

University of Malta School of Performing Arts Conference 2024

Participant Biographies

Aliyu Yakubu Abdulkadir (aliyuabdul@fukashere.edu.ng) teaches in the Department of English and Literary Studies, Federal University of Kashere, Gombe Nigeria. He is currently a *cotutelle* PhD researcher in Cultural Sustainability at the Centre for the Study and Promotion of Cultural Sustainability (CSPCS), University of Maiduguri, Nigeria and University of Hildesheim, Germany under a scholarship awarded by the German Academic Exchange Programme (DAAD). Aliyu holds a BA in English from Gombe State University, Nigeria, and a Master's degree in Literature-in-English, obtained from the University of Jos. Aliyu is an Associate member of a number of the Society of Nigerian Theatre Artists (SONTA), Nigeria Institute of Public Relations (NIPR), and the Nigerian Association of Evaluators (NAE).

Sara Accettura - After achieving a Diploma for dance teachers and a Master in choreography in Italy, Sara obtained a first class BA(hons) and Master of Arts in Performance at the London Contemporary Dance School (UK). Sara has performed and choreographed for several European companies, amongst them the *National Dance Company of Wales*, *Cedar Dance Theatre*, *Diciembre Dance*, *Combination Dance*, *Leila Dance* and *Maddogs Dance*, whilst teaching internationally. Sara is artistic director of *Junior Dance Company*, *Dance Master Class*, and *Dance For All*, a board member and dance leader for *Opening Doors Malta*, while lecturing for the *Dance Studies* and the *Disability Studies* departments (University of Malta) and pursuing a PhD on the encounter between Dance and Autism at Bedfordshire University.

Jack Adler-McKean is a performer-researcher promoting the tuba family through collaborations with ensembles, composers and academic institutions. Recent projects include performances with Ensemble Modern and Klangforum Wien, productions on stage at the Deutsche Oper Berlin and Luzerner Theater, and collaborations on solo works with Sarah Nemstov and George Lewis. His book *The Playing Techniques of the Tuba* was published in 2020, with other writings featuring in the *Historic Brass Society Journal* and *Oxford Handbook of Wind Instruments*. He also curates the *Contemporary Music for Tuba* collection for Edition Gravis, his own works being published by Potenza Music. Having studied in Manchester and Hannover, he was awarded his Ph.D from the Royal Northern College of Music, and has recently been appointed post-doctoral researcher at Lunds Universitet.

Dr Nesrin Alrefaai is a Visiting Fellow and Arabic Content Editor at the Middle East Centre (MEC) at the London School of Economics (LSE). She holds a Doctorate degree in Theatre Studies and a Master's in Drama and Theatre Education from the University of Warwick, UK. Before joining LSE, Nesrin had held various research and teaching positions at Higher Education Institutions in the Middle East and the UK. In addition to her academic career, Nesrin is a playwright and cultural consultant. She has translated multiple plays to and from Arabic. Her most recent play 'The Beekeeper of Aleppo' with co-playwright Matthew

Spangler made its debut at the Nottingham Playhouse in March 2023 and subsequently toured across the United Kingdom, culminating in July 2023.

Nicholas Arnold was educated at Oxford, where he read History and researched in Social Anthropology, subsequently leaving to work as a professional performer, director, and deviser. Returning to academia, he has taught at a variety of institutions in the UK and Continental Europe. He is currently National Professor Emeritus of Cultural Studies at the Adam Mickiewicz University, Poznań, Poland. His major interests lie in new performance and the development of an anthropology, ethology and neurobiology of performance.

Ilona Baldacchino, freelancer in the performing arts, ballet teacher and a dance/movement facilitator specialising in inclusive practice. A Psychology graduate, Ilona completed a master's degree in Performance Studies (Dance) with the University of Malta. Her academic research focused on inclusive dance practice, disability, and diversity in dance performances. Working in inclusive artistic contexts, Ilona actively developed her skillset, serving as a dance tutor and later through her appointment as Artistic Director for Opening Doors Association, a role she held up from 2019-2023.

Amanda Bayley (Keynote) is professor of music at Bath Spa University where she leads an interdisciplinary research group on Intercultural Communication through Practice. Her publications include the award-winning book, *Recorded Music: Performance, Culture, and Technology* (2010). She is co-editor of a new book series with Routledge on Transcultural Musical Practices arising from the ERC-funded project, 'Beyond East and West: developing and documenting an evolving transcultural musical practice' (2015-2023). Her interdisciplinary projects include *Hear Water: Building Environmental Empathy through Deep Listening* (2022-2024) and an international research network *Ecotones: Soundscapes of Trees* (2022-2023). One of her current projects is 'Developing a Toolkit for Interdisciplinary and Diverse Communities of Practice: Listening, Somatics, Presence, Wellbeing' (AHRC/UKRI Impact Accelerator Award).

Katie Beswick currently works as Senior Lecturer in Arts Management at Goldsmiths University of London (she has also held substantive positions in theatre and drama departments at UAL, University of Exeter, Queen Mary University of London and the University of Leeds). Katie has written widely about issues of space and place in performance, looking particularly at questions of city inequalities as they manifest through housing crisis. Her books include *Social Housing in Performance* (Methuen 2019) and *Making Hip Hop Theatre* (with Conrad Murray, Methuen 2022). Her most recent project is concerned with women and class in contemporary British art and performance – she continues to write about issues of space, place and creative culture (and is currently working on an article exploring the psychogeographies of Malta's Popeye Village).

Christian Bouvett is a Maltese dancer who started his journey with Waterfall dancers at fifteen. He is trained in Breakdance and Hip hop. He performed in different events and is part of the skating community. He developed his artistic journey with graphic design,

implementing creativity in multiple ways in and out of the dance studio. He is interested in creativity as an expression of self and the discovery of identity.

Caroline Broadhead - Caroline's work explores objects that come into contact with and interact with the body and it is represented in collections such as V&A, Museum of Modern Art, Kyoto and Stedelijk Museum. She is Professor Emerita at Central Saint Martins, London. She has collaborated with Angela Woodhouse on many works since 1997 including site and installation projects that find synergies between materials, space, movement and audience. Venues include Sadler's Wells, Yorkshire Sculpture Park, and Royal Opera House. Historical site works include Wollaton Hall, Nottinghamshire, Witley Court, Worcestershire, and Upnor Castle, Rochester.

Antea Buro is currently a 3rd year student at University of Malta. After the Liceo Classico and professional training in ballet and contemporary dance, Antea moved to Malta to attend a Bachelor of Arts in Classics and Dance Studies. During her studies in Malta she had the chance to dance choreographies by local and international choreographers among which Justin Roy Barker, Ido Gidron, Paula Guzzanti, Eszter Gál. Her field of practical and theoretical research concerns the relationship between word and movement investigating the movement's power of concreteness through improvisation.

Caroline Butcher is an artist with the intention to unearth the vulnerability of her whole self to cultivate honest, messy, and radical relationships. She is committed to the seemingly impossible task of disrupting the perpetual effects of existing in colonized spaces in herself and in the systems in which she is implicated. Caroline is interested in embodied endurance practices that invoke discomfort, exhaustion, and strain as preparation for pursuing life's complexities with joy and conviction. She uses dance and movement to question hegemonic narratives and create an awareness of the self in community. She is curious about how "performative" spaces can curate participation, reflection, and conversation. Caroline is passionate about fostering environments where individuals feel rooted in their humanness while leaning bravely into their growth edges.

Prof Jo Butterworth was Head of Dance at Bretton Hall (University of Leeds) from 1986-2005. She established the Dance Studies Department of the University of Malta in 2010 and became the first director of the School of Performing Arts in 2012. Her publications include *Contemporary Choreography: a critical reader* (2009, 2018), co-edited with Liesbeth Wildschut, and *Dance Studies the Basics* (2012). Jo has chaired Opening Doors Association since 2014. She received the DSA Distinction in Dance Award in 2018.

Benji "Banjo Rancho" Cachia, is a musician who has been in the field as a performer, bandleader and composer for over 20 years. During this time, he has established a strong network of collaborators in the industry. Benji has been an international touring musician as band leader of *The Ranch*- a high-powered, colourful, contemporary and experimental jazz, as well as a collaborator with "NOSNOW/NOALPS". Performing over 100+ shows all across Europe, appearances on international television/radio stations, as well as giving master

classes in universities and schools, has led Benji to be a recognisable artist locally and internationally. Benji is also a passionate educator of percussion and music. He also plays a significant role as a music leader with *Opening Doors Association* supporting adults with an intellectual disability to express themselves freely through the language of music.
www.banjorancho.com

Frank Camilleri is Professor of Theatre Studies at the University of Malta and Artistic Director of Icarus Performance Project (www.icarusproject.info), as well as Associate Editor of *Performance Research*. His various publications on performer training, theatre as a laboratory, and practice as research reflect the theatre work he has been developing since 1989. He is the author of *Performer Training Reconfigured: Post-psycho-physical Perspectives for the Twenty-First Century* (2019) and *Performer Training for Actors and Athletes* (2023).

