
Body Knowledges: Praxis, Politics, Performance

9th Annual Conference of the School of Performing Arts,
University of Malta, 2023

22–24 March 2023

Valletta Campus and Online

Programme



L-Università ta' Malta
School of Performing Arts

Conference Theme

Following our successful virtual conference in 2022, the School of Performing Arts (SPA), University of Malta, is delighted to present its 9th Annual Conference. Our first in-person and hybrid conference since 2020, this three-day international conference brings together investigations and explorations under the title of *Body Knowledges: Praxis, Politics, Performance*. The COVID-19 pandemic has brought divergent ideas of the body, bodily praxes and body politics to the very fore of social and political life across the planet. In this light, the 2023 SPA Conference highlights embodied epistemology and praxis in the performing arts (dance, theatre, music) as well as the performance of politics and the political dimensions of performance in the past, present and future. Situated at the nexus of theory and bodily practice, the performing arts offer unique modes and methods for questioning, expanding and problematizing notions of both the body and the constitution and valuation of knowledge. At a time of unprecedented ecological and geo-political crisis, questions of how diverse bodies 'know' and how bodily knowledges are transmitted, occluded and/or made meaningful are not only pressing areas of interdisciplinary research but also key considerations for shifting conceptions of our world.

Conference hashtag: **#UMSPAconf23**

Conference Conveners:

Dr Mika Lillit Lior

Lecturer in Dance Studies, School of Performing Arts, UM
mika.lior@um.edu.mt

Dr Jeremy Coleman

Lecturer in Music Studies, School of Performing Arts, UM
jeremy.coleman@um.edu.mt

Programme

Times are in CET (GMT+1)

Asterisk * indicates remote presentation

All sessions that include at least one remote speaker (*) will be streamed live via Zoom (for details of Zoom Rooms, see below)

Notes on Room Allocation:

All plenary sessions (opening of the conference and the three keynote sessions) will take place in **Aula Prima**

All parallel sessions titled **Panel 1** will take place in **Aula Prima**; these will be simultaneously on Zoom for remote attendance, via **Zoom Room 1**:

<https://universityofmalta.zoom.us/j/92431689372>

All parallel sessions titled **Panel 2** will take place in **Lecture Room 201** (with one exception: Thursday 9:00-10:30 Panel 2 in **Valletta Campus Theatre**) and these will be in-person sessions only

The **Wednesday evening panel** will consist entirely of remote presentations (from USA and Canada) and may be accessed either remotely, via **Zoom Room 2** (<https://universityofmalta.zoom.us/j/93744290700>), or in person in **Aula Prima**

DAY 1 - WEDNESDAY 22 MARCH 2023

8:30-9:00 **Welcome and opening of conference: Stefan Aquilina, Mika Lillit Lior, Jeremy Coleman**

9:00-10:30 **Plenary session: Keynote 1**

PROF. GABRIELE KLEIN (University of Hamburg) Moderator: Paula Guzzanti

‘The body is present_absent. Performances on analogue and digital stages’

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

Graduate Student Networking Opportunity (Lecture Room 202)

11:00-12:30 Parallel session: panel 1

Bodies Through History and Historizing Embodiment Moderator: Frank Camilleri

Anthony Hostetter, 'The Many Project: Embodying Memories of Holocaust Survivors Through Performance'

*Lara Barzon, 'The Space of the Body from Classical to Contemporary Dance: A Journey Toward the Knowing-Body'

Ian Watson, 'The Embodied Civic: Odin Teatret and Its Social Survival Strategy'

11:00-12:30 Parallel session: panel 2

Feminist Body Knowledges Moderator: Vicki Ann Cremona

Dorota Sosnowska, 'Metaphysics of Meat: Body, Knowledge and Feminism in Polish 1990s'

Michael Richardson, Greta Grech, David Mizzi and Margaret Westby, '24 Weeks: Feminist performance in a patriarchal society' (panel)

12:30-13:30 Break

13:30-15:00 Parallel session: panel 1

Falling and Failing: Lesbian, Queer and Risk-taking Moves

Moderator: Deborah Williams

*Rowena Gander, 'Barely Visible'

Anna Pillot, 'Failure and Nonarrival: Queer Gestures in Dance' (withdrawn)

Josh Slater, 'Trying to Land: A Practice of Balancing and Letting Go'

13:30-15:00 Parallel session: panel 2

Interrelationships Between Bodily and Musical Knowledges Moderator: Philip Ciantar

Renate Bräuniger, 'How Much Body Is Needed for the Understanding of Choreomusical Relationships?'

Jeremy Coleman, 'Dancing Ligeti: A Case Study of Choreomusical Dialogue'

Mika Lillit Lior, 'Circling With/In Embodied Ritual Knowledges in Bahia, Brazil'

15:00-15:30 Break

15:30-17:00 Parallel session: panel 1

Bodies of Social Inclusion/Exclusion

Moderator: Stefan Aquilina

*Paloma León Villagrà, 'The Rejection of the Lower-Class Body in French Pastoral Music'

Maria Konomi, 'Political Bodies and Performance Pedagogies'

*Charlotta Sippel, "'Embodied Resistance" of Social Movements in Ixmuleu'

15:30-17:00 Parallel session: panel 2

Multi-sensory Body Knowledges: Praxis Workshops

Moderator: Mika Lillit Lior

Sara Accettura and Moritz Stoeckle, 'Shared practices: an interactive experience on how the dialogue between light and movement can stimulate our senses and creativity'

Deborah Falzon, 'The Flamenco Way of Being: A Legacy of Generational Transmission'

17:00-18:30 Break

18:30-20:00 Evening Panel Session

Bodily Knowledges in Co-Production

Moderator: Jeremy Coleman

*Bella Merlin, "'She holds my gaze, and I experience new playfulness": Dempsey Dog, My Acting Guru'

*Camille Zimmermann, 'Embodied Epistemic Agency: A Sensitive Critique from Gestures'

*Twyla Kowalenko, 'The Embodiment of Language and Method of Scores'

*Kurtis Lesick, seah (Chelsea Heikes) and Frederik-Emil Friis Jakobsen, 'Performance Ontologies and the Restlessness of the Indeterminate'

DAY 2 - THURSDAY 23 MARCH 2023

9:00-10:30 Parallel session: panel 1

Corporealities Across Philosophical, Choreographic and Post-Pandemic Contexts

Moderator: Rainy Demerson

*Fairul Zahid, 'Empowering Women Through the Lens of Matriarchy in Creating "SOPAN" Choreography'

Henriette Hufgard and Julian Prugger, 'The Colonial Journey of Descartes' Thinking: A Story about the Separation of Mind and Body'

Ruth Raynor, 'Beyond the Waves: Mapping Living Geographies of Grief, Bereavement, and Remembrance During Covid-19'

9:00-10:30 **Parallel session: panel 2** **Venue: Valletta Campus Theatre**

Experiments in Performance and Participation

Moderator: Paula Guzzanti

Mish Rais, Jana Novorytová and Markéta Machková, 'Workshop-Lecture: Cultivating Compositional Attention'

Marguerite Galizia, 'Am I Really the Only One Dancing?'

