, but not without
having first to abandon all the remainders of humanism and anthropocentrism that still populate its practice, our discourses. If, in the truly democratic world that we envision, being and agency are found equally in all that there is, then performance has a lot to teach us. If, as one often hears, the whole world is a stage, then performance is the only way through which we, things of this world, are capable of encountering each other. If, according to Object-Oriented Philosophy, in this increasingly animated world everything – from quarks to mountain ranges, from table tops to democratic dreams – is only able to give itself to experience by playing a character, a double of itself, then performing is indeed another, more democratic, name for letting oneself be known.

Gansen, Moritz and Schilling, Elisabeth / Thinking Performance: René Pollesch’s Interpassive Theatre and Beyond

The German director René Pollesch, arguably still one of the most interesting and innovative figures in theatre today, has over the past two decades developed a new form of discursive theatre, in which he has come to interrogate the role of thought on stage. The presentation will, in order to discuss the question of how performance thinks, or how thought is brought into performance, take Pollesch’s approach as its vantage point and critically examine both its problems and its possible merit. We will begin with short introduction to the director’s theatrical work and its various modes of staging thought; from there, we will be led to consider performance as a thinking subject in itself, as we can find precisely this implied in the director’s relatively recent notion of ‘interpassive theatre’. Accordingly, the paper will conclude asking how we can take Pollesch’s method beyond itself to develop from it a better understanding of the relation between thought and performance in general.

A hybrid of metatheatre and metatheory, Pollesch’s work performs thought on various levels. Perhaps most obviously, fragmentary ideas and quotes taken from the writings of contemporary theorists (such as Giorgio Agamben or Jean-Luc Nancy) are incorporated into the spoken text and spun further; in fact, primary text in Pollesch is usually a discursive performance of thought rather than mere dialogue between characters; for Pollesch, ‘theatre is a thinking space’. Yet the staging of thought does by no means end here: the ideas related in the actors’ speeches are reflected in the general structure of the performance, establishing for instance deconstruction, repetition and interpassivity as significant formal features. On a further level, it is then precisely the notion of ‘interpassive theatre’ that introduces yet another mode of staging thought by rendering the performance itself as a thinking subject.

The concept of interpassivity, taken from Robert Pfaller’s elaboration of an idea essentially formulated by Jacques Lacan and taken up by Slavoj Žižek, essentially refers to the obverse of interactivity. In this sense, Pollesch’s plays Ich schau dir in die Augen, gesellschaftlicher Verblendungszusammenhang (I Look You in the Eyes, Societal Relation of Blindness) and Was du auch machst, mach es nicht selbst (Whatever You Do, Don’t Do It Yourself) suggest that the apparently inevitable art of interactive theatre has ‘terrorised’ audiences for decades, forcing them into an undesired ideal of activity. Interactive theatre claimed to allow people to ‘break out of the role of passive observer following the spectacle staged by others, and to
participate actively not only in the spectacle itself, but more and more in establishing the very rules of the spectacle’. Interpassive theatre, on the other hand, is supposed to permit people to not experience things which they had thought they wanted to experience. Interpassive art, Pfaller suggests, relieves audiences even of the burden of beholding it, since it includes its own reception. If Pollesch’s discursive theatre is thus indeed interpassive (which may still be debated), it must ultimately lead its audience to delegate thinking to the performance, hence creating a thinking environment, a thinking thing that purports to think for its audience; just like a sitcom’s canned laughter laughs for its audience.

All this of course leaves us with the question whether a conception of thinking in interpassive theatre has anything fruitful to offer beyond the idiosyncrasies of an individual director obsessed with contemporary theory. We will hence, by way of conclusion, seek out ways in which Pollesch’s method of bringing thought onto the stage, of creating a ‘thinking space’, can enable us to conceive new ways in which to think performance and perform thought.

Gotman, Kelina / L’objet singulier/Singular object: The trials of Clément Rosset’s philosophy of the “Real”

I was struck, speaking with a student recently, to realise that Clément Rosset’s work was of course hardly available in English; but, more significantly, that it probably should be made available. This student more recently suggested that it is just beginning to be translated. Yet, Rosset’s work remains largely invisible in the Anglophone canon and in the new field of theatre and philosophy in particular. In this short presentation, I hope to highlight and critique some of the major tenets of Rosset’s philosophy of the “real,” as it pertains to cinema, music, history, and pleasure. I will suggest a few points of convergence (and divergence) with strands of philosophical thinking about theatre (and how theatre “thinks”), and gesture towards a Rossetian approach to theatre and performance that takes into account problems of doubling, mimicry and historical time. I hope to argue that in Rosset’s work, the “tragic” doubles the comic in a return on Nietzsche and Artaud that articulates stasis as an eruption in time: one that instantiates neither transcendence nor deliverance, but a Benjaminian breath, an aspiration, a hiatus, that looks upon itself with horror. And in that, finds joy.

What this will suggest practically is a dramaturgy of constant returns: this is a Nietzschean trope, articulated to prove again and again why we need theatre (or experience life as such, in the best of times), and why theatre is the stuff of a liberated and indeed serene everyday life. Indeed, in Rosset’s work, what I will call an immanent theatricality enables us to gain distance from the Real, so that we can enjoy it better, and live without care in present time. In Rosset, the doubling of reality and its observation (and its immanent, at times purely affective experience if not articulation) paradoxically instantiates a greater self-presence (présence à soi) and, arguably, présence envers l’autre (or presence-toward-the-other) in the ability it grants us to stare in the face of an always tragic (brooding) life. But this to-and-fro between the Real and that which observes it comes at a cost: we cannot just stage life (mentally) and so see through it (or see through to it) better, and gain freedom. The doubling is posed as a constant tenet of the Real, and thus one, as I will argue,
that makes this daily theatre (and theatricality) impossible. It is theatre’s quasi tautological relationship to the real, however, that, as I will argue, also enables us better to arrive at a theatrical conception that is precisely Artaudian: a non-theatre collapsed onto itself, refusing both itself and its double.


**Greenwood, Mark / Punk Performance: Sid, Nancy, Kylie and Mark Greenwood**

My practice and research interrogates the body as a site of writing; it identifies this site as marked by and capable of inscriptive acts, as both being actively written upon by culture and as a necessary event of resistance to cultural commodification.

My enquiry develops the hypotheses that since our society uses words as its primary means of social control, marginal groups find their most effective expression through the body’s wider resources rather than the restrictions of verbal language, where the body becomes a site of resistance through thought, action and ‘doing’. It is here that the act of writing can be considered not only in a traditional sense, but as an inscriptive act that leaves an impression on materials and space through repetitive gesture, mark-making, stillness and action – a situation where expression asserts individual identity and then social identity on the receptive but resistant material of the world. I therefore use the term ‘writing’ to refer to a dialogue between the performer and a range of images and objects gained through direct contact with specific environments and the subsequent physical representation of these experiences into action.

This paper proposes that the performance artist reclaims the body, literally inscribed and marked within an art form that negates forms of recording and dissemination in a reproductive economy. This resistance employs an approach similar to that of alternative music networks, where a ‘punk’ ideology is applied, organising events in esoteric sites and employing ‘not for profit’ strategies. Paradoxically, this mode of thinking encourages aggressive individualism and independence in terms of identity and expression, while encouraging community through exchange and the sharing of work.

I propose to deliver a paper that explores how individual and collective performance art practitioners approach work, emphasising a ‘punk’ ideology and influence in the works of Alastair MacLennan, Roddy Hunter and Andre Stitt. ‘Thought’ and ‘thinking’ are highly significant in these works that negate the institutional control exercised by theatres and galleries. This resistance of the ‘establishment’ allows a larger set of networks and performance art organisations such as OUI Performance in York, [performance space] in London and Beyond in Belfast to perform their own autonomy and simultaneously perform and develop a collective political utterance.
My paper will explore the possibility of shifting political and social consciousness through performance art practice. I intend to demonstrate and develop ways of re-thinking the perceived space/time templates of performance and writing as modes of presencing, while suggesting alternative models for their interpretation and dissemination within the contexts of institutional research. In this context I propose that performance events operate immediately as methodologies that explore modes of communication and participation through the re-claimed, physical, tangible body in relations and encounters that provoke aesthetic and political questions around the institutional commodification of cultural practices.

**Graves, Michelle** will be showing documentation of her performance: *DEATH -> HEART -> BREATHE.*

*DEATH -> HEART -> BREATHE* is an experimental lecture. It is an analysis of a macro-timeline consisting of writing on a dry-erase board and facing the audience to “lecture” scientific facts and personal philosophies with an overlay of raw emotion. It presents my personal synaptic leaps between these three significant terms. Death, the heart or heartbeat, and the breath or breathing have chronologically been focal points of my art-making over the past decade. Each topic has naturally guided me through a captivating line of research leading to the next topic. Each new topic has informed the previous. I have empirically and associatively committed to memory intense emotions with each topic, triggering my sympathetic or parasympathetic nervous system throughout the analysis. Death and the Heart trigger a deeply rooted, grief-stricken and heartbroken emotion. Breath and remembering to breathe throughout the analysis is a struggle, calms my emotions enough to continue the analysis. At the peak of the analysis, I briefly interact with the audience as a means to bring myself, and those witnessing, out of a state of heightened emotion. This process transcends the skill base of performance/acting and shifts the performing body toward being through synaptic thinking, writing text, and facing the audience when the emotions are triggered. I am fully aware of my vulnerable body and mind in these moments and permit the struggle to control exactly how I present myself.

“Operating within the limits of the few words that you chose to write on the board in the lecture was crucial to the economy of your philosophy. The words don’t prepare us for your tears.” – Bryan Saner.

**Groves, Rebecca / "Dramaturgies of Thinking: In/Of Performance"**

tbc

**Heywood, Nikki / Museum of the Sublime: relic #9**

One in a series of linked studies from a body of work, Museum of the Sublime: relic #9, relates to themes of:
- Thinking through the body
- Thinking through the animal
- Thinking through sound
- Thinking through objects
The entire relic series will culminate in late 2012 as the performance component of my Practice-as-Research Doctorate through University of Wollongong, NSW Australia.

At the forefront of my research are a range of perceptual provocations and how they affect behaviour and shift the performer’s relationship between inside and outside in the thinking through, the creation and the performance of the work. Deborah Hay’s proposition that ‘the whole body at once is the teacher’ and Jerzy Grotowski’s statement that ‘my body is an animal’ are two pivotal motivators that speak to each other and propel me in a somatic continuum, not one where I enact animal, but rather where a choreography arises from engaging visceral intelligence and curiosity (the animal nose and other senses), stillness, and a play with objects that is an open ended investigation of materials and their trace. These activities elicit nuanced shifts in spatial, aural, corporeal and temporal states, experienced by the performer and the witness alike.

My approach in creating this work is curatorial, constructing in relation to an object or objects, including sounds, that have appeared in my orbit, that have caught my attention. In allowing the things themselves to speak, to move, to look back at me, they also begin to speak to each other.

I spend time with objects that are everyday (a length of rope, a mirror, a stick, a cardboard box) or more curious (a decrepit fur coat, an animal head, a painting, an antique wooden toy, a musician and instrument) and patiently wait for these objects to offer their articulate qualities to the museum and to my body in the form of simple movement and relationship. As their curator I put myself at their service, putting them in place, providing a context for them, and me, to be perceived in a refreshed dimension of logic and sensation. I myself slip between the role of curator and live relic.

I see philosophy and performance as overlapping spheres ... they both, at their base, occupy themselves with the condition of being and perceiving, with the individual’s experience and making ‘sense’ of the world; with sometimes turning logic on its head; positing the question ‘what is (hu)man?’ , by mapping what is not. Both are manifest forms of thinking through, testing ideas and declaring propositions and provisional truths.