Josephine Calvo is a doctoral student at the University of Malta and holds a Master of Fine Arts degree in Acting and a Bachelor of Fine Arts degree in Theatre. She is also a black belt (2nd Dan) in Shotokan karate and the founder of Theatre Sicily, a study abroad program that allows students to engage in theatre courses in Italy. Josephine has received prestigious Po'okela Awards for her performances from the Hawaii Theatre Council.

Mireille Camilleri has worked in the Cultural and Creative Sector for the past seven years in performance & festival management, producing, and art direction & programming with a multifaceted skill set in research, written & oral communication, organisational & leadership skills.

Kenneth Cassar is a dancer and videographer based in Malta. He started his dance training in Break Dance and developed his interest in Urban Dance, organizing the R16 Malta Bass Camp. Kenneth was also COM social media manager, content creator and responsible for the international reach. He is currently the dance consultant for Red Bull Malta and a Movement Videographer who has locally developed and keen to develop further the connection between Dance and Cinematography.

Philip Ciantar is an Associate Professor at the Department of Music Studies within the School of Performing Arts, University of Malta. He teaches ethnomusicology and related subjects. His research interests lie in the areas of Mediterranean and Maltese music studies. Among his publications are two monographs: *The Ma'lūf in Contemporary Libya: An Arab Andalusian Musical Tradition* (Ashgate 2012; Routledge 2016) and *Studies in Maltese Popular Music* (Routledge 2021).

Troy Coleman is a Ph.D. student in Theatre & Performance at the University at Buffalo SUNY in Buffalo, New York. He holds an MA from the University of Colorado Boulder and a BFA from Colorado State University. Troy's research focuses on Villains and Performer

Wellness. Trained in stage combat and certified as a Consent-Forward Artist, he is passionate about performer safety and wellness, especially when playing villainous characters. Troy is also an actor and proud union member of the Actor's Equity Association and SAG-AFTRA – organizations that continue improving performers' working conditions. Outside of academia, Troy is an accomplished distance runner, quiet vegan, and animal rights advocate.

Ciarán Crilly is a Lecturer in the School of Music of University College Dublin, where he teaches modules on performance, analysis, and twentieth-century music. He has over twenty years' experience as an orchestral conductor and recently co-edited the multi-authored volume *Perspectives on Conducting* for Routledge. His research interests focus primarily on interactions between music and other forms of artistic expression.

Susie Crow danced with Royal and Sadler's Wells Royal Ballet companies. She made ballets for SWRB, National Youth Dance and Ballet Companies, was co-founder of chamber ballet company Dance Advance, and was twice a finalist in the Madrid Choreographic Competition. Collaboration with Jennifer Jackson as Ballet Independents' Group included choreographic courses at Royal Festival Hall, BIG Discussion Forum, and BIG Ballets choreographic research. She directed RAD's *Revealing MacMillan* conference (2002); she coaches MacMillan's *Sea of Troubles* and *Playground* for Yorke Dance Project. Ballet in Small Spaces creative and improvisation projects in Oxford include collaborations with visual artists, musicians, and dancers in other genres. Susie teaches adults from beginners to professionals, holds MA Dance Studies (University of Surrey), Cert. TLHPE (Institute of Education) and PhD (University of Roehampton).

Thea Cunnigham is a Maltese dance artist interested in the fusion of hip-hop and contemporary dance. She obtained a Higher National Diploma in Sports and Nutrition at MCAST, a bachelor's degree in dance studies, and a master's in teaching and learning in Dance Education at the University of Malta. Her adventurous nature led her to explore movement in various foreign institutions, such as the Millennium Dance Complex in Los Angeles, and work with Bobby Dacones and Tony Bellissimo. She is currently teaching dance at Malta's Visual and Performing Arts Secondary School and pursuing her classes focusing on the hybridity between hip-hop and contemporary dance at her private practice. Thea believes in the importance of mental health, discussing taboo topics, and communicating with people through art.

John D'Arcy is an artist-researcher based at the Sonic Arts Research Centre (SARC). His research interests include technology-mediated live performance, voice-based intermedia artwork, and participatory song-making. Lecturing in Digital Media at Queen's University Belfast, D'Arcy delivers courses in interactive media, radio production and audio production, and co-ordinates annual STEAM outreach activities at SARC for NI Science Festival. He currently directs experimental vocal ensemble HIVE Choir, creating improvised music with an interdisciplinary group of artists for site-specific arts commissions with organisations including Open House Belfast, Belfast Film Festival, and Belfast Music City Summer festival.

Dance Beyond Borders - As Dance Beyond Borders, flamenco dance artist **Deborah Falzon**, and somatic movement artist **Julienne Schembri**, unite in their inquiry into the power of movement for social change. Driven by a socio-political practice focused on activism and creative production, their body of work sheds light on the themes of diversity, inclusion, integration, and conflict resolution. Rooted in a co-creative ethos, they believe in the power of collaboration as a catalyst for innovative solutions and democratize the creative process. Through performance, community practice, education and production, the organization hopes to inspire critical thinking, connect communities, incite reflection, spark social action, and advocate for community change.

José Dias is a musician and researcher, currently serving as Assistant Professor in Critical Practice at Coventry University. As an author he published *Jazz in Europe: Networking and Negotiating Identities* (Bloomsbury, 2019) and *Festa do Jazz* (INCM, 2020) and directed the documentary *Those Who Make It Happen* (2016). As a musician and composer, Dias has scored music for animation, film and television, as well as theatre and contemporary dance.

Nikki Disney is a state registered Dramatherapist, Clinical Supervisor (MA. HCPC, Bath) and yoga teacher who has worked with vulnerable groups and individuals using art for over 20 years. She has implemented and delivered safeguarding and wellbeing procedures within arts organisations, lead on access and wellbeing for The Party Somewhere Else festival and offers training to artists on the nervous system, boundaries, trauma informed approaches and wellbeing within the rehearsal room. She has worked as an Artist Wellbeing Practitioner for nine years with theatres such as Nottingham Playhouse, The Royal Court, Bristol Old Vic and Regents Park Open Air Theatre along with numerous Arts Council Funded projects and is the Assistant Director of The Artist Wellbeing Company.

Paula Dobbin is currently studying a master's degree in philosophy at UFF and in Dance at UFRJ, she produced and scripted documentaries, series, video arts and video classes, and works as a partner at Maranduva Filmes.

Simon Ellis is a choreographer and filmmaker. He was born in Aotearoa/New Zealand, but now lives in Coventry and works at C-DaRE. He thinks about how humans might value things that are not easily commodified, and likes to imagine a world filled with people who are sensitive to their bodies, and the bodies of others. www.skellis.net

Max Erwin is a musicologist and composer originally from Tennessee. His research is primarily focused on musical avant-gardes and their institutional networks. His writing has been published in *Tempo*, *Music & Literature*, *Twentieth-Century Music*, *Perspectives of New Music*, *Revue belge de Musicologie*, *Nuove Musiche*, and *Cacophony*. His concert music has been performed in North America, Europe, and Australasia, and he has scored more than 30 film, TV, video game, commercial, and multimedia projects. He has collaborated with leading composers and performers, including Johannes Kreidler, Volker Heyn, Michiko Saiki, Michael Spencer, and Kathryn Williams, who recorded the flute work *Inventory* on Huddersfield Contemporary Records. His monograph, *Herbert Eimert and the*

Darmstadt School: The Consolidation of the Avant-Garde, was published in 2020 by Cambridge University Press. He completed his PhD at the University of Leeds, funded by a Leeds Anniversary Research Scholarship, in 2020. He is currently Lecturer in the Department of Music Studies at the University of Malta.

Dr Kathrina Farrugia-Kriel is a dance educator, scholar and writer. Her books include *Princess Poutiatine and the Art of Ballet in Malta* (FPM, 2020), the first book on ballet histories in Malta, and *The Oxford Handbook of Contemporary Ballet* (2021). Her articles have been published in the *South African Dance Journal*, *Treasures of Malta*, and the *Oxford Handbook of Shakespeare and Dance* (2019). Kathrina has organised conferences in London, Paris and New York. For the RAD, she steered conferences in Australia (Sydney, Brisbane, Melbourne), curated the Guest Lectures Series (2016-2023), and edited *Focus on Education*. She is author of three webinar series on ballet across the 20th and 21st Centuries, and currently working on *The Oxford Handbook of Ballet Pedagogy* (forthcoming, OUP) with Dr Adesola Akinleye (author of *British Black Dance*, 2019; and *Reclaiming Ballet*, 2021).