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

Graduate Student Networking Opportunity (Lecture Room 202)

11:00-12:30 **Parallel session: panel 1**

Scoring, Sensing: Musical and Paradancing Bodies

Moderator: Max Erwin

*Jonathan Kirn, 'Scores for Somatic Fiction: Shifting Borders of the Individual with Frida Laux' *Paradance*'

Laura Tunbridge, 'Sensing the Bodies of a String Quartet'

*Ester Pineda, 'The Musician's Body: Towards a Sensory Pedagogy of Music Performance'

11:00-12:30 **Parallel session: panel 2**

Site-Specific Knowledges/Questioning Knowledges of the Site-Specific

Moderator: Margaret Westby

Victoria Hunter, 'A Holding Space: Emergence and Encounter in Woodland Spaces'

Olivia Vong, '*The Magdalene*: An Embodied New Materialist Perspective'

Rainy Demerson, '(Re)Mapping: Anti-colonial Visions for Viewing and Doing Site-Specific Dance'

12:30-13:30 **Break**

13:30-15:00 Parallel session: panel 1

Meditated Sounds and Motions

Moderator: Laura Tunbridge

*Dimitra Kousteridou, 'Sympoiesis: The Sonic Synthesis Through the Expanded Aesthetic Field of Intermediality'

Deborah Williams, 'Exploring New Worlds: The Physical/Digital Challenges of Engaging With "Ludochoreology"'

*Wojciech Olchowski, 'Environmental Activism and Immersive Media: Political Protest and Eco-Performance'

13:30-15:00 Parallel session: panel 2

Identity-Making in Performance

Moderator: Jeremy Coleman

John Galea, 'Political Commitment and the Operatic Genre with Particular Reference to Verdi'

Tamara Quick, 'Theatre Musical Embodiment – Corporeal Processes of Performative Identity Formation'

Barry Freeman, 'Reanimating Loss Itself in Tapestry Opera's *Shawnadithit*'

15:00-15:30 Break

15:30-17:00 Plenary session: Keynote 2

*PROF. JILL CARTER (University of Toronto)

Moderator: Mika Lillit Lior

'Walking into Mo(u)rning: Land-Based Dramaturgy as a Project of Reworlding'

17:15-18:30 Dance Networking Event Venue: Cheeky Monkey Gastropub, Valletta

20:00 *After Frankenstein* – a performance by the School of Performing Arts (University of Malta) and Icarus Performance Project (Malta)

Venue: Valletta Campus Theatre

DAY 3 - FRIDAY 24 MARCH 2023

9:00-10:30 Parallel session: panel 1

Interventions in Performance Practice

Moderator: John Galea

*Eric Dela Cruz, 'Creative Sensory Attunement Workshop (CSAW)'

Iiona Baldacchino, 'Inclusive Performance Practice: A Case Study on Diversity in Dance Performances in Malta'

Alexandra Balandina, 'Investing in the Body: Tombak Playing in Contemporary Iranian Classical Music'

9:00-10:30 Parallel session: panel 2

From Classical to Jazz: Gestures Through Time

Moderator: Marco Galea

Frédéric Gaussin, 'Body Language, Body Science. Analyzing the Great Pianists in Action: Louta Nounberg's Pioneer Slow-Motion Films (1927)'

Kathrina Farrugia-Kriel, 'In Pursuit of an (Almost) "Intangible Pedagogy": Nathalie Poutiatine's Art of Ballet, Her Pedagogy and a Reconstruction of Her Praxis'

Philip Ciantar, 'Jazz in Valletta's Strait Street: The Transcultural Transmission of Musical Knowledge in Colonial Malta'

10:30-11:00 Break

11:00-12:30 Parallel session: panel 1

Politics and Performance in Everyday Life

Moderator: Renate Bräuniger

*Jonas Rutgeerts, 'Dark Matter: *Fugitivity* in the Works of Ligia Lewis and Cherish Menzo' (withdrawn)

*Matthew Crippen and Nikky Kuil, 'Bodily Performance Art in Political Protests and Celebrations'

Abbie Hebein and *Olivia Siino, 'Confrontation, Connections and Conversations: An Artistic Experiment of Interactions in Educational Praxis'

11:00-12:30 Parallel session: panel 2

Practices of Care and Connection

Moderator: Michael Richardson

Elisabeth Hostetter, 'Embodying Empathy: Exploring and Experiencing Theatre Exercises That Foster Empathetic Indicators in Medical Education'

Chloé Bradwell, 'Creating from Embodied Memories: An Example of Distanced-Practice in Care Home During COVID-19'

12:30-13:30 Break

13:30-15:00 Parallel session: panel 1

Theatrical Practices and Perspectives

Moderator:

Howard Gayton, 'The Esoteric Art of the Fool: Embodied, Auto-ethnographic, Practice as Research'

*Gustavo Vicente, 'Embodying Intermediality on Stage: Three Acting Qualities from the Perspective of a Performer'

Stefan Aquilina, 'Practice-Based Theatre Histories'

13:30-15:00 Parallel session: panel 2

Performing Public Space

Moderator: Deborah Williams

Natalie Garrett Brown and Amy Voris, 'Moving and Mapping: Exploring Embodied Approaches to Urban Design and Planning'

Stacey Prickett, 'Eco-artivism in Extinction Rebellion's Radical Performance Groups'

Danae Theodoridou, 'Constructing Public Space and Time Through Performance'

15:00-15:30 Break

15:30-17:00 Plenary session: Keynote 3

DR. ZUBIN KANGA (Royal Holloway, University of London) Moderator: Max Erwin

'Cyborg Soloists: Music and Technology in the Expanded Field'

17:00-18:00 Reception Celebrating the Ten-Year Anniversary of the School of Performing Arts

20:00 *After Frankenstein* – a performance by the School of Performing Arts (University of Malta) and Icarus Performance Project (Malta)

Venue: Valletta Campus Theatre

Speaker/Presenter Bio-Details (in alphabetical order by first name)

Abbie Hebein and **Olivia Siino** met while pursuing an International Masters in Adult Education for Social Change, a joint Erasmus Mundus program with University Glasgow, University of Malta, Open University of Cyprus and Tallinn University. Previously, Abbie Hebein was the Director of Public Programs at apexart in New York City where she ran an alternative, experiential education fellowship for international artists. Her work is guided by a passion for connecting people through creative experiences in alternative spaces. Olivia has a background in theatre, as a director, writer and dramaturg, and co-founded a theatre collective in Montreal, Canada. Her work often centres concepts and practise of critical public pedagogies, storytelling and friendship.

Alexandra Balandina: I am Associate Professor of Ethnomusicology at Ionian University, Greece. I have conducted fieldwork in Iran, former Yugoslavia, Ireland, and Greece. My main areas of research interests include performance theory and practice, music creativity, cultural organology, research methods, ethnography, embodiment in performance and research, music censorship. Music genres that I have researched, written about and taught include classical music genres of the Middle East (Arab, Iranian and Turkish), Balkan hip-hop, Greek popular music and Irish traditional music. I regularly perform modal music as a percussion player of frame drums, including the Iranian tombak and daf. I speak Russian, Greek, English, Serbo-Croatian, Slavic-Macedonian and Farsi.