Hilevaara, Katja / Idle fancies, lucid dreams and startling memories: remembering as a form of active spectatorship

For Henri Bergson, memory is fundamentally connected with perception and its temporal quality is defined by a notion of delay. This delay is produced between the object of perception and its response, whilst the present stimulus searches for the most appropriate memory in the past to interpret it, and to act upon it. If the search is prolonged, Bergson suggests, if a myriad of possible corresponding memories are presented, if the choice is multiple, the outcome becomes increasingly undeterminable.

In this paper I suggest that contemporary theatre makers enable a delay of perception for the spectator, where the stimuli offered triggers an elastic breadth of memories to come forward, and bring forth interpositions which, in their uniqueness, are completely unforeseen. Whilst singling out and examining the strategy of distorting time within contemporary theatre performance as an example of extending
perception, I propose that by striving for unpredictability, theatre makers are tapping into radical innovation that is genuinely creating responses that cannot be known in advance. By creating conditions for imagining and conscious dreaming in which perception is prolonged, theatre makers invite indisputably new thinking. In doing so, it can be argued that not only does Bergson’s philosophy on memory and perception foreground performance’s ontology as remembering as opposed to its liveness, but that ‘remembering through performance’ puts this philosophy firmly in practice and expands its use.

**Hillman, Rebecca** / Acting on Behalf of Thought: Thinking On How Performative Expression Acts, In Rehearsal, Performance, And Non-Theatrical Contexts

By focusing on a series of ‘open’ rehearsals and promenade performances that took place in a disused pub in Reading, in October 2011, this paper considers how and to what effect ontologies of rehearsals, performances and performative acts effect real conditions of experience and understanding. The rehearsals, performances and events discussed connect to my doctoral research project, which asks what modes and combinations of theatrical response are effective in addressing political issues for contemporary audiences. By deploying verbatim material mainly sourced in Reading and politically driven agitprop theatre with practices developed by non-politically driven companies such as Punchdrunk, the work asked participants and audience to engage viscerally, emotionally and critically with the subject matter.

This paper begins by considering how performance can be understood as a mode of expression operating beyond theatrical contexts, by reflecting back to the 2011 England Riots that happened on the first day of the project’s rehearsals. I will briefly consider how and to what extent recent emerging social-political communities have been evolved/repressed, and what relationship to performance or other (privileged?) discursive modes these positions bear. The rest of the paper asks how the conditions of the rehearsal process (i.e. expectations and practices associated with performance, rehearsal and experimentation, as well as political efficacy) led to the cast performing their own subjective and expressionistic work, and sharing personal and sometimes difficult experiences ‘through’ performance. How do abstract, poetic, physical, self-conscious and performative expressions create a range of different meanings and experiences from those channeled by prevailing conventions of the communication of thought? The paper then considers how, by offering the general public access to the rehearsal space, unusual ways of interacting and thinking with members of local communities was facilitated. Finally, it considers the extension of these processes in the performances themselves, focusing on the physical and emotional experience of the participating subject, to ask what effects these durational processes combined with certain performance styles had, and what ramifications for the objectives of the research project. Fundamentally the paper inquires into a unique attraction and/or agency of performance, which some senses remain at a ‘safe’ remove from reality, whilst in other ways encounters heightened levels intimacy with it.

**Hug, Joa** / Disturbing Thoughts. On the Relationship between Sensory Perception and Reflection in Performance
The topic of my doctoral artistic research is the relationship between sensory perception and reflection in the context of contemporary dance performance. Approaching the investigation from the perspective of the dancer/performer, the main questions are: what effect does consciously altering one’s physical state and awareness have on one’s way of thinking, and vice versa: How can conscious activity of the mind alter the body’s perception in relation to itself and to others? My background as dancer/performer is significantly shaped by Body Weather. The practical investigation of my doctoral research builds on one of the core elements of Body Weather training practice: the so-called Manipulations. Usually practiced in couples, one person manipulates the body of another through a specific application of touch, weight and pressure. Currently, I am revisiting a research-score in which I imagine to be manipulated (= without an actual giver) while attending to thoughts and sensations simultaneously. My presentation combines a demonstration of this research-score with reflections on the specific modes of thinking that are enacted in its performance. In particular, I will relate to Simon O’Sullivan’s ideas about the production of subjectivity. Instead of drawing conclusions I will share some observations about how thinking in performance might differ from other forms of thinking in which sensory perception plays an implicit (and neglected) role. I hope to thereby contribute to a more differentiated and detailed understanding of what it could mean to think in performance and how performance can possibly alter what and how we think in performance.

Keywords: Artistic Research; Change; Contemporary Dance Performance; Embodied Reflection; Imagination; Subjectivity.

References:

Husel, Stefanie / Watching the(m) play. Re-Thinking rehearsing practices

My talk suggests two shifts in the view on performance: Firstly, to focus on audiences rather than on the activity of performers, and secondly, to take a closer look at the rehearsing process of performances. Both queries seem to contradict one another at the first glance, but they actually start supporting each other mutually if one takes into account that watching is a practice. If we understand watching as a practice that needs to be performed skillfully, rehearsing can be understood as practicing the gaze of the other. As a “participant observer” I visited rehearsals of British performance group Forced Entertainment since 2003, with my focus on the relation between playing and watching. My talk wants to share some results of my ongoing research: How does rehearsed practical knowledge diffuse into the structure, that is later presented as “the play”? Which points of view are presented to an audience? And which kind of audience is accordingly build into the play’s structure?

Irvine, Rosanna / Performing processes: thinking worlds into being
Deleuze asks, What is a thought without the image of a thought? This question invites an approach to thinking that is not about something (with the allegiance to representation that this entails): rather of thinking as the occurring of the process of thinking.

Western dance and choreographic practices since Judson in the 1960s have adopted and been influenced by particular practices of non-western cultural origin, now commonly found in dance trainings, e.g. Aikido, Tai’chi, Yoga, which cultivate particular qualities of/in thinking. What might be understood as ‘in common’ in these divergent practices includes a concern with mind body unity, and an approach to training perceptual awareness that is grounded in a mutuality of ‘being’ and action. Such practices may (potentially at least) train our capacities towards engaging in/with the world ‘beyond’ the dualisms at the origin of Western philosophical thinking (which Phelan suggests gives rise to representation.) I suggest that the prevalence and potency of these practices over the last fifty years, has prepared a milieu for performance and choreographic practice that shifts the concerns of practice towards the activation of processes of thinking and towards (the development of) capacities of and conditions for thinking. The paper discusses this activation from my perspective as a performance maker engaged in practice-as-research and with references to two projects: what remains and is to come, the ‘collaborative dialogue’ with Katrina Brown www.whatremains2.wordpress.com and Project by French choreographer Xavier Le Roy.

In what remains and is to come, we work with paper, charcoal, body, breath, agreeing that we prefer not to make work about something, and that we will make something. There is a growing sense of being-with each other, of being-with the materials, and a growing sense of the properties and capacities of/in the different materials. Distinct and particular processes continue to emerge. The choreography of the performance event comes into being through the activation of these material processes - or what might be understood as the activation of the capacities of/in the materials: material is in Karen Barad’s terms ‘given its due as an active participant in the worlds becoming.’ The paper considers how we might then understand material as co-constituted in the thinking of/in the performance event.

Xavier Le Roy created the work Project through extended discussions and negotiations with his collaborators to develop rules for games that would be ‘performed’ in theatre situations. This work exists as much through the decision-making processes that (continue to) generate it, through their manifestation as performance event(s) and through the potential for the work’s reactivation by others through the ‘general rules score’ - a set of processual instructions which Le Roy has made available for others to use. Through a reflection on my approach to reactivating Project, the paper examines how each of these modes generates processes or acts of decision-making as the event(s) of the work. I suggest that two projects discussed activate different, and differently, particular processes of thinking which, rather than representing pre-existing worlds, bring worlds into being.

Jones, Simon / Impossible Collaboration: Performances Thinking Inbetween
This paper will use examples from recent performance to explore how collaborations across media, across expertises and between auditor-spectators and performers produce a kind of thinking inbetween which can only be directly experienced in the event; and it is this inbetweeness that is performance’s essential contribution to philosophy. Returning to Heidegger’s definition of the artwork as a preserving outstanding standing within, by way of both Levinas’ encountering the Other in the face-to-face and Deleuze’s description of art as realizing sensation, the paper will consider three works, each with a specific collaborative relation across visual media: Void Story (2011), Forced Entertainment’s combining of graphic novel and radio play; Kellerman (2008), Imitating the Dog’s cine-theatre piece; and Model Love (2008), Bodies in Flight’s theatre and installation work focusing on the relation between performance and photography. The paper will suggest that the disclosing and realizing of inbetweeness is performance’s unique contribution to thinking, occasioned by its setting forth a relation between performer and participant outside of the everyday: indeed, the between between performer and auditor-spectator participant is posited as standing in for all other betweens, including the technological; hence the paper proposes that performance is the art form sine qua non – the art form of all art forms.

Kirkkopelto, Esa / An actor never deals with elements smaller than a world

Good acting provokes thoughts. But what kind of thoughts are they? And who actually thinks when we, the spectators, watch a performance? Whose thoughts are we thinking – those of the actor, those of the playwright, those of the director or, or perhaps, those of our own? As I am going to argue in this presentation, in a performance the question of thinking is first and foremost a power issue. The one who thinks has the power. And changes in power entail changes in performance practices, in their aesthetics and ethics. For the same reason, the very procedures of thinking, the scenic logic, are highly dependent on the choices made on the practical level.

While thinking, we always deal with symbolic elements (representations, images, signs, phenomena). They are connected by means of certain rules in order to achieve results, which, in the beginning, are unknown to us. The elements, the rules, as well as the results, vary according to the activity and its specific mode of thought. The idea of the intellectual content of a theatrical performance stems from Aristotle, for whom the primary aim of a tragic poem was to produce “thinking” (mathesis). The thoughtful content of a performance was supposed base on the dramaturgical composition – “arrangement of facts” (systasis tôn pragmatôn) – graspable to our practical intellect (phronesis). At the beginning of the 19th Century, German poet and philosopher Friedrich Hölderlin took this Aristotelian conception into serious reconsideration. In his Remarks on Antigone, Hölderlin presented a distinction between a “philosophical logic” and a “poetic” one. In philosophical constructions, the elements consist of relatively dependent conceptual “organs” (Glieder), which together create an organic whole. The elements of a poetical composition, however, function as “more independent parts” (selbstständigere Theile) whose “connections” (Zusammenhängen) remain necessarily looser, freer and ambiguous: rhythmic. Hölderlin applied this idea to the analysis of the Sophoclean tragedy in which these
parts can be conceived as “struggling bodies”, connected by actions, words and orders.

This Hölderlinian insight creates a link between poetic and scenic composition. This can be of greater use today, as we try to understand and redefine the role of the actor in contemporary performance. The actor forms an obstacle to the idea of the equality of all the scenic elements, which is so crucial for the logic of the “post-dramatic” composition. Human body, with its desires and resistances, does not automatically turn into compositional “material” – at the disposal of an external author, the theatre director. The recent attempts at “actor dramaturgy” have intended to resolve this problem, both ethically and aesthetically. However, what lies at the core of the problem, is the question of the logic of acting. It cannot be reduced to a mere “stylistic”, “technical” or “cognitive” issue. Our practical understanding of the scenic element– of its behaviour, and how the equalisation between different elements takes place in various scenic contexts – depends on our way of thinking how the actor thinks. The fact that we usually do not even care about these questions only reveals the historical gap that still exists between our ideas and practices. This gap is the site of the power struggle, splitting the actor's body and the stage.

The ideas presented in this lecture result from the actor pedagogical research project “Actor’s Art in Modern Times”, carried out at the Theatre Academy Helsinki in 2008 – 2011.

Lagaay, Alice / Secrecy vs. Revelation: Reflections on the Dramatics of the Hidden in Performance and Philosophy

“Truth is not a matter of exposure which destroys the secret, but a revelation which does justice to it.”