Floyd Favel is a theatre theorist, director, teacher and essayist. He studied theatre in Denmark at the Tukak Teatret, a school for Inuit and Sami People and in Italy with Jerzy Grotowski, an influential Polish theatre director. As the curator of the Poundmaker Museum, he won 2018 International Indigenous Tourism Award and he is the director of the Poundmaker Indigenous Performance Festival, a global Indigenous festival. In 2021, he produced and wrote the documentary 'Ashes and Embers'. In 2022, his book of collected essays on theatre methods and journalism was published by the University of Silesia in Katowice, Poland. Since 2014, he has taught Indigenous Storytelling as an adjunct professor at Concordia University in Montreal.

Gioia Filocamo (gioia.filocamo@briccialditerni.it) teaches Poetry for Music and Musical Dramaturgy at the Conservatorio di Musica "Giulio Briccialdi" di Terni, and Music and Society in the Medieval and Renaissance Age at the University of Parma, Italy. She received a Diploma in Piano (1988), a Degree in Drama, Art, and Music Studies (1994), a Ph.D. in the Philology of Music (2001), and a Ph.D. in Modern History (2015). She has held fellowships and scholarships at Oxford, UK (Lady Margaret Hall), Bologna, Italy (University), Chicago, USA (Newberry Library), Wolfenbüttel, Germany (Herzog August Bibliothek), Cambridge, UK (St John's College), Gotha, Germany (Forschungsbibliothek), Uppsala, Sweden (Swedish Collegium for Advanced Study). She has extensively published especially on various aspects of musical life and music in modern-age Italy.

Kara Flanagan is a PhD Candidate in year 4 of a program in Education Studies, Department of Curriculum & Instruction, University of Victoria. Her research relates to acting and music education. Kara is a co-founder of the Victoria, Academy of Dramatic Arts, a post-secondary acting conservatory in B.C. Kara has over 10 years of experience as an actor. She studied theatre in Manhattan at John Strasberg Studios and was further immersed in theatre while living in London and studying at the London Academy of Music and Dramatic Art. She is a Canada Council for the Arts award winner and has 41 credits as an actor across a variety of genres and mediums such as theatre, film, and TV.

Nicola Forshaw is a Senior Lecturer in Dance at York St John University. She trained at Northern Ballet School before moving into a career as a professional performer and ballet teacher in conservatoires. After completing an MA in Applied Theatre at York St John her focus shifted to dance in community settings in particular activities for social change and well-being. Her research explores embodiment and intercorporeality in the communication of self.

Professor Gill Foster is Head of Performance Arts at London South Bank University. Gill's work focuses on actor training using performative and critical pedagogies to develop students' agency and socio-cultural resilience. Gill combines teaching with her own artistic practice as a director and dramaturg and has created a wide range of inclusive, interdisciplinary projects operating at the intersection of education and professional theatre. She has developed a significant number of innovative partnerships with acting training institutions, theatres, and industry professionals both nationally and internationally and has worked in China, Europe, the US and in Canada. In 2018, she was awarded a National Teaching Fellowship in recognition of her work in developing transformative outcomes for students. In 2020 she was short-listed for the Times Higher Education 'Most Innovative Teacher' Award and in 2021 awarded the Music and Drama Education Drama Inspiration Award for an academic practitioner who has 'made or continues to make a real and significant difference to the lives of their students'.

Mario Frendo is Senior Lecturer within the Department of Theatre Studies at the School of Performing Arts, University of Malta. His main area of research is interdisciplinarity in theatre and performance. More specifically he is interested in critical perspectives on opera and contemporary opera-making practices, music-theatre theories and practices, relationships between performance and philosophy particularly Nietzsche's performative perspectives, and the impacts of musical and oral traditions on the development of ancient Greek tragedy. He has published articles in various performance-related journals including, *Studies in Musical Theatre*, *New Theatre Quarterly*, and *Contemporary Theatre Review* and has contributed to several book chapters related to research in the performing arts.

Ivana Jelača (Croatia) is a pianist, creative leader, and a PhD student. She graduated from Music Academy, University of Zagreb. She furthered her education within the postgraduate specialization studies (Academy of Music in Ljubljana and Zagreb) with the written work *The Art of Playing Piano Sonata in the Context of Cultural Change* with which she has committed herself to performance on both historical and modern instruments. She works as a freelance artist and music teacher, performing regularly in Croatia and abroad. She is a creative leader of The Rest is Music NGO and a PhD student (artistic research in music) at Orpheus Institute and KU Leuven (Belgium), doctoral project *Dubrovnik Salons Reenacted: Rethinking Performative Concepts and the Rituals of Performing 18th- and 19th-Century Music*.

Alex Jatosti - Originally from Italy, Alex Jatosti is reading for a Bachelor of Music (Honours) I Musicology at the Department of Music Studies, School of Performing Arts, University of Malta. He is currently working on his undergraduate dissertation on Hegelian and historicist legacies in Thomas Mann's *Doctor Faustus* under the supervision of Dr Jeremy Coleman and Dr Max Erwin. His research aims to combine approaches from historical musicology, philosophy of music and cultural studies, with a focus on fin de siècle and modernist musical culture and aesthetics. He is also fascinated with literary criticism, gender and sexuality studies, psychoanalysis, and the humanities in general, and highly values interdisciplinarity.

Andi Johnson is a first year PhD student in Dance at De Montfort University, working on a collaborative doctoral project with a UK based dance organisation investigating archival creation and curation. They have a Masters in Library Sciences from Queens College, CUNY and a second Masters in Dance Philosophy and History from Roehampton University. Their research primarily focuses on Dance and Archives, with a specific concentration on digital archives and ephemerality. Andi is also one of the organisers of Dancing with Decolonisation, a yearly conference that investigates links between de/coloniality and dance from international perspectives.

Cristina de Lucas is Lecturer of English at the University of Valladolid (Spain) and Academic Tutor of dance and musical theatre at Bird College, London. Her publications include two articles on Kenneth MacMillan in *Dance Chronicle*, an essay on narrative dance in *Narrative* (January 2024), an entry in *Fifty Contemporary Choreographers* 3rd edition, and the chapters on Castile in the three volumes of *History of Contemporary Dance in Spain*. In 2019, *Dance Chronicle* awarded her a Founding Editors' Prize. E-mail: mariacristina.lucas@uva.es

Dr Morag Galloway is a composer, performer, director, workshop leader and photographer. Her PhD in collaborative contemporary music theatre composition was with Professor Roger Marsh at the University of York. Morag's work explores collaborative and embodied processes, where close relationships are formed with co-creators and diverse communities.

Josephine Doofan Gande (josephinetulumadoo@gmail.com) is a cultural enthusiast and choreographer who holds a Bachelor of Arts degree in Theatre Arts from Benue State University Makurdi, Nigeria, and a Master of Arts degree in Performing Arts from the University of Ilorin, Ilorin, Kwara State Nigeria. She is currently a cotutelle Doctoral degree candidate at the Centre for the Study and Promotion of Cultural Sustainability, University of Maiduguri, Borno State, Nigeria and University of Hildesheim Germany. Her research interests include: cultural festivals, dance aesthetics/therapy dance ethnology, and cultural sustainability. She has choreographed and participated in many artistic projects and has served as a creative and Cultural director of several programs. From 2021 to 2022 she was one of the cultural and creative Arts teachers, under the Federal Ministry Humanitarian affairs, Disaster Management and Social Development initiative in Nigeria. She also volunteers as a dance and Drama facilitator/ instructor for some humanitarian programs to impact youth through free skill

acquisition training programs. She is a member of the Association of Dance Scholars and Practitioners of Nigeria.

Dr Rowena Gander is an academic / performance artist who creates thought provoking solo performance that question and negotiate themes of sexuality, power, and objectification in women. Since 2015 she has created a body of work that has received much critical acclaim and has been supported by respected arts organisations including Arts Council England, Physical Fest, Metal Culture UK, Shakespeare North Playhouse, Curious Arts, and Unity Theatre. Alongside performing and creating her own work, and lecturing in dance at Edge Hill University, Rowena is currently cast as a performer for Marina Abramović's first major UK exhibition at the Royal Academy of Arts. Rowena has published multiple creative resources because of her practice, and she supports other artists in their creation of work that focusses on subjectivity, sexuality, and autobiography.

