

# PERFORMING CONFERENCE & WORKSHOPS

# SPACE 2024



3 to 6 July

Nafplio, Greece



3 to 6 July, 2024  
Park Hotel, Nafplio Greece

International Conference and Workshops  
**PERFORMING SPACE 2024, NAFPLIO**

**Organised by**



DEPARTMENT OF THEATRE STUDIES  
with the collaboration of  
DEPARTMENT OF PERFORMING AND DIGITAL ARTS  
**UNIVERSITY OF THE PELOPONNESE**

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# Performing Space 2024 Programme

Wednesday, 3 July

9:00 Registration

9:15 Welcome address

## First Session. Flash Talks

### Spatial Performativity

Chair: PhD(C) Alba Balmaseda Domínguez

9:30 **Dr Dragana Konstantinović.** *Architecture Plays! Spatial Narratives in Architectural Documentary.*

9:38 **Gosia Miernik.** *The Spatial Performativity: Unveiling the Dialogue Between Space and Human Experience Through Embodied Imagery.*

9:46 **Dr Miljana Zeković.** *The Liminal Revival: Towards the Non-extractive Spatial Practice.*

9:54 **Dr María del Pilar Pastor Altaba.** *It's not Just Another Pile of Old Stones.*

10:04 **PhD(C) Damaskini Bogri.** *Medical Performance in the Asklepieion of Epidaurus.*

10:12 Discussion

10:22 Coffee break

## Second Session. Regular Presentations

### Performative Space

Chair: Dr Athena Stourna

10:40 **Prof Dorita Hannah.** *Towards a Theory of Performative Spacing.*

10:55 **Dr Tyrone Grima.** *Performative Spaces and Queerness in Malta: 1973-1990.*

11:10 **Dr Kathrine Sandys.** *Margins, Edges, Borders and Botany.*

11:25 **Andreas Skourtis.** *Performing Architectures: Space as Protagonist in Performance Design and Embodied Scenographies – Methods and Practices.*

11:40 **Prof Olav Harsløf.** *The Body in the Theatre - The Body on the Operating Table. Super Hospital With Performative Entertainment.*

11:55 Discussion

12:15 Break

### Third Session. Regular Presentations

#### Spatial Embodiment

Chair: Dr Pablo Berzal Cruz

12:25 **Dr Maria Konomi.** *Performing Objects in Public Space: Material Agencies and Performance Pedagogies.*

12:40 **Dr Adonis Volanakis.** *A Space for Prophecies.*

12:55 **Dr Rafik Patel.** *Circumambulating the Kaaba: Drawing the Space of the Heart.*

13:10 **PhD(C) Niya B.** *Emplacement, Myth, and the Performing Body: Exploring Trans Ecologies in the North-East Peloponnese.*

13:25 **Dr Gina Giotaki.** *Embodying the Site: Architectural Structure, Tridimensionality and Soundscape.*

13:40 Discussion

14:00 Lunch

16:00 – 20:00 **Workshops**

**Adonis Volanakis.** *The Body Image Workshop*

**Dorita Hannah.** *Mediterranean Spacing Workshop*

**Alberto Morell, KIMVI Nguyen and Gina Giotaki.** *Space-Consciousness Workshop*

21:00 Opening party

### Thursday, 4 July

### Fourth Session. Flash Talks

#### On the Collective

Chair: Dr Philip Hager

9:00 **PhD(C) Howl Yuan.** *Artists Home Swap: A Practical Examination of Artist Residency as an Embodied Space for Cultural Exchange.*

9:08 **Dr Andrés Garcés Alzamor & Ingrid Skåland Lia.** *Kinesis: Intangible Geometry Between Body and Place.*

9:16 **Dr Prokopios Orfanos.** *Performance, Social Space and Hospitality: Sociological Investigation of Participatory Art.*

9:24 **Dr Christina Vasileiou.** *Spaces of Care: Exploring the Performance of Caring as a Teacher With a Doll's House.*

9:32 Discussion

9:40 Break

### Fifth Session. Flash Talks

#### Memory and Belonging

Chair: Dr Bill Psarras

- 9:48 **Eleni Tsantali, Dr Sofia Almpanti & PhD(C) Georgia-Konstantina Atzampou.** *Exploring Collective Memory and Trauma Through a Site-Specific Performance at Lazaretta.*
- 9:56 **Dr Eftihia Mihelakis & Dr Lucille Toth.** *Performing DNA Spacing: Technopoiesi, Posthumanist Feminism, and Dissonant Genealogies.*
- 10:04 **Zoe Drakopoulou.** *"As strangers". From the Collective to the Personal. Awakening Memory and Trauma in the Streets of Kalamata.*
- 10:12 **PhD(C) Frida Robles Ponce.** *Buhlebezwe Siwani: Sangoma Practices Towards the African Land.*
- 10:20 Discussion
- 10:28 Coffee break

### Sixth Session. Regular Presentations

#### Liminal Territories

Chair: Dr Maria Mikedaki

- 10:40 **Dr Dimitri Szuter & Rennie Tang.** *Exploring Performative Liminality.*
- 10:55 **Dr Eirini Koumparouli.** *Approaching Threshold Spatialities: The Example of the Theatrical Workshop "I Want to Fly" of Eleonas Refugee Camp.*
- 11:10 **PhD(C) Lucy Petchell.** *Becoming a City-Body: Embodying Space in Urban Environments.*
- 11:25 **Dr Bill Psarras.** *Performing Between Terra and Aqua: Reflections on Edge, Boundaries and Drifting.*
- 11:40 **Dr Gretel Taylor.** *Revealing and Reckoning: Curating Place-Responsive Performance on Country.*
- 11:55 Discussion
- 12:15 Break

### Seventh Session. Regular Presentations

#### The Politics of Space

Chair: Dr Gina Giotaki

- 12:25 **Dr Tony McCaffrey.** *Renegotiating Theatrical Space Through Learning Disabled Theatre.*
- 12:40 **Dr Philip Hager.** *Performing Dissent in the Streets of Globalisation: The Right to the City.*
- 12:55 **Dr Marta Ostajewska.** *Indigenous Artistic Collectives as a Radical Place of Resistance (R.I.S.E, Winter Count, Postcommodity and yəhaw).*

- 13:10 **Dr Ece Canlı.** *Captive Performativities: Art and Body in the Carceral Context.*
- 13:25 **Prof Jon McKenzie.** *DASEIN DESIGN. Platform Performativity and Making Cures.*
- 13:40 Discussion
- 14:00 Lunch break
- 16:00 – 20:00 **Workshops**
- Dorita Hannah.** *Mediterranean Spacing Workshop*
- Alberto Morell, KIMVI Nguyen and Gina Giotaki.** *Space-Consciousness Workshop*
- 21:30 “Drinks Meeting” (Not included in the registration fee)

## Friday, 5 July

### Eighth Session. Flash Talks

#### Women's Space

Chair: PhD (C) Alba Balmaseda Domínguez

- 9:00 **PhD(C) D’Arcy Newberry-Dupé.** *Hosting: Home Truths*
- 9:08 **Dr Ufuk Soyöz & PhD(C) Aycan Kızılkaya.** *Bathing in the Ghost Hamam of Napflio: Remembering Greece’s Ottoman Heritage.*
- 9:16 **Hanadi Al-Samman.** *Inscribing Muslim Women’s Body Spaces.*
- 9:24 Discussion
- 9:32 Break

### Nineth Session. Flash Talks

#### Walking in the City

Chair: Prof Alberto Morell Sixto

- 9:40 **Dr Višnja Žugić.** *Co-Performing City: An Urban-Topographic Rotation as an Act of Reclaiming Public Spaces.*
- 9:48 **Irini Kalogeropoulou.** *Cityphonic Walks: Unveiling the Sonic Performativity of Everyday Life in the Urban Landscape.*
- 9:56 **Katerina Katakí.** *Familiarizing the City.*
- 10:04 **PhD(C) Daniel Dilliplane.** *Walking Tour Performance as Reparative History: Aya Shabu’s Black Wall Street of Durham, NC.*
- 10:12 Discussion
- 10:20 Coffee break

### Tenth Session. Regular Presentations

#### Performing the Stage and the Environment

Chair: Dr Christina Zoniou

- 10:40 **Dr Andrea Moneta & Dr Maurizio Crocco.** *Performing Architecture: Realising Sustainable Environments Through the Hybridisation of Theatre and Architecture Practice.*
- 10:55 **Dr Rafaël Magrou.** *Moving Spectators in Performing Spaces: The Auditorium Dislocated Into the Stage, or Vice Versa.*
- 11:10 **Aristotelis Kaleris.** *In Search of Lost Landscapes: Mt. Agchesmos in Athens and the Shift from Performative Perception to Official Cartography.*
- 11:25 **PhD(C) Alessandro Di Egidio.** *The Enabling Conditions: The Emergence of Performance From the Halprin Fountain to the Bridges of Venice.*
- 11:40 **PhD(C) Manuela Ciangola.** *Space as Event. From Lina Bo Bardi's Oficina Theatre to Giancarlo Mazzanti's Santa Fé Hospital.*
- 11:55 Discussion
- 12:15 Break

### Eleventh Session. Regular Presentations

#### Performing Architecture

Chair: Prof Dorita Hannah

- 12:25 **Dr Stavros Alifragkis & Dr Kalliopi Chourmouziadou.** *Pavillon Relancé: Re-Tracing Leisure Modalities – Inhabiting the Archive.*
- 12:40 **Dr Rodrigo Tisi.** *Rethinking Performance and Space: A Seven-Factor Methodology to Design Alternative Worlds.*
- 12:55 **Dr José Vela Castillo, PhD(C) Óscar Valero Sáez, & Elena Pérez Garrigues.** *Performative Spaces of the Quotidian.*
- 13:10 **PhD(C) Alba Balmaseda Domínguez.** *Performing Water. Bathing in Public Space.*
- 13:25 **Dr Pablo Berzal Cruz.** *Architects Do it Better, or They Should. Understanding the Environment Through Performance.*
- 13:40 Discussion
- 14:00 Lunch break
- 16:00 – 20:00 Workshops
- Dorita Hannah.** *Mediterranean Spacing Workshop*
- Alberto Morell, KIMVI Nguyen and Gina Giotaki.** *Space-Consciousness Workshop*
- 20:00 Epidaurus Festival (Not included in the registration fee)



## Saturday, 6 July

### Twelfth Session. Flash Talks

#### Activating the Senses

Chair: Dr Tyrone Grima

- 9:00 **PhD(C) Türküler Topal.** *Another Stage is Possible: Theatre Venues Outside the Theatre Buildings.*
- 9:08 **PhD(C) Ioanna Markela Chalkia.** *Phycology of Visual Perception: Exploring How Theatrical Space Influences Emotion and Perception. The Dual Role of the Ancient Theatre of Pleuron.*
- 9:16 **Sofia Alexiadou.** *Light as Invisible Architecture: The Case of Ritsos' Moon Sonata at the Athens Festival.*
- 9:24 **Ermina Apostolaki.** *Singing, Space, Focus: Live Singing as a Concentration Tool and a Definition Factor for Spatial Conditions in Site-Based Performances.*
- 9:32 **Katarzhina Zakharova.** *Scenography and Common Concerns of Humankind: Performance Design as a Source of Implicating the Audience.*
- 9:40 Discussion
- 9:50 Break

### Thirteenth Session. Flash Talks

#### Site-Specific

Chair: Dr Athena Stourna

- 9:58 **Dr Despina Zacharopoulou.** *Re-thinking site-specificity via long durational performance art.*
- 10:06 **PhD(C) Camille Tolila Mercier.** *Theatre Site Specific and Sociology of Chicago.*
- 10:14 **PhD(C) Ilias Sapountzakis.** *Theatre of Dionysus: A Performance and Reflexive Space.*
- 10:22 **Dr Eleni Gkini & Areti Petropoulou.** *Literature as the Occasion and Content of Site-Specific Performance.*
- 10:30 **Mat Diafos Sweeney & Sebastian Peters-Lazaro.** *Four Larks' Katabasis: Imagining Ancient Mystery Rites as Promenade Opera in Los Angeles.*
- 10:38 **PhD(C) Cristiana Minasi.** *Embodiment of Landscape*
- 10:48 Discussion
- 10:56 Coffee break