W. Benjamin. The Origin of German Tragic Drama

My paper will revisit the relationship between performance and philosophy by means of a reflection on the relationship between theatre and theory as implied by their shared relation to theoria – the act by which something is brought to light, or revealed in its truth, by contemplation. Whilst there is clearly something implicitly dramatic about the very notion - and phenomenon - of revelation, my enquiry will focus here less on the role of that which is shown or reveals itself, than on the hidden or withheld, the untold, unsayable or unshowable both in terms of the relevance thereof to philosophic enquiry as well as with regard to the implicitly dramatic and performative potential of the ‘secret’. A driving question here is: What - or how - does the secret show?

Drawing on explorations of secrecy by Michael Taussig, Pierre Boutang and Jacques Derrida, my talk will begin by distinguishing various pragmatic dimensions or modes of secrecy as they apply, albeit in different ways, to both performance and philosophy. These include that which is intentionally or strategically – and often skilfully – withheld or obscured (e.g. ‘masked’ in order not to spoil the ‘show’ or give away an argument) as well as that which implicitly or structurally remains hidden (e.g. background knowledge or know-how). Various yet interconnected phenomena
will be explored ranging from the purely unsaid to the magically mysterious. Touching upon a paradoxical logic proper to secrecy, by which the secret must reveal itself in order to remain hidden, in sum my talk will outline a certain productive – and indeed dramatic – dynamics belonging to the hidden side of theory.

Levin, David / Choreographing Opera: How Ballet ReThinks Operatic Performance
tbc

Levy, Shimon / Chaos, Offstage and Self-Reference: Notes towards a (new) Methodology of Performance

In this paper I argue that critical concepts used in the interpretation of theatre performances should emanate from the experience of the performance rather than be imposed, ready-made, from the (philosophical) outside. Thus, I oppose theatricality to theoretical extrapolations on the written as well as the directed stage-text. Relying on my experience as a stage director, translator and theoretician, I propose three determining factors in the constitution of dramatic/theatrical texts: self-reference, chaos and off-stage. In many, if not most studies of drama and much too many performance analyses, "a philosophy" has been superimposed on the event in an attempt to prove that the work behaves in accordance with, or at least follows, some main notions of "the philosophy".

Whereas some works may gain in clarity by the intervention of an external theory, literary or philosophical, theatre, since initially intended for performance, is by its very nature less receptive to non-medium oriented notions of interpretation, because performance, first and foremost, exposes practical and experiential rather than theoretical factors. In the following notes I therefore contend that theatre performances are better explored with the help of interpretative notions ensuing from the particular performance factors of the piece itself.

I rely, as an example, on what for me at least, but also for many other Samuel Beckett directors, proved to be the playwright’s superb sensitivity, originality and profound understanding of "theatricality".

Whereas many of Beckett’s philosophical critics prefer to avoid his stage instructions, Xerxes Mehta, director and theoretician in the "practical" sense of having experienced the subject of his theatrical enquiries, says that in Beckett’s plays "stage directions, which solicit the images, are the play."

The reasons for this are both practical and theoretical. My way to understanding Beckett’s plays has been paved, first of all, through translating all of them into Hebrew, thus forcing myself to touch each and every word while rendering them into a language for which I relatively rarely need a dictionary. I still am pleasantly surprised to realize to what degree and how exquisitely Beckett inserted stylistic, thematic and "medium-oriented" fractals, dramatic and theatrical seeds that developed and transformed in many of his plays. The three main notions I shall address are self-reference, chaos-oriented theories and offstage. They ensue from the works rather than being imposed on them. I a way, they are “organic” philosophy.
In this paper, I want to draw on the work of Ryle, Dreyfus and Heidegger in order to elucidate what precisely it means for one to ‘perform intelligently’. According to Ryle, the ‘prevailing doctrine’ which has riddled the intellectual tradition from Plato onwards holds that this entails both action and theorising. I.e. that action on its own is never sufficient to be considered ‘intelligent’. Although articulated prior to the birth of Practice-as-Research, this resonates with contemporary PaR research programmes which specify that practice needs to be accompanied by theoretical writing in order to be equivalent to a ‘conventional thesis’. Both Ryle and Heidegger positioned themselves against this doctrine and asserted that know-how was more fundamental than know-that, a position which I will attempt to defend in this paper.

In my view, whilst the primacy given to know-that in the intellectual tradition was tenable as a faith position until fairly recently, the failure of artificial intelligence projects attempting to simulate human understanding suggests that Ryle and Heidegger were correct. Using Hubert Dreyfus’ influential critique of AI in his book What Computers Can’t Do, I will argue that there is now a strong empirical case for the primacy of know-how. Finally, I will conclude this essay by drawing out what I believe the implications of this are for both Practice-as-Research and ‘conventional’ research projects.

Nauha, Tero / Life in Bytom: neoliberal contamination, mess and performance
In a project “Life in Bytom” my starting point is contamination, which in my argument is exercised by neoliberal capitalism with a wide diversity of devices. In this context, what can a performance do? A specific location for this inquiry is Silesian mining town, Bytom, in South-Poland. In past twenty years this area has been transformed from industrial labour to neoliberal capitalism. Instead of perceiving capitalism as functional or rational, I propose to regard it as a mess: aer instead of air. “Through Air everything attains a moderated clarity and normality. […] In contrast, aer “belongs to war, the fog of war” writes Reza Negarestani in Cyclonopedia (2008, 103). In such a war my aim is to craft a device of practice and theory, which may contest the strategies, which have been adopted in transition to neoliberal capitalism.

What is the relationship between a subject and technical device in the neoliberal context and particularly in the post-industrial context of Poland? I will be collecting material from several workshops organized for a group of people in Bytom. It is a diverse group of unemployed, self-employed, artists, other professionals or skill-less people. I will be meeting them in several sessions, which will lead into a performance and exhibition in Kronika Centre for Contemporary Art in Bytom, in the mid October. What is the relationship between performance and objects and devices, which are produced during and after the transition to neoliberal capitalism? This is a question which produces material for an event and performance in the gallery. I will use schizoanalysis as a tool to approach affectively such material. Schizoanalysis is a tool of potentiality: it explores a particular mess of capitalism. Contaminated, as such, life is not being restored in this process, but recombined in a way, which
probes potentiality and produces agency. Schizoanalysis is a process of becoming, transformation and not change.

Neoliberal capitalism takes advantage of the life itself, writes Paolo Virno in *The Grammar of Multitude* (2004). Conversely, Jon McKenzie reads this change as a turn towards the “society of performance” (McKenzie, *Perform or else*, 2001). In both cases, performance is the key to production, where improvisation and compatibility are some of the most decisive skills in this context. In the “fog of war” these skills become significant in general practice, i.e. in ways how to endure a mess of capitalism. Moreover, it is a particular skill of neoliberalism to represent a mess as lucid as air. After crisis, which is being used as a device of reformatting and recombination, all devices, machines and performance practices are either terminated or recycled to fit a new dispositif. In the project “Life in Bytom”, schizoanalysis is adopted as a device to give expressive articulation for a mess and crisis: the affective side of them. Neoliberal capitalism recombines and contaminates life. This project is probing some potentialities and affective debris, which are left a-signified in life, and eventually produce articulation in theory format and in performance practice.

**New, Sophia & Zacharias, Siegmar / thinking together – invasive hospitality**

Sophia New and Siegmar Zacharias have been teaching together Performance and live art for 3 years. Through being constantly in dialogue whilst teaching they have developed a pragmatic method of thinking together as a form of hospitality. We understand hospitality as a paradoxical activity of generosity and endangerment towards each other. This refers to the Derridean idea of hospitality as a way of allowing oneself to become estranged by receiving the stranger into one’s own home and the problematic power relationships which thereby occur, what we however propose is that strategies of performance intrinsically produce these paradoxical relations and thus allow the reflection of philosophical theories to simultaneously be developed and destabilized. In this way hospitality is a gesture of opening up a structure of thought and artistic practice, and letting it be endangered by the presence and contribution of the other.

**Richards, Tom / Non-performance of philosophy, non-philosophy of performance: what is François Laruelle’s non-philosophy and what does it have to offer performance studies?**

What is non-philosophy? Described by Deleuze and Guattari in a footnote to their final work as “one of the most interesting undertakings of contemporary philosophy”, Laruelle’s ‘non-‘ suspends philosophy to develop a ‘materialism of the form of thought‘; a science of what philosophy is that considers it as one among many equal kinds of thinking. Laruelle specifically states that philosophers cannot understand non-philosophy as they are too committed to the self-sufficiency philosophy aims at. Non-philosophy’s natural constituency is the performance studies community for whom it should be intuitive, familiar as performance scholars are with the idea of practice as being of equivalent value to research. Unlike philosophy, non-philosophy thinks from an axiomatic real and uses as its basic terms an immanent performativity of thought; it is a theory seemingly akin to philosophy but always stemming from the
concept of performance. Ultimately, Laruelle’s ‘non-philosophy’ represents a performative definition of performance in the idiom of philosophy. During the same 40 years in which performance studies has come to be what it is today, in Laruelle’s writing the concept of performativity has slowly broken its way out of the language of philosophy, twisting this scenario to its own ends to become ‘non-philosophy’; in other words, performance.

Non-philosophy sets itself up against (but not really as much against as before) “what François Laruelle identifies as the core invariant of Occidental philosophy, the coincidentia oppositorum, or unity of opposites” [Rocco Gangle]. When performance studies constructs and debates, for example, an opposition between thinking and doing, it is attempting to fit into these structures. However, practice-as-research as a formulation radically troubles this ‘core invariant’ and functions as an instance of non-philosophy. The second section of this paper draws the link between Laruelle’s ‘non-philosophy’ and performance studies. I try to move away from the terminology of non-philosophy in order to avoid overcoded philosophical language and take the concept out of a direct relation to philosophy, in which Laruelle unavoidably situates it. Using the language of performance studies and considering the parallel development of performance studies and non-philosophy from the same root in Austin’s definition of ‘performativity’, I investigate what non-philosophy as an idea has to offer performance studies as a discipline, arguing that the agency of this newly articulated concept for performance studies is in offering us a new way to think our relationship to philosophy; how we use philosophy to talk about performance, what happens when we do this, and what happens when we try to embody philosophical ideas in our performances. Furthermore, if we take Laruelle’s idea to its (non-)logical conclusion; that is, read it in the same way he reads philosophy and accept that we proceed from its axiomatic basis rather than trying to push his ideas further by setting up transcendental a priori from which to look back at our work (in the manner of the philosophers he criticizes as attempting, for example, to be “more Kantian than Kant, more Spinozist than Spinoza”), we find ourselves at the immanent reality of his concept; the basis of all thought in an imminent performative Real. We need not talk of philosophy of performance or even ‘performance & philosophy’; we can simply talk of performance studies and acknowledge that we are already doing the work Laruelle predicts, a statement absolutely unproblematic for non-philosophy.

Sachsenmaier, Stefanie / On ‘thinking’ and ‘not-thinking’ in performance-making: a cross-cultural philosophical investigation

This paper will discuss processes of performance-making, with a particular focus on the aspects of ‘time’ and ‘duration’ in creative processes that work towards a logic of ‘discovery’, rather than through a method pre-planning.

The present enquiry establishes the necessity for a process-sensitive approach to a theorisation of contemporary ‘devised’, ‘experimental’ or ‘other-than text-based’ performance-making. The project specifically engages with the problematics of an analytical approach to a theorisation of ‘creative processes’, with the aim of identifying ‘points of focus’ that might contribute to an understanding of the creative practice of devising in process-specific terms. It draws on theoretical models...
borrowed from both the disciplines of ‘process philosophy’ and ‘practice theory’, in order to establish a practice-philosophical model of performance-making.

Process-specific issues such as ‘time’, ‘duration’, ‘creation’, ‘spontaneity’ and ‘novelty’ will be discussed, drawing both on Western as well as Eastern philosophical writing. Philosophers such as Henri Bergson, François Lyotard and Brian Massumi are exemplary of the writing drawn from the Western range, whereas Ancient Chinese concepts drawn from Taoist writings by figures such as Lao Tse are representative of the philosophical concepts applied from Eastern philosophy.