Amy Voris is a contemporary dance-maker based in Manchester. Her practice is process-oriented and collaborative, driven by the desire to develop enduring relationships with people, with places and with movement material. The outcome of the work is contingent on hunches and interactions that occur during the process and varies widely. Examples of current projects include a site-responsive project (*enter & inhabit*), a collaboration with a jewellery maker (*flockOmania*) and a collaboration exploring artist-led curation for experimental performance practices (*Accumulations*). In 2012, Amy completed training in Integrative Bodywork and Movement Therapy with Linda Hartley, a therapeutic approach to the body which deeply informs her holistic and enquiring attitude toward dancing and collaborating. Alongside her artistic practice, Amy has worked in higher education for twenty years delivering a range of dance-related subjects within conservatoire and university settings. Current teaching engagements include workshop delivery and project supervision on the MA in Creative Practice (Independent Dance/Trinity Laban) and delivery of experiential anatomy and Authentic Movement on Janet Kaylo's Laban/Barteneiff Somatic Studies International. With choreographer Ruth Segalis and performer Natasha Gilmore, Amy was a founding member of Rose's Thoughts Dance Company in London (1996-2003).

Anna Pillot is an aerialist, dancer, teacher, and adventurer. Anna holds a BA in Dance Performance and Choreography and Spanish from Hope College and is a Dance MFA candidate at the University of Colorado Boulder, where she will also obtain a Graduate Certificate in Women and Gender Studies. Anna's artistic research exists at the intersection of contemporary dance, long-distance mountain running, aerial apparatus work, and technology. Her choreography has been featured at various venues throughout the United States, Mexico, and Canada, and Anna has had the opportunity to perform with a wide variety of artists and dance companies primarily in New York State and Mexico. Anna's teaching is informed by her physical practices and diverse interests, which include a passion for dance production.

Anthony Hostetter is the creator of Holocaust documentary theatre works that incorporate the verbatim testimony of Holocaust survivors. He created and directed four one-woman plays (*Rella*,

Rose, and I: Elizabeth Ehrlich Roth's Story of Survival, I am Itkolo: The Story of Itka Frajman Zygmuntowicz, Try to Survive: Rose Ickowicz Rechnic's Memory of the Holocaust, and Girl in a Striped Dress: The Holocaust Story of Rosalie Lebovic Simon) which received their world-premiers at Rowan University on April 27 and 28, 2020. Anthony wrote and directed the 2018 production of Hell on Earth: Manya Frydman Perel's Shoah Experience. His newest play, Five Survivors Tell the World, will be produced in the fall of 2023. His production of Charlotte Delbo's holocaust play, Who Will Carry the Word? was an invited production to the 2014 American College Theatre Festival, where it was recognized by the Kennedy Center for "Distinguished Ensemble Achievement." Hostetter recently published an article on the subject of creating Holocaust theatre titled, "Embodying History: Preserving Memories of Holocaust Survivors Through Performance" in Critical Stages/ Scenes Critiques (<https://www.critical-stages.org/24/embodying-history-preserving-memories-of-holocaust-survivors-through-performance/>)

Barry Freeman is an Associate Professor of Theatre and Performance at the University of Toronto Scarborough and the University of Toronto's Graduate Centre for Drama, Theatre and Performance Studies. He is the author of *Staging Strangers: Theatre & Global Ethics* (2017) and co-editor of *In Defence of Theatre: Practices and Social Interventions* (2016). During a 12-year term as Associate Editor of *Canadian Theatre Review* he co/edited 8 special issues and co/authored 15 articles on issues of importance to contemporary theatre and performance. He currently researches, teaches and writes in the areas of intercultural politics and performance, as well as in theatre education and pedagogy.

Bella Merlin, PhD, is an actor, writer and professor of acting at the University of California, Riverside. Performances includes several seasons at Shakespeare & Company (Lenox, Massachusetts) and Royal National Theatre (London, UK), her fact-based solo piece *Tilly No-Body: Catastrophes of Love*, and numerous television, film and radio roles. Practice-based research areas include Stanislavsky's Active Analysis, acting with facts and performance anxiety. Publications include: *The Complete Stanislavsky Toolkit*, *Shakespeare & Company: When Action is Eloquence* and *Facing the Fear: An Actor's Guide to Overcoming Stage Fright*. She leads workshops around the world from Australia to Zimbabwe, and with Dr. Paul Fryer, she is the co-founder of the symposium series on Stanislavsky, The S Word. www.bellamerlin.com

Camille Zimmermann: Doctoral student at the University of Quebec in Montreal in philosophy, and in co-supervision with the University of Grenoble-Alpes in performing arts. She is also a doctoral member of the Research Chair on Epistemic Injustice and Agency directed by Amandine Catala. Camille Zimmermann works on the concept of "Embodied Epistemic Agency" through the practical and theoretical study of bodily gestures and specifically the impact of social oppression in university cultures for non-dominant students.

Charlotta Sippel studied psychology, social sciences and documentary film in Berlin, Santiago de Chile and Bern and works at the intersection of research, activism and art regarding feminist movements and body-territories. She has worked in the field of human rights, political violence and trauma for several years, among others in Guatemala, Mexico, Ecuador and Germany. Currently, she is writing her dissertation at the chair of anthropology at the Catholic University of Eichstätt-Ingolstadt on the politicization of bodies and embodied resistance in feminist movements in Central America from an intersectional and decolonialist perspective, using participatory, audiovisual and art-based methods.

Chloé Bradwell is a drama practitioner and current South, West and Wales DTP funded PhD candidate at the University of Exeter and Aberystwyth University. Her research explores the ways in which performing artist might highlight the social and creative gifts of care home residents living with dementia. Chloé has held the positions of Activity Manager and Research Associate in care homes and continues working as a freelance drama practitioner in dementia care. Chloé is a current Associate

Artist at Entelechy Arts and her work includes collaboration with leading UK and US art organisations.

Danae Theodoridou is a performance maker and researcher based in Brussels. Her artistic research focuses on social imaginaries, the practice of democracy and the way that art contributes to the emergence of socio-political alternatives. She teaches in Fontys University of Applied Sciences (NL) and in Aristotle University of Thessaloniki (GR), curates practice-led research projects and presents and publishes her work internationally. She is the co-author of *The Practice of Dramaturgy: Working on Actions in Performance* (Valiz, 2017) and the author of *Public_ing: Practising Democracy Through Performance* (Nissos, 2022). More information: www.danaetheodoridou.com

David Mizzi is a Philosophy graduate from UM, and currently Editor of UM's THINK magazine.

Flamenco Dance Artist **Deborah Falzon** creates classical, fusion and contemporary performances embedded in collaborative practice. Previously based in Seville, recent local production experiences include: *Žal* during Refugee Week 2022, a socio-political ensemble piece about migration; *Desiderium*, a solo sharing notions about grief debuted in Dance Festival 2022; and *UNight*, a collective cultural celebration in *Notte Bianca* 2022. Also being a practitioner integrating her Transcultural Counselling specialisation, she shares dance, movement and rhythm participative workshops in vocational contexts and community settings. Together with Julienne Schembri, she co-directs *Dance Beyond Borders*, a foundation uniting diverse people through socially engaged experiences. Currently, she is reading a Masters in Flamencology with ESMUC, Barcelona, and is researching how flamenco dance can be used as a vehicle of empowerment amongst women.