## Fourteenth Session. Regular Presentations

### Reflections on Performance Space

Chair: Dr Christina Zoniou

- 11:05 **PhD(C) Stella Christofi.** *Enacting Image (Denkraum) by the Wind: Movement Depicted in Mavroidis' Landscapes, Fassianos' Figure and Gyparakis' Breath Installation.*
- 11:20 **PhD(C) Mark Turner.** *Directing Tempest Masque: Orchestrating the Classical and the Carnavalesque Chorus in Shakespeare's The Tempest.*
- 11:35 **PhD(C) Attila Antal.** *Corporeality of Space vs. Spatiality of Bodies: Site-Specific Dance on Film.*
- 11:50 **Prof Liviu Dospinescu.** *Spatial Settings and their Performative Function: Enhancing the Spectator's Experience.*
- 12:05 Discussion
- 12:20 Break

## Fifteenth Session. Regular Presentations

### Cyberspace

Chair: Dr Andrea Moneta

- 12:30 **Dr Katerina El Raheb, Dr Anastasios Theodoropoulos & Panagiotis Papadopoulos.** *Extending the Performing Space Through Virtual Reality.*
- 12:45 **Dr Miral Mahgoub al-Tahawy.** *Anonymity in Virtual Space: Exploring the Representation of Female Body Through Virtual Identities in Contemporary Saudi Women's Writing.*
- 13:00 **Dr Elina Roinioti.** *Let's Get Phygital? Playformance and Spatiality.*
- 13:15 **PhD(C) Khairul Kamsani.** *Embodied Cybernetic Actor Training.*
- 13:30 **Dr Emmanouela Vogiatzaki Krukowski.** *Cyborgism as a Method of Transforming the Body Into a Performing Space: Actions, Interactions and Interpretations Discussion*
- 13:45 Discussion
- 14:00 Conclusion
- 14:15 Lunch break
- 16:00 – 20:00 **Workshops**
- Dorita Hannah.** *Mediterranean Spacing Workshop*
- Alberto Morell, KIMVI Nguyen and Gina Giotaki.** *Space-Consciousness Workshop*
- 20:30 Closing party

# Abstracts

Wednesday, 3 July

## First Session. Flash Talks

### **Spatial Performativity**

Chair: PhD(C) Alba Balmaseda Domínguez

#### **9:30 Architecture Plays! Spatial Narratives in Architectural Documentary**

Dr Dragana Konstantinović

Architectural documentary film has become one of the primary tools for archiving, recording, and representing the performance and changes in architectural spaces. In the city of Novi Sad, the specially established production house Neoplanta Film followed the modernisation of urban space in the second half of the 20th century in the short documentary footage. Through this project, an avant-garde film group of young directors, cinematographers, and screenwriters emerged. The fragmentary digitised archival material from this project records the process of radical urban transformations of the city.

This work deals with creating and re-creating new urban narratives that promote the modern history of Novi Sad and redefine its monolithic identity image. By observing the city as a system of different architectural layers and associated urban narratives, architectural documentary film's importance in revitalising forgotten urban narratives, which have been suppressed due to unsatisfactory ideological connotations, is explored. In these processes, whether based on re-editing and re-assembling film archives or creating new film material, the role of architecture and architectural space is crucial for understanding the history, atmosphere, sentiment, and context of new urban stories.

The work raises key questions about the conceptualisation of such projects: Is it possible to recreate urban narratives through documentary film? What is the role of architecture and architectural space in this? How are spatial narratives created? Can space preserve memory? Through examples of projects of the research group BAZA—a spatial praxis platform—and regional practices of documentary architectural film, approaches will be presented on how architecture and architectural space become vital embodiments of time and how they can be employed in the storytelling of urban history.

#### **9:38 The Spatial Performativity: Unveiling the Dialogue Between Space and Human Experience Through Embodied Imagery**

Gosia Miernik

This study investigates the dynamic dialogue between Spatial Performativity, human experience, and the transformative qualities of embodied imagery created using charcoal as a medium. The objective is to deepen our understanding of how artistic expression influences personal transformation and integration, which allows us to gain a greater awareness of the self and the environment we inhabit. Employing narrative inquiry methodology and autoethnographic reflections as the primary data sources, the researcher engages in introspective examination. This process involves interweaving

personal experiences, insights gained from counselling encounters, and reflections on their artistic exploration of creating embodied images. These images serve as a visual diary, representing the researcher's internal landscape, offering glimpses into the interconnectedness of personal and collective narratives, encompassing both internal and external worlds. Key research questions guiding this inquiry include: "How does the creation of embodied imagery using charcoal as a medium unveil the dynamic dialogue between Spatial Performativity and human experience? In what ways do the transformative qualities of such imagery enhance our understanding of ourselves and the surrounding environment?"

The exhibition was an integral part of this research, facilitating feedback and discussions with involved viewers. The main findings of this study underscore the transformative potential of embodied imagery in self-exploration, enabling individuals to engage with deeply felt emotions and experiences in a profound manner. Images were discovered to evoke a sense of presence and embodiment, as well as to bring out a visceral response, inviting the audience to connect with the shared human experience, recognising the necessity for quiet contemplation. Within the Spatial Performativity framework, this process highlights the interconnectedness of space, embodiment, and narrative, emphasising the role of artistic expression in shaping understanding of the self and surrounding space.

Conclusions drawn from this study underscore the transformative qualities of embodied imagery, contributing to deepening understanding of ourselves and the world around. Moreover, this research contributes to broader discussions within academia about the intersection of art, psychotherapy, and Spatial Performativity highlighting the value of interdisciplinary approaches in understanding human experience within the environments.

#### 9:46 **The Liminal Revival: Towards the Non-extractive Spatial Practice**

Dr Miljana Zeković

The fundamental objective of this paper is to further advocate in favour of creative research and creative interpretations in architectural discourse, specifically focusing on site-related practices. Considering the newest trends regarding architectural sustainability and the ecological discourse – that everything *is* already built – the paper indicates the rising potential for performativity within liminal spaces.

When Arron Betsky curated the Venice Architecture Biennale in 2008, he entitled the exhibition 'Out There: Architecture Beyond Building'. Claiming that architectural thought had to extend 'beyond' mere buildings because buildings were not enough, undoubtedly, he triggered the core of the dilemma of whether we might prioritize narration above the physical. Currently, the thought-provoking flows of architectural theory lean towards the radical reinventing of the existing built environment, promoting 'repair as a social practice' (Hertweck, Topalovic, Nehmer & Krieger) and envisioning 'a non-extractive future, made of what we have' (Malterre-Barthes), clearly urging us to reconsider what already exists and to slightly shift our perspectives. Here, the question arises: how can we creatively interpret the existing to open it up for new, exciting and unpredictable futures? In this paper, I argue that such an approach needs to rely on site-specific methodology.

Using the awarded exhibition pavilion from my collective's practice (*Stringers: evolution of precariousness, freedom of testimony, 2022 – Ephemera Collective & Centre for Holocaust Research and Education*) as an example, I will demonstrate a reversible process of opening the old existing

ruin to accommodate new ephemeral content. Resulting in a particular spatial construct, the pavilion embodied a liminal space for the story and simultaneously served as a threshold for the spectators' experience.

## 9:54 **It's not Just Another Pile of Old Stones**

Dr María del Pilar Pastor Altaba

Arriving at the archaeological site of the Circus Massimo, you enter in front of the remains of what was once an imperial celebration, the Arch of Titus, but you do not realize it, because you are at the level of the present city and nothing or nobody tells you about it, except an illustrative plaque with some drawings faded by the rays of the Roman sun. What catches your eye instead is the Moletta Tower, a medieval grain milling tower, used centuries after the Empire, when chariot races were replaced by wheat fields and grape crops. Only once you have reached its upper level, you can see where the Arch was, where its remains still are, a celebratory mass reduced, today, to a couple of half-buried column bases.

Back at the base of the tower, you find, very neatly arranged, probably according to archaeological inventory, a few big stones, some with mouldings and others with grooves in the shape of letters from some ancient epigraph. Another illustrative plaque shows that those stones in front of you belonged to the Arch of Titus, which, instead, originally stood at your back. But the text does not specify this detail. Nor does it identify which of those stones formed part of the capital, or of the column, or of the upper cornice. You can imagine it yourself, if you want, or just if you know how to, and leave this place full of stones understanding mainly nothing.

Understanding this archaeological site without a deep prior knowledge of the historical context remains quite complicated at the present time. Its comprehension is thus limited to those scholars who are familiar with and have studied the monument in advance. In today's highly technological world, it would be very easy to develop a performative visit that would allow experiencing the archaeological site in a similar way to how it was originally used to all types of audiences.

## 10:04 **Medical Performance in the Asklepieion of Epidaurus**

PhD(C) Damaskini Bogri

During ancient times, when there was nothing else available for a physician or a doctor in order to heal the patient and when there was no hope left, the last available option was: the Asklepieion. The sanctuary, bearing its name from God Asklepios, was a ritual healing place where patients could pray, attend plays as psychotherapy, bring offerings to the gods and "enkoimesis" was taking place. Apart from the spiritual, religious approach, surgical cures under sleep induction indicate the existence of medical operations in Asklepieion. According to V. Lambrinoudakis, interpreting ancient inscriptions, there were at least six "miracles" performed inside and outside the Avaton, that is surgical operations. Archaeological findings, such as surgical tools, in the surrounding area, indicate the performing of surgical, medical operations. Another article in a medical magazine, written by H. Askitopoulou also highlights that the coffers presenting poppy flowers, which ornament the marble ceiling of a sanctuary building, provide indirect evidence about the use of opium to facilitate medical and surgical interventions undertaken in this inner area of the sanctuary. This paper will examine where

these operations were actually taking place, in what state and by who they were carried out. Was Asklepieion, particularly Avaton, used for practicing medicine or was it a space dedicated only to spirituality?

10:12 Discussion

## Second Session. Regular Presentations

### Performative Space

Chair: Dr Athena Stourna

#### 10:40 **Towards a Theory of Performative Spacing**

Prof Dorita Hannah

As a spatiotemporal method for understanding and shaping performance, site dramaturgy could be considered a form of evental spacing, recognising that performance environments themselves are resonant with environmental performativity. However, our globalised worldview still tends to regard time and space as separable and absolute with a generally obliviousness to spatial dynamics in daily environments, including the theatre itself. Bringing together performance as action-in-space and site as space-in-action, this paper establishes a theory of performative spacing: asserting that site precedes action... as action. Predicated on cultural constructions of space and time – sociocultural, political, mythical and historical – it focuses on Moana Nui Spacing, which refers to Polynesia’s navigational approach to the Pacific Ocean as a “liquid continent”. Moana Nui spacing is proffered as an emerging dramaturgical methodology—spatiotemporally focussed, ecologically calibrated and specifically oceanic—which is applied to the conception and realisation of Performance Studies international’s Fluid States project in 2015: a globally dispersed year-long festival of events. This paper also established the underlying theory and methodology for the conference workshop that will collaboratively explore Mediterranean Spacing through embodied actions.

#### 10:55 **Performative Spaces and Queerness in Malta: 1973-1990**

Dr Tyrone Grima

The presentation will explore the use of performative space in relation with queerness, especially the depiction of queer characters in Malta from 1973, the year when homosexuality was decriminalised in the country till 1990, by which time Malta has moved from a close market economy to the initial preparations to join the European Union.

The main primary sources used in the research are reviews of plays in the local newspapers, as well as interviews with practitioners. These will be embedded in queer theory, especially prominent theorists in the field such as Michel Foucault, Judith Butler and Sarah Ahmed.

The insights that emerge from the primary and secondary sources will also be juxtaposed against the sociopolitical developments that were happening in Maltese politics (the macrocosmic level) and in the history of the LGBTI+ community in Malta (the microcosmic level).

The study will focus on theatre performances, including a wide spectrum of genres, such as comedy, drama, experimental theatre, and the pantomime, showing how space impacted on the performative dynamics in relation with queerness.

The principal findings of the research will show the distinct difference between how queer characters were portrayed in theatrical spaces, as opposed to how queer persons expressed themselves in non-traditional performative spaces.

#### 11:10 **Margins, Edges, Borders and Botany**

Dr Kathrine Sandys

This presentation outlines the development, process and aims of the Botanic Laboratory Garden at Royal Central School of Speech and Drama. This performance and space research centre hosts an ongoing programme of curated research projects exploring the relationship between the ecology of urban land use, landscape(ing), well-being spaces and plant species specifically grown for use and harvest in scenographic and performance practice – dyes, pigments, textiles, scent and sound.

I will focus on the slipperiness of plant species and the crossing of borders with what Jessica J. Lee describes as “out of place” species. This is defined through Latin taxonomy and how we can explore migration of plants as “native” and “invasive” species within a shifting global migration, geopolitical boundaries and environmental climate. I argue this curatorial approach operates in an open dramaturgical form, rather than a fixed and completed architectural space, with porous borders - a fluid and shifting programme of performance research, navigating the integration of botany, edaphology and scenography of landscape. The transience or ephemerality of scenography in a botanic laboratory, in its very nature as a research centre, can challenge intentions of landscaping and cultivation as a colonial, constructivist human intervention.