Asking what sort of ‘thinking’ and states of ‘not-thinking’ might be at stake in a practice that seeks to actively avoid a pre-planning of performance material, I will draw on my experience and observation of a range of performance-making processes, such as choreographer Rosemary Butcher’s 2010 reinvention of Allan Kaprow’s *18 Happenings in 6 Parts* as well as the choreographic residency and research project Artscross, in which Taiwanese, Chinese and British choreographers worked towards dance pieces with dancers from a range of cultural backgrounds.

As part of the Artscross event I observed a variety of choreography-making processes, which seemed to ‘function’ in different terms. While some choreographers approached rehearsals with a clear sense of the aesthetics and the choreography itself already ‘thought out’ by the choreographer, others worked according to a logic of ‘discovery’, in which the actual choreographic material only emerged in rehearsals. In the former processes the emphasis of the dancers seemed in my view to be on ‘interpretation’, whereas in the latter processes, similarly to Butcher’s reinvention of *18 Happenings in 6 Parts*, the dancers were drawn on as ‘creators’ of actual choreographic material.

Saffrey, Charlie / *Thinking in the stand-up comedy club: deindividuation or the leadership of anarchy?*

How can we best explain the political psychology of a stand-up comedy performance? A good stand-up comedian must clearly appear to be at least ‘leading’ the thoughts of the persons present in the room, and the shared laughter of an engaged audience would appear to suggest that some kind of intersubjective deindividuation is going on amongst audience members: the shared laugh creates moments in which (in Schopenhauer’s terms) the *principium individuation* is broken and the audience become an entity which thinks together. However, at the same time, stand-up is unique amongst all the performance arts insofar as the extent to which dissent is possible and individual audience members can contribute to the directions such thinking takes. A heckle, a response, or even a look from an audience member can change the mood of the performance, the material the stand-up chooses, and even – in some cases – change the thinking of the room to the extent that it brings the performance to an end. It appears, then, that the stand-up comedy club is an environment where, even though no *legal* power-structure exists, a constantly shifting power-structure nevertheless emerges which is characterised by the potential for sudden swings between collective thought and individualist thought. In this paper, therefore, I will make several somewhat heterodox claims. In particular, I will draw on the recent work of Jacques Rancière to argue that stand-up comedy is
not as individualistic in its form as it may appear. The fact that there is generally only a single performer onstage at any given time does not necessarily mean that only one person creates the show, and the acts of creative thought involved are in fact often a collaboration between the performer and the audience. I will finish with a few comments suggesting that if good stand-up comedy is indeed such a collaboration then it may provide a model of social psychology that might even be applied normatively to wider political life in democratic.

**Schmidt, Theron / The state of images**

In *The Future of the Image* (2007), Jacques Rancière asks, ‘Under what conditions might it be said that certain events cannot be represented? Under what conditions can an unrepresentable phenomenon of this kind be given a specific conceptual shape?’ Rancière is here trying to connect world-historical problems – primarily the Shoah – with an aesthetics of the sublime as developed in other contexts. But his questions also suggest a distinction, as well as a continuity, between representational objects and the durational activity of ‘giving shape’. This lecture-performance seeks to prolong this moment of giving shape, that in-between state in which an image is not yet a representation, though it will eventually be one.

**Schramm, Helmar / Houses, Towers, Islands: On Notable Spaces in Philosophy and Performance**

The British sculptor and installation artist Mike Nelson is known internationally for his dark and provocative installation works in which he creates strange and frequently uncanny worlds that often contain narrative elements. In 2011, in the British Pavilion of the 54th Venice Biennale, he presented a labyrinthine space that was as unsettling as it was thought provoking, and which should here form the starting point for a consideration of the important role of the “house” in the history of philosophy.

On his utopian island New Atlantis, Francis Bacon includes an experimental house of deceits. In Leibniz, the idea of the “windowless monad” forms the philosophical key to his utopia of the best of all possible worlds in which the negative, evil, ugly, fortuitous, inexplicable are suspended in the teleological *theatrum mundi* of a pre-established harmony. And Immanuel Kant remarked that human reason “so delights in building that it has several times built up a tower and then razed it to see how the foundation was laid”. Right up to the present, the spatial configurations of houses, towers and islands have repeatedly acquired key positions in philosophical discourse.

Precisely against the background of a history of knowledge, it becomes clear that we currently find ourselves in a situation in which a thorough rereading and reconsideration of Gaston Bachelard’s *The Poetics of Space* seem advisable. In this context the interplay of performance and philosophy also acquires an important role.

**Soloyeva, Julie / RSVP Editions – Paper and Virtual Performance Project**

My project aims to examine the significance of language in the discourse of live art practice, and to trace the history of the relationship between image, word, and movement in teleological and aesthetic realms. I plan to address the specific
practices of Tino Sehgal, Xavier Le Roy, Eszter Salamon, and La Ribot as instrumental for experimentation with speech, communication, written word, performance, dance and situation.

I would like to treat the notion of interruption, particularly in the context of laboratory simulating practices of Le Roy and Sehgal as an instrumental strategy in knowledge production. These artists use workshops, lectures, conferences and otherwise rehearsed as well as spontaneous encounters to bring together participants, initiate linguistic and movement games for set durational periods, recycle and augmenting game structures for the purposes of generating individual reactions and stimulate collective response. While La Ribot and Salamon implement visual, linguistic, and dramaturgical cues in their highly choreographed performances to interrupt the progression of choreography itself as well as to disturb the *gestalt* of audience experience.

Furthermore, I propose a part of the project to take place in virtual space, namely in a form of a performance game called *RSVP Editions*. A website that will serve as the arena and vessel where presence and interchange will mark the conceptual potential of blending exhibition making and performance. *Editions* will engage a variety of ‘bodies’ such as artists, dancers, theater professionals, performance and art critics, philosophers, historians and theorists who concern themselves with production, exhibition and critique of live art in concrete and real time. The paper and online component will investigate live, virtual and historical participatory experiences that constitute research as practice.

Given a task of collecting and selecting work that exists only in digital form, each body will perform a role of mediating his or her own presence though an abstract fragmentation of ideas. This agent will deposit gathered media into an online folder, which will in turn become accessible to the public and another body of a cultural producer who will attempt to devise a fictive account of an exhibition based on the material available in the folder. The game that is generated is a meditation on creative and fictional knowledge, collaborative, yet generated individually and virtually. Editions demands each body to assume its own position in carrying out an immaterial endeavor, conceptually vesting an effort to embody curatorial practice out of the public eye, thus resisting early performative trope of presence and embodiment in a way. Instead, the active body will appear in linguistic and spectral media form, suggestive of the gestures beyond and linking visual world with the world of linguistic signs – textual or speech acts. I hope that How Performance Thinks Conference will serve as a starting point of this yearlong project, actively engaging conference speakers and audiences as participants.

The process of gathering material and analyzing it should also be emphasized and analyzed with the system of virtual exchange that *RSVP Editions* would generate. The participants would be encouraged to draw particular attention to the semiotic economy of virtually generated, found, or existing content and the living economy, or the “living currency” to borrow Pierre Klossowski’s term, that one’s body must enter to take part in this project. The living currency here refers here to the physical, embodied presence of each participant in his/her own space, virtual unknown to the other but potentially mediated in the virtual as well as the immaterial labor
contributed by each individual. Thus the web will act as a virtual laboratory for the critical imaginary to enact and reflect on the physical processes and conditions of performing a role of artist, curator, or story-teller conceiving exhibitions in private for a unique recipient, similar to mail art, but with potential for larger and infinite audience.

I am currently working on developing the online platform for this and it should be ready by April with a presentation of the first “Edition” prepared by myself in collaboration with Malgorzata Misniakiewicz, a writer and research of Mail Art and unofficial artistic networks that emerged between South American and Eastern European in the post-war context.

**Wakefield, Nik** / 'How Long a Thing Takes: an invitation to think duration'

Presentation - 'Time-specificity'
Abstract - Time-specificity describes the relationship between performance and time through adapting the model of site-specificity onto the temporal framework of Bergsonian duration. Arguing that theatre thinks in duration, time-specificity advocates the incorporation of a living, indeterministic temporality into a contemporary understanding of performance. To find how time-specificity emerges I identify temporal parallels between my own practice, Bergsonism and elements from the work of John Cage, Vito Acconci, Tehching Hsieh and Christian Marclay.

Performance - 'How Long a Thing Takes: an invitation to think duration'
Description - This performance aims to, after Deleuze, 'render time sensible'. But the kind of time it seeks to manifest is Bergsonian durée (duration). The performance becomes a kind of alternative 'clock', through performing durée from the body and with the body as a clock performs clock time. This showing of practice based research is part of a larger project on time-specificity and is therefore related to the paper presented at this conference on that subject.

**Walker, Jessica** / *Total Practice: putting the professional into practice-led performance research*

Singer and writer Jessika Walker looks at a professional framework for practice-led performance research, with her circular model of total practice, which combines the practical elements of making work to earn a living, with critical reflection on the practice itself. Through analysis of the production process of her last solo show, The Girl I Left Behind Me – commissioned by Opera North in 2010 and still touring internationally – this presentation will describe and unpick the first revolution of the total practice cycle, from pitch to performance and beyond.

**Wikstrom, Josefine** / *Performance as Labour: Where thought and action meet*

Within the context of the visual arts, theatre and dance, performance has historically functioned as a privileged site for experimentation between artistic disciplines and for breaking down already existing categories within art. From the early-avant garde movements, through the 1960s and up until today, various forms of performance practices have therefore been characterised with open-ended, often action based
activities conceived as *ends in themselves*. Within these practices little or no priority has been given to a final product, instead the focus has been on the *process* and *continuous movement* of the explorations.

In this presentation I am suggesting, that in order to understand performance within the history of visual arts, theatre and dance, we must consider this specific form of activity, or labour, that performance proposes. What is *specific* to the practice and labour of performance that distinguishes it from other artistic disciplines and practices? How is it characterised and how does it correspond to the concept of 'praxis' in Western thought? And what are its implications in relation to advanced capitalist forms of labour, which are also characterised as on-going activities without any finished products?
Biographies

Bernadette Anzengruber, born in 1980, lives and works in Vienna; studied at the Academy of fine Arts Vienna, the University of Greenwich and Kingston University London; works in the fields of performance, video, installation and text shown at (selection): Philosophy on Stage, Wittgenstein House (Vienna); rules of play, Tin Sheds Gallery (Sydney); FEMINA International Women's Film Festival (Rio de Janeiro); identities - QUEER FILM FESTIVAL (Vienna); DotDotDashDot:Queer, Toynbee Studios (London); Nashville Film Festival (Nashville); zinegoak 2011 (Bilbao); Triennale Linz 1.0, Lentos Kunstmuseum (Linz); Marfa Film Festival (Marfa); Diagonale (Graz); 13 Lessons in Performance Art (Vienna); SWANHOTEL, brut Wien (Vienna); WUNDERKAMMER, Die Färberei (Munich); Sense and Sentiment. Mistakes are closely followed by Effects, Augarten Contemporary (Vienna). Awards: Birgit Jürgenssen Award, Organizers Award for just a meaning that you attribute to it at the International Video Festival Bochum.

Peter M. Boenisch, originally from Munich/Germany, is Director of the European Theatre Research Network (ETRN) at the University of Kent. His research interests are in theatre directing and dramaturgy, dance, intermediality, and the aesthetic politics of theatre. Recent publications discussed the works of Thomas Ostermeier, Frank Castorf, Jan Fabre, Michael Thalheimer, Guy Cassiers, Rimini Protokoll, and William Forsythe. He co-edited, with Lourdes Orozco, the CTR special issue “Border Crossings: Contemporary Flemish Theatre”, and currently writes on his monograph Regie: Directing Scenes & Senses in European Theatre.

Simon Bowes is senior lecturer at Glyndwr University.