Dagmara Gizlo explores the transformative impact of a theatrical experience in which interdisciplinary boundaries must be crossed. This book demonstrates that theatre is therapeutic and therapy is theatrical. The role of emotions, cognitions, and empathy in the theatrical experience is investigated throughout. Dagmara Gizlo utilises the methodological tools stemming from modern empirically grounded psychology (such as cognitive-behavioural therapy or CBT) to the study of theatre's transformative potential.

Tyrone Grima is an academic and theatre practitioner. He has a first degree in French and Theatre Studies, a postgraduate from the University of Roehampton in Dramatherapy and a Masters in Theatre. His doctorate is in Spirituality. Tyrone currently works as Senior Lecturer and Researcher at MCAST (Malta College for Arts, Science and Technology) in the department of the Performing Arts and part-time at the University of Malta. His areas of specialisation include queer theatre; the interface between theatre and spirituality; and the multisensorial approach in theatre making. He also lectures part-time at the University of Malta. Tyrone's academic research on the theatre has also been published in a number of international journals such as *Ecumenica* and *Critical Stages*.

Katerina Grohmann (PhD) is musicologist and lecturer in music and aesthetic education. She studied musicology and music pedagogy, her main point of scientific interest is the contemporary music, in particular - the musical-scenic work Karlheinz Stockhausen's. (PhD-dissertation "Karlheinz Stockhausens MITTWOCH aus LICHT", Kassel 2010). In her continuous research she considers analytically the new scenic realisations of the LICHT-operas Stockhausen's, specifically in the context of the relationship between innovation and faithfulness to original work. She is also constant participating lecturer at Stockhausen-Courses in Kürten, Germany. Furthermore, she is teaching music, aesthetics and media-pedagogy at the pedagogical college in Berlin.

Patrick Gussett: Training as a decoration designer in Basel. Acting studies at the University of the Arts in Bern (degree in 2007), then two years a permanent member of the ensemble at the Schauspiel Köln (Founding Karin Beier). Further engagements and works (2006 – 2012) (selection) at Theaterfabrik Hamburg, the Sophiensäle and the Theaterdiscount Berlin, the Löffel Leipzig, Lucerne Theatre (Introduction Peter Carp), the Südpol Luzern, the Rote Fabrik and Gessnerallee Zürich and the Theater Roxy and the Barracks Basel as an actor and performer in interdisciplinary projects. At Theater Basel (director Georges Delnon, Andreas Beck) he worked (2008 – 2016) as a director (piece developments/act play) and author of arrangements and overrides (W. Shakespeare, F. Schiller, G. Büchner, F. Grillparzer) and dramatizations (A. Camus, Ö. von Horváth) at the Theater Basel. World premiere of Melinda Nadj-Abonjis *Turtle Soldier*. He also worked as a musician, designer, graphic artist and in socio-cultural projects with a transcultural focus. Master's degree in "Transdisciplinarity in the Arts" at the Zurich University of the Arts (degree 2016) and specialized master's degree "Research on the Arts" at the University of Bern (expected degree in spring 2018). Since autumn 2017, he has been an artistic-scientific doctoral candidate at the Zurich University of the Arts and the University of Art and Design Graz.

Paula Guzzanti is a dance artist and scholar based in Malta and specialises in artistic and somatic research. Her performance work develops through collaborative research-creation processes. In her writing practice she works at the intersections of critical improvisation studies and affect theory, applied to socially engaged projects. Guzzanti completed her practice-as-research PhD project at Queen's University Belfast. Her thesis explores the way the affective experiences of improvising with others get articulated in collaborative performance-making. Paula is the Head of the Dance Studies Department of the University of Malta. Her teaching portfolio includes 'Technology and Interdisciplinary Performance', 'Dance and the Camera', and 'Professional Practice and Performance'.

Marie Hay's current research focuses on the rhythmic performance of contemporary dance and speech. Taking a practice research approach, she has developed an improvised 'speakingdance' practice in which the dancer tunes into their sense of who they are in the moment of practice. Along with Louise Douse and Martin Leach, she convened the international *From Heidegger to Performance symposium* in 2018 and is co-editor of the upcoming publication of the same name (to be published by Rowman and Littlefield in 2024). Marie is the Head of Dance at De Montfort University and lectures in dance practices, feminism and practice research across the undergraduate programme in dance and the post-graduate programme in Choreography.

Cara Hagan (Keynote) is a mover, maker, writer, curator, champion of just communities, and a dreamer. She believes in the power of art to upend the laws of time and physics, a necessary occurrence in pursuit of liberation. In her work, no object or outcome is sacred; but the ritual to get there is. Hagan's adventures take place as live performance, on screen, as installation, on the page, and in collaboration with others in a multitude of contexts.

Most recently, Hagan's immersive, site specific work "were we birds?" was commissioned as part of the 90th anniversary season of the American Dance Festival. Additionally, Hagan's work titled, "SKIDD-ID-A-BOP was commissioned as part of the 2023 season for Rhythmically Speaking, a jazz-focused dance company based in Minneapolis. Hagan was awarded a 2023 GALLIM Parent Artist Residency, where she has had the pleasure of crafting a new solo work titled, "Mama Piranha." Thus far, iterations of Mama Piranha have been presented by Morven Moves at the Morven Museum, a GALLIM artist residency showing at the Chelsea Factory, and by Pioneers Go East as part of the Crossroads Festival. Hagan anticipates the premiere of the work in its entirety in 2024.

Cara is grateful to have received financial support from various organizations and institutions to continue her work. Recent support has included The New School Office of Faculty Research, GALLIM Dance, and the National Center for Choreography at the University of Akron where she was named the inaugural Community Commissioning Residency Artist for the 2020/2021 season. Past support has come from the Dance Films Association, the Filmed in NC Fund, the North Carolina Arts Council, the Forsyth County Arts Council, the Appalachian State University Research Council, the Watauga County Arts Council, and Betty's Daughter Arts.

Hagan is editor and contributor to the anthology *Practicing Yoga as Resistance: Voices of Color in Search of Freedom*, published in 2021 by Routledge. Hagan is author of the book *Screendance from Film to Festival: Celebration and Curatorial practice*, published in 2022 by McFarland. Cara Joined the faculty of The New School in 2022 and works as Associate Professor and Program Director for the MFA in Contemporary Theatre Performance.

Prof Vicky Hunter is a Practitioner-Researcher and Professor in Site Dance at Bath Spa University UK. Her research explores site dance and the body-self's entangled engagements with space and place through considerations of corporeal, spatial, and kinetic engagements with lived environments. Her monograph *Site, Dance and Body: Movement Materials and Corporeal Engagement* was published by Palgrave in 2021, and her edited volume *Moving Sites: Investigating Site-Specific Dance Performance* was published by Routledge in 2015. She is co-author of *(Re) Positioning Site-Dance* (Intellect 2019) with Melanie Kloetzel (Canada) and Karen Barbour (New Zealand) exploring regionally based site-dance practice in relation to global socio-economic, political, and ecological themes through a range of interdisciplinary perspectives including feminist scholarship, human geography, neoliberalism, and New Materialist discourses. Her site dance performance work *A Holding Space* (2021) and accompanying article can be accessed [here](#).

Dovile Kazonaite is currently pursuing a PhD at the Lithuanian Academy of Music and Theatre. She graduated from the same academy in 2015, specializing in solo singing and choral conducting. Since 2013, she has been performing as a soloist in the Lithuanian National Opera and Ballet Theatre. In 2017, she was honoured with the "Hope of the Opera" award.

Lilla Kedves - Originally from Hungary, Lilla Kedves is currently reading for a B. Performing Arts degree at the University of Malta. She approaches art from a holistic perspective and enjoys the crafty nature of the creative process. Her main fascination is how different emotions can be portrayed on stage with mimical, gestural, and choreological expressions, and what kind of effect it has on the audience. Her research aims to reconsider performance traditions and find new ways of artistic communication. After her undergraduate studies, she is planning to continue her academic journey on postgraduate level, eventually pursuing a professional career as a performer, creator, and potentially a researcher. At present she is looking for new opportunities to broaden her theoretical and practical perspective and create both local and international connections.

Heather Kelley is an actor, educator, and PhD Candidate in Theatre & Performance Studies at the University of Colorado Boulder. Her in-progress dissertation, tentatively titled “Spectating Spirits: Three American Theatres and Their Ghosts,” explores the reported hauntings of the Alley Theatre (Houston, TX), Le Petit Théâtre du Vieux Carré (New Orleans, LA), and the Eugene O'Neill Theater Center (Waterford, CT). Heather’s recent publications include “What Happens When We Don’t Listen to Birds: Augury in Ancient Greek Drama” in *Ecumenica: Performance and Religion* (16.1), book reviews in *Supernatural Studies* (7.1) and *Theatre History Studies* (41), and a forthcoming book chapter in Routledge’s *The Figure of the Monster in Global Theatre: Further Readings on the Aesthetics of Disqualification*, edited by Michael Chemers and Analola Santana.