#### 11:25 **Performing Architectures: Space as Protagonist in Performance Design and Embodied Scenographies – Methods and Practices**

Andreas Skourtis

A presentation in the form of textual and visual micro-manifestos that highlights selected practices and methodologies of performance creation and educational endeavours by the studio *Performing Architectures* – Andreas Skourtis. A brief sharing of the growth and lessons learned throughout the past ten years ([www.performingarchitectures.com](http://www.performingarchitectures.com)).

Embodied responses to experiencing and inhabiting spaces function as primary drivers for the performance design process. The inherent properties of a space significantly inform the generation of spatial metaphors, enhancing the narrative depth. The integration of scale 1:1 spatial experiences and experimentation is key in educational planning. Spaces and bodies come together to create active scenographies, emphasizing the symbiotic relationship between the physical environment and scenographer-performer.

Scenographers, in this context, extend their roles beyond traditional boundaries, acting as authors and initiators of the processes, thereby shaping the concept of *Active Scenographic Bodies*. The implementation of embodied experiences of places is identified as an effective strategy in the collaborative architectural design process, serving to deepen the engagement in the design process.

The ensemble of elements integrated into projects presented includes varied settings such as an olive grove in Corinthia, a gallery space, a public library, and the Millennium Bridge in London; this diversity



extends to materials such as rolls of plotter paper and the incorporation of both indoor and outdoor theatres and rehearsal spaces as 'found spaces'; a future house for creative residencies, along with place-related stories from past and present and the embodied memories they evoke, form a multidimensional landscape that responds to the conceptual inquiries posed.

#### **11:40 The Body in the Theatre - The Body on the Operating Table. Super Hospital With Performative Entertainment**

Prof Olav Harsløf

Epidaurus is world famous as a well-preserved ancient theater with good acoustics. The daily tourists are informed that it was connected to the medical sanctuary behind it. In the museum below the theater, you can clearly see that this 'sanctuary' was a highly specialized super hospital. The instruments on display document surgical expertise within joints, muscles, internal organs and the brain.

Epidaurus Medical Center was from the 3rd century BC and a few hundred years later the world's - and that is the Mediterranean world's - most specialized hospital. In addition to war damages, sports and old-age surgery, lifestyle, medical and mental illnesses could also be treated here.

Outside the very large hospital and (for the relatives) hotel area, a space was set up with an entertainment theater for patients and relatives. The popular genres of music, dance and reprise theater (4th century classical comedies and tragedies) were shown here. International music and sports competitions for the entire Greek-speaking Mediterranean world took place here too thanks to large and persistent sponsorships for the super hospital.

Of course, the theater was built as entertainment for the patients (and their relatives), just as it functioned as an advertisement for "the good hospital stay". But at the same time, the medical understanding of 'recovery' at the time contained a series of aesthetic experiences of a visual, aural and rhythmic nature, which could be fully achieved within a theater space: The operated or weakened body had during medical treatment to be confronted with the singing and dancing body to ensure safe healing and complete recovery.

Using the example of Epidaurus, my paper will analyze the relationship between the two bodies - the medical and the artistic - the latter's healthy function for the former. What scientific thinking and experience was behind it? In addition – attending a performance at Epidaurus you have at the same time the most beautiful view of the Greek Peloponnesian landscape. As an audience you can at the same time concentrate and relax, take the landscape in.

My scientific approach is anthropological-performative with the use of and references from my book *The Great Festival* and the relevant theories and sources behind it.

I will use the Epidaurus example for new critical reflections on the connection - the connectedness - between art, nature and science and with the body as both object and subject argue for the necessary institutionalization of this connectedness.

11:55 Discussion

### Third Session. Regular Presentations

#### **Spatial Embodiment**

Chair: Dr Pablo Berzal Cruz

#### **12:25 Performing Objects in Public Space: Material Agencies and Performance Pedagogies**

Dr Maria Konomi

In this presentation we discuss – with regard to a performance pedagogy framework – an important aspect of our embodied connection to space and situation through the use of objects. In performance, we often use objects to create embodied spatial narratives, to experiment with spatial methodologies and connect with notions of space and place in public space. These various aspects were explored in pedagogical investigations of performing in public space, experimenting with objects and their possibilities to act as a catalyst for performance and/ or an interactive performer towards its users or audience. These investigations were process oriented creating moments of critical reflection concerning our embodiment and relation to the objects surrounding us, as well as moments of creation, and collective exploration during site visits and workshop sessions combining approaches from both performance art and various modes of performing arts. We created a playful and experimental situation where relations to objects were tested and reflected upon our students. From ready-mades and found objects to personal and ‘mnemonic’ objects, they proved to have a paramount significance in addressing personal identity, intimacy, as well as building a sense of the common, shared space. Objects were significant as building blocks in the performance process itself, as material agencies in score-building, influencing the end transformation of the performance space outside the regular/given arts contexts.

#### **12:40 A Space for Prophecies**

Dr Adonis Volanakis

Exploring Space for Prophecies: A Study on Oracle Drawings, Prophecy Remains at Documenta 14. The objective of this research project is to examine the representation and significance of space in the context of prophecies as portrayed in the participatory installation and performance Oracle Drawings, Prophecy Remains created by Adonis Volanakis and Karen Finley, which took place at The Athens Municipality Arts Centre at Parko Eleftherias (Freedom Park) and the Museum of Anti-dictatorial and Democratic Resistance. The aim is to analyse how spatial elements and historical context within the artwork contribute to the interpretation and dissemination of prophecies, and to discern the underlying thematic and conceptual frameworks employed by the artists. How do visitors/participants interact with the spatial configurations of the artwork in relation to prophetic themes? What cultural, historical, and artistic contexts inform artists’ approach to representing prophecies within spatial constructs? How does the interplay between physical and conceptual space enhance the prophetic narratives within Documenta 14 and contemporary art’s role as ritual?

This arts-based research employs ethnographic approach paths utilizing frameworks from spatial theory, contemporary art, semiotic and thematic analysis to open up this artwork and provide context and theoretical frameworks.

In the main findings questions are formed on: how can artists employ multidisciplinary approaches to create inclusive safe spaces for ritual utilizing elements such as scale, arrangement, and materiality. How prophetic narratives are communicated, inviting visitors to participate, navigate and interpret the artwork in relation to broader socio-political and cultural contexts. The interplay between physical space and conceptual space this artwork contributes to the destabilization of linear narratives, allowing for the emergence of alternative perspectives and interpretations of life through prophecies. How can immersive environments encourage viewer engagement and contemplation, fostering a dialogue between past, present. How can future visions provide a platform for addressing issues of power, oppression, resistance, and memory.

#### 12:55 **Circumambulating the Kaaba: Drawing the Space of the Heart**

Dr Rafik Patel

In the Islamic world, the *Kaaba* (black cube) in Mecca is considered the heart and centre of the world and the primordial first house of worship, whose form is a synthesis of cosmology and architecture. As a sacred site where the Hajj pilgrimage is performed, the *Kaaba* acts as a ritual attractor that connects the transcendental world of God and the corporeal world. The philosopher Ibn al-‘Arabī (1165–1240) argued that our own heart is also a *Kaaba*. Considering this, I question how can one analyse and depict a cosmos or *makān* (space of being) that incorporates both the event and the divine. Following Ibn al-‘Arabī’s metaphysics and a legacy of spatiotemporal drawing, wherein geometry, philosophy and architecture find common ground, I have discovered that my creative practice of drawing cosmograms offers a way to analyse and depict the *heart/space of my being*. My drawings move beyond the limits of representation and perform as ethnographic material in the sense that they bear witness and attest to events in space and time. At their core, I have discovered that my drawings are made up of love and loss, presence and absence, and life and death that connect the past, present, and future. In this presentation I reveal that drawing serves to diagram language, culture, memory, and emotions and therefore conclude that drawing has become a way to perform *tawaf* (circumambulate the *Kaaba*) that opens up a phenomenology of *presencing*.

#### 13:10 **Emplacement, Myth, and the Performing Body: Exploring Trans Ecologies in the North-East Peloponnese**

PhD(C) Niya B

The emergence of Trans Ecologies as a scholarly field prompts an exploration into the intersection of gendered embodiments and ecology (Seymour 2020). Such move aligns with Keegan’s notion that a trans practice may foreground the materiality of trans embodiment to generate new theories and meanings (2020). Concurrently, the feminist concept of ‘situated knowledges’ (Haraway 1988) has long been embraced by trans scholars such as Wölfl Hazard, emphasizing the significance of ecological studies being firmly rooted to the land (2022).

This paper responds to these calls by investigating how a ‘situated’ live art practice, grounded in embodiment and emplacement, can enrich the emergent field of trans ecology. Following the auto-ethnography methodologies of trans studies scholars (Stone 1991; Stryker 1994), I argue that an auto-ethnographical live art practice directly responds to place and location, engaging both bodies and land as performing agents. Through a case study set in the densely storied ecology of the North-East

Peloponnese, I demonstrate the potential of emplacement, wherein the performing body constitutes a vital component within an evolving ecology of interconnected entities and their historicities (Pink 2011).

In positioning my video performance 'Ekdysis' in dialogue with works by artists Cassils and Petra Kupperts, my study engages with Tiresias – an archetypal mythological character who underwent a gender-transformative experience on Mount Kyllene. Through an autoethnographic approach, I emplace the performing body within the landscapes of this region, imagining the Tiresian myth as a transecological retelling that foregrounds the marginalised human and nonhuman life.

In conclusion, I demonstrate how the emplacement of the performing body, attuned to the complexity of location, can generate intersectional knowledge that is contextually responsive to diverse ecologies and geo-political regions.

### **13:25    Embodying Space in Site-responsive Performance: Beyond an Ocularcentric Engagement with Our Lived Environment**

Dr Gina Giotaki

This paper discusses the conceptual and artistic framework employed as part of my approach to a site-responsive, performance making process grounded on somatic experience. The approach presented here is one I have developed as a “practitioner-researcher” (Pitches et al 2011), and constitutes one of three elements in the content delivered at the “Space Consciousness” workshop offered as part of the “Performing Space” International Conference (2024), in Nafplio (Greece), in collaboration with Alberto Morell Sixto and Kimvi Nguyen. The paper analyses practice, unpacks underpinning methods and discusses the dance making creative process I explore as part of the workshop. It considers Victoria Hunter’s recent proposition for a place-based performance, Barbour, Hunter and Kloetzel’s 2019 “(Re)Positioning” of site-dance, and Daw’s (2009) approach to “site-related dance” performance. In my contribution to the workshop analysed here, I employ experiential anatomy as foundational practice for developing a heightened sense of embodied relationality with our lived environment. I draw on Andrea Olsen’s experiential approach to working with landscapes, and on Bainbridge Cohen’s method of Body-Mind Centering®. Internal, visceral landscapes and their relation with the surrounding environment are consciously explored through mindful processes and movement. Together with an emphasis on a somatic engagement with the site’s soundscape, we work towards deepening our experience of architecturally shaped environments beyond an ocularcentric perception.

13:40    Discussion

Thursday, 4 July

Fourth Session. Flash Talks

**On the Collective**

Chair: Dr Philip Hager

9:00 **Artists Home Swap: A Practical Examination of Artist Residency as an Embodied Space for Cultural Exchange**

PhD(C) Howl Yuan

Objective:

This research explores the dynamic interplay between artists and space within the cross-cultural performance art residency, Artists Home Swap (AHS), connecting Taiwan and the UK. Specifically, it delves into the 2019 edition, featuring artists Bettina Fung and Sam Reynolds, who engaged in a residency in Yonghe, New Taipei City, Taiwan. The primary focus is on the themes of Dwelling, Mobility, and Everyday Practice.

Research Questions:

Using a practice-led-research methodology, the study addresses key questions: Why do artists choose to create away from home? What are the implications of their absence? Additionally, it investigates the broader concept of home within the residency context, exploring how artist residencies serve as spaces for cultural exchange.

Methodology:

The research employs a practice-led-research methodology, examining the artistic practices of Fung and Reynolds as they participated in AHS 2019. Cultural mobility concepts provide a theoretical framework, with an emphasis on the method and substance of cultural exchange.

Main Findings and Conclusions:

The study reveals that artist residency is an embodied space facilitating cultural exchange. AHS 2019, through the lens of Fung's drawing and mark-making and Reynolds's queer performance workshop, actively exemplifies this phenomenon. The research argues, employing de Certeau's framework, that artist residencies are dynamic sites of cultural exchange. The main practical case study findings underscore that the method of framing, curating, or 'embodying' the space significantly influences the outcome of cultural exchange.