Deborah Williams holds a BA in Dance with a focus on education and community partnerships from Smith College (Five College Dance Department). From the University of Roehampton in London Deborah received an MA in Dance Anthropology, and a PhD Dance, both supervised by Professor Andrée Grau and Professor Ann R David. Her research is rooted in the fields of dance anthropology, ethnography, and oral history, and centres around highlighting the voices of non-professional dancers. Her current research areas include investigating dance and social value, and dance/movement within digital game design. She is a lecturer in Dance Studies at the University of Malta.

Dimitra Kousteridou (GR) is a multidisciplinary artist, researcher and composer currently lives and works in Athens, GR. Her Diploma in Art and Design was received from Akto Art and Design College, her Bachelor degree in Fine Arts from the Hanze University|Academy Minerva, Groningen, NL and Master degree in Music Composition with New Media from the Musicology of National and Kapodistrian University Athens, GR.

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” or “Maska”. 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 IFTR Theater Historiography group from 2016.

Elisabeth Hostetter is a full professor of theatre and former chair of the department of theatre and dance at Rowan University in Glassboro, New Jersey. She teaches courses in contemporary world theatre, theatre history, acting, and theatre education. She regularly directs professional and academic productions and partners with Cooper Medical School of Rowan University to teach performance-based courses designed to improve empathetic awareness for future physicians.

A transdisciplinary performance maker, workshop designer and educator, **Eric Villanueva Dela Cruz** is also a licensed physical therapist. He is the founder of TAXI Theater, a transdisciplinary collaborative platform exploring innovative storytelling practices by engineering audience experiences through sensorial methodologies. Currently, he is an assistant professor in the University

of the Philippines Diliman and a senior member of the Philippine Educational Theater Association (PETA). His co-authored article, Transformative power of spatial memory: an interdisciplinary approach to space as performance, was recently published in the Theatre and Performance Design journal. His current theatre practice intersects with bioart, sentient performativities, and devised performances which overlaps with issues on disability and inclusivity, and sustainable community development.

Ester Pineda is a concert-pianist, pedagogue at the Conservatoire Jean-Philippe Rameau (Paris) and PhD in systematic musicology (Sorbonne University - University of Caen). Her commitment to pedagogy has led her to become involved in research into the neuropsychology of music, focusing on brain activity in musical learning and interpretation. At the crossroads of musicology and cognitive psychology, her work focuses on the exploration of cognitive processes related to inner hearing and, in particular, on memory processes determined by the type of musical writing.

Fairul Zahid: Muhammad Fairul Azreen bin Mohd Zahid was a Principal Dancer/Choreographer at ASK Dance Company for several years and a Dance teacher at several Local Universities in Malaysia, including the National Academy of Arts, Culture and Heritage (ASWARA) and University Technology MARA (UiTM). He has collaborated with several artists, local and international. He has produced several full-length and mixed-bills performances for a tour in Beijing, Los Angeles, New York, Jakarta, Indonesia, the Philippines, and Chicago. He is one of the country's leading young artists, a prolific and versatile choreographer/dancer working in disciplines of Contemporary, Ballet, Malay Dance, Chinese Classical Dance, Indian Classical dance, and Jazz. He has been awarded best choreographer, best group performance, and best overall production in the Short and Sweet dance competition, Dance Escalator Project, Cameronian Arts Awards, and many more. Currently, he is a dance lecturer at LASALLE College of the Arts, School of Dance and Theatre, Singapore, focusing on Dance Performance, Dance Technique, and Choreography. He is also currently taking a Ph.D. course at the University of Malaya (UM) focusing on Choreography.

Frank Camilleri is Professor in Theatre Studies, University of Malta, and Artistic Director of Icarus Performance Project (Malta). He served as Head of Department of Theatre Studies in 2004-08 and 2013-17, as well as Director of the School of Performing Arts in 2015-19. He was Lecturer and Senior Lecturer in Drama and Theatre Studies at the University of Kent in 2008-13; and Visiting Professor in Theatre and Performance at the University of Huddersfield in 2013-14.

Frederik-Emil Friis Jakobsen has a M.A. in Philosophy from University of Copenhagen, and a M.A. in Philosophy from the European Graduate School. His research revolves around the ever relevant (but never determinately answered) question of how values and our concepts and ascriptions thereof, be they ethical or aesthetical (itself a wholly indeterminate boundary), come into being and how they change. Current research interests are the formation and re-formation of knowledge, and the notion of "truth" in documentary cinema. He has published academic works and essays on thinkers such as Hannah Arendt, Friedrich Nietzsche and Emmanuel Levinas, has translated and provided commentary on works by Jacques Derrida and Jean-Philippe Toussaint, and has been a guest lecturer at the Alberta University of the Arts and at the Danish Film Institute.

A fellow member of the Paris-based Institute for Research in Musicology, **Frédéric Gaussin** has taught Western Classical Music History and Historical Method at Versailles University. A pupil of Agnelle Bundervoët and Carlo Levi Minzi, he took master degrees in History and Sociohistory from Strasbourg University and the School for Advanced Studies in the Social Sciences, and a PhD in Musicology from Sorbonne University (2022). His research interests include practice and performance studies, keyboard technique and repertoire, pianists traditions, lineages and teaching approaches, French pianism and key figures of the Golden Era (1890-1960), historical performances (violin, orchestral), foreign affairs and cultural propaganda, sound archives and audio-engineering. He authored a book with conductor Jean-Claude Casadesus. As a record producer, he contributed to issuing more than 120 CDs.

Gabriele Klein, Dr. rer. soc. Since 2002 she is Professor of Sociology with focus on Human Movement Science, Dance and Performance Studies at Hamburg University. Since 2022 she is also Professor of Ballet and Dance (Hans van Manen Chair) at the University of Amsterdam. From October 2022, she has been invited to the LMU Munich for one year as a fellow in the ‘global dis:connect’ cluster. She has been director of the research group ‘Translation and framing. Practices of Medial Transformations’, deputy speaker of the graduate school ‘Collectivity in Urban and Digital Spaces’ and PI of the graduate school ‘Virtuality of the Aesthetic’, Director of Performance Studies Hamburg and President of the Society for Dance Research. She is PI of the Cluster of Excellence ‘Understanding Written Artefacts’ at Hamburg University. She was a Guest Professor i.a. at the University in Bern, Switzerland, the ‘Mozarteum’ Salzburg/ Austria, the Smith College (USA), the University of Stellenbosch/ South Africa and Osaka City University/Japan. Her English book publications include books like *Dance (and) Theory* (2013, with G. Brandstetter), *Emerging Bodies* (2011, with S. Noeth) and issues like ‘On Labour and Performance’ (*Performance Research* 2012, with B. Kunst) as well as numerous articles like ‘Urban Choreographies’, in *The Oxford Handbook of Dance and Politics* (2017). Her latest English monograph was titled *Pina Bausch’s Dance Theater: Company, Artistic Practices, and Reception* (2020).

Greta Grech is a Theatre Studies graduate from University of Malta, a founding member and currently Chairperson of Ignite. She was part of the ensemble that created 24 Weeks.