Lisa Kendall has performed and taught internationally throughout her lengthy career, immersing herself within a diverse range of creative processes and environments. Since 2012 Lisa has worked with Reckless Sleepers, alongside which she continues to devise other collaborative and solo works, embracing opportunities to push at the parameters of her practice in as many ways as possible. In 2015 Lisa joined the dance team at Leeds Beckett University where she is a senior lecturer: Lisa’s key research practices are concerned with embodied knowing, improvisation, dance/performance making and practice and performance as research, all strands of practice key to her current PhD study.

Dr James Kenworth is a Playwright, Early Career Researcher and Senior Lecturer in Media Narrative in the Schools of Arts and Film at Middlesex University. His playwriting includes ‘verse- prose’ plays *Johnny Song*, *Gob*; black comedy *Polar Bears*; issue-led plays *Everybody’s World (Elder Abuse)*, *Dementia’s Journey (Dementia)*; plays for young people/schools, *The Last Story in the World*; and *The Newham Plays*, a series of localist-based, site-congruent, East End plays utilizing non- traditional and non-institutional theatre spaces in the local, public environment; *When Chaplin Met Gandhi*; *Revolution Farm*; *A Splotch of Red: Keir Hardie in West Ham*; *Alice in Canning Town*; *Elizabeth Fry: Angel of the Prisons*.

Lily Kind (they/she) is a choreographer, producer, and writer specializing in contemporary dance, clown, waacking, and vernacular jazz. Introduced to David Zambrano's *Flying Low & Passing Through* via Leila McMillan (2012) and Christina Leitão (2016), Lily underwent

intensive training with Zambrano and Milan Herich in Costa Rica (2019) and Thailand (2017), culminating in their participation in Zambrano's 60 Day Project (2019). A pivotal figure in Baltimore and Philadelphia's underground art scenes, Lily has earned critical acclaim through extensive self-produced work and has also been presented by institutions such as Miami Light Project, Baltimore Museum of Art, Sarasota Contemporary Dance, and Philadelphia Dance Projects. Holding a BA from Goucher College and an MFA from Goddard College, Lily has taught at Marymount Manhattan, Ursinus College, and Princeton University, and in 2023, they assumed the role of Lecturer at De Montfort University.

Christian Kipp is a photographer based in Cambridgeshire. He splits his time between working on his own in the natural landscape and collaborating with a variety of dance artists. He is interested in the ways that these two areas feed and reflect each other. He has exhibited his work at Laban, Clarence Mews, Oxford House, Moving Arts Base and at the London Independent Photography Exhibition. www.christiankipp.com

Eleni Kollopoulou is a mixed-media visual/ performance artist, educator and researcher particularly interested in the intersection between performance and philosophy. Eleni studied at the Department of Methodology, History and Theory of Science (1999-2004, NUA) and the Fine arts Academy of Turin (Accademia Albertina, 2008-2013). She was awarded the degree of Doctor of Philosophy for her practice-based PhD research at Ulster University (Northern Ireland, UK) in March 2020. Her research concerned the use of Butoh body notion in immersive Performative Installations. She was an adjunct lecturer at Performing and Digital arts University of Peloponnese, GR (2021/2022). Eleni is currently pursuing post-doctoral research funded by HFRI and hosted by Ionian University, GR (2022-2024) focusing to the embodiment of time in performative praxis informed by Butoh-fu.

Ayşegül Begüm Kuntman is a composer and a music theorist with an academic interest in discovering the possible relation between visual & aural media and finding more effective ways of combining them. Originally as a music enthusiast studying Civil Engineering at Boğaziçi University, she decided to follow her passion for music and received a master's degree in Music from Istanbul Technical University, Center for Advanced Studies in Music (MIAM). She continues her studies with yet another master's degree in Music Theory and Composition at the Turkish Music State Conservatory, ITU.

Clare Lesser is a performer, musicologist and composer. She has given over 80 world premieres, including works by Michael Finnissy and Hans Joachim Hespos, and is recorded by Métier. Recent publications focus on the work of John Cage; Sun Ra; Michael Finnissy; Hans Joachim Hespos; and pragmatic approaches to the rehearsal process. Her research interests include deconstruction, indeterminate and improvised music and performance, graphic notation and sound art. Current projects include volumes for Palgrave Macmillan and Cambridge University Press exploring the intersection between deconstruction and experimental music, and two new albums of chamber music by Michael Finnissy and Hans Joachim Hespos. She is the founder of ElectroFest and was a senior lecturer and program head of music at New York University Abu Dhabi.

Kurtis Lesick is an artist, curator, researcher, and award-winning creative content specialist. His installations, media works, digital performances, and cross-media collaborations explore the limits of materiality, knowledge, and themes of indeterminacy. His work has been presented and exhibited internationally in Canada, Greece, Italy, Malta, Portugal, Spain, the United Kingdom, and the U.S.A. He is an Associate Professor at the Alberta University of the Arts, has held an adjunct professorship at the Digital Futures Initiative in the Faculty of Graduate Studies at the Ontario College of Art and Design University (Canada), has been visiting faculty at the Banff Centre (Canada) and the University of California at Irvine (USA), and in 2020 was a Benjamin Meaker Distinguished Visiting Professor at the University of Bristol (UK).

Haftor Medbøe is Professor of Music at Edinburgh Napier University, Scotland. He is Co-editor in Chief at Jazz Research Journal, Chair of the Scottish Jazz Archive and a Director of Edinburgh Jazz & Blues Festival. He has released 15 albums as band-leader and presented his work extensively on the international stage.

Dr. Emma Meehan is Associate Professor in Dance at the Centre for Dance Research, Coventry University. She received an International Academic Fellowship from the Leverhulme Trust called 'Dialogue Moves: Amerta Movement in Indonesia'. She was the principal investigator for the AHRC funded Somatic Practice and Chronic Pain Network. Recent publications include 'Moving with Pain' co-authored with Bernie Carter in *Frontiers in Psychology* (2021) and 'Moving and Mapping' co-authored with Natalie Garrett Brown in *Urban Sensographies* (ed. Whybrow, Routledge, 2020). Emma has co-edited several collections including *Performing Process* (2018) with Hetty Blades and *Dance Matters in Ireland* (2018) with Aoife McGrath.

Dr. Joseph Mercier is a choreographer/director working across disciplines - primarily in dance, live art and contemporary theatre. He is a Lecturer in Contextual Studies and Curriculum Lead: Research at Northern School of Contemporary Dance. Joseph established the queer pop dance collective The Glitterbomb Dancers. He has collaborated with Emilyn Claid on her work *Untitled* and recently movement directed Ellie Harrison's/The Grief Series film *All That Lives*. Upcoming he will be working with queer drag legend David Hoyle for his retrospective at Aviva Studios/ Manchester International Festival. Joseph has published scholarly work in a number of collected editions and journals, as well in a number of culture/fashion magazines. He received his PhD from the Royal Central School of Speech and Drama. Instagram: @glitterbombdancers

Maja Milatović-Ovadia is a theatre director, facilitator and lecturer at the Royal Central School of Speech and Drama, UK. Originally from former Yugoslavia and currently based in London, she has directed numerous projects, working in a range of contexts, including devised work, classical and contemporary text-based theatre, music theatre, experimental opera, and community theatre. For thirteen years, she worked as an advisor and theatre director for Most Mira NGO, which uses art to support the reconciliation process in post-war Bosnia and Hercegovina. Maja is currently working on a practice-based PhD developing new

strategies within community-based theatre practice in post- conflict settings based on ludic and collaborative theatre practices. Her articles on theatre-making were published in several theatre and peacebuilding journals.

Professor Lee Miller (Keynote) is Professor of Performance at Falmouth University, where he works within Research and Knowledge Exchange as Head of Postgraduate Research. His research focuses on audience / performer interaction, body-based live arts, site-specific performance, and affective exchange. As a practitioner-scholar his research takes multiple forms, both as traditional textual outputs alongside performance outcomes. He is the lead of the Centre for Blended Realities, which utilises shared technologies to foster excellence in collaborative research with a vision to blend innovation in the arts with cutting-edge computer science in the pursuit of new creative endeavours and knowledge generation. He is particularly interested in the dramaturgical affordances of working with volumetric capture, and what this might mean for questions of presence.