In summary, this research enhances our understanding of artist residencies as embodied spaces for cultural exchange, shedding light on the motivations behind artists creating away from home. The method of framing the space emerges as a crucial factor in determining the success and impact of the exchange.

## 9:08 **Kinesis: Intangible Geometry Between Body and Place**

Dr Andres Garcés Alzamora & Ingrid Skåland Lia

The workshop explores the interactions between body, movement, space, light, and sound in three distinct phases. It begins with bodily expression, where participants engage in poetic movements in diverse environments, both indoors and outdoors, natural and constructed. Subsequently, the properties of light and colour are investigated, delving into chromatic relationships and complementarities among primary, secondary, and tertiary colours.

In the following phase, strips are introduced, painted in an orderly and sequential manner, while incorporating Ingrid's improvised music, generating a second poetic act aimed at connecting bodies with places and the sound of the environment. These processional experiences evoke rituals, festive movements, and games with passersby.

The workshop progresses towards an exploration of the geometric body, an intangible and internal geometry that emerges from the perception of the body within its environment. The integration of all these elements is directed towards the creation of a final scene where body, space, sound, light, and color converge, with a spatial choreography.

From the outset, participants demonstrate total commitment, immersing themselves in the experience and allowing themselves to be carried away by sensory experiences. The workshop's approach moves away from purely methodological aspects to immerse itself in direct experience, allowing students to experiment, receive, assimilate, and synthesize experiences from their own bodies and in relation to the surrounding space.

## 9:16 **Performance, Social Space and Hospitality: Sociological Investigation of Participatory Art**

Dr Prokopios Orfanos

The objective of this text is to present narratives of artists and non-artists participated in the platform Blind Date. Blind Date is a research and artistic platform which cultivates collaborative actions, with the cooperation of two different groups of people (artists/non artists, visual artists/ poets, artists/refugees etc.), in connection with space and community. We will capture aspects of the discourse of the participants in the platform, who were investigated through in-depth interviews.

The research questions are dealing with issues of participation in the project: what is the relationship between Blind Date experience and social space in each project? In what way the artistic action is connected with performativity? How do the participants perceive concepts such as cooperation, participation, collectiveness in their practice? What is the connection between participation, hospitality, and performance in the narratives of the participants? What are the expectations in regard to the participation in Blind Date? How is the experience of participating in the project reflected? Has their participation in Blind Date has any effects later on in their career? What are they?

The interviews material was examined through discourse analysis and discursive psychology methodology (Potter & Wetherell 1987; Phillips & Jorgensen, 2002). The research and the analysis were implemented in sociological context. It was important to examine sociological theories on art creators, that enlighten and strengthen our analysis (Bourdieu 1993, 1992; Becker 1982, 1974; Heinich 2004; Elias 1982). Further, sociological approaches on collaboration (Becker 1974; Sennett 2012, Goffman 1961) enhanced our analysis on the importance of participation, action, performance in community and social space.

The results of the interviews depict interesting perspectives of the participants that interconnect their interaction in the platform with matters and terms of 'social space' and 'time', and with 'artistic practices'. The practices and actions include performative, bodily, and participatory aspects of the interaction process of the project. The above-mentioned terms link the participants with the notions of performativity, social space / community, and hospitality.

#### 9:24 **Spaces of Care: Exploring the Performance of Caring as a Teacher With a Doll's House**

Dr Christina Vasileiou

In this presentation (8 min. flash talk) I will discuss my artistic research practice with a doll's house, part of a PhD research project which inquired into what it feels like to do care as a teacher. Coming from the perspective of a teacher and artist, the project proposed an intimately artistic way to examine the nuanced experience of performing care in teaching through methodologies of performance spanning performance/live art, performative installations and participatory performance at schools.

The practice unfolded in a ritualistic, private performance engaging with an old doll's house as a place of exploring the embodiment and temporality of care. This compressed space created caring meaning in the absurdity of an adult/teacher playing with a doll's house, experimenting with materials such as paper and collected human hair and memorabilia given from students. This practice claimed a space for the possibility of imagination for the teacher, ultimately in an embodied performance of an insistence to stay still, in the present. The performance of stillness by the doll's house was a prolonged waiting, a recollection of time that I held and wrapped inside its space. Staying still with the doll's house eventually became an unsettling, hopeless performance, the performance of radical caring by the despaired teacher who insists on waiting instead of hoping, staying still in facing an 'unmovable' future. It rendered the doll's house, as a creative, caring space for a(my) suspended caring subjectivity, for teaching in precarious times, challenging (my) care's linear, normative orientation of hoping for an -uncertain- future.

The project contributed crucially to the newly established research area of care aesthetics by examining a group of professionals that has not been previously researched from a performance perspective. It argued for the sustainability of caring practices and experiences through an engagement with the notions of the spatial and temporal in the space and practice of performance.

#### 9:32 Discussion



## Fifth Session. Flash Talks

### Memory and Belonging

Chair: Dr Bill Psarras

#### 9:48 **Exploring Collective Memory and Trauma Through a Site-Specific Performance at Lazaretta**

Eleni Tsantali, Dr Sofia Almpani & PhD(C) Georgia-Konstantina Atzampou

The work presented revolves around a site-specific performance held at the public space of Lazaretta - a historic Sanatorium in Syros (Greece) - as part of the Eye's Walk Digital Festival. The aim of this empirical research was to outline the embodied sense of collective trauma through isolation.

The research questions guiding this study were centred around understanding the emotional and physical effects and interactions associated with a location's historical identity as a "prison."

Five dancers explored the contemplating themes of love and death and collaboratively devised a walking performance that took place from the Harbor to the Sanatorium building in Lazaretta. Accompanied by original electronic music and three video art installations projected onto Lazaretta's emblematic building, our interactions with residents of Syros and global participants transformed the sensory experience into a record of collective historical consciousness, encapsulating the remnants of Lazaretta's deteriorated history. As for the themes of love and death we considered them as a continuum and not as two separate poles.

Following the performance, the dancers shared their reflections on their experience at Lazaretta, revealing profound emotions, an intensified desire for physical closeness, and a shared historical awareness of confinement and trauma. Despite the sense of restriction, they conveyed experiencing a profound emotional proximity.

The research suggests that the collective memory connected to specific historical places and approached through body and digital culture strengthens the social consciousness and the self-sense. More research questions were emerged, such as how embodied dialogue could contribute to trauma expression or even trauma therapy in a group of people with common experiences.

#### 9:56 **Performing DNA Spacing: Technopoiesis, Posthumanist Feminism, and Dissonant Genealogies**

Dr Eftihia Mihelakis and Dr Lucille Toth

In 2023, Dr. Eftihia Mihelakis and Dr. Lucille Toth discovered through a DNA test that the geographical and national spaces they thought they belonged to did not actually match the story told by their DNA results. L. would be 72% Spanish, when she thought she had deep roots in Continental Europe (Hungary), and E. is 66% Eastern Mediterranean, but with significant roots in Northern Africa, Russia, and Scandinavia. She was raised to believe she only had Greek roots. This dissonance between biodata and multi-generational family fantasies, between monocultural expectations and bio-mediated bodies who form part of a global pool of human DNA made possible a (re)examination of their identity: from being reduced to informational data to being faced with the im/possibility of disavowing their identities, they began examining the possibilities of a technopoiesis.

Taking root in Rosi Braidotti's posthumanist feminism (2018), their paper aims to examine their identity as bioliving matter, one that is constantly interacting with known and unknown

environments, producing multiple ecologies of belonging that trouble the idea of loyalty and familiarity with/to the Mediterranean space. Their aim is to rewrite (with no end in sight) their DNA helix as queer Mediterranean technopoetic biomatter. In the context of this conference, they will present a reading-performance of the preliminary findings of an affective postanthropocentric form of identification by exploring the tensions between “technophilic” (Braidotti, 2002) desires to belong, to matter, and their (dis)loyalty to phallic and paternal (humanistic) genealogies.

**10:04 “As strangers”. From the Collective to the Personal. Awakening Memory and Trauma in the Streets of Kalamata**

Zoe Drakopoulou

This paper will present the basic course of research, methodology and design of the site-specific documentary performance, "As' strangers", with the main theme of the search and the connection between the collective history of the Civil War in Kalamata and the personal history today. The main research questions raised during the creation of the performance were the concept of memory and its relation to trauma, both on a collective and personal level, and how the Theatre of Reality can manage a traumatic social event. The methodological tools that I used were based in the documentary theatre, ethnodrama, site specific techniques, with a particular focus on space and place. An important part of the paper is the methodological approach and the documentation of the research process that was followed with the main aim of dramatic processing of the material. The dramaturgy was based on research in the State Archives, interviews and the results of participant observation, which were collected during my stay in the city of Kalamata. The result of the research was the realization of the performance in October 2023, in the public space of Kalamata. The performance was in the form of a guided tour which transformed the public space into a performance space and the guide into an actor. Finally, there was a great involvement of the community, as apart from the 5 collaborators from Athens, about 15 people from Kalamata participated. The participants and the spectators thus had the opportunity to rediscover the place where they live and to create new experiences.

**10:12 Buhlebezwe Siwani: Sangoma Practices Towards the African Land**

PhD(C) Frida Robles Ponce

Buhlebezwe Siwani is a South African artist and sangoma whose practice focuses on the embodiment and healing of historical trauma towards the Xhosa people. Sangoma is a healer as part of the ubungoma indigenous practices. By bringing together her practice as a sangoma and her training in Fine Arts at the Michaelis Art School of the University of Cape Town, Siwani has crafted a solid body of work in which her body becomes the medium, the space (physical and metaphorical), the subject and the material of exploration for ancestral healing and the retaking of the political.

South Africa has witnessed a long trajectory of extreme violence. The forced dispossession of land has been an essential part of this violence. The indigenous land ownership and lease was limited to 7% long before the institutionalization of the Apartheid regime in 1948. This has been, and continues to be, an open wound to the indigenous black population in the country who were displaced, disowned, and uprooted from it; without forgetting that land ownership patterns have continued a similar trajectory in the contemporary. Further, the indigenous population has been dispossessed of a world (a belief system, social structure, languages, healing practices and relation towards their ancestors).

The banned ubungoma – traditional medicine - practices and the prosecution of sangomas was a furthering of this violence during the colonial times. The land is an integral part of ubungoma. Siwani enacts healing rites in the land that has been witness and subject of historical trauma. I analyze Siwani's compendium of work entitled *Qab'imbola*, in which she performs together and for the African land, thinking of space as both a site of memory and spirituality in which political and world reconstruction is at stake. Space becomes a body, charged with meaning, spirits and history, which becomes part of the series of site-specific performances by Siwani. The space, in Siwani's practice, is never devoid of meaning but always acting ancestral knowledges.

10:20 Discussion

### Sixth Session. Regular Presentations

#### **Liminal Territories**

Chair: Dr Maria Mikedaki

10:40 **Exploring Performative Liminality**

Dr Dimitri Szuter & Rennie Tang

In a quest for Performative Urbanism we believe performativity can uncover new tools and processes for the urban regeneration of liminal spaces qualified as “latent urban resources.” 1 In Performance Studies “liminality refers to any 'betwixt and between' situation or object, any in between place or moment, a state of suspense, a moment of freedom between two structured world-views or institutional arrangements (...) liminality opens the door to a world of contingency where events and meanings - indeed 'reality' itself - can be molded and carried in different directions.” 2 Turner describes liminality as a fundamental characteristic of performance, as a field of “pure possibility.” 3 Furthermore, Abenia uses liminality to define the ambiguous and elastic space-time that lies between the abandonment of a place and the moment of its reclassification, 4 as a state of “pure potentialities.” Van Gennep's performative rites of “passage” 5 constitute the life of a human being, in which the “liminal rite” is an in-between stage marked by uncertainty and ambiguity.

The liminality of the Los Angeles River lies in its current transitional status, seeking to become a renaturalised public amenity while maintaining its function as a flood control channel. Working along a stretch of the river in Frogtown, we developed a pedagogical experiment as part of a landscape design studio. Using “scores” 6 as methodological devices for guiding the students, we developed a site-specific performance as a liminal rite, a “performative” space-time of appropriation and transformation for instigating a process of urban regeneration. Our collaborative research demonstrates that “performativity” can serve as relational and transitional tools for activating both spatial affordances 7 and social empowerment 8 as necessary for the transformation of liminal sites. Through this work, we propose Performative Urbanism as a process of ongoing creation, in which scores as methodological devices operate to reveal the ecological and cultural richness of liminal sites.