Gustavo Vicente is a teacher, researcher, performer, and artistic director. Professor at the School of Arts and Humanities (University of Lisbon), where he lectures on Performance Studies, Contemporary Dance, and Practice-as-Research. Researcher at the Centre for Theatre Studies, where he coordinates the research group Critical Discourses in Performing Arts. Began his career as a performer in 2001, gaining wide experience both in theatre and cinema, before going on to win the 1st prize at the Portuguese Academic Theatre Festival with his first project as an artistic director in 2009 and, more recently, the award for Best Solo Performance by Guia dos Teatros 2019. Regular contributor to Teatro do Vestido.

Henriette Hufgard is a philosopher, art historian and artist situated in Berlin, Germany. She is currently working on an interdisciplinary PhD project at the Free University of Berlin, concerning the interconnectedness of colonial painting and philosophical ocularcentrism. Drawing on postcolonial thought, she aims to recentre the European philosophers’ seeing bodies in a world overflowing with visualisations of exoticized ,foreign‘ Others.

Howard Gayton: I’m a mature PhD candidate in the Drama Dept. at the University of Exeter, returning to academia after working as a theatre director, performer, and teacher for over 30 years.

Ian Watson is Professor of Performance Studies and Theatre in the Department of Arts, Culture and Media at Rutgers University-Newark and a former Fulbright Fellow. He has worked professionally in theatre, television, and film. He trained as a theatre director at the National Institute of Dramatic Art (NIDA) in Sydney, Australia. The focus of his current teaching combines arts practice with educational strategies as tools of community engagement. He is the author of *Towards a Third Theatre: Eugenio Barba and the Odin Teatret* (Routledge, 1995, 1993) and *Negotiating Cultures: Eugenio Barba and the Intercultural Debate* (Manchester University Press, 2002). He edited *Performer Training Across Cultures* (Harwood/Routledge, 2001). He has contributed chapters to over a dozen books on performer training, collective creation, and performance. He has also published numerous articles in professional journals, including *Theatre, Dance and Performer Training; New Theatre Quarterly; About Performance; and The Drama Review*.

Iona Baldacchino has been occupying the role of Artistic Director within Opening Doors Association since her appointment in June 2019. She has been actively involved with Opening Doors for eight years, beginning as a volunteer and progressing to assistant dance

tutor. A Psychology graduate, Ilona completed a Masters degree in Performance Studies (Dance) with the University of Malta. Inclusive artistic practice is an area that Ilona has been exploring, researching and collaborating on in these past years. She has also been involved in the collaboration and implementation of the first inclusive performances in Malta. Her previous academic research focused on dance with people with learning disabilities, which was shared with distinguished experts during several dance studies conferences held at the Universities of Roehampton (UK), Dortmund (Germany) and Malta. Being an Advanced Senior Teacher in Russian Ballet (Legat System), Ilona has been teaching for the past 15 years in various dance schools in Malta.

Jana Novorytová is a dancer, curator, teacher. She graduated from the Bachelor Theory and History of Theater at Masaryk University in Brno (2010) and Duncan Center Conservatory in Prague (2011). As a dancer she works closely with choreographer Mirka Eliášová (The World of Paper, Voluntas vitae, MOMO, Refresh, Boxinbox and others), participates in the PIO and dancers project of the Prague Improvisation Orchestra and CreW collective projects. As an author, she continues her own movement research and creation of her own projects, as well as in co-operation with Mish Rais in the Partial Uncertainty group. She has long been studying the principles of an instant composition and improvisation with Julyen Hamilton. She works as a movement teacher for children (Tanec školám, Tanec Praha) and adults (Somatic movement, Department of Authorial Creativity and Pedagogy, DAMU).

Jeremy Coleman joined the Department of Music Studies, University of Malta (UM), in 2020 as a Resident Lecturer in Music, and is also the Area Director of Research for the School of Performing Arts, UM. Previously he taught at the University of Aberdeen and received a PhD from King's College London. He is the author of *Richard Wagner in Paris: Translation, Identity, Modernity* (Boydell Press, 2019), and is active as a collaborative pianist.

Jill Carter (Anishinaabe/Ashkenazi) is a Toronto-based theatre practitioner and scholar. She has worked as a Performer, Director, Dramaturg, and Acting Instructor. She earned her Honors BA (Joint Specialist English/Drama) from the University of Toronto and her Master of Arts (Drama) from the Graduate Centre for Study of Drama (at the University of Toronto). And in 2010, she received her Doctorate also from the University of Toronto's Graduate Centre for Study of Drama (re-named The Centre for Drama, Theatre and Performance Studies). Her dissertation, which documents the Storyweaving methodology, authored by Muriel Miguel and developed by Spiderwoman Theater, won the Alumnae Dissertation Award in 2011. In recent years, she has directed the remount of Monique Mojica's *Chocolate Woman Dreams the Milky Way*, developmental workshops of Omushkego Cree Water Stories, the 2014 developmental workshop of Sideshow Freaks and Circus Injuns (with Monique Mojica and LeAnne Howe), and the Canadian premiere of *Something Old, Something New, Something Borrowed, Something Blue* (written and performed by Gloria Miguel) at Native Earth Performing Arts Aki Studio in fall 2014. Currently, she is an Assistant Professor with the Centre for Drama, Theatre, and Performance Studies; the Indigenous Studies Program; and the Transitional Year Programme at the University of Toronto. The research questions she pursues revolve around the mechanics of story creation (devising and dramaturgy), the processes of delivery (performance on the stage and on the page), and the mechanics of affect. Apart from her teaching, theatre work and academic writing, Jill serves on the artistic team of Talking Treaties, works as a researcher and tour guide with First Story Toronto, serves on the editorial board of *alt. magazine: cultural diversity and the stage*, serves the Canadian Association for Theatre Research (CATR) as Board Member-at-Large and Equity Officer, and sits on the Grand Council of the Indigenous Performing Arts Alliance (IPAA).

Composer, musicologist and conductor **John Galea** has pursued studies at the University of Durham and doctoral studies both at the Università degli Studi di Pavia and the University of Malta. His compositions have been performed in various European countries. His works have been published on various CDs, recorded mainly at the BNR studios in Sofia, Bulgaria. Dr John Galea is the artistic

director and resident conductor of Opera - *Festival Mediterranea* (Teatru Astra) and *Feel the Magic 2022-24* (Chorus Urbanus Productions project) that are both funded by Arts Council Malta. He has chaired various international competitions both locally and abroad. John Galea has conducted masterclasses at the Music conservatoires in Trapani, Venice, Firenze, the Università degli Studi di Catania, The University of Tor Vergata, The Hebrew University of Jerusalem, The University of Haifa (Israel) and Xiamen University (China). John Galea is a Senior Lecturer at the Music Studies Department, School of Performing Arts, UM.

Jonas Rutgeerts is a dance researcher and dramaturge based in Belgium. He obtained his Ph.D. at the *Institute of Philosophy* (KU Leuven) in 2015, which analyzed how dance is performed in contemporary European dance. Since 2019 he is affiliated as a postdoctoral researcher at *Faculty of Arts* (KU Leuven). His research explores the importance of dance in the shaping of (sub)cultural practices and its potential to rethink traditional relations between, time and space. He is the author of *Re-act: Over re-enactment in de hedendaagse dans* (Tectum Verlag, 2015) and *Unbecoming rhythms: Performing Temporality in Contemporary European Dance* (Intellect books, 2021). As a dramaturge, he worked with Needcomapny, Ivana Müller, David Weber-Krebs and Arkadi Zaides, among others.