Gabriella Calchi-Novati, received a B.A. magna cum laude in Letters and Philosophy and an M.A. with honours in Public Relations and Corporate Communication from Universita’ Cattolica del Sacro Cuore in Milan. She also received an M.Phil. in Irish Drama and Film from the Drama Department, Trinity College Dublin, where she lectures in Performance Studies and Critical Theory. While her work on contemporary theatre has been published in international journals such as Theatre Research International and AboutPerformance; her more recent work on the interconnections between “biopolitics and performance” has appeared in academic publications such as Performance Research, Performance Paradigm, Cinema: Journal of Philosophy and the Moving Image and Cinemascope-Independent Film Journal; as well as in edited collections. Recipient of the prestigious Samuel Beckett Scholarship (2010-2011), awarded by Trinity College Dublin in conjunction with the Irish Government Department of Tourism, Culture and Sport, Calchi-Novati has recently completed her Ph.D. research entitled Performativities of Intimacy in the Age of Biopolitics.

Ko-Le Chen is the associate researcher of this project. She is also a video maker based in Culture Lab, Newcastle University.

Broderick Chow is a lecturer in Theatre and Modern Drama Studies in the School of Arts at Brunel University, London. He is also a performer, stand-up comic, and trainee professional wrestler. He is one half of The Dangerologists with Tom Wells, a
physical and dance theatre duo who explore labour, masculinity and violence. Broderick’s research centres around the popular performance as political intervention. He has written on stand-up and comedy based performance art, parkour (free-running), professional wrestling, musical theatre and theatrical protest movements. In 2010 Broderick became the first doctoral graduate of the Central School of Speech & Drama, University of London.

Noyale Colin is a dancer/choreographer, exploring notion of time and memory in the form of solo or collaborative work. She trained in contemporary dance at national superior conservatoires in France and at the Martha Graham Dance School in New York. She then specialized in somatic and choreographic practices including a practical study of the work of Trisha Brown. She co-founded Imago Mundi, a collaborative cross art platform. In 2009 she received a research Studentship in Performing Arts at Middlesex University where she is currently leading a doctoral inquiry into collaborative practices in contemporary performing making.

Elena Cologni’s work is mainly live, installation and performance grounded in conceptual art, and its tangible translations/manifestations. Cologni has a PhD from the University of the Arts London, Central Saint Martins College of Art and Design, with the thesis: The Artist’s Performative Practice within the Anti-Ocularcentric Discourse. Her post doc project Present Memory and Liveness in delivery and reception of video documentation during performance art events’, received an AHRC Grant (2004-2006). In the outcome Mnemonic Present, Un-Folding series of 2005-2006, the use of ‘live-recording’ and ‘prerecording’ opened up questions on the involvement of the audience and their perception of what is present and represented, generating a form of ‘mnemonic present’ (also with the use of the time gap in live projections). She was Research Fellow at York Saint John University during which time she developed the project Experiential (Re-Moved 2008, CCA, Gi08 and Geomemos, Yorkshire Sculpture Park 2009), when site specificity and notions of memory as archival and removal in trying to enhance the audience’s and her own experience of the self in any given moment. She is particularly active in the discussion on Research as Practice, and she contributes with her expertise to the Cambridge University, Faculty of Education, Mphil Arts course since 2008.

Augusto Corrieri is a performance artist and writer. His performance works investigate the theatrical apparatus through playful deconstructions and reversals. He has shown work in theatres and galleries in the UK and Europe. Augusto is currently in the last year of a PhD writing project at University of Roehampton, within the context of the Performance Matters research project.

Tess Denman-Cleaver is the artistic director of Tender Buttons, a theatre company based in Newcastle Upon Tyne.

Jennifer Duffy is a performance maker and writer, festival coordinator for the Higher Education strand of Gateshead International Festival of Theatre (GIFT) and a post graduate student, currently undertaking a practice-led Arts MRes at Northumbria University. Her research explores the development of
audience/performer relationships and utilizations of audience participation in contemporary performance practice.

João Florencio is based at Goldsmiths University in London.

Moritz Gansen is currently a postgraduate student in philosophy at the Centre for Research in Modern European Philosophy, Kingston University, and at the Free University of Berlin. He holds an MA in Critical and Creative Analysis from Goldsmiths, University of London, as well as a BA in English and American Studies and Philosophy from the University of Freiburg, where he has also worked and taught. Moritz’s ongoing research projects revolve around the problematic knot of art, politics, and philosophy on the one hand, and metaphysical questions especially in German Idealism and contemporary French philosophies on the other. Besides his academic work, he has collaborated with different artists in both Germany and the UK and has occasionally worked for Freiburg Theatre.

Kelina Gotman is a Lecturer in Theatre and Performance Studies in the Department of English Language and Literature at King’s College London, and Convenor of the MA in Theatre and Performance Studies. She received her PhD in Theatre from Columbia University, and her BA in History from Brown University, and has taught critical and cultural theory, writing, literature and performance at Columbia University, Bard College and The New School. She is translator of Félix Guattari’s The Anti-Oedipus Papers (Semiotext(e)/MIT Press, 2006), and author of “The Neural Metaphor,” forthcoming in The Neuroturn: Transdisciplinarity in the Age of the Brain (University of Michigan Press, 2012), and articles, reviews and translations in journals including Parachute Contemporary Art Magazine, TDR, Conversations across the Field of Dance Studies, Theatre Journal and PAJ. She is currently the recipient of a Jerwood Charitable Foundation Blue Touch Paper award to develop an experimental music-theatre work with composer Steve Potter and the London Sinfonietta, to be premiered at the Village Underground in May 2012. She has performed in and/or collaborated on over two dozen theatre and dance productions in the USA, the UK, Canada, France and Belgium, as an actor, dancer, director, choreographer, translator, dramaturg, designer and musician, and is an associated artist of New York City-based dance-theatre company Witness Relocation. She was born in Montréal, and lives in London.

Matthew Goulish co-founded Goat Island in 1987, and Every house has a door in 2008. His 39 Microlectures – in proximity of performance was published by Routledge in 2000, and Small Acts of Repair – Performance, Ecology, and Goat Island, which he co-edited with Stephen Bottoms, in 2007. He was awarded a Lannan Foundation Writers Residency in 2004, and in 2007 he received an honorary Ph.D. from Dartington College of Arts, University of Plymouth. Goulish is Provocations editor for The Drama Review, and he teaches in the MFA and BFA Writing Programs of the The School of the Art Institute of Chicago.

Michelle Graves (b. 1980) considers herself a text-based interdisciplinary artist drawing inspiration from fields of neuroscience, anatomy, quantum physics, phenomenological and existential philosophy, empiricism and belief systems. The common thread throughout these fields of research is the mysterious. Graves sees
the mysteriousness in death and consciousness, for example, as an opportunity for interpretation and infinitely generative for art making material. Graves received her BFA in Photography from Indiana University Bloomington (2003) where she focused on digital manipulation and video work. She will receive her MFA in Interdisciplinary Arts and Media from Columbia College Chicago in May 2012. She has exhibited her work in Tokyo, New York City, Los Angeles, London (in April, 2012) and extensively in Indiana and the city of Chicago.

Mark Greenwood is a performance artist/ writer originally from Newcastle but now based in Liverpool. He has presented work across the U.K, Europe and the United States as well as curating the RED APE; a performance platform dedicated to the preservation and legacy of provincial performance art practice in the U.K. Utilising indefinite durational practice and minimal actions as art forms, Greenwood’s interests lie in anthropomorphotic puzzles and inter-textual folds. Mark is currently researching a PhD in Fine Art at Kingston University, London.

Rebecca Groves is a PhD candidate at Stanford University.

Nikki Heywood is a Sydney based independent artist. A performance maker who moves between roles of director, performer and dramaturg, her background spans three decades and includes Grotowski based theatre training, Bodyweather training with Tess de Quincey, and a colourful range of other improvisational and somatic practices including Body Mind Centering and Deborah Hay’s perceptual practices. Heywood’s collaboratively devised works have featured regularly at Sydney’s Performance Space since the early 90’s and have toured nationally and internationally. Heywood has taught, devised with and mentored many young and emerging practitioners for PACT, University of NSW, Uni Western Sydney, Q Theatre, Jute-Cairns, Brisbane’s Metro Arts, Edith Cowan University Perth, Magdalena Australia. Awarded NSW Ministry’s Rex Cramphorn Scholarship in 2005, (funding research in Europe including a 2 week intensive in Cork, Ireland with Lin Hixson and Matthew Goulish - an experience which influenced her work and has inspired her to attend this Conference), Nikki has been the recipient of numerous Australia Council for the Arts grants to produce professional work. She has been developing the series Museum of the Sublime: relic over the last two years as the recipient of a 2010 Critical Path Responsive Residency, an Ausdance Residency in 2011 and a 2012 Critical Path Research Room Residency. (Critical Path is Sydney’s Choreographic research centre.) Nikki is an inaugural member of APPS - Association for Phenomenology in Performance Studies – and is currently enrolled as a Practice as Research Doctoral candidate at the University of Wollongong, Australia. (UOW was among the first universities in the world to embrace Practice as Research.)

Katja Hilevaara is an artist, a teacher and a researcher. She is currently a recipient of a Queen Mary University of London scholarship for her PhD research on performance and memory. She is an Associate Tutor at Goldsmiths University of London and further information and images of her artwork can be found at www.katjahilevaara.com.
Rebecca Hillman is an AHRC funded PhD student in her third year of study, in the University of Reading’s department of Film, Theatre and Television. Her PhD in Theatre uses practice as research to inquire into the efficacy of live performance for empowering a contemporary audience around social and political circumstances that are local or otherwise specific to their lives. Her recent practical project ‘The Pact’, and the performance collective In Good Company who formed for the project, explored the effects of engaging audiences in rehearsals as well as performances, in deploying diverse theatrical models (practiced by both politically-driven and non-politically driven companies) in the same performance, and in the efficacies for community engagement of rehearsing and performing in places of cultural significance. Rebecca has enjoyed the opportunity to co-organise the University of Reading’s annual postgraduate conference Journeys Across Media, and to co-found and co-edit the Journeys Across Media Annual Special Issue Series in the Journal of Media Practice. She has teaches undergraduate students on the course ‘Introduction to Theatre Studies’, and has lectured on Naturalism, Ideology, and Practice-as-Research. She has also taught practice as research to postgraduate students. She has presented her work at a number of international conferences, most recently on the themes ‘re-source’ and ‘failure’ at TaPRA 2011.

Lin Hixson co-founded Goat Island in 1987, and Every house has a door in 2008. She is full Professor of Performance at The School of the Art Institute of Chicago, and received an honorary doctorate from Dartington College in 2007. Goat Island created nine performance works and toured extensively in the US, England, Scotland, Wales, Belgium, Switzerland, Croatia, Germany, and Canada. Her writing on directing and performance has been published in the journals P-Form, TDR, Frakciija, Performance Research, Women and Performance, and Whitewalls; and included in the anthologies Small Acts of Repair – Performance, Ecology, and Goat Island, Live Art and Performance, Theatre in Crisis?, and the textbook Place and Placelessness in Performance. Hixson has directed two films, Daynightly They re-school you The Bears-Polka and It’s Aching Like Birds, in collaboration with the artist Lucy Cash and Goat Island.

Joa Hug studied History, Political Science and Sociology at the Universities of Freiburg and Oregon/Eugene (US), and Choreography at the School for New Dance Development in Amsterdam. He worked as independent dancer with Body Weather Amsterdam a. o. and completed his M. A. on Artistic Research at the University of Amsterdam (2009). Based in Berlin, he currently follows the artistic doctoral research programme at the Theatre Academy Helsinki.