Adrienne Ming is a professional dancer, choreographer, and lighting designer from New York. They received their BA in Dance Performance from Palm Beach Atlantic University in West Palm Beach, Florida where they were a member of the National Honor Society for Dance Arts, and was presented the Up and Coming Artist Award. Ming became a production apprentice at New York Live Arts where they had the opportunity to work with artists, such as Bill T. Jones, Okwui Okpokwasili, and Miguel Gutierrez. In 2018, Ming graduated from Roehampton University with Distinction for their MFA in Choreography and awarded the Choreographic Thesis Prize. Ming is a visiting lecturer at Roehampton University and working with London based artists, such as Nicola Conibere, H2Dance, and Seke Chimutengwende.

Thomas Page (He/They) is a Queer Independent Dance Artist and the Artistic Director of Thomas Page Dances (TPD). Their choreography focuses on exploring socio-political ideas through the medium of contemporary dance working with a network of freelance artists on a project-by-project basis. Their practice encompasses three main focuses: choreography, teaching, and sector development through practice-based research. Interconnected with their choreographic and research practices, Thomas' teaching practice encompasses floorwork, improvisation, choreographic, and collaborative techniques. Thomas regularly teaches for various institutions including Rambert School of Ballet and Contemporary Dance, Centre for Advanced Training programmes, and Swindon Dance. Thomas is also a co-founder of Pro Dance Oxford, associate artist of Arts at The Old Fire Station and Swindon Dance, and board member of Pegasus Theatre.

Abigail May Parker is a final-year, funded PhD student at the University of Nottingham. Her doctoral research is centred around the reception and reproduction of ABBA's identity

from 1974 to 2022; this research broadly examines how popular music bands have managed to sustain their musical popularity, most notably without any form of on-stage presence, and to what extent they may have relied on distinctive, interactive mediums to maximise popularity. She is the only researcher focusing on Swedish popular music studies at the University, and one of the very few researchers, globally, to focus their academic research on ABBA. Abigail has presented papers at BFE and RMA conferences, popular music study workshops, and regularly teaches undergraduates in the Faculty of Arts at the University of Nottingham.

Georgia Petroudi is Associate Professor at European University Cyprus, where she currently serves as the Chairperson of the Department of Arts. She holds a PhD in Historical Musicology from the University of Sheffield, having previously earned a master's degree in performance from the same university. Her research interests include contemporary Cypriot art music as well as compositions and their subsequent revisions as part of the creative process. She has published her research in a number of journals and has participated in a number of conferences, workshops and funded projects.

Anna Pillot is a dance artist, educator, production manager, technical director, and adventurer. Her research embraces gender studies, biology, physiology, and psychology, exploring their intersections and divergences. Anna's work constructs containers to surpass limitations, aiming for a heightened self while being honest about her humanity. As an educator, she empowers her students to embrace risks, fostering a willingness to grapple with failure and a receptivity to being vulnerable. Anna's dedication to the field extends to production, where her keen interest in technology impels her to delve deeper into the realms of lighting design, projection mapping, video editing, and emergent technology. This pursuit has both enriched her own artistic endeavours and kindled her enjoyment in supporting the production requirements of fellow artists.

Nicoletta Pizzicotti is an Italian dance artist who began her journey with dance at age three, training in ballet at Centro Studio della Danza. She discovered her passion for contemporary dance while studying at Liceo Coreutico F. Filelfo in collaboration with the Accademia of Roma. After graduating with a Bachelor's degree in dance studies at the University of Malta, Nicoletta pursued her interest in dance pedagogy. As a result, she started the Postgraduate Programme in Teaching and Learning Dance. She is pursuing her career at the Academy of Dance Arts, where she teaches ballet and contemporary dance and is the mentor of the Company of Dance Arts. Her mission is to create a safe space for dance students to learn and grow. She co-founded Lunatria Dance Collective, where she started developing her artistic journey as a choreographer and artist.

Francesca Placanica is a classical singer and artist-researcher with international experience. She holds music degrees from Italy, the UK and the USA and is currently on a MSc Senior Research Fellowship at the University of Huddersfield, where she leads her practice-based

project NePraMusT (Networks of Practice in New Music Theatre). Since 2014, she has acted numerous times as Director of Performance and Professor in Music and Performance at Maynooth University. Between 2015 and 2017 she led her IRC-funded project “En-Gendering Monodrama: Artistic Research and Experimental Production” within which framework she presented and performed her original staged productions of monodramas. A twentieth-century vocality and performance scholar, she has authored articles and essays in international journals and books, and is co-editor of *Cathy Berberian Pioneer of Contemporary Vocalities* (Ashgate, 2014).

Dr Stacey Prickett was a Reader in Dance Studies at the University of Roehampton where she is now a ‘Senior Honorary Research Fellow’. Stacey continues to supervise PhD students and conduct research into relationships between dance, society and politics through historical and sociological perspectives. Topics include protest movements, left-wing dance in the US and the UK, dance and cultural diplomacy, and South Asian dance in Britain. She co-edited the *Routledge Companion to Dance Studies* (2020), and published a sole authored book *Embodied Politics: Dance, Protest and Identities* in 2013, along with a number of other book chapters and journal articles.

Jun Kai Pow is a researcher in popular music and ethnomusicology at Uppsala University. He is a cultural historian and musicologist from Singapore. His research interests lie in the gender, media and sustainability of music in twentieth-century Malaysia, Indonesia and of their diaspora. He is the co-editor of *Singapore Soundscape* (NLB 2014) and *Queer Singapore* (HKUP 2012) and his articles are published in *South East Asia Research*, *Transgender Studies Quarterly*, and *Trans Asia Photography*. More information is available at www.junpow.wordpress.com.

Anna Püschel (GE/FR, 1986) studied Documentary Photography at AKV St.Joost in the Netherlands before studying Fine Arts at LUCA School of Arts in Gent, Belgium, where she graduated summa cum laude in 2019 with an *Encyclopedia of the Uncertain*. She has since then build a career in the arts with multiple international exhibitions, under which a solo at the Mai Manó House of Photography in 2021. Next to exhibiting, she has published two books with The Eriskay Connection and started a PhD trajectory at LUCA School of Arts in 2022. Her project *Stimming a Space* focuses on self-regulatory behaviour in neurodivergent women as a way of accessing art institutions and building durable careers in the art world. This auto-theoretical research approaches stimming (repetitive, soothing movements) as a means of building safe spaces and expanding the classical literature around it with a perspective of care and empowerment.

Sue Richardson is a Principal Lecturer at BIMM University, teaching the staff PGCert in Learning & Teaching and MA in Learning & Teaching in the Creative Industries. She has broad teaching experience from music to safe sex, and is also a professional jazz trumpet player and vocalist. She is in the final stages of her doctoral studies at The University of

Surrey, currently awaiting her viva. The Musostudy handbook can be downloaded free at Musostudy.com

Rachel Rimmer-Piekarczyk is a dance artist, scholar and Senior Lecturer at the Manchester School of Theatre. Her practice-based research explores the relationship between westernised training structures of dance and performance more broadly, dialogical modes of critical reflection and agency. She has published widely on this topic and has recently contributed to a new edited volume on dance training in Britain titled *Ethical Agility in Dance: Rethinking Technique in British Contemporary Dance*. As a core member of the internationally recognised contemporary performance group, Reckless Sleepers, Rachel has contributed to a variety of artistic projects in a performing, devising and facilitating capacity. Her artistic practice has led to an interest in contemporary scored performance, focusing on how scores act as structures through which performer agency can emerge.

Inga Romantsova is a Siberian/Australian, professional actress and an academic, specializing on teaching acting techniques from Stanislavski to Grotowski. Her interest lies in the research of 20th Century Russian theatre and its influence on the contemporary practices. Her paper *Stanislavski Versus Evreinov on Stage Realism and Theatricality* was published in *Stanislavski Studies*, Routledge, in 2020. She is currently working on the chapter for the book series *Stanislavski, language and emotion* and the essay *The Spirit of theatre, spirit of performance is a Communal spirit*, both scheduled to be published in 2024 by Routledge, London. She completed a MA (Theatre and Film at UNSW) and M.Phil. in Drama (Evreinov and Questions of Theatricality) in relationship to theatre and film, (Newcastle, Australia). Currently, Inga is a sessional academic at the Actors Centre Australia and an Artist in Residency (University of Sydney).