Jonathan Kirn (he/his) is a PhD Candidate at Utrecht University where he researches the role of aesthetics within science. Specifically, he uses the notions of performativity and theatricality to ask how aesthetics function within intra-active phenomena, as they are conceived of in agential realism. Furthermore, he is interested in ecology – both in the sense of sustainability and in that of asking for modes of living with and within the more-than-human world – and its relation to neoliberal ideals of productivity.

Josh Slater is programme leader for dance and senior lecturer at De Montfort University in Leicester, as well as 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, both 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.

Julian Prugger is a philosopher and activist situated in Berlin and Munich. He works as a research associate at the Munich School of Philosophy. Following Michel Foucault's conception of self-critique, his PhD projects aims to reconstruct concrete and embodied practices of self-critique from a postcolonial perspective. A central goal of his work is to (re-)use philosophy as a practical tool for political action.

Kathrina Farrugia-Kriel is Head of Research at the Royal Academy of Dance in London. Her articles have been published in the South African Dance Journal, Treasures of Malta, and the Oxford Handbook of Shakespeare and Dance (2019). 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). Kathrina has organised conferences in London, Paris and New York. For the RAD, she has steered conferences in Australia (Sydney, Brisbane, Melbourne), curates the Guest Lectures Series, and is Editor of Focus on Education. She is author of three webinar series on ballet across the 20th and 21st Centuries, and currently working on a new anthology with Adesola Akinleye (author of *British Black Dance*, 2019; and *Reclaiming Ballet*, 2021).

Kurtis Lesick's performances, media works, installations, and cross-media collaborations function as a form of praxis-based philosophy drawing heavily on his experience in archaeology, anthropology and philosophy, as well as both his love and disdain for technology. His current research focuses on performance ontology, indeterminacy, and craft performativity. He is an Associate Professor at the Alberta University of the Arts in Calgary (Canada), was a Benjamin Meaker Distinguished Visiting

Professor at the University of Bristol (UK) in 2020, held an adjunct professorship at the Digital Futures Initiative in the Faculty of Graduate Studies at the Ontario College of Art and Design University in Toronto (Canada), and has been visiting faculty at the Banff Centre (Canada) and the University of California at Irvine (USA).

Lara Barzon: I am a PhD scholar in Theatre Studies and Social Sciences awarded by EUTOPIA co-tutelle PhD program with research interests in contemporary dance and decolonial politics. In parallel to research work I carry out my own artistic practice and collaborate with different cultural organizations (La Biennale di Venezia, ITEM Madrid, Italian cultural institute in Montevideo) by taking on multiple roles: artistic director, curator, creative planner and performer. Furthermore, I am member of the Centre of Doctoral Training Management committee at the University of Warwick and the global dance conference Dancing with Decolonization.

Laura Tunbridge FBA MAE is a Professor of Music at the University of Oxford and Henfrey Fellow and Tutor in Music at St Catherine's College. She has published widely on nineteenth- and twentieth-century music, including the monographs *Schumann's Late Style* (Cambridge, 2007), *The Song Cycle* (Cambridge, 2010), *Singing in the Age of Anxiety* (Chicago, 2018), and *Beethoven: A Life in Nine Pieces* (Viking, 2020). Currently she is completing a book provisionally entitled *A Social and Sonic History of the String Quartet*, research for which has been supported by a Major Research Fellowship from the Leverhulme Trust. Laura was editor of the *Journal of the Royal Musical Association* (2013-18) and received the Dent Medal from the RMA in 2021.

Marco Galea studied at the University of Malta and the Department of Drama and Theatre Arts of the University of Birmingham where he was awarded a PhD in 2004. He has published on Maltese theatre history, Maltese literature, postcolonial theatre and postcolonial theory. Between 2005-2007 he was President of L-Akkademja tal-Malti (The Maltese Writers' Union) during which time the Maltese organization was accepted into the European Writers' Council. His play celebrating the life and works of Francis Ebejer, *Għażiż Francis*, was performed successfully in 2007 and during the Malta International Arts Festival in 2008. He was employed by the Mediterranean Institute in 2010 to teach Theatre Studies. He has been instrumental in setting up and running the School of Performing Arts' Digital Archive, a project which strives to document the history of performance in Malta and make it available to researchers.

Margaret Jean Westby is a Lecturer in Dance Studies at UM, having taught previously at the University of West Indies and Metropolitan College of New York. She completed her PhD with a research-creation dissertation that makes a mess of dance through feminist Science and Technology Studies.

Marguerite Galizia is a London based dance-maker and artist-researcher at De Montfort University where she is researching the practice of 'self-choreography'. Current work includes a collaboration with dance-maker Amy Voris as part of an Arts Council England funded project to return. Previous work has been supported/commissioned by dancedigital, live@LICA, Chisenhale Dance Space, The Place, METAL, Yorkshire Dance and Dance City among others. She trained at London Contemporary Dance School, (BA Hons. & MA, chor.). www.margueritegalizia.com

Maria Konomi: Assistant Professor at the Department of Theatre Studies of the University of Athens both at undergraduate and postgraduate levels. Following a Greek Literature Degree she specialized in Scenography at the University Arts London (Wimbledon School of Art: BA Theatre Design & Central Saint Martins School of Art and Design: MA Scenography). She has worked as set and costume designer in over sixty productions in all performing arts and film genres in Greece and abroad. She has curated a series of lectures at the Benaki Museum Athens themed 'Site-Specifics'. Her research and writing interests revolve around contemporary performing arts practice with emphasis on

expanded scenography, new spatial forms of theatre and site-specific performance, feminist performance art, pedagogical, theoretical and interdisciplinary approaches to performance design and scenography.

Markéta Machková is a teacher and researcher working at the intersections of performing arts, socio-cultural psychology and education. For her PhD project, done within a joint supervision agreement at the University of Neuchâtel (Switzerland) and the Academy of Performing Arts in Prague, she explores psychological phenomena through the discipline of Dialogical Acting with the Inner Partner and she uses socio-cultural approaches in psychology to re-theorise this theatre-based practice. She is particularly interested in dialogical perspectives on authenticity as well as in holistic approaches in education – she particularly enjoys teaching and introduces performing arts into intellectually oriented higher education. In her research, she designs and combines qualitative methods and implements self-reflexive practices.

Awarded for excellence, **Matthew Crippen** is a professor and researcher at Pusan National University and the Berlin School of Mind and Brain. His work focuses on history, cognitive science and cross-cultural value theory from ecological perspectives. He has over 40 publications in venues such as *Synthese*, *Topoi*, the *Brit. J. of Aesth.*, *Trans. Charles Peirce Soc.*, *Front. Psychol.* and *Envir. Ethics*, plus a Columbia Univ. Press book. He leads a research group investigating intersections between design, culture, education and embodiment. Outside the academy, he has worked as a musician, music instructor and gymnastics coach.

Max Erwin is a musicologist and composer originally from Tennessee. His research is primarily focused on musical avant-gardes and their institutional networks. He completed his PhD at the University of Leeds, funded by a Leeds Anniversary Research Scholarship, in 2020. He is currently Lecturer and Head of Department in the Department of Music Studies, School of Performing Arts, UM.