Stefanie Husel is a PhD student, supervised by Prof Hans-Thies Lehmann (Theatre Studies, Goethe University, Frankfurt/Main) and Prof Stefan Hirschauer (Sociology, Gutenberg University, Mainz). In her doctoral thesis she is analysing the situations provided by post-dramatic performances; subject of her investigation are Forced Entertainments plays Bloody Mess and The World in Pictures. Stefanie worked in different theatre professions, including as sound-and-light technician, dramaturge and festival producer; she has been assisting Forced Entertainment and visited the group as a participant observer regularly since 2003.
Rosanna Irvine is a choreographer working with performance, digital media and language practices often in collaboration with others. She is the recipient of an AHRC Collaborative Doctoral Award with Dance4 (producer of Nottdance Festival) and University of Northampton in a practice-as-research project through her own practice and in relations with the Nottdance archive. The title of her developing thesis is *Thinking and Presence: towards a non-representational poetics of choreography.* www.rosanna-irvine.co.uk

Simon Jones, Professor of Performance, University of Bristol, is a writer and scholar, founder and co-director of Bodies in Flight, which has to date produced 17 works and numerous documents of performance that have at their heart the encounter between flesh and text, where *words move* and *flesh utters.* He has been visiting scholar at Amsterdam University (2001), a visiting artist at The School of the Art Institute of Chicago (2002) and Banff Arts Centre (2008). He has published in Contemporary Theatre Review, Entropy Magazine, Liveartmagazine, *Shattered Anatomies, The Cambridge History of British Theatre,* Performance Research: *on Beckett,* co-edited *Practice as Research in Performance and Screen* (2009) and his work with Bodies in Flight features in Josephine Machon’s *(Syn)aesthetics? Towards a Definition of Visceral Performance* (2009).

Joe Kelleher is professor of theatre and performance at Roehampton University. He is also Head of Department for Drama, Theatre and Performance. His research interests are largely in contemporary theatre and performance. A central concern of his work has been with structures of theatrical persuasion, both within and beyond the professional theatre. Much of his research over the past years has been on European performance, with a special attachment to work being produced in northern Italy. Joe is currently working on a book, provisionally titled *The Illuminated Theatre. Essays on the Suffering of Images.*

Esa Kirkkopelto (Born in 1965)  
2007-2012 Professor of Artistic Research, Vice-Rector, Theatre Academy Helsinki.  
2012-2015 Responsible leader of the “Doctoral Programme of Artistic Research” (Theatre Academy Helsinki, Academy of Fine Arts, Sibelius Academy, Aalto University)  
2011-2014 Responsible leader of the “Asian Art and Performance Consortium” (Theatre Academy Helsinki & Academy of Fine Arts)  
2009-2011 Responsible leader of the “Actor’s Art in Modern Times” research group (Theatre Academy Helsinki, University of Helsinki)  
2007-2011 Member of the Steering committee of the “Doctoral School of Music, Theatre and Dance” (Sibelius Academy, University of Helsinki, University of Tampere, Theatre Academy Helsinki)  
2009-2012 Member of the “Figures of Touch” research group (Aalto University, Helsinki University, Theatre Academy Helsinki)  
2004-2007 Post doctoral position at the department of aesthetics, University of Helsinki.  
2002 PhD at Université Marc Bloch (Strasbourg).  
Former theatre director and playwright.  
Convenor of “Other Spaces” – live art collective (2004–).

Alice Lagaay, Dr. phil., is a post-doctoral researcher and lecturer at Bremen University. From 2002 to 2011 she was employed at the Collaborative Research Centre "Performing Cultures" at Freie Universität Berlin where she completed her doctoral thesis in 2007 with a study of the Philosophy of Voice. Since then her work has focused on the performativity of silence, secrets and not-doing as well as on the relationship between performance and philosophy. Recent publications in English include: "Passivity at Work. A Conversation on an Element in the Philosophy of Giorgio Agamben" (with J. Schiffers), in: Law and Critique 20.3 (2009), "Towards a (Negative) Philosophy of Voice", in: Lynne Kendrick/David Roesner (eds.), Theater Noise. The Sound of Performance, Newcastle: Cambridge Scholars Publishing, and Destruction in the Performative (ed. with M. Lorber), Amsterdam: Rodopi. Alice Lagaay is currently working on an anthology with Laura Cull entitled Performance and Philosophy.

David Levin is Professor of Germanic Studies, Cinema and Media Studies, Theater and Performance Studies, at the University of Chicago.

Shimon Levy is a Professor in the theatre department based at Tel Aviv University.

Shaun May background is theatre and philosophy, and throughout his academic career he has tried to bring the two disciplines into fruitful dialogue with each other. He is the Artistic Director of Square Moon Theatre, a company with which he has written and directed several productions. Additionally, he worked with the Rare Theatrical on the final production of their Leverhulme Fellowship at the Royal Academy of Music and with The Dummy Company on several productions including a residency at Cambridge University. As a producer he specialises in site-specific work, with his credits including Flatpack, an opera in IKEA. Shaun is one of the editors of Rhizome, an interdisciplinary and inter-institutional performance research website, and is a peer-reviewer for Platform, a postgraduate journal based at Royal Holloway. He is the recipient of the Beatrice Lillie Scholarship.

Vida L. Midgelow is Professor in Dance and Choreographic Practices (University of Northampton). She studied dance at The Place and University of Surrey, completing her doctorate in 2003. She has published in various journals and her monograph, published in 2007, was entitled Reworking the ballet. Her research led movement works have been presented internationally and her practice focuses upon somatic approaches to improvisation in movement and video installations. Recent works include: Threshold :Fleshfold, TRACE: playing with/out memory and currently the accumulative work: A Date with (my improvisation) Practice can be viewed at: http://danceimprovisationpractice.blogspot.com. She is also chair of the Standing conference on Dance in Higher Education and co-editor of Choreographic Practices.

Tero Nauha b. 1970. Performance and visual artist. He is a practice-based research student in the Theatre Academy in Helsinki, in the department of Performance Art and Theory. Research interests are subjectivity and performance in the context of cognitive capitalism. Has been working in the field of performance as solo artist and
collaborating with several groups such as Kukkia with Karolina Kucia and Houkka brothers with Juha Valkeaapää, Pietu Pletiäinen and Kristian Smeds. Founding member of molecular organization, an interdisciplinary organization, which focuses on the questions of cognitive capitalism.

**Sophia New** studied Philosophy and Literature with German at Sussex University (1993-1997) and has an MA in Feminist Performance from Bristol University (1998). She taught Performance Art at Gloucester University between 1999-2001 and then moved to Berlin. She is a co-founder of plan b with Daniel Belasco Rogers and since 2002 they have made over 25 projects for over 25 different cities, festivals, and galleries. Their work is often site specific and often includes sound and video. In 2004 they were artists in residency at Podewil, Berlin. She also has worked as a solo performer and video maker and has had grants from Artsadmin and the Anglo German foundation in London and Isis Arts in Newcastle. She also works as an independent performer and has worked with Antonia Baehr, Penelope Wehrli, Petra Sabish, Gob Squad, and Forced Entertainment. She has taught on performance courses in Gloucester University, Aberystwyth University and Das Arts in Amsterdam, as well as giving a course on Urban Intervention with Daniel Belasco Rogers on the Metropolitan Cultures BA at the Hafen City University in Hamburg. She regularly teaches Live Art and Performance with Siegmar Zacharias at Folkwang Acting school in Essen and Bochum and is currently a Guest lecturer on the MA SODA at the Inter University for Dance, Berlin. www.planbperformance.net

**Tom Richards** is an MA theatre and performance student at Kings College London.

**Freddie Rokem**, author of the prizewinning Performing History: Theatrical Representations of the Past in Contemporary Theatre, is the Emanuel Herzikowitz Professor for 19th and 20th-Century Art at Tel Aviv University.

**Stefanie Sachsenmaier** works in the performing arts department at Middlesex University.

**Charlie Saffrey** is an associate tutor and research student in Philosophy at Sussex University.

**Elisabeth Schilling** is a contemporary dance artist and currently a postgraduate student in performance at London Contemporary Dance School, The Place. Formerly, she studied at Trinity Laban Conservatoire of Music and Dance, London, and Dr. Hoch’s Konservatorium, Frankfurt. As a dancer, Elisabeth has worked with various artists in Germany, Belgium, Luxembourg, and the UK and is presently touring throughout Europe. Her choreographic work is guided by a curiosity about the development of dance as an art form and engages in the performance of constellations of the body, movement, music, and thinking. It has been shown at the Bonnie Bird Theatre, Blackheath Halls, the International String Quartet Festival Greenwich, Teatro Bolzano, and several urban sites around London. Elisabeth received the award for expression and interpretation at the International Dance Competition Bolzano and was, thanks to Gill Clarke, part of the Young Sparks Programme at Dance Umbrella 2011.
Theron Schmidt is a Lecturer in Theatre & Performance Studies at King's College London. His critical writing on live art and performance has appeared in Contemporary Theatre Review, Dance Theatre Journal, The Live Art Almanac Vols. 1 and 2, Performance Research, RealTime, and Total Theatre. He has presented solo and collaborative performance at Artsadmin, Camden People’s Theatre, Chelsea Theatre, Chisenhale Dance Space, Nottingham Contemporary, The Place, and the Royal Opera House.

Helmar Schramm is Professor at the Institut für Theaterwissenschaft, at the Freie Universität Berlin.

Julie Soloyeva is a graduate student at the The Courtauld Institute of Art.

Jessica Walker is a graduate of the Guildhall School of Music. Her opera work includes roles with Opera North, Reis Opera, Glyndebourne, Muziektheater Transparant, The Opera Group. Her 2010 solo show, The Girl I Left Behind Me, commissioned by Opera North and co-devised by her and director Neil Bartlett, has toured extensively, including a residency at the Barbican Pit, and has been invited to the 2013 Brits Off Broadway festival in New York. A CD of Mercy and Grand, taken from her recent tour of Tom Waits songs with Opera North, is released on the GB label in April 2012. Patricia Kirkwood is Angry, her new solo show, will be staged at the Manchester Royal Exchange and the Howard Assembly Room in Autumn 2012. In April 2013 she makes her debut at the Châtelet, Paris, in Sondheim’s Sunday in the Park with George. Jessica is a third year PhD candidate at Leeds University, conducting practice-led research into ‘The Singer as Creator and Co-collaborator.’ She has given papers at two International Song, Stage and Screen conferences, and will present papers at the Guildhall's Reflective Conservatoire conference and the Leeds University opera conference this Spring. Her article, 'The Girl I Left Behind Me': the disjunction between vocal and visual performance in male impersonation, appears in April 2012 Studies in Musical Theatre.

Nik Wakefield is a practice-based theatre researcher from the U.S. He has studied at Boston University, Aberystwyth University and is currently at Royal Holloway, University of London working on time-specificity. He is head of performance and research at Heritage Arts Company.

Josefine Wikström is a PhD candidate at the Centre for Research in Modern European Philosophy (Kingston University). The title of her thesis is Performance After Post-Fordism: Towards a Materialist Ontology in Performance which investigates performance art as a category of labour, departing in Karl Marx's 'Theses on Feuerbach'. Wikström is a freelance critique and writes for Afterall Online Journal among others. She has lectured in London, Stockholm, Bergen and elsewhere, mostly on the topic of labour, advanced capitalism and its relation to performance art practices. She has worked with choreographers such as Marten Spangberg and she is one of the founding members of the performing arts collective INPEX which most recent project is The Swedish Dance History.
Siegmar Zacharias (RO/D) is a performance artist. Her works develop formats of theatre-, lecture-, and multimedia-performances and installations, dealing with questions of participation and being together. They are situated between philosophy and sensuality, humour and labour, do-it-yourself low tech and high tech, and have been described as “Visionary. Challenging. Witty”. They have been presented nationally and internationally in theatres, galleries, green houses, clubs, festivals, the woods and up in the sky. Newer works are Super!Power! –the Rock Opera (HAU), SWEAT- The Movie (impulstanz), The Pavilion of Hot Air and Hopes (Festspielhaus Hellerau), You & Me together. My first...(STUK, Vooruit, GrandTheater Groningen), fear_lab (Telling Time sophiensaele), zero (Timbuktu), Dracula 89/03 (sophiensaele).