Laura Farré Rozada is a pianist and mathematician, deemed a 'Rising Star' by BBC Music Magazine, and a Midlands4Cities-funded PhD candidate at Royal Birmingham Conservatoire. She has released two award-winning albums and has performed in Spain, France, Germany, Canada, USA, Bulgaria, UK, Singapore and Argentina. Laura has worked with composers George Crumb, Brian Ferneyhough, Michael Finnissy, Rebecca Saunders, Pierre Jodlowski, Márton Illés and Rolf Hind; and has given over 50 premieres of works by Unsuk Chin, Philippe Manoury, David Lang, George Lewis, Dai Fujikura, Anna Thorvaldsdóttir, Thierry Escaich, Ofer Ben-Amots, Vladimir Djambazov and Tyshawn Sorey. She has been a guest lecturer at Boston University, Colorado College, University of Colorado (Colorado Springs), University of Toronto, Chilean Fundación Teatro del Lago and Polytechnic University of Catalonia.

Dr Kirsty Russell is a Senior Lecturer in Dance and Director of Teaching and Learning for the School of Creative Arts at the University of Lincoln. Her research specialises in immersive technologies and dance making practices, specifically 360° video and improvisation. Her research disrupts an established fixity of singular notions of bodily presence by producing an ever-evolving subjectivity and decentres accepted spatial configurations through 360° immersive space. Her work lends to both choreographic practice and dance pedagogy, her investigations extend to the integration of immersive technologies in dance technique feedback processes. Her projects tend to be student-centred and are designed to enhance student learning and development.

Maria Salgado is an interdisciplinary scholar and award-winning creative based in London. Her creative work and scholarship are deeply entwined. At the heart of her work lies a profound exploration of the body through the interdisciplinary lenses of technology, philosophy, film, and cultural studies. Her academic work focuses on archival data, historiography, and the role of the hyper-historian (Salgado, 2017). Her previous work has focussed on existential and phenomenological ideas about the subject's inner and outer space, creating works for the stage such as "I am where I am not" (2007, 2012) or "Binnacle Notebooks" (2005). She has also explored embodiment in electronic music, data mapping, and sonification of human gestures through collaboration with composer Diana Salazar in the piece "Corporeal Cartography" (2015, 2017). Maria has presented her research, delivered lectures, and performed her academic and creative work internationally. She graduated from The John Cranko School in Stuttgart and holds a Master's Degree (University of Surrey) and a PhD in dance (Kingston School of Art), with a focus on the intersection between the body, philosophy, and history (2021). Currently, she is a Senior Lecturer at Middlesex University London and a freelance creative.

Dr Heike Salzer is a German dancer and artist-scholar who fluidly moves between performance, choreography and screendance. In 2014 she co-founded the intercontinental cross-disciplinary group WECreate Productions with artist Ana Baer (US/MX) to expand their explorations on site-specific screendance. Most recently *Latent Spaces* (2018-2023) a touring exhibition including film, photography, textile and sound art has been presented in the United States, Brazil, Mexico, Malta and Cuba. Practice accounts have been published in *Videodance Studies*, *The International Journal of Screendance* and *The Routledge Companion to Site-Specific Performance* [eds. Hunter & Turner 2024]. Heike is on the curation team of the Sans Souci Festival of Dance Cinema (US) and a member of the board. She lives in Malta and the United Kingdom where she convenes the MFA Dance and Embodied Practice at the University of Roehampton, London. www.salts.nl

Sarah Sammut is an artistic individual, with a passion for observing and understanding the world around her through movement and dance. She holds a Bachelor degree in Dance Studies

(Hons) from the University of Malta and is currently freelancing as a dancer on the Maltese Islands. Most recently, she performed for MOVEO Dance Company in Ghajn Xtutna (choreographers Charlotte Carpentier, Cheryl Lofreda and Gabriele Farinacci). She has also performed for Dance Festivals Malta 2023, and Malta International Arts Festival and Dance Beyond Borders for Refugee Week Malta. Furthermore, she performed in Nothing Really (choreographer Francesca Tranter for Contact Dance Company) in the Malta Music Spring Festival 2023. She has also worked with choreographers including Róisín Whelan (Róisín Whelan Dance Company), Valentine Soucy (Compagnie Skanda), and Diane Portelli (Moveo Dance Company).

Andrew Sanger is a lecturer and performer working across dance, anthropology, and ecology. He is a PhD researcher at University College London and Lecturer at The Place, London Contemporary Dance School. Alongside teaching and research, he is a company dancer with Jody Oberfelder Projects, and Vatic Theatre and has toured in the USA, UK, and Germany. His doctoral research explores the development of environmental sensibility through dance practice in the UK. His professional practice includes the delivery of workshops on enchantment, nature connection, and embodied practice in academic and artistic contexts combining ethnography, performance, queerness, and ecology both embodied and inscribed.

Giovanni Scapecchi (g.scapecchi@conservatoriooperugia.it) teaches *Score Reading* at the Conservatorio di Musica “Francesco Morlacchi” di Perugia, Italy. He received a fully marked Diploma in Organ and Organ Composition (2001), a Diploma in Composition (2005), a Master in Composition and Applied Music (2008), and a Master in Music Teaching (2009). He also got a Specialist Diploma in Composition Studies from the Santa Cecilia National Academy in Rome (2007) and an Honours Diploma from the Accademia Chigiana of Siena (2004). His compositions have been performed in festivals and international concert series and broadcasted on national televisions, both in Italy and abroad. He has also realised themes and soundtracks for radio, cinema, and television, such as Rai Storia and Rai Eri.

Sabina Sweta Sen-Podstawska is an Assistant Professor at the Faculty of Humanities, Institute of Culture Studies, the University of Silesia in Poland. She holds a PhD in Drama from the University of Exeter, and an MA in South Asian Dance Studies from the University of Roehampton in London. Her research embraces sensory-somatic awareness in Odissi dance, body-mind relationship and psychophysical training and performance, trans culturalism, minority cultures, and Indigenous dance and theatre in Canada. She has published articles and book chapters on related topics. Her current research focus is on storytelling, emotions, psychosomatic, spiritual and place-based experiences and practices in Odissi dance. As a dancer and performer, trained in Odissi, she continues her embodied explorations primarily through Odissi dance crisscrossing disciplines, mediums and spaces.

Josh Slater is Deputy Director of Undergraduate Courses at London Contemporary Dance School and a contemporary dance artist, theatre maker and performer. He is a part-time Ph.D. student at the Centre for Dance Research (C-DaRE) at Coventry University. He has created and toured dance and theatre works nationally and internationally, funded by the Arts Council England. Josh's research interests are focused on choreographic practices, risk-taking, Dance Theatre, improvisation and collaborative practices.

Sylvia Solakidi - I am a PhD researcher at the University of Surrey. I have published essays in peer reviewed academic journals about experiences of time, which discuss theatre and music performances, visual arts and literature, alongside the writings of phenomenologists, anthropologists and performance scholars (<https://surrey.academia.edu/SylviaSolakidi>).

Dorota Sosnowska: Assistant Professor at the Institute of Polish Culture (Department of Theater and Performance) at University of Warsaw. The author of the book about three actresses of the communist period in Poland entitled "Królowe PRL..." (2014). She took part in the scientific projects devoted to the problem of performance documentation (ECLAP), theoretical status of sources, archives and documents in performance studies (Sources and Mediations) and performance and memory (Performing Memory). She published articles on the subject in Polish and international journals such as "Performance Research" and volumes published by Bloomsbury and Routledge. Now she is working as principal investigator on the project "Odmieńcy. Performances of otherness in Polish transition culture" financed from the Polish National Science Center. She is a member of editorial board of the "View. Theories and Practices of Visual Culture" scientific journal.

Kathryn Stamp is a dance researcher and educator, specialising in inclusive dance, dance education and dance and health. She is Assistant Professor at the Centre for Dance Research (C-DaRE) at Coventry University after completing her PhD there in 2020. She is Co-Chair of the Society for Dance Research, a Board member for Dance HE and Editorial Manager for the Journal of Dance and Somatic Practices. She recently published *Ethical Agility in Dance: Rethinking Technique in British Dance*, co-edited with Noyale Colin and Catherine Seago (Routledge, 2023). Kathryn is passionate about dance education and has worked at several Further and Higher Education institutions. She is Ambassador for AWA DANCE (Advancing Women's Aspirations with Dance) and a We Are Epic advisory board member.

Moritz Zavan Stoeckle - Moritz began his Bharatanatyam training in 1995. In 2006 he started his career as a lighting designer in Venice at Teatro Fondamente Nuove. In 2010 he started training in contemporary dance. In 2013 his Bharatanatyam solo debut was presented by Mavin Khoo in Venice, and in India by Seetharama Sharma. In 2018 he obtained an MA in 'Performing Arts – Dance' with a focus on multi-genre choreographies that merge Indian classical dance and contemporary dance. Currently he is working as freelancer with theatre and dance companies in Europe, covering roles such as dancer, movement director and lighting designer. Since 2020 he works as assistant lecturer at Mcast, Institute for the Creative Arts in Malta.