Michael Richardson is a part-time lecturer in the UM School of Performing Arts. He holds a PhD in Performance Studies and Deaf Studies. As a practitioner he is Artistic Director of Ignite and directed 24 Weeks.

Interdisciplinary dance artist-scholar and educator **Mika Lillit Lior** holds a PhD in Culture and Performance from the University of California, Los Angeles and an MA in Dance Studies from York University, Toronto. Prior to joining the University of Malta's School of Performing Arts, Lior guest taught studio-based and theory-focused dance and performance studies courses at the University of California, Los Angeles, the Federal University of Bahia, Brazil, Bennington College (USA) and Oju Obá Capoeira in Toronto, Canada.

Mish Rais is a performer, dramaturg, teacher and researcher. She originally graduated in linguistics (English and Chinese, Charles University in Prague, 2011, MFA) and later studied authorial acting, its theory and psychosomatics (DAMU, 2015, MA) to engage in in-depth doctoral research of pedagogics of psychosomatic discipline of speech (DAMU, 2020, PhD). She creates authorial pieces across artistic disciplines (in her project *Partial Uncertainty* together with Jana Novorytová), engages as performer in instant composition performances (formats *Po pás*, *Moving Orchestra*, etc.) and currently is the guarantor and teacher of movement disciplines and speech at the Academy of Performing Arts and as a free-lance expert in various contexts. She is a member of *CreWcollective* where she cooperates on various projects of different formats (workshops for professionals, children and the public / performances), and in different roles (performer, teacher, dramaturg). She is currently the Head of the Authorial Acting Program in English at DAMU. She is a member of PAC (Performing Arts in Contexts).

Production Manager **Moritz Zavan Stoeckle** is a dancer and a lighting designer. He began his career in dance in 1995 in Bharatanatyam training with Savitry Nair. In 2007 he started his career in lighting design at Teatro Fondamenta Nuove in Venice. Since 2010 Moritz has been primarily practicing

contemporary dance. In 2018 he obtained an MA in Performing Arts, Dance, with a dissertation on multi-genre choreographies that merge Indian classical dance and contemporary dance. Currently he is working as a freelancer with several theatre and dance companies in Malta, Italy and England, both as a dancer and lighting designer, and he also teaches light design at MCAST, Institute for the Creative Arts in Malta.

Natalie Garrett Brown undertook her dance training and education at Trinity Laban and London Contemporary Dance School completing her doctoral studies at Roehampton University. She is currently Dean of the School of Arts and Creative Industries, London South Bank University, UK and an executive coach and somatic movement educator. She is Chair for DanceHE (Standing Conference of Dance in Higher Education), founding associate editor for the Dance and Somatic Practices Journal and founding board member for Coventry Dance <https://coventrydance.org>. Her practice and research interests are theoretically situated within feminist understandings of embodied subjectivity and the ways in which somatic and reflective practices can inform dance education, making and performance. Most recently this took the form of a research project Sensing the City supported by the AHRC.

Nikky Kuil is a student in the Sociology Department at Radout University. She is interested in philosophy, culture and spatial planning, and is also a member of a research team that investigates intersections between design, culture, education and embodiment.

Olivia Vong is a Catholic researcher, performance-maker, and dramaturg from Singapore who is currently based in Glasgow. She has a particular interest in facilitating the creation of experimental interdisciplinary work that combines movement, sound and text in a manner that engages the spectator in productive and provocative ways. Olivia's current research interests include performing women in faith, performing artefacts and posthuman feminist phenomenology. She has recently graduated from the University of Glasgow with an M(Litt) in Theatre and Performance Practices with Distinction.

Paloma León Villagrà is a researcher in Historical Musicology at the University of Hamburg. She studied Early Music (MMus) and Historical Musicology (MA) in Hannover and Hamburg, completing her master thesis on the musette in 18th-century France as a pastoral phenomenon in 2022 with a grant from the Karl H. Ditze Foundation. Since 04/2022 she is working on a doctorate project examining the emergence of Italian opera music and culture in protestant northern Germany within the DFG research group 5138 "Sacred Intermediality in the Early Modern Period".

Paula Guzzanti is the Head of the Dance Studies Department of the University of Malta. She specialises in artistic and embodied research practices. Her teaching portfolio includes 'Technology and Interdisciplinary Performance', 'Dance and the Camera', and 'Professional Practice and Performance'. In her research practice she works at the intersections of critical improvisation studies, collaborative performance-making, and affect theory, applied to socially engaged projects.

Philip Ciantar is a Senior Lecturer in the Department of Music Studies, School of Performing Arts (University of Malta) where he teaches ethnomusicology and related areas. Following his first degree from the University of Malta, he furthered his musical studies at the University of Durham (UK) where he graduated with an MA in ethnomusicology. He also holds a PhD in ethnomusicology from the University of Sheffield. His publications include articles in a variety of journals and edited volumes, as well as entries in leading music encyclopedias. 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).

Rainy Demerson is a dance artist and scholar invested in intersectional feminism and decolonial embodiments. Her pedagogical praxis is informed by many years of teaching youth, and by formal study in the Dance Education MA at New York University. She holds an MFA in Dance from Hollins University and a PhD in Critical Dance Studies from University of California Riverside. She taught at

Lindenwood University, El Paso Community College, Crafton Hills College, Scripps College, California Polytechnic University Pomona, and California State University San Marcos before joining the University of the West Indies in Barbados, where she co-created a Dance BFA which centers Afro-Caribbean identities. She has performed in the USA, South Africa and Senegal, and her research has been published in several journals and anthologies.

Renate Bräuninger: My main research area is choreomusical relationships particularly regarding the choreography of George Balanchine and Anne Teresa de Keersmaeker. In the context of my work, I am touching also at questions of the archive, notation and approaches to interpretation and meaning gaining processes as well as practice as research. My training is genuinely interdisciplinary, both as a musicologist and as a dance scholar. I studied, dance and performance studies as well as musicology at the Ludwigs Maximilians Universität Munich, the New York University, Dance Theatre Workshop, New York and Middlesex University London. I have taught at numerous German and British Universities, lately at the University of Northampton and published in both my native language and English.

Rowena Gander is an academic / international performance artist who creates thought provoking solo performance works that question and negotiate themes of sexuality, power and objectification in women. Since 2015 she has worked creatively with objects to tease out how they can add to or dissolve female subordination. She has uncovered many ways of not only working creatively with objects, but also, how application of different methodological approaches to research can aid the negotiation of power. Rowena has published multiple creative resources because of her practice, and teaches regular workshops that focus on subjectivity, sexuality, and identity. Rowena is now preparing for a second national tour *Barely Visible* – a powerful physical solo show that highlights common issues that lesbian women face.

Ruth Raynor: I am a Human Geographer and lecturer in Urban Planning at Newcastle University. My research covers three interconnected areas: 1. The study and practice of performing arts for co-produced social research. 2. The feminist politics of emotion and affect, specifically loss, grief, precarity and hope. 3. Intimate and embodied experiences of social and political change. I co-direct the Performance Research Network – a trans and interdisciplinary group drawing together thinkers and doers from across Newcastle University We research performance; conduct research through performance; and research to create performance: for us, ‘performance’ is a subject, a methodology, and an outcome.