She was part of International Festival: THE THEATRE, a collaboration between architects and performance artists. She is a co-founder of SXS Enterprise. She is a co-founder of WOW – 'we work here' which is a Berlin based artists initiative that seeks to highlight research and development as work.

Siegmar studied philosophy and comparative literature in Berlin and London, and performance art at DasArts in Amsterdam.

Teaching activities: concept development, live art, contemporary performance practice: Masters of Choreography, University College of Dance and Circus, Stockholm; Folkwang Hochschule Essen; DasArts Master of Theatre, Amsterdam; MA SODA at the Inter University for Dance Berlin. She also teaches rhetoric within business corporations.
<table>
<thead>
<tr>
<th>Last Name</th>
<th>First Name</th>
<th>Email</th>
<th>Job Title</th>
<th>Affiliation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minors</td>
<td>Helen Julia</td>
<td><a href="mailto:H.Minors@kingston.ac.uk">H.Minors@kingston.ac.uk</a></td>
<td>Senior Lecturer</td>
<td>Kingston University</td>
</tr>
<tr>
<td>Cull</td>
<td>Laura</td>
<td><a href="mailto:laura.cull@northumbria.ac.uk">laura.cull@northumbria.ac.uk</a></td>
<td>Lecturer</td>
<td>Northumbria</td>
</tr>
<tr>
<td>Mullarkey</td>
<td>John</td>
<td><a href="mailto:J.Mullarkey@kingston.ac.uk">J.Mullarkey@kingston.ac.uk</a></td>
<td>Professor Of Film &amp; Television</td>
<td>Kingston University</td>
</tr>
<tr>
<td>Husel</td>
<td>Stefanie</td>
<td><a href="mailto:stefi.husel@gmail.com">stefi.husel@gmail.com</a></td>
<td>PHD Student</td>
<td>Johann Wolfgang Goethe University Frankfurt a. M.</td>
</tr>
<tr>
<td>Cologni</td>
<td>Elena</td>
<td><a href="mailto:ec488@cam.ac.uk">ec488@cam.ac.uk</a></td>
<td>artist in residence</td>
<td>cambridge university</td>
</tr>
<tr>
<td>Wakefield</td>
<td>Nik</td>
<td><a href="mailto:pwwe041@live.rhul.ac.uk">pwwe041@live.rhul.ac.uk</a></td>
<td>MPhil/PhD Candidate-Theatre-Practice-based Research</td>
<td>Royal Holloway, University of London</td>
</tr>
<tr>
<td>Irvine</td>
<td>Rosanna</td>
<td><a href="mailto:rosanna.irvine@gmail.com">rosanna.irvine@gmail.com</a></td>
<td>Choreographer Research</td>
<td>Dance4 and University of Northampton</td>
</tr>
<tr>
<td>Schmidt</td>
<td>Theron</td>
<td><a href="mailto:theron.schmidt@kcl.ac.uk">theron.schmidt@kcl.ac.uk</a></td>
<td>Lecturer in Theatre &amp; Performance Studies</td>
<td>King’s College London</td>
</tr>
<tr>
<td>Walker</td>
<td>Jessica</td>
<td><a href="mailto:j4jessica@googlemail.com">j4jessica@googlemail.com</a></td>
<td>freelance singer</td>
<td>freelance</td>
</tr>
<tr>
<td>Anzengruber</td>
<td>Bernadette</td>
<td><a href="mailto:bernadette.anzengruber@gmail.com">bernadette.anzengruber@gmail.com</a></td>
<td>Artist</td>
<td>-</td>
</tr>
<tr>
<td>Hillman</td>
<td>Rebecca</td>
<td><a href="mailto:r.a.hillman@pgr.reading.ac.uk">r.a.hillman@pgr.reading.ac.uk</a></td>
<td>PhD Student</td>
<td>University of Reading</td>
</tr>
<tr>
<td>Hilevaara</td>
<td>Katja</td>
<td><a href="mailto:k.hilevaara@gmail.com">k.hilevaara@gmail.com</a></td>
<td>PhD student</td>
<td>Queen Mary University of London</td>
</tr>
<tr>
<td>Hug</td>
<td>Joachim</td>
<td><a href="mailto:joahug@hotmail.com">joahug@hotmail.com</a></td>
<td>Doctoral Student</td>
<td>Theatre Academy Helsinki</td>
</tr>
<tr>
<td>Sachsenmaier</td>
<td>Stefanie</td>
<td><a href="mailto:s.sachsenmaier@mdx.ac.uk">s.sachsenmaier@mdx.ac.uk</a></td>
<td>Lecturer Performing Arts</td>
<td>Middlesex University</td>
</tr>
<tr>
<td>Boenisch</td>
<td>Dr Peter M</td>
<td><a href="mailto:P.M.Boenisch@kent.ac.uk">P.M.Boenisch@kent.ac.uk</a></td>
<td>Co-Director, European Theatre Research Network</td>
<td>University of Kent</td>
</tr>
<tr>
<td>Greenwood</td>
<td>Mark</td>
<td><a href="mailto:markgreenwood23@hotmail.com">markgreenwood23@hotmail.com</a></td>
<td>none</td>
<td>none</td>
</tr>
<tr>
<td>Su</td>
<td>Wen-Chi</td>
<td><a href="mailto:swench@gmail.com">swench@gmail.com</a></td>
<td>artist</td>
<td>YiLab. TAIWAN</td>
</tr>
<tr>
<td>Florencio</td>
<td>Joao</td>
<td><a href="mailto:j.florencio@gold.ac.uk">j.florencio@gold.ac.uk</a></td>
<td>PhD student</td>
<td>Goldsmiths, University of London</td>
</tr>
<tr>
<td>Richards</td>
<td>Tom</td>
<td><a href="mailto:tmbrichards@gmail.com">tmbrichards@gmail.com</a></td>
<td>Student</td>
<td>KCL</td>
</tr>
<tr>
<td>Nauha</td>
<td>Tero</td>
<td><a href="mailto:teronauha@gmail.com">teronauha@gmail.com</a></td>
<td>Research Student</td>
<td>Theatre Academy in Helsinki, Finland</td>
</tr>
<tr>
<td>Gotman</td>
<td>Kélina</td>
<td><a href="mailto:kelina.gotman@kcl.ac.uk">kelina.gotman@kcl.ac.uk</a></td>
<td>Lecturer, Theatre and Performance Studies</td>
<td>King's College London</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>Jones</td>
<td>Simon</td>
<td><a href="mailto:simon.jones@bristol.ac.uk">simon.jones@bristol.ac.uk</a></td>
<td>PROFESSOR</td>
<td>UNIVERSITY OF BRISTOL</td>
</tr>
<tr>
<td>Kirkkopelto</td>
<td>Esa</td>
<td><a href="mailto:esa.kirkkopelto@teak.fi">esa.kirkkopelto@teak.fi</a></td>
<td>Professor of Artistic Research</td>
<td>Theatre Academy Helsinki</td>
</tr>
<tr>
<td>May</td>
<td>Shaun</td>
<td><a href="mailto:Shaun.may@cssd.ac.uk">Shaun.may@cssd.ac.uk</a></td>
<td>Student</td>
<td>CSSD</td>
</tr>
<tr>
<td>Corrieri</td>
<td>Augusto</td>
<td><a href="mailto:corrieri.augusto@yahoo.com">corrieri.augusto@yahoo.com</a></td>
<td>student (full time)</td>
<td>University of Roehampton</td>
</tr>
<tr>
<td>Schilling</td>
<td>Elisabeth</td>
<td><a href="mailto:dancetrainy@gmx.com">dancetrainy@gmx.com</a></td>
<td>dancer</td>
<td>EDge</td>
</tr>
<tr>
<td>Gansen</td>
<td>Moritz</td>
<td><a href="mailto:moritz.gansen@sinthom.e.org">moritz.gansen@sinthom.e.org</a></td>
<td>philosopher</td>
<td>Kingston University</td>
</tr>
<tr>
<td>Calchi Novati</td>
<td>Gabriella</td>
<td><a href="mailto:calching@tcd.ie">calching@tcd.ie</a></td>
<td>Lecturer</td>
<td>Drama Department, Trinity College Dublin</td>
</tr>
<tr>
<td>Saffrey</td>
<td>Charlie</td>
<td><a href="mailto:cs347@sussex.ac.uk">cs347@sussex.ac.uk</a></td>
<td>Research Student</td>
<td>University of Sussex</td>
</tr>
<tr>
<td>Graves</td>
<td>Michelle</td>
<td><a href="mailto:info@gravesmichelle.com">info@gravesmichelle.com</a></td>
<td>Graduate Student</td>
<td>Columbia College Chicago</td>
</tr>
<tr>
<td>Chow</td>
<td>Broderick</td>
<td><a href="mailto:Broderick.chow@brunel.ac.uk">Broderick.chow@brunel.ac.uk</a></td>
<td>Lecturer in Theatre and Drama Studies</td>
<td>Brunel University, London</td>
</tr>
<tr>
<td>Solovjeva</td>
<td>Julie</td>
<td><a href="mailto:julez.solo@gmail.com">julez.solo@gmail.com</a></td>
<td>Researcher</td>
<td>Courtauld Institute of Art</td>
</tr>
<tr>
<td>lagaay</td>
<td>alice</td>
<td><a href="mailto:lagaay@uni-bremen.de">lagaay@uni-bremen.de</a></td>
<td>Post-doc Researcher</td>
<td>Bremen University</td>
</tr>
<tr>
<td>Schramm</td>
<td>Helmar</td>
<td><a href="mailto:theatred@zedat.fu-berlin.de">theatred@zedat.fu-berlin.de</a></td>
<td>Professor of Theatre Studies</td>
<td>Institute for Theatre Studies</td>
</tr>
<tr>
<td>Schellow</td>
<td>Constanze</td>
<td><a href="mailto:conschellow@web.de">conschellow@web.de</a></td>
<td>lecturer</td>
<td>Institute for Theatre Studies, Berne</td>
</tr>
<tr>
<td>Dalmasso</td>
<td>Fred</td>
<td><a href="mailto:eafjd@lboro.ac.uk">eafjd@lboro.ac.uk</a></td>
<td>Tutor in Drama (sessional)</td>
<td>Loughborough University</td>
</tr>
<tr>
<td>White</td>
<td>Meredith</td>
<td><a href="mailto:m.k.white@kingston.ac.uk">m.k.white@kingston.ac.uk</a></td>
<td>Senior Lecturer</td>
<td>Kingston University</td>
</tr>
<tr>
<td>Baverstock</td>
<td>Alison</td>
<td><a href="mailto:a.baverstock@kingston.ac.uk">a.baverstock@kingston.ac.uk</a></td>
<td>Course Leader</td>
<td>MA Publishing, Kingston University</td>
</tr>
<tr>
<td>Verhoog</td>
<td>Aukje</td>
<td><a href="mailto:aukje.verhoog@gmail.com">aukje.verhoog@gmail.com</a></td>
<td>MA graduate</td>
<td>independent</td>
</tr>
<tr>
<td>Bottoms</td>
<td>Stephen</td>
<td><a href="mailto:s.j.bottoms@leeds.ac.uk">s.j.bottoms@leeds.ac.uk</a></td>
<td>Professor of Drama</td>
<td>University of Leeds</td>
</tr>
<tr>
<td>Biro</td>
<td>Edit</td>
<td><a href="mailto:ebiro1@hotmail.com">ebiro1@hotmail.com</a></td>
<td>costumier</td>
<td>freelance</td>
</tr>
<tr>
<td>Hodge</td>
<td>Madeleine</td>
<td><a href="mailto:madeleinehodge@mail.com">madeleinehodge@mail.com</a></td>
<td>Artist</td>
<td>Live art list australia</td>
</tr>
<tr>
<td>Ferguson</td>
<td>John</td>
<td><a href="mailto:j.ferguson@kingston.ac.uk">j.ferguson@kingston.ac.uk</a></td>
<td>Lecturer in Music</td>
<td>Kingston University</td>
</tr>
<tr>
<td>Linsley</td>
<td>Johanna</td>
<td><a href="mailto:jhlinsley@gmail.com">jhlinsley@gmail.com</a></td>
<td>PhD student</td>
<td>Queen Mary, University of London</td>
</tr>
<tr>
<td>Wikstrom</td>
<td>Josefine</td>
<td><a href="mailto:josefinewikstrom@gmail.com">josefinewikstrom@gmail.com</a></td>
<td>phd</td>
<td>crmep</td>
</tr>
<tr>
<td>Eeg-Tverbakk</td>
<td>Camilla</td>
<td><a href="mailto:camilla.eeg@tele2.no">camilla.eeg@tele2.no</a></td>
<td>research fellow</td>
<td>Østfold</td>
</tr>
<tr>
<td>Name</td>
<td>Email</td>
<td>Role</td>
<td>University/College</td>
<td></td>
</tr>
<tr>
<td>-------------------</td>
<td>--------------------------------</td>
<td>-------------------------------------------</td>
<td>------------------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>Balça Jorge</td>
<td><a href="mailto:jorge.balca@port.ac.uk">jorge.balca@port.ac.uk</a></td>
<td>Opera Director / PhD Candidate</td>
<td>University of Portsmouth</td>
<td></td>
</tr>
<tr>
<td>Scialom Melina</td>
<td><a href="mailto:m.scialom@surrey.ac.uk">m.scialom@surrey.ac.uk</a></td>
<td>PhD student</td>
<td>University of Surrey</td>
<td></td>
</tr>
<tr>
<td>New sophia</td>
<td><a href="mailto:sophia@planbperformance.net">sophia@planbperformance.net</a></td>
<td>performer/lecturer</td>
<td>freelance associated with Folkwang &amp; MA SODA Berlin</td>
<td></td>
</tr>
<tr>
<td>Zacharias Siegmar</td>
<td><a href="mailto:sm.zach@gmx.de">sm.zach@gmx.de</a></td>
<td>free lecturer</td>
<td>Folkwang Universität, DasArts</td>
<td></td>
</tr>
<tr>
<td>Heywood Nicola</td>
<td><a href="mailto:Nicolaah@bigpond.com">Nicolaah@bigpond.com</a></td>
<td>Doctoral Candidate</td>
<td>University of Wollongong</td>
<td></td>
</tr>
<tr>
<td>Savory Becca</td>
<td><a href="mailto:becca1_savory@yahoo.co.uk">becca1_savory@yahoo.co.uk</a></td>
<td>PhD researcher - performance</td>
<td>University of Exeter</td>
<td></td>
</tr>
<tr>
<td>Papagiannouli Christina</td>
<td><a href="mailto:chpapagi@me.com">chpapagi@me.com</a></td>
<td>PhD Student</td>
<td>University of East London</td>
<td></td>
</tr>
<tr>
<td>Zavarei Saba</td>
<td><a href="mailto:saba.zavarei@gmail.com">saba.zavarei@gmail.com</a></td>
<td>Student</td>
<td>Chelsea College of art and design</td>
<td></td>
</tr>
<tr>
<td>Chen Ko-Le</td>
<td><a href="mailto:kolechen@gmail.com">kolechen@gmail.com</a></td>
<td>Research Associate</td>
<td>Culture Lab, Newcastle University</td>
<td></td>
</tr>
<tr>
<td>Bowes Simon</td>
<td><a href="mailto:s.bowes@glyndwr.ac.uk">s.bowes@glyndwr.ac.uk</a></td>
<td>Senior Lecturer</td>
<td>Glyndwr University</td>
<td></td>
</tr>
<tr>
<td>Rucinska Zuzanna</td>
<td><a href="mailto:z.rucinska@hotmail.com">z.rucinska@hotmail.com</a></td>
<td>PhD candidate</td>
<td>University of Hertfordshire</td>
<td></td>
</tr>
<tr>
<td>Groves Rebecca</td>
<td><a href="mailto:rebeccagroves@mac.com">rebeccagroves@mac.com</a></td>
<td>PhD Candidate</td>
<td>Stanford University</td>
<td></td>
</tr>
<tr>
<td>Levin David</td>
<td><a href="mailto:dlevin@uchicago.edu">dlevin@uchicago.edu</a></td>
<td>Professor, Theater &amp; Performance Studies; Director</td>
<td>University of Chicago</td>
<td></td>
</tr>
<tr>
<td>Manuel Pedro</td>
<td><a href="mailto:pedromanwell@gmail.com">pedromanwell@gmail.com</a></td>
<td>PhD Researcher</td>
<td>Utrecht University</td>
<td></td>
</tr>
<tr>
<td>Tait Pam</td>
<td><a href="mailto:pam.tait@bristol.ac.uk">pam.tait@bristol.ac.uk</a></td>
<td>teaching fellow</td>
<td>Bristol University</td>
<td></td>
</tr>
<tr>
<td>Ford Keith</td>
<td><a href="mailto:mufhh@hotmail.com">mufhh@hotmail.com</a></td>
<td>Student</td>
<td>Kingston University</td>
<td></td>
</tr>
<tr>
<td>Levy Shimon</td>
<td><a href="mailto:levysh@post.tau.ac.il">levysh@post.tau.ac.il</a></td>
<td>Prof. Dr.</td>
<td>Tel Aviv U Theatre Dept.</td>
<td></td>
</tr>
<tr>
<td>Colin Noyale</td>
<td><a href="mailto:noyalecolin@yahoo.co.uk">noyalecolin@yahoo.co.uk</a></td>
<td>PhD</td>
<td>Middlesex University</td>
<td></td>
</tr>
<tr>
<td>Denman-Cleaver Tess</td>
<td><a href="mailto:tenderbuttonscollective@gmail.com">tenderbuttonscollective@gmail.com</a></td>
<td>Artistic Director</td>
<td>Tender Buttons</td>
<td></td>
</tr>
<tr>
<td>Parr Tessa</td>
<td><a href="mailto:tenderbuttonscollective@gmail.com">tenderbuttonscollective@gmail.com</a></td>
<td>Performer</td>
<td>Freelance</td>
<td></td>
</tr>
<tr>
<td>Duffy Jenny</td>
<td><a href="mailto:jenny.duffy11@gmail.com">jenny.duffy11@gmail.com</a></td>
<td>Post graduate Student</td>
<td>Northumbria University</td>
<td></td>
</tr>
<tr>
<td>Twitchin Mischa</td>
<td><a href="mailto:mischa.twitchin@btinter.com">mischa.twitchin@btinter.com</a></td>
<td>Lecturer</td>
<td>Goldsmiths College</td>
<td></td>
</tr>
<tr>
<td>Moninska Janina</td>
<td><a href="mailto:janinamoninska@xs4all.nl">janinamoninska@xs4all.nl</a></td>
<td>phd research student</td>
<td>Brighton University</td>
<td></td>
</tr>
<tr>
<td>Manninen Saini</td>
<td><a href="mailto:sainilina@hotmail.com">sainilina@hotmail.com</a></td>
<td>PhD Student</td>
<td>QMUL</td>
<td></td>
</tr>
<tr>
<td>Tomic Vajagic Tamara</td>
<td><a href="mailto:tamara.vajagic@me.com">tamara.vajagic@me.com</a></td>
<td>Lecturer in Dance Studies</td>
<td>University of Roehampton</td>
<td></td>
</tr>
<tr>
<td>Name</td>
<td>First</td>
<td>Title</td>
<td>University</td>
<td></td>
</tr>
<tr>
<td>-----------</td>
<td>--------</td>
<td>------------------------------</td>
<td>-----------------------</td>
<td></td>
</tr>
<tr>
<td>Kinsella</td>
<td>Tim</td>
<td>Artist</td>
<td>EHHAD</td>
<td></td>
</tr>
<tr>
<td>Fiehn</td>
<td>Stephen</td>
<td>Artist</td>
<td>EHHAD</td>
<td></td>
</tr>
<tr>
<td>Hixson</td>
<td>Lin</td>
<td>Artist</td>
<td>EHHAD</td>
<td></td>
</tr>
<tr>
<td>Goulish</td>
<td>Matthew</td>
<td>Artist</td>
<td>EHHAD</td>
<td></td>
</tr>
<tr>
<td>Saner</td>
<td>Bryan</td>
<td>Artist</td>
<td>EHHAD</td>
<td></td>
</tr>
<tr>
<td>Kelleher</td>
<td>Joe</td>
<td>Professor</td>
<td>Roehampton University</td>
<td></td>
</tr>
<tr>
<td>Midgelow</td>
<td>Vida</td>
<td><a href="mailto:vida.midgelow@northampton.ac.uk">vida.midgelow@northampton.ac.uk</a></td>
<td>Professor Northampton University</td>
<td></td>
</tr>
<tr>
<td>Christophor</td>
<td>Karen</td>
<td></td>
<td>Queen Mary</td>
<td></td>
</tr>
<tr>
<td>Mermikides</td>
<td>Alex</td>
<td><a href="mailto:a.mermikides@kingston.ac.uk">a.mermikides@kingston.ac.uk</a></td>
<td>Lecturer in Drama Kingston University</td>
<td></td>
</tr>
<tr>
<td>Roken</td>
<td>Freddie</td>
<td><a href="mailto:rokem@post.tau.ac.il">rokem@post.tau.ac.il</a></td>
<td>Professor Tel Aviv</td>
<td></td>
</tr>
<tr>
<td>Miller</td>
<td>Lou</td>
<td><a href="mailto:k0422045@kingston.ac.uk">k0422045@kingston.ac.uk</a></td>
<td>Research Student Kingston University</td>
<td></td>
</tr>
</tbody>
</table>
practice research unit