Kerstin Stutterheim - Professor in Creative Practice and Director of Research at the School of Arts and Creative Industries Edinburgh, before Rektor (principal) of the Academy of Media Arts (KHM), Cologne/Germany. Filmmaker since 1992, and member of the German Film Academy. Most relevant publications: *Film Dramaturgy: A Practice and a Tool for Researchers*. (Chapter 36, open access) in: *The Palgrave Handbook of Screenwriting Studies* (978-3-031-20768-6 / 2023); *Modern Film Dramaturgy – An Introduction*. (2019); head editor for *Teaching Documentary for the 21st Century*, 2023; *Parallel Lines* (60 min, 2019); *Flies and Angels – Ilya and Emilia Kabakov and the Art of ‘total’ Installation* (80 min, 2009). For more detailed information, please see my Orcid profil 0000-0002-5243-616X

Lucie (Lee) Sykes is an academic, researcher and artist in dance and digital performance practices. She is undertaking practice as a research PhD at the School of Arts, Media, and Creative Technologies at the University of Salford, UK. Her research title is *Shaping Dance Improvisatory Processes Intertwined with Actual and Virtual Bodies: Exploring Sculptural Qualities Within Motion Capture Environments*. Lucie is fascinated by movement and the interactions between the body-mind and digital technologies. By using cutting-edge digital technologies, she explores and experiments with themes of embodiment, human-machine interaction, and immersion. Lucie creates interactive dance digital performances and interactive installations with multi-sensory output.

Rennie Tang is a designer and educator based in Los Angeles. As a professor of landscape architecture at California Polytechnic State University Pomona her teaching methods emphasize one-to-one scale spatial construction, topographic manipulation and material exploration.

Juliana Ruiz Torres is a Colombian Interdisciplinary Artist- Researcher based in London. She holds a BA in Performing Arts with an emphasis in Somatic and a BA in Social Communications with an emphasis in Editorial Production from the Pontificia Universidad Javeriana, Bogotá. She recently culminated with distinction The MFA of Dance and Embodied Practice at the University of Roehampton, London. She believes in the arts as tools to establish meaningful, reflexive and transformative conversations within communities. She has a background in education, working as a facilitator and teacher for more than ten years. She has collaborated with projects in Colombia and the UK as a researcher, facilitator, performer, dancer, producer and movement director.

Sarah Vella is a dance artist, community artist, dance/movement therapist and speech and language pathologist from Malta. After her dance training in London and after 12 years based in Berlin, Sarah moved back home continuing her artistic practice spanning from initiating, leading and supporting performing arts projects to taking on various roles as a performer, choreographer, collaborator, producer and educator. Her work is often multidisciplinary and is driven by collaborative practices. She is an active community artist, bringing movement (and music) to various age groups, settings, & communities. Sarah is the co-founder of Hale-body+mind - a space for wellbeing, therapy, workshops, consultations and more.

Esther Venrooij considers her dual roles as artist and composer as occupying two different sensorial planes. She creates work in a variety of media, such as composed music, improvised combinations of electronica, video and site-specific installations. With a sharp focus, both in her studies and creative impulses on audio topography, she explores the way sound and movements inhabits space. Having collaborated live and in the studio with a variety of visual, sound and dance artists, Venrooij's biography reads like a mixed media map of projects. She has performed and presented her works extensively for audiences in Europe, Asia and United States. In November 2015, she completed her PhD studies in Art at KU Leuven with an exhibition of a series of sound installations and a dissertation: 'Audio Topography: The Interaction of Sound, Space and Medium'. In 2018, she was granted a ZAP-mandate at KULeuven, in the field "Spatial Experiences: Spatial Experiences: Visual, Auditory, Sensorimotor, Tactile and Conceptual" and is she supervising doctoral research projects. Currently she is responsible for master seminar "Too Body To Fail" for architecture, art and film students at LUCA School of Arts / KU Leuven.

Francesco Venturi is a musician-researcher, voice artist, and composer whose work explores the transformative power of vocality. Since 1999, he has performed across Europe as a soloist and with various ensembles, including LaVerdi Orchestra, OperaLombardia choir, and Interlingua duo, with his work showcased at institutions like Hangar Bicocca in Milan and Palais de Tokyo in Paris. Venturi received major commissions, including from Teatro Donizetti in Bergamo, and recognition in cinema and live arts. As a researcher, he lectured on Voice Theories at the Milan Conservatory, edited "Creak: Theories and Practices of Pulse Phonation" (in press), and publishes research in peer-reviewed journals. In 2018, he co-founded the music venue Spettro in Brescia. Currently, he is a PhD candidate at Kingston University of London.

Huiyue Wen is a second-year MPhil/Ph.D. student in the Department of Theatre and Performance at Goldsmiths, University of London, with experience in Shakespeare's plays and musical theatre. Since 2014, she has been a theatre maker, directing, acting, and creating theatre performances. Huiyue holds a MA degree in Theatre Practice from the University of Exeter, and in 2020, she published an essay in *Shakespeare Studies in China* Vol. 2. She also participated in the 14th Shakespeare Research Conference in Chongqing, China in 2022, in the Conference of Practice Research at University of East London and the Conference of Performance and Precarity at Goldsmiths in 2023. She has been a drama teacher in China from 2020 to 2022 as well.

Dr. Margaret Jean Westby is an artist, researcher, and educator, who is currently a Lecturer of Dance Studies at the University of Malta. She completed her PhD in Humanities- Fine Arts at Concordia University, where her research-creation dissertation makes a mess of dance through feminist Science and Technology Studies. She has created and collaborated in over 20 performances in Austria, Canada, Finland, Trinidad and Tobago, United Kingdom, and the United States. She regularly presents and publishes her research at a wide-range of

conferences including the Society for Social Studies of Science (4S) Conference, EASST, Dance Studies Association, and Digital Resources for the Humanities and Arts. She has published in *Research in Dance Education*, *Caribbean Educational Research Journal*, *dancercitizen.org*, *Studio XX's .dpi*, and *Aparté* journal.

Dr Joanne 'Bob' Whalley (Keynote) serves as the Director of Doctoral Training and Development in the Doctoral School at University of the Arts London UK, where she leads the development and delivery of a cohesive, cross-university doctoral training and development programme. Recognised internationally as a leading figure in the field of practice as research, Bob has dedicated over twenty years to guiding and supporting students at undergraduate, postgraduate, and doctoral levels, across the diverse spectrum of contemporary arts. As a fervent advocate for the artist-researcher's journey, she considers herself to be an activist (artist + activist) teacher with a student-centred practice. As practitioner-scholar, Bob's research is situated at the intersection of a variety of disciplines, with a specific focus on the affective space that exists between the audience and the artwork. Her publications and practice are similarly interdisciplinary, exploring topics including practice as research, the dynamics of audience-performer interaction, and the medical humanities. Her most recent work considers the potential for affective exchange in extended reality and interrogates the assumed centrality of the human subject.

Karen Wood is a Birmingham-born dance artist, researcher, educator, maker, facilitator, and producer. She works as Associate Professor at the Centre for Dance Research, Coventry University, and as Co-Director for Birmingham Dance Network. Her practice and research focus on dance as a cultural practice and what it offers society, particularly working in advocacy and activism spaces and policy engagement. Karen's key motivations are inclusion and access and cultural leadership, where she believes the performing arts can play a vital role. She was recently awarded a British Academy Innovation Fellowship (2022-2023) to conduct a knowledge exchange project exploring the working conditions of freelance dance artists. She sits on local and regional strategic steering groups and boards to contribute to the arts sector.

Angela Woodhouse - Angela's work is interdisciplinary and collaborative and has been shown widely, most recently *(Un)touched* (2016-2020) and *(de)figured* (2017) in collaboration with artist Nathaniel Rackowe, exhibited in Belgrade, Oslo and Dubai respectively. She has collaborated with Caroline Broadhead on many works since 1997 including site and installation projects that find synergies between materials, space, movement, and audience. Venues include Sadler's Wells, Yorkshire Sculpture Park, and Royal Opera House. Historical site works include Wollaton Hall, Nottinghamshire, Witley Court, Worcestershire, and Upnor Castle, Rochester.

Sara Wookey's transdisciplinary research is informed by her 30 years as an internationally recognised dance practitioner. Her research asks pressing questions about the nature of human interaction that finds articulation through theatres, outdoor sites and museum spaces. Her current concern is how dance and expanded choreography, as relational and site-based

practices, change the imaginary of relationships between humans, non- humans and material objects in ways that can be more inclusive and sustainable.