10:55 **Approaching Threshold Spatialities: The Example of the Theatrical Workshop “I Want to Fly” of Eleonas Refugee Camp**

Dr Eirini Koumparouli

If space is not considered as an empty container in which the world of stage is constituted but as a field that shapes and at the same time be shaped by exposed identities, then identities -in-transition and the practices by which these identities inhabit the space, produce possibilities for the emergence of liminal conditions and therefore new ways of the production of space. The performative practices of the theatrical process not only establish spatio-temporal conditions of the stage but also constitutes multiple thresholds that capture passages between potential worlds and identities.

More specifically, the research examines the example of the theatrical workshop “I want to fly” that was organized in the "Safe zone" of the Eleonas Refugee Camp from December 2020 to March 2021 with the participation of 15 unaccompanied minors. The Greek Council for Refugees was in charge of the workshop. Through this example, the research examines the production of threshold spatiality through 5 different aspects: 1) Through the V. Turner's concept of the liminal practices in the inhabitation of identities and space 2) Through the spaces of memory, experience and imagination that were emerged during the transformative practices of the workshop. 3) By observing passages from space to place, and vice versa. This particular interaction is embedded within the heterotopia of the Eleonas Refugee Camp and also within the heterotemporality of the pandemic reality. 4) Through the presence of the body, within the context of the -out-of-the-everyday- condition that the workshop produced. There is a particular emphasis on vocal performance and also the limits of the relation between speech-voicetranslation. 5) Through the practices of sharing: liminal spaces in common, with which the spatial enclosures are fractured and therefore the development of threshold conditions is emerged.

11:10 **Becoming a City-Body: Embodying Space in Urban Environments**

PhD(C) Lucy Petchell

While urban environments are commonly characterised and studied as nodes in international networks of migration, economics, cultures and policies, they are also sites for everyday embodied experience through which cultures and identities are performed and produced in dynamic ways. As such, they cannot be understood as fixed entities but as ever-unfolding spatial processes. This paper examines the role that embodied experience plays in this process, taking as its locus the question ‘how are cities and city-bodies co-produced and performed by pedestrians?’. Drawing on the work of Elizabeth Grosz (1992), I argue that cities are assemblages of intersecting topographies, climates, cartographies, architectures, and bodies. These bodies both make and are made by urbanity, just as urbanity makes and is made by these bodies. Drawing on ethnographic fieldwork in Lisbon, Portugal, I explore how a Lisbon-body is produced in the interaction between space and embodied walking practice in geographically and culturally-specific ways. Furthermore, I argue that the flows and frictions that result from moving through Lisbon complicates binary frameworks that are often used to study cities: global and local, past and present, human and non-human (and more). In doing so, I argue that cities are not just physical points of interconnection, but as an object of study, urban assemblages require research approaches and methodologies that challenge the boundaries of academic disciplinaryity itself.

## 11:25 **Performing Between Terra and Aqua: Reflections on Edge, Boundaries and Drifting**

Dr Bill Psarras

The cultural and aesthetic trajectories of walking extend throughout 19<sup>th</sup> and 20<sup>th</sup> century; echoing the methodological traditions of flanerier, psychogeographical drift and contemporary spatial practices. An array of artists with multimedia and ambulatory methodologies have approached space, place, location, boundaries and edges in various ways at the core of their practices, not to omit an ongoing interdisciplinary scholarship of geohumanities who has also explored emerging geopoetics and politics in the fluid and often augmented spatial realities of 21<sup>st</sup> century. The current paper explores the ideas of boundary and edge as creative spatial conditions / situations that often constitute the primal matter of contemporary art practices; ones which combine walking, drifting, site-intervention, technology. Walking and drifting in the city often has metaphorical implications of the urban space as sea, ocean with current and vortexes. Having a shift in wider spatial/geo humanities towards considerations of the sea as an embodied and dynamic space – and also the author's shift in art practice from the terra to the aqua, the paper speaks both on territorial and liquid levels, identifying edge/boundary also in sea as a space of creative and immersive potential. The condition of edge and boundary is often a creative one; which fuses identities, meanings and gestures. City is porous, full of boundaries and borders; where bodies, sites and flows are in constant entanglement. To drift is to aimlessly walk in the midst of urban flux, yet such verb entails a performative and spatial potential: drifting across streets and waves. There is an interesting site of creativity between city/sea, shifting the meaning of coastline into a liminal place. Reflections will be based in author's selected series of artworks between site and sea which combine walking and sea-oriented performance, poetry and technologies; shifting the meaning of boundary and edge towards expanded spatial (media) poetics.

## 11:40 **Revealing and Reckoning: Curating Place-Responsive Performance on Country**

Dr Gretel Taylor

From a practice of site-specific performance, I have in recent years also branched into curating place-responsive performance events. This expansion of my practice has grown out of my desire to represent more about the place than I can draw out in my own performance work, because places are inherently multi-layered, understood from multiple perspectives and experienced through many different bodies. And places, like histories, are continually being reconstrued by the people who inhabit them. To represent to some extent this multiplicity, I invite diverse artists to respond to the site or place, which in Australia is always situated on 'Country'. 'Country' is the way Australia's First Nations people conceive of land, sea and sky.

Absurdly yet tragically, in so-called Australia it is only in the last decade or two that we have collectively begun to realise a sense of place that is based upon - or even includes - Indigenous presence and culture. As a nation we are still absorbing this new yet ancient reality, following two centuries of denial based on the British settler colonial fallacy of *terra nullius* – the premise of an 'empty land' upon which invasion was justified. Such paradigm altering absorption requires much reckoning with place. The presentation proposes that live performance events in situ can contribute to this reckoning.

Drawing upon three curatorial projects\* in Victoria, Australia, focused on place through performance, this presentation will discuss the effects of foregrounding relationships between place, body and

identity in live events on Country. Through their varied approaches and responses, curated artists bring audiences/participants' attention to sensory, historical, environmental and cultural qualities of the space, site, place and Country. Through the haptic, kinaesthetic and conceptually interrogative engagement that the artists invite, audiences become more conscious of their individual and collective embodied presence in the place. Bringing together Indigenous cultural custodians, diverse contemporary artists and local community groups, these curatorial events offer a rich, multiple approach to understanding and fostering a sense of place that is tangibly felt by the audience/participants.

11:55 Discussion

### Seventh Session. Regular Presentations

#### **The Politics of Space**

Chair: Dr Gina Giotaki

#### 12:25 **Renegotiating Theatrical Space Through Learning Disabled Theatre**

Dr Tony McCaffrey

Learning disabled theatre and disability theatre generally depends upon the careful and creative renegotiation of the spatiality and temporality of performance. The presence of disabled performers requires multiple kinds of support: from ensuring free access to and movement through the theatrical space to innovative reconfigurations of the kairos or 'good' timing and placement of space and time in terms of cueing, turn-taking, and affording the performers freedom to inhabit in space and time heightened moments of vocal, physical, and kinetic power in ways that suit their needs for 'access intimacy'(Mingus).

Learning disabled theatre groups Back to Back (Australia), Blue Apple (England), Créahm (Belgium) Different Light (New Zealand) HiJinx (Wales) Theater HORA (Switzerland) and Teatr 21 (Poland) under the aegis of Margarita VTC in Greece have been in dialogue since 2021, engaging in Zoom dialogue and in-person meetings in Athens on 'Ancient Greek Theatre and Learning Disability.' Margarita has drafted easy-read material on the techniques and texts of Greek Theatre and shared videos of performance exercises on the use of chorus, and masks. In 2024, each group is in research and development in their own countries towards a proposed festival of learning-disabled theatre in the theatre at Epidaurus in 2025.

The project engages the groups involved in asking the following questions. How can we support learning disabled performers to take their places conceptually and somatically in the theatrical space of historical and current imaginings of 'Ancient Greek Theatre'? How can working with learning disabled performers contribute to understandings – and creative mis-understandings - of the use of space, proxemics, and acoustics of the masked performance in open air theatres of Ancient Greek Theatre? What implications might this project have for performance research into the consideration of space in learning disabled theatre and the contributions learning disabled theatre can make to a wider consideration of theatrical space?

## 12:40 **Performing Dissent in the Streets of Globalisation: The Right to the City**

Dr Philip Hager

In *The Right to the City*, a sort of unwitting preface to the May 1968 uprising, Henri Lefebvre outlined the right to the city as one's right to imagine and shape their dwellings, a 'renewed right to urban life' (1996: 158). Revisiting Lefebvre's conceptualisation in 2012, David Harvey discussed the right to the city as a cry for 'the existential pain of a withering crisis of everyday life in the city' and a demand for a 'less alienated, more meaningful and playful but [...] conflictual and dialectical' urban life (Harvey 2012: x). Against the backdrop of conditions of precarity fuelled by the proliferation of neoliberal urbanisation, Harvey saw various imaginings of urban life that emerged in 2011-2012 (Arab Spring, Indignados, Occupy) with a certain optimism: the Global City might, at last, become the stage where revolutionary politics will be played out, he seemed to suggest.

As the condition of precarity has been exacerbated by recent and current crises (COVID-19, wars, cost of living crises), in this paper I seek to return to that optimism by focusing on artistic and activist interventions that are staged in public spaces. Against the generalised sense of Left Melancholy that, as Wendy Brown has demonstrated, abandons progressive politics 'not in hopefulness but in its marginality and failure' (Brown 1999: 26), I wish to look at the global-urban fabric as a potential stage for a radical politics of dissent. I ask: what cries and demands against alienation and precarisation are performed as collectivities seek to re-inhabit public spaces? How might such performances rehearse a renewed right to urban life and in so doing show us the way out of Left Melancholy?

## 12:55 **Indigenous Artistic Collectives as a Radical Place of Resistance (R.I.S.E, Winter Count, Postcommodity and yəhaw)**

Dr Marta Ostajewska

The United States has 574 federally recognized ethnically, culturally, and linguistically diverse Indigenous communities. In the 2020 Census, 9.7 million people identified as American Indians (AI) or Alaska Native (AN). Recent years have shown that these communities are exposed to increasing economic, and political threats related to limited access to health care and education. "In 2018, the U.S. Commission on Civil Rights reported that—due to things like historical discriminatory policies, insufficient resources, and inefficient federal program delivery—Native Americans continue to rank near the bottom of all Americans in terms of health, education, and employment." In reaction to the hardships of everyday life more and more Indigenous artistic collectives are emerging, on one hand, building a community, and on the other becoming a radical space of resistance. Their art is combined with activism, aesthetic activities with political acts. Together, the creators have a greater impact and, thanks to relational-artistic, horizontal, non-hierarchical activities, they have the opportunity to introduce real changes to the social fabric.

In my presentation, I headline how the activities of several Indigenous collectives (R.I.S.E, Winter Count, Postcommodity i yəhaw), and their site-specific art have become both a space of resistance and a place to build Indigenous identity. I refer to Indigenous methodologies (e.g. methodology based on sounds and spatial structure—*CauseLines* which is a process based on studying the horizon line and landscape, and building scores and stories based on them) and the theories of Indigenous researchers (e.g. Jaime Martínez Luna, a Zapotec anthropologist; Anishinaabe scholar—Gerald Vizenor, etc.) concerning postcolonialism and decolonization issues. I consider how Indigenous art can become a place of resistance, transformation, and change, but also a healing space. I analyse the



connections of the Indigenous body with the land of their ancestors, as well as the violence of artificially created borders and the exploitation of natural resources. I present different decolonized curatorial processes that are trying to fight the present and create another Indigenous future through art.

### 13:10 **Captive Performativities: Art and Body in the Carceral Context**

Dr Ece Canli

This presentation aims to provide a theoretical examination and discourse on the significance of "performing bodies" in challenging the deficiencies of the criminal justice system and its contemporary apparatuses worldwide including policing, surveillance, and institutional punishment. Since the emergence and evolution of performance art in the mid-twentieth century, artists have increasingly utilized their bodies as a primary locus for addressing and negotiating identity-based oppressions, inequalities, political upheavals, and economic disparities. While punitive regimes have predominantly garnered attention from prison abolition activists, artists have also engaged with the issue, with works spanning from the burgeoning phenomenon of mass incarceration, known as the *prison industrial complex* (Davis, 2003), to socio-political identity divisions and carceral capitalism (Wang 2018), which disproportionately affect racial minorities, underprivileged groups, and LGBTQIA+ individuals.