The aim of Kingston University’s practice.research.unit is to look at contemporary aspects of practice as research within drama and performance, film, music, fine art, dance, and creative writing, with a view to sharing the latest and best ideas in stand-alone research and research-led pedagogy. Hosting a number of large and small events each year, a pluralism of approach will be a defining trait.

NEXT EVENT
Sharing Practice

Two Day Symposium, Kingston University
13–14 June 2012

This conference aims to bring together academics from the creative arts concerned with the relationship between Practice as Research and practice research led teaching. Practice research in the creative arts encompasses a diverse range of approaches, methods and performance outputs. How can we share these varied practices in supervising and teaching within higher education?
Playing on the double meaning of ‘practice’ – in PAR and when sharing ‘best practice’ – this event offers the opportunity to reflect on the development of pedagogical principles and what teaching innovation can mean within practice research.

Keynote speakers
Professor June Boyce Tilman (Winchester University)
Esa Kirkkopelto
(Professor of Artistic Research, Finnish Theatre Academy)

For information contact Prof John Mullarkey
j.mullarkey@kingston.ac.uk
or Dr Helen Minors: H.Minors@kingston.ac.uk
Map

London Studio Centre
42-50 York Way, Islington, City of London N1 9AB
Refreshments

Tea and Coffee, with biscuits, will be supplied free next door to the LSC in the Lincoln Lounge during the coffee breaks in the morning and afternoon of each day of the conference. Each delegate pack contains four vouchers, each one of which can be exchanged for one free coffee or tea in the Lincoln Lounge at those designated times only.

Some other local restaurants and cafes:
Camino, 3 Varnishers Yard, The Regent Quarter, Kings Cross: Tapas
Kitchin N1, 8 Caledonia Street: Italian
The Fellow, 24 York Way: Pub, British Food
Addis Restaurant, 40-42 Caledonian Road: African, Platters
Costa Coffee, 26-30 York Way
Oz Cafe, 53 Caledonian Road
Gran Sasso, 44-46 Caledonian Road
Starbucks, 296 Pentonville Road

Banks:
NatWest, 266 Pentonville Road
Barclays Bank, 23 Euston Road
Lloyds TSB, 344 Gray's Inn Road