Born in Italy, **Sara Accettura** graduated with a First Class Degree and achieved a Master of Arts in Performance at the London Contemporary Dance School. Since then, she has danced for several companies in the UK, amongst them the *National Dance Company of Wales*, *Cedar Dance*, *Diciembre Dance*, *Combination Dance*, *Leila Dance* and *Maddogs Dance*. Sara is a freelance dancer and teacher, while pursuing her PhD in Dance and Autism at the University of Bedfordshire. She is now artistic director of *Junior Dance Company Bari and Malta* and *Dance Master Class*, co-director of the inclusive dance project *Dance For All*, Assistant Lecturer at the University of Malta for the Dance Studies and Disability Studies departments, and dance leader for *Opening Doors Malta*.

seah (Chelsea Heikes) composes sound and video for installation and performance art. Trained in Butoh, Body Weather Laboratory, and Noguchi Taiso, the compositions are an expression of somatic experiences housed deep within the sinews of the body. seah’s solo work and collaborative project (post doom romance), have been reviewed by several experimental sound art writers. The art duo dismantles notions of linear time/space through layered audio-visual assemblages culled from inner and outer psychogeographies. Seah has a BFA from California College of the Arts, an MA from European Graduate School and has guest lectured at CCA in San Francisco, Alberta University of the Arts in Calgary (Canada), and University of Wisconsin - Milwaukee. Artistic work and philosophical writing have been presented throughout Europe and North America.

Formerly a Reader in Dance Studies at the University of Roehampton, **Stacey Prickett** now holds a Senior Honorary Research Fellowship. She supervises PhD students and conducts research into relationships between dance, society and politics through historical and sociological perspectives. Topics include protest movements, left-wing dance, dance and cultural diplomacy, and South Asian dance in Britain. She co-edited the *Routledge Companion to Dance Studies* (with Helen Thomas 2020), and wrote *Embodied Politics: Dance, Protest and Identities* in 2013, as well as numerous book chapters and journal articles. She served on the Society for Dance Research Executive Committee, the Congress on Research in Dance (now Dance Studies Association) Board of Directors, the *Dance Research Journal* editorial board and as its book reviews editor.

Stefan Aquilina is the Director of the School of Performing Arts, Co-Director of the Stanislavsky Research Centre, and Editor in Chief of the journal *Stanislavski Studies*. His research focuses on modern theatre, especially Stanislavsky and Meyerhold, but has wider interest in the transmission of embodied practice, amateur theatre, devised performance, and reflective teaching. Aquilina's book publications include *Stanislavsky in the World* (Bloomsbury, 2017) and *The Routledge Companion to Vsevolod Meyerhold* (Routledge, 2023), both co-edited with Jonathan Pitches, as well as *Modern Theatre in Russia* (Bloomsbury, 2020). His next volume on *Stanislavsky and Pedagogy* is expected to come out on Routledge in mid-2023.

Tamara Yasmin Quick, M.A. currently works at the Research Institut for Music Theatre Thurnau (fimt) of the University of Bayreuth. 2018 to 2022 she was employed at the Institut for Theatre Studies at Ludwig-Maximilians-University Munich in Prof. Dr David Roesner's research project "Theatermusik heute als kulturelle Praxis" ("Theatre Music Today as a Cultural Practice"), where she is currently finishing her PhD on Musical Embodiment in Contemporary Theatre. Her main research topics include music as performance, ethnographic analysis of theatre rehearsals, and dramaturgy. She studied Music Theatre Studies at the University of Bayreuth and Music Dramaturgy at Theatre Academy August Everding in Munich. Besides research she works as a dramaturg e. g. at Salzburg State Theatre (2016 to 2018) and Junge Oper Baden-Württemberg (Young Opera Baden-Württemberg, 2022), and as lecturer at University Mozarteum Salzburg (2020) i. a. Further artistic and scientific collaborations connect her with Maxim Gorki Theatre Berlin (2020), Munich Kammerspiele (2018), Mozartfest Würzburg (since 2021), Theater Koblenz (2019), Bavarian Stateballet (2015), and Almagora e.V. (Music Theatre Network, since 2019) i. a.

Twyla Kowalenko, MSW (Columbia), PhD (York) is passionate about our connection to embodied knowing. Dr. Kowalenko is the creator and founder of soma'ing, an approach and organisation that aims to increase the accessibility and applicability of somatic intelligence. Drawing on a lifetime of movement and somatic modalities, Dr. Kowalenko has over 20 years of experience teaching and facilitating in the non-profit, community, and academic sectors in Canada, the United States, Costa Rica and Israel. Dr. Kowalenko's dissertation in somatics, entitled 'Life as Somatic Practice,' aimed to answer the question: "How can all of life be understood as somatic practice?" Based in Toronto, Dr. Kowalenko works as a somatic educator, embodiment coach, movement facilitator and DJ.

Victoria Hunter is a Practitioner-Researcher and Professor in Site Dance at the University of Chichester. Her research explores site-based dance and performance and examines the body's phenomenological engagement with space and place through a consideration of corporeal, spatial and kinetic engagements with lived environments. She is co-author of *(Re) Positioning Site Dance: Local Acts, Global Themes* (2019) with Melanie Kloetzel and Karen Barbour and her edited volume entitled *Moving Sites: Investigating Site-Specific Dance Performance* (2015) is available through Routledge. Her monograph *Site, Dance and Body: Movement, Materials and Corporeal Engagement* was published by Routledge in February 2021.

Wojciech Olchowski: Doctoral student in immersive media directing in Lodz Film School in Lodz, Poland and guest doctoral student in immersive media production in Film University Babelsberg in

Potsdam, Germany. I do research and teach students the basics of immersive media (360 degree films and VR - virtual reality experiences). My website - <http://olchowski.info>

Zubin Kanga is a pianist, composer, and technologist. For over a decade, he has been at the forefront of curating and creating interdisciplinary musical programmes that seek to explore and redefine what it means to be a performer through interactions with new technologies. In 2020, following his appointment as Lecturer in Musical Performance and Digital Arts at Royal Holloway University, Kanga was awarded a £1.4 million UK Research and Innovation Future Leaders Fellowship to fund his latest multi-year project *Cyborg Soloists*, which is unlocking new possibilities in composition and performance through interactions with AI and machine learning; interactive visuals and VR; motion and biosensors, and new hybrid instruments. Zubin has premiered more than 130 works and collaborated with many of the world's leading composers. He has performed at many international festivals including the BBC Proms, Huddersfield Contemporary Music Festival (UK) Melbourne Festival (Australia), Festival Présences (France), Time of Music (Finland), Klang Festival (Denmark), PODIUM Festival (Germany), and November Music (Netherlands). Recent collaborations include Neil Luck's *Whatever Weighs You Down*, using MiMU's multi-sensor gloves to interact with deaf performance artist Chisato Minamimura (recently featured in the New York Times), Philip Venables' *Answer Machine Tape, 1987*, using an experimental KeyScanner to allow the piano to type text onto a screen, Alexander Schubert's internet-based score *WIKI-PIANO.NET* (performed 30 times across 9 countries as well as the BBC World Service) as well as a new collaboration with Schubert, *Steady State*, that will use EEG brain sensors to control sound and light. www.zubinkanga.com; www.cyborgsoloists.com