Drawing from the concepts of "*penal spectatorship*" (Brown, 2009) and "*carceral aesthetics*" (Fleetwood, 2020), this presentation first tackles the question of how such an extremely physical, corporeal and instant aesthetic language and artform like performance addresses those otherwise invisible places (prisons) and bodies (prisoners) – and what it means to society as a spectacle. Then, by highlighting the persisting biases entrenched in the carceral culture, it seeks firstly to illuminate the "body" as the central subject of confinement and as the agent of aesthetic performance in confronting the challenges and potentials inherent in perpetuating social injustices, thereby envisioning a world beyond the confines of prisons. Finally, the conclusion will prompt consideration of the role of the "free body" as the creator of art juxtaposed with the constrained bodies who are represented or spoken for. This will be done by recollection, analysis and categorization of a selection of contemporary performance art practices (e.g., from *Fleetwood's Marking Time* to *Artangel's Inside* and other individual projects), behind and beyond the bars.

### 13:25 **DASEIN DESIGN. Platform Performativity and Making Cures**

Jon McKenzie

StudioLab is a media design consultancy working with nonprofit and nongovernmental organizations, making use of physical and virtual platforms. Nick Srnicek and others have begun theorizing platform capitalism as a dominant mode of production (e.g., gig economy, attention economy) associated with social media platforms such as Instagram and YouTube, work platforms such as Zoom and Slack, and transaction platforms such as Uber and AirBnb. For those not critically attuned to digitality's effects, platform performativity underlines StudioLab's insight that all performance is electronic by exposing the infrastructural base of contemporary power-knowledge production. Performative knowledge's emergence has been powered by the grid, by networks, platforms, systems, feedback and feedforward loops, even breakdown and reboot — so much so that "living off the grid" is itself performance. While disciplinary knowledge brought the Book to the world, performance brings platforms. What to do? In StudioLab's collaborative design process, performance

designers' experiential turns mark the paths of strategic storytelling and function as reflexive rhetorical sparklines for diagrammatic attunement across the three ecologies of self, society, and world. Such making cures or transformations may be slow or sudden, gentle or jarring, producing rippling, scalar effects, and/or nil. Within StudioLab's pluriversal cosmography, knowledge refers to attunement within a world, wisdom to attunement within a pluriverse of worlds (ontological and otherwise), and insight attunement across multiple pluriverses. Throughout, knowledge, wisdom, and insight are intermittent, distributed, and dynamic, interdependently co-arising in ways we are seeking to share.

13:40 Discussion

## Friday, 5 July

### Eighth Session. Flash Talks

#### Women's Space

Chair: PhD (C) Alba Balmaseda Domínguez

9:00 **Hosting: Home Truths**

PhD(C) D'Arcy Newberry-Dupé

This presentation focusses on '*Hosting: Home Truths*', a creative research project which considers contemporary spatial practices amongst archival materials, interrogating the legacies of labour and control that inform our domestic ecologies. Here, hosting belies an entanglement of allegiances and hierarchies, and the research asks the question: What is it to host? Taking measure of the word's entomologies and definitions, that track from person to place, ephemeral presence to bread, guest to enemy, stranger to victim, a constant negotiation with the presence of an ever-evolving host emerges.

This project works with an archive of materials relating to a women's domestic college, and maps practices of hosting and housewifery in Australia from 1920's-70s and traces their lineages to consider them as ongoing actors in the spatial manifestation of 'home'. Positioned as legitimate spatial practices, which actively contribute to the architecture they inhabit, it looks to understand how they inform the way home-worlds, both built and 'felt', are maintained, held, and transformed through repeated action, habits and performances of labour and care.

The research methodology takes the traditional archival artefact and performs a sequence of analysis 'rituals' in the unpicking and deconstructing of this primary source. This research is then translated into public exhibition and event, creating a space to host an intermingling between gastronomic installations, video works and cartographies.

Through the analysis, discourse with and display of these not-so-distant practices and roles, women's work, and 'housewifery' are understood as primary devices of construction for home environments, through care, and control in Australia's domestic interiors. Often restrictive in nature, these practices,

focussed on civility, politeness, control and hierarchies are used as a counterpoint against which a contemporary culinary materialism and associated rituals might be developed to transgress the strict boundaries set up in our inherited practices of eating, homing, and maintenance.

#### 9:08 **Bathing in the Ghost Hamam of Napflio: Remembering Greece's Ottoman Heritage**

Dr Ufuk Soyöz, PhD(C) Aycan Kızılkaya

This paper presents a video performance co-created with Aycan Kızılkaya and myself at the Performing Space Conference 2023 workshop. Our video performance unfolds against the atmospheric backdrop of the Kapodistriou square in Napflio, featuring the ruinous Hamam and the fountain, iconic water monuments representing Ottoman cultural heritage.

Our aim is to pay homage to the architectural legacy of the Ottoman era through performance art, reviving the memory and the rituals of the Hamam, which can no longer be performed at its original location in Napflio. As visitors to the site and participants in the workshop from Turkey, we bring with us the embodied knowledge of these rituals, and through our performance, we aim to breathe life into their memory. Therefore, the video also seeks to highlight the shared architectural/cultural heritage of Modern Greece and Turkey, serving an educational function and a performative way of engaging with history.

The video commences at the hammam building, adorned by a painting, "La Grande Piscine de Brousse," by Jean Louis Gerome. Evoking the Hamam's traditional function, The Orientalist painting imbues the site with a layer of fiction and fantasy, reminiscent of the Western perception of the "East," including the nineteenth-century Greece. The ambience is further enriched with the sound of water, enhancing the illusion of an Orientalist hammam setting. Subsequently, the narrative transitions to an awkward bath scene at the Ottoman fountain, grounding the viewer in the contemporary urban landscape with its everyday sounds and sights. By staging a bath within this public space, we aim to bridge the two monuments and provoke discomfort in the viewer, prompting them to question the fountain's ordinary function. This performative intervention activates the square as a historical locus and a realm of imagination, rendering visible the connection of the Hamam and the fountain as sites of memory.

#### 9:16 **Inscribing Muslim Women's Body Spaces**

Hanadi Al-Samman

Moroccan photographer Lalla Essaydi's portraits defy the orientalist gaze imposed on Muslim women by defying the restricted spaces they are placed in by nineteenth century orientalist paintings of Jean Ingres, Jean Gérôme and Eugène Delacroix. Essaydi's portraits are both provocative and revolutionary. Her world-wide installations relocate Muslim gendered bodies in ways that contest earlier orientalist depictions as well as Pierre Cachia's modernist claims of a "faintness of Islamic inspiration," thereby engendering a dialogue and a recasting of the Arab nation and its citizens in global locales. Her portraits of Arab women incorporate layers of Islamic calligraphy applied by hand with henna on the women's bodies and clothing, is representative of a new artistic reclamation movement that positions her art outside the contested frames of nation and religion.

Lalla Essaydi positions her photographic rendering of Muslim women to challenge both internal traditional narratives that lock Muslim women in private seclusion, and external orientalist narratives that portrayed them in odalisque, exotic stances. Her portraits bespeak of Muslim women's agency,

mobility, and complete command over their surroundings as they inscribe and transform history in their own henna-decorated images. Her female subjects exude a unique blend of confidence and defiance so as to challenge a host of religious, political, and societal stereotypes. My readings of Essaydi's portraits will be informed by Roland Barthes' *Camera Lucida* (1993) and Marianne Hirsche's *Family Frames* (1997). I articulate the ways in which the "umbilical" connection, through which Essaydi and her audience tap into the Arabic mother tongue, to native culture, to "first-and second-generation remembrance, memory and post memory" are invoked in her works by recasting the harem and the veil in a nuanced way.

These artworks display the need to question and to expand the spaces inhabited by Muslim women's bodies and their cultures. I argue that the fascinating aspect of Essaydi's artistry originates from the stretching of personal and cultural borders, the intersecting with the presence and absence of boundaries; of history, gender, architecture, and culture; that mark spaces of possibility and limitation.

9:24 Discussion

### Nineth Session. Flash Talks

#### **Walking in the City**

Chair: Prof Alberto Morell Sixto

9:40 **Co-Performing City: An Urban-Topographic Rotation as an Act of Reclaiming Public Spaces**

Dr Višnja Žugić

In summer 2023, the authors of an immersive multimedia walking performance Novi Sad, the Illusive Haven, enacted an urban-topographic rotation between two public spaces of Novi Sad, inspired by a conceptual artwork Project 3p4a2k by Janez Kocijančič (1971), in which several public spaces of Novi Sad rotate their positions and functions, as a type of a "creative-aesthetic act", otherwise impossible in reality.

The performance focused thematically on the loss of the social dimension of public spaces in the cities in transition, where the commercial interests progressively transform urban life in favour of private capital, and not the people. With an aim of reclaiming public spaces through socially engaged art, the action called for staging the city beach (Štrand) in the centrally located public square (Katolička porta). It was conceptualised as an occupation act, within the framework of filming a scene for a multimedia performance.

Drawing from the concept of spatial co-performativity, the paper analyses this specific scene of the performance, with a focus on the role the public space acquires through the performative dialogue with the action in place. By introducing an unexpected activity of sunbathing, into a very frequent pedestrian zone of the city centre, where a group of dancers and actors was joined by civilians and passers-by who took the role of beach-goers, the loosely staged action unfolded throughout four hours of filming. Within the final performance, the video served as a fictional, surreal layer confronted by the everyday state of the square, while the very act of producing the video functioned as a subversive performative rupture within the everyday conventions of this public space, making it an integral and active protagonist of the overall performance.

## 9:48 **Cityphonic Walks: Unveiling the Sonic Performativity of Everyday Life in the Urban Landscape**

Irini Kalogeropoulou

Have you ever stopped, paid attention, and taken action by listening to the hidden voice of the city in today's world? The key objective of the participatory artistic research project Cityphonic Walks is to bring to the forefront the often-disregarded sonic aspects of our habitual lived experiences, making them visible and audible through a poetics of noticing, providing opportunities for action towards the realization of transformation. The inquiry began with the following research questions: How to perform Soundwalking as a strategy to reveal the hidden sonic nuances of everyday life in urban environments enhancing awareness and community engagement, and how can augmented soundwalks reveal the poetics of public spaces challenging dominant narratives? This project, conducted during the Master Performing Public Space (2022-2023) at Fontys Academy of the Arts in Tilburg, Netherlands, took place in different urban spaces of Athens. Its aim was to foster a process of re-sensitization to the everyday sonosphere through a score-based method that involved walking, intentional listening, and soundmaking. It established by this way a relationship between different modes of walking and listening (historical, political, musical, subjective, evocative), proposing experiential, physical, psychical, and imaginative interactions in everyday life within public spaces. Created scores explored the relationship between physical and discursive spaces, proving the invisibility of certain bodies and articulating the seemingly impossible, revealing that listening places people, especially women, in a vulnerable position. However, simultaneously, it provided them with the opportunity to actively reclaim public spaces, shedding light on sonic power dynamics. Participants, acting as rhythm analysts, learned to listen first to their own body as a metronome, in order to appreciate external rhythms. Simultaneously, they tuned into the urban environment as one would to a symphony or opera, fostering a shared acoustic community that transcended language, embodiment, and spatiality.

## 9:56 **Familiarizing the City**

Katerina Kataki

As an independent artist and researcher in post-covid Athens, the need to reconnect and interact with fellow citizens and the city emerged as a necessity. Starting off that simple, yet fundamental quest, I explored the necessity of building new modes of urban interaction and active citizenship practices through two durational, participatory performances: both unfolded in public space and sought to create varied ways of communication through the alternative use and experience of common urban loci, squares, roads, sidewalks, along with the bodies of Others.

In the first one titled *Δημόσια Ημερολόγια/Public Diaries* the artist appears in public view wearing pyjamas writing a personal and a public diary of moments in typewriter, but also offering this choice to any passer-by who wishes to leave their own handwritten notes. Thus, all journal entries, recording internal and external realities that occur in real time of meeting the self and the others, become an accessible collective diary installation framed on the pavement of a square, while the performance attempts to explore the possibilities of a transparent space among the personal and public spheres. The second one, *Οδοιπόροι/City Steps* is a walking participatory performance in the form of a devised contemporary ritual of passage, which signifies the personal identity of participants unfolded into a tripartite process composed by the three actions of escorting, wandering, and gestural

imprinting within the city centre. The performance highlights the uniqueness of every person-citizen as an indispensable ingredient for the creation of the contemporary city, which is rejuvenated constantly by participation and the action of our steps. In a city in which its inhabitants seem to be rushing through life, both performances facilitated and put to the spotlighting those liminal temporarily urban spaces occupied by the artist's and participants' body, thus highlighting a fresh communal shared reality.

This presentation will dive into the ways both performances functioned as socio-artistic experiences but also experiments that observe, document, recharge and possibly remake the urban fabric in terms of space and relations, highlighting new opportunities for action.

#### 10:04 **Walking Tour Performance as Reparative History: Aya Shabu's Black Wall Street of Durham, NC**

PhD(C) Daniel Dilliplane

Reflected both in recent scholarship and artistic practice, walking as a performance-based methodology has entered a period of revival, from urban sonic art walks to contemplative ecosophical sensory trail hikes. Using ethnographic and archival research to examine Aya Shabu's site-specific oral history performance *Black Wall Street* of Durham, NC, my presentation explores the creative potential of the alternative walking tour as an approach to reparative history for Black communities in the United States. My research asks: How can performance activate the buried racial histories of the (non-)places of urban environments? Combining storytelling performance with dance/movement practice, Shabu invites audiences into an embodied recreation of the pinnacle of the city's Black entrepreneurship, guiding them to the former sites of major Black-owned businesses, such as NC Mutual Life Insurance Company, the Jack Tar Hotel, and Mechanics and Farmers Bank. While the original Black Wall Street in Tulsa, OK was famously decimated in the violent white-supremacist massacre of 1921, Durham's Black Wall Street persisted until the 1960s when the city's urban renewal efforts and the construction of the Durham Freeway resulted in extensive demolition, including the African-American Hayti neighborhood. Confronting audiences with this minor history on a sensory and somatic level, Shabu's *Black Wall Street* walking tour contests the materiality of the municipality's "urban renewal" project with ephemeral counter-memory performances that restore the space's significance to the city's Black community. I argue that emerging approaches to this genre of pedestrian performance, especially walking tours that reclaim minoritarian histories and perambulatory protest performances, defamiliarize the practice of walking, revealing its critical potential as a modality for conducting and presenting research.

#### 10:12 Discussion

## Tenth Session. Regular Presentations

### **Performing the Stage and the Environment**

Chair: Dr Christina Zoniou

#### **10:40 Performing Architecture: Realising Sustainable Environments Through the Hybridisation of Theatre and Architecture Practice**

Dr Andrea Moneta & Dr Maurizio Crocco

Sustainability in the built environment is mostly related to resources, materials and processes. On the other hand, Globalisation, standardisation and heterotopia created 'placelessness', the 'casual eradication of distinctive places and the deliberate making of standardized landscapes and the weakening of the identity of places to the point where they both look alike.' (Relph, 1970). Sustainability is not just about technology: History, tradition and community play a key role in the environmental consequences of development, and they should be considered as an integral part of the design process to realise truly sustainable architectures. Architects need new skills and knowledge derived from performance to interact with both the site and inhabitants for a public involvement in design and planning processes.

Research questions include: Can history, tradition and community engagement be used in urban planning to restore the identity of place? Can Performing Architecture- a methodology which blends Spatial Practices and site-specific performance- contribute to creating meaningful places to live?

The paper introduces Performing Architecture, a methodology developed with Association Archabout in the intersection between architecture and scenography, blending Spatial Practices and site-specific performance to research, understand and reveal the complex relationship between our physical environment and ourselves, in order to develop true Participatory Design (co-design). Place-Making is the final goal: creating environments that are responsive and appropriate to their inhabitants' and users' cultural, emotional, spiritual and practical needs. The paper explores recent research and academic work of the authors on site-specific performance, Spatial Practices and Participation demonstrating that the application of bespoke tools to inform urban and architectural design process, can successfully answer the future challenges of sustainability in human settlements.

#### **10:55 Moving Spectators in Performing Spaces: The Auditorium Dislocated Into the Stage, or Vice Versa**

Dr Rafaël Magrou

In theatres, in most of cases, the audience is assigned to its seat, in a separate area from the stage; but many experiments in spectatorship suggest that it can be mobile, to make it active, sometimes following a relevant composition, sometimes less convincing. Others create configurations that break with the constructions imposed by the theatres, rearchitecting the venue or importing their own architecture that incorporates the audience into the scenography following Antonin Artaud's vision in *Le Théâtre et son double* (1938): "We are removing the stage and the auditorium, replacing them by a kind of unique place, without partitions, no barriers of any kind, and which will become the very theatre of the action. Direct communication will be re-established between the spectator and the performance, between the actor and the spectator, because the spectator, placed in the middle of the

action, is enveloped by the action. [...] This envelopment comes from the very configuration of the auditorium". Since, theatre architecture rarely offers such a morphological freedom between spectators and performers excepting 1960s and 1970s experiments. Nowadays, depending on the context, what are the limits (or excesses) of the audience's appropriation of the stage? How do they integrate the performance, and how is this anticipated? What resonance do actual experiments have with theatrical architecture? Do they lead to a renewal of the current stage space? For this research, we propose to begin by drawing up an initial table of major examples of theatrical situations outside conventional venues, with a view to intensifying the relationship between spectators and performers and, as a result, rethinking the very conception of the theatrical venue.

Secondly, we will explore, through a few recent examples, how scenography meets architecture and how designers develop scenic devices that modify the audience's situation by inviting them to become part of the set. To do this, we have identified several situations: shows in which the spectator's journey is strongly induced or supervised (*Society under Construction*, Rimini Protokoll), others in which it is guided but relatively free (*Sun & Sea*, R. Barzdzikaitė, V. Grainytė and L. Lapelité / Roman tragedies, Ivo van Hove), and still others where it is left to the random movements of the spectators (*re-Paradise now*, Gwenaél Morin / *Einstein on the beach*, Suzanne Kennedy and Markus Selg). Finally, by means of comparative analysis and perspective, we will attempt to identify the ins and outs of these experiments to glimpse the extent to which today's theatres allow the development of these relational forms between spectators and performers.

#### **11:10 In Search of Lost Landscapes: Mt. Agchesmos in Athens and the Shift from Performative Perception to Official Cartography**

Aristotelis Kaleris

The paper studies the shifts that occurred in the perception of the landscape with the gradual establishment of "Official Cartography", that emerged in Europe during the Renaissance period, as the dominant mean of description and representation of landscape. Using Mt. Agchesmos as a case study—an ancient mountain identified by geographers in the landscape of Attica, with the exact referenced territory remaining unclear today—the paper attempts to showcase how this ambiguity can be a manifestation of two ontologically distinctive modes of articulation of landscape, one based on performative relations and the other to abstract and supposedly objective concepts.

In order to achieve that the research turns into literature related to antiquity and the study of archaeological findings to unpack the characterization and articulation of landscape before its depiction within a continuous mapping space. Then with the study of historical maps of Athens from the 18th century onwards, mainly from the map collection of Benaki Museum in Athens, the study documents the shifts occurring with the implementation of modern cartographic methods. The paper argues that the institutionalization of "Official Cartography" has obliterated and suppressed a performative perception of spatiality and by extension of architecture and its product i.e. the urban landscape. By introducing the notion of "apparatus" from Karen Barad to the broader critique of modern cartography, the paper ultimately suggests that the idea of predominance or objectivity of forms of mapping is a defective one since purposive questioning and focus on aspects of interest are inevitable in any representation. Within this frame, the research opens to alternative possible systems of description of landscape and their critical and creative potentials raising also performative conceptions of landscape and space as equally truthful modes of representation and articulation as conventional maps



### **11:25 The Enabling Conditions: The Emergence of Performance From the Halprin Fountain to the Bridges of Venice**

PhD(C) Alessandro Di Egidio

Theatre is where architecture happens. Since the dawn of history, humans have identified those specific conformations that characterise performance spaces.

One can read the definition of performance space ambiguously: performance can be understood as arising now from the capacity of the place to activate human action and interaction, now from human action activating the characteristics of the place.

In accordance with Gibson's theory of affordances, the complementarity of the human being with the environment is recognised: specific spatial characteristics, duly interpreted, can constitute the proper circumstances for transforming a common environment into a performative space.

This contribution aims to investigate the conditions enabling performance both in spaces conceived to generate instinctive choreographies and in spaces that human interpretation has made into stages.

Halprin's Keller Fountain or Thomas Saraceno's aerial installations are architectures designed to provoke sensory stimulation: the flow of water, the differences in altitude, the winding paths of the former, the sensation of vertigo and instability of the latter lead the body to move, explore and perform in space.

Nonetheless, even the common space of a bridge can become a stage: in 17th century Venice, the characteristic 'war of the fists' took place on a bridge that had the characteristic of not having parapets: the very absence of this element, which can be interpreted as a spatial idiosyncrasy, created the enabling condition for the inhabitants of the two islands divided by the canal to challenge each other, from September to December, in a battle where the faction that would throw the most opponents off the bridge would be the winner.

For the event, the surrounding palaces, bridges, canals became stalls and galleries from which to observe the warrior-actors, the street was transformed into a stage, the city became theatre, the space recovered its original concept of chora.

### **11:40 Space as Event. From Lina Bo Bardi's Oficina Theatre to Giancarlo Mazzanti's Santa Fé Hospital**

PhD(C) Manuela Ciangola

The reversibility of form, in its composition and arrangement, unequivocally characterizes performative space whose spatial components are defined by atmospheres, bodies and geometries and manifest a temporary dimension.

The latter represents one of the aspects on which contemporaneity has the urgency to focus on for an overcoming of a static conception of space in order to achieve a variability that can respond to social and cultural dynamics diversified over time.

Moreover, the fundamental aspect of such conformation is being able to take into account through a process of continuous metamorphosis human needs and perceptions that are never fixed and immobile.

This capacity inherent in performance places can generate a new perceptual and living relationship by displacing such features in a context that usually denies reversibility, but which it profoundly needs. Heterotopic spaces such as prisons, hospitals, and nursing homes need to rediscover an intimate sociality in a new relationship between body and space, between inside and outside.

Starting with the case-study of Lina Bo Bardi's Oficina Theater, which deconstructs the canonical place of performance, a parallel will be implemented, according to a comparative methodology, with Giancarlo Mazzanti's Santa Fé Hospital.

This comparison will be articulated according to the similarities between the two spatialities; they are placed at antipodes in terms of what they accommodate but still similar in terms of the design strategies they manifest. The typical elements of reversibility will be read and interpreted in the articulation of the Bogotá project to highlight the potential of performative space in other contexts of form and use. Interferences between the two projects in terms of permeability/sociality, natural/artificial, system/metamorphosis, atmosphere/disappearance will be the categories of this theoretical and design spatial inquiry.

11:55 Discussion

#### **Eleventh Session. Regular Presentations**

##### **Performing Architecture**

Chair: Prof Dorita Hannah

#### **12:25 Pavillon Relancé: Re-Tracing Leisure Modalities – Inhabiting the Archive**

Dr Stavros Alifragkis & Kalliopi Chourmouziadou

Our paper critically discusses the preliminary findings of our research on high-impact experiential learning practices as a means of enhancing traditional classroom teaching, with a special focus on interdisciplinary participatory learning experiences that develop environmentally conscious thinking. Drawing on our experience of designing and running two week-long workshops for architects, engineers and artists -Pavillon Abandonné (2022) and Pavillon Relancé (2023)- at the abandoned tourist pavilion of Mycenae under the auspices of Fichti Art, this paper considers the potential for pensive reflection, dynamic exploration and creative experimentation as key educational factors of in-situ, hands-on and active learning practices. Furthermore, it discusses oral history and its interviewing techniques as a potent methodological toolset for targeting immersion in the local social and cultural landscape; a fundamental prerequisite for environmentally sensitive planning and design. Our paper concludes with an in-depth analysis of Pavillon Relancé's closing learning activity -an impromptu performance at the abandoned pavilion that involved students, tutors and guests as propeller of effective teaching, where history and theory on the one hand and practice-based research on the other are combined imaginatively to increase the potential for enhanced learning outcomes, compared to the traditional classroom experience. This nocturnal happening aimed at infusing the temporary installations that were designed and constructed by the workshop participants with site-specific meaning, which, in turn, were inspired by oral testimonies and relevant archival material. Hence, bodily movement as reenactment of -now lost- spatial

functions (i.e., leisure) became a medium for communicating both the past and the future (i.e., potential futures) of the tourist pavilion.

#### 12:40 **Rethinking Performance and Space: A Seven-Factor Methodology to Design Alternative Worlds**

Dr Rodrigo Tisi

This paper investigates performance and space in education and research. To do this, I will describe a seven-factor methodology, to inform different spatial and objectual design processes. These seven factors are: body, surface, material, program, place, time and generosity. This exploration argues that if performance refers, on the one hand, to the design of a certain efficiency, on the other, and more importantly, to the construction of cultural and social meanings. This research has been developed throughout several applied workshops, at undergraduate and graduate levels, in different architecture and design schools. The methodology proposes that, by the understanding of these seven associative dimensions, performance, will act and come up to life, synchronizing different design challenges that aim to install new realities when shaping experiences and narratives.

As architects and designers of the environment, and because of the urgent issues that surround us, on a world full of different catastrophes and needs, it is urgent that designers shape place with new constraints and awareness. This challenge expands the practice of architects and designers to intersect their role with other fields of knowledge. From this angle, performance design and this methodology, proposes new forms of engagement with others within the process of design. This methodology involves the understanding of various relationships that are objective and subjective. The efficient project equation develops an analytical methodology through these seven dimensions that should be intertwined to make a significant “efficient” project. The equation invites students to explore any objectual project that ultimately will establish context and meaning to the designed spatial situation. The conclusion underscores pressing needs to reevaluate what is “efficient”, particularly in these current times when rapid technological advancements are happening (including digital fabrication processes and AI for massive production). With this, this research proposes to revisit ideas of efficiency, performance and collective and common values within architecture and design schools

#### 12:55 **Performative Spaces of the Quotidian**

Dr José Vela Castillo, PhD(C) Óscar Valero Sáez, & Elena Pérez Garrigues

This proposal presents the work developed with the students of Design Studio 1, the first year, first semester design studio at IE School of Architecture and Design (Segovia and Madrid, Spain).

The course is framed as an anthropology of the everyday oriented studio, under the concept of "Reimagi(ni)ng the Domestic Space" developed under a performative of the quotidian approach.

The studio begins with the students actively turning their senses to the minimal acts of everyday life, both in relation to the objects that populate it and to the body that inhabits it. Beginning with a domestic object chosen in relation to their memories and desires, and through an extensive hands-on process based on the interaction between the object and their bodies, the students use drawing and model making to document this interaction through movement to construct an intimate space. In a sequence that moves from a simple domestic object, to the body that perceives and manipulates it, to the embodied actions that result from this relationship to the object, to the interactions with the

other inhabitants of the domestic environment, the complex spatial network of relationships thus created ultimately builds a rich and multilayered architectural space from within. The goal is to allow students to begin the process of design as a process of discovery in a very intuitive way from the very first minute in a performative sequence, avoiding creating an authoritative voice by stating at the beginning what architecture is or looks like.

The course is framed by a set of theoretical references that help to understand the conceptual reference network of the work, starting from the extended phenomenological tradition (embodied space) and including performative and anthropological approaches. Of course, art and architecture also provide ideal and formal support, without being the centre of the constellation.

### **13:10 Performing water. Bathing in Public Space**

PhD(C) Alba Balmaseda Domínguez

The aim of this paper is to examine two performances from the 1960s. The common thread is the practice of bathing in public in front of others. The first is the performance 'Bath in the Fountain' by the Polish artist Krzysztof Niemczyk, in which he bathed almost completely naked in the public fountain in Krakow's Cathedral Square in front of hundreds of curious onlookers. The second is 'The Bath', a dance workshop by Ann Halprin, Jon Landor, Patric Mickey and Pauline Oliveros, created in the courtyard of a museum in San Francisco after months of exploring the theme of bathing with their students. The two performances transform the meaning of everyday practices when they come into contact with public space. They touch on themes of corporeality, communal intimacy, sensuality and sharing.

### **13:25 Architects Do it Better, or They Should. Understanding the Environment Through Performance**

Dr Pablo Berzal Cruz

We humans construct our environment through ritual performance, so in order to deeply understand the mechanisms hidden in the construction of the environment, we need to use performance as a tool of analysis. On the other hand, architects build the environment for everyday performance. However, in architecture schools' human activities are never studied as performances, although most human activities are, but as a set of actions that we classify as "uses". In this presentation we show some techniques that include performance and that can be used in the training of architects to better understand the environment and human activity.

### **13:40 Discussion**

**Saturday, 6 July**

**Twelfth Session. Flash Talks**

**Activating the Senses**

Chair: Dr Tyrone Grima

**9:00 Another Stage is Possible: Theatre Venues Outside the Theatre Buildings**

PhD(C) Türküler Topal

Richard Schechner's 6 Axioms for Environmental Theatre, published in The Drama Review in 1968, basically states the principles of the theatre genre in which the entire space that the theatre artist and the audience are present is the space of the show. Today, examples of environmental theatre have been staged in Istanbul, too. This paper delves into the use of space in performance, using Richard Schechner's 6 Axioms for Environmental Theatre as a reference. The paper focuses on three plays, namely "Ugly," "The Teapot Left a White Trace on the Rosewood Table Inherited from My Mother," and "Büyük Zarifi Apartment," which were all staged in the Beyoğlu district of Istanbul, Turkey. These plays have been performed in spaces that weren't originally intended as theatres but were re-functionalized and transformed into performance spaces, showcasing environmental theatre features.

The objective of this paper is to research how areas beyond traditional theatre venues have been converted into performance spaces. Additionally, it aims to investigate how historical spaces have transformed into performance spaces. This research will determine if plays that use the form of environmental theatre, which utilize various areas to spread throughout the space, comply with Richard Schechner's principles. If the plays do not conform to Schechner's principles, the research will identify new principles that should be developed.

All three plays take place in three historical venues in Beyoğlu. The play venues are Zarifi Apartment, an old Greek apartment building; Metrohan, the building where the world's second oldest subway Tünel, located on the ground floor; and Hope Alkazar, the old movie theatre on Istiklal Street.

Research method based on observation and interviews with the directors of the plays and the audience. As a result of this paper has aimed to determine principles on the impact and transformation of space on performance.

**9:08 Phycology of Visual Perception: Exploring How Theatrical Space Influences Emotion and Perception. The Dual Role of the Ancient Theatre of Pleuron**

PhD(C) Ioanna Markela Chalkia

Upon entering a building or a space, one does not instantly ponder its emotional impact. Nevertheless, architecture consistently exerts a profound influence on one's emotional state and perception. A space is often intentionally designed to elicit distinct emotional responses: an office space may aim at energizing those working in it, while a museum may evoke feelings of calmness and intrigue. Such spaces outdo their role as mere physical structures, since by being uniquely crafted to evoke specific emotional responses, each is transformed them into a setting with an intrinsic psychological milieu.

This research endeavours to delve into the intricate interplay between the architecture of theatrical space and perception, with a specific focus on the dual functionality observed in the Ancient Theatre of Pleuron. The primary objective is to understand the manner in which the design of this theatrical space incites perceptions that engender emotional responses, shedding light on certain aspects of its architecturally induced psychological impact.

Does, in fact, the spatial design contribute to the emotional and perceptual experiences of spectators? And how does this happen in the Ancient Theatre of Pleuron? In what ways can the historical context and cultural significance of the Ancient Theatre of Pleuron compel the contemporary understanding of the psychology of visual perception in theatrical spaces?

This study employs a comprehensive methodology, integrating critical architectural analysis, and historical research. This method is particularly targeted in scrutinizing the spatial and architectural configuration of the Ancient Theatre of Pleuron through the lens of perceptual analysis.

This theatre, originally built as a parliament building and later turned into a theatre, is interesting because of its peculiar spatial planning. Its stage structure abuts and forms part of the ancient city wall. The theatre space had a dual role depending on the needs of society: artistic in times of peace and protective in times of war. By unravelling this duality, the study contributes to a broader comprehension of the psychology of visual perception in a theatrical context. The findings not only enrich our understanding of ancient theatrical architecture but also provide valuable insights for contemporary theatre design and its potential impact on emotional engagement.

## 9:16 **Light as Invisible Architecture: The Case of Ritsos' Moon Sonata at the Athens Festival**

Sofia Alexiadou

The current paper will explore the intangible quality of light to create space which is transient during the performance yet transforms the solidity of space into narrative and dramaturgy giving the audience the opportunity to connect to the endless theme of loss. The author drawn by her current practice as a lighting designer will explore the notion of space and time in a performance in an industrial space which has strong links to the urban memories of Athens (Athens Festival venue in Pireos 260) and how light can transcend time and the space the performance is placed in. The paper will present the findings of the 2015 performance at the Athens Festival, directed by Yorgos Nanouris, music by Stavros Xarchakos with Marinella on the lead role and Sofia Alexiadou designing lights.

*Moonlight Sonata* (1956), the earliest of Ritsos' compositions from the *Fourth Dimension*, has a particular form and atmosphere and the beginning of a new era that leaves space to light to inhabit a storytelling space with generosity and grace. Inspired by the poet's most personal life and creation, retrieved from the past experiences, anxieties and emotions, the work revisits the wider space of the Left, to which Ritsos is ideologically and politically included and therefore creates space for a "void scenography" to which light takes centre stage. The *Moonlight Sonata*, one of Ritsos' most beloved and well-known texts, is a stage monologue, a personal confession, an emotional plea for life and hope, through a flow of symbols that gracefully gives space to abstract interpretation for the lighting designer to create a non-space and time habitat for audiences to immerse themselves to the timeless themes of love, belonging, trust and loneliness.

## 9:24 **Singing, Space, Focus: Live Singing as a Concentration Tool and a Definition Factor for Spatial Conditions in Site-Based Performances**

Ermina Apostolaki

**OBJECTIVE:** To examine singing as a concentration tool during durational performances and as an element for creating a specific spatial condition. This research aims to comment on the effectiveness of live singing during a durational performance as a means of concentration for the performer and to examine its significance in defining spatial conditions in site-based artwork.

**RESEARCH QUESTIONS:** How can singing be a concentration tool during durational performances? How can singing create spatial essence during a performance?

**METHODOLOGY:** I chose the Interdisciplinary Research method for this research. I started by analysing two of my performances (MotherWound and Pleno). After comparing and evaluating them, I introduced some terms and parameters to analyse my main research questions. Academic and literary sources are used to form and enhance the theoretical background.

**CONCLUSIONS:** Scientists have identified various benefits of singing on mental and physical health. Singing has been found to improve concentration and memory retention. It also helps to reduce stress levels, alleviate anxiety and promote optimal mental health. Singing is proven to release endorphins and oxytocin, which are known to stimulate feelings of trust and bonding while eliminating anxiety and depression. As breathing is crucial when singing, it helps deliver more blood oxygen to your brain, improving mental clarity, concentration and alertness.

Symbolic anthropology and various studies on performance have shown how sound links with space and memory. Every experience of space is simultaneously a visual, acoustic, and memory experience. Places are linked to soundscapes, and by recollecting them, we can explore the traces of the past. In space-through-singing, singing is an acoustical stimulus that creates a spatial sensation when present.

## 9:32 **Scenography and Common Concerns of Humankind: Performance Design as a Source of Implicating the Audience**

Katarzhina Zakharova

During the flash talk I would like to contemplate the role of performance design in discussing the most challenging issues of the social realm such as war, inclusion and self-determination using examples from my own art practice. Video performance "The Monument" is dedicated to all women faced armed conflicts throughout history. Set design of this art piece is very minimalistic – the mirror installed in the midst of the river. The scenography of "The Monument" is a conceptual metaphor: sky reflecting in the cleaned mirror is an embodiment of the idea of the "clean sky" without rockets, military airplanes and bombs. 'Predestination' project is a blend of video performance, installation art and land art. The performance is a multifaceted study of our journey to self-determination and displays a person's way in the middle of the elemental force. The installation of seven arches here is not just a decorative element denoting a scene of action, but holds one of the main roles. Video-performance "The Landing" was made as collaborative work with 8 charity foundations. The main aim of this art piece is to show the world of children with special needs and give a different perception of such a definition as 'inclusion'. For that reason, it was decided to address an image of surreal landscapes and imaginary world instead of a harsh reality of gloomy hospitals halls and cabinets of rehabilitation centres. Set design of the performance "The Landing" provides a wide variety of

interpretations, taking the viewers into a surrealistic reality different from the ordinary. All three projects are an attempt to use the potential of the performing arts to create a comfortable environment for lively discussions of eternal and burning issues.

9:40 Discussion

### Thirteenth Session. Flash Talks

#### Site-Specific

Chair: Dr Athena Stourna

#### 9:58 Re-thinking site-specificity via long durational performance art

Dr Despina Zacharopoulou

The present contribution attempts **to rethink site-specificity in performance art via methodological tools employed in long durational performance works** (performance works that have a duration of at least six hours, and may last several hours, days, or months). The term 'site-specific' tends to be generally used in the field of art to describe an artwork that has been conceived and shaped for and with a specific place, site, landscape, or space where it is located or takes place, often highlighting its stories, histories or memories: "[...] a 'site-specific work' might articulate and define itself through properties, qualities or meanings produced in specific relationships between an 'object' or 'event' and a position it occupies. After the 'substantive' notion of site, such site-specific work might even assert a 'proper' relationship with its location, claiming an 'original and fixed position' associated with what it is. (Kaye, 2000)" However, this definition of a work's site-specificity sustains an onto-epistemological paradigm where [Euclidean] space is considered as a pre-existing 'vessel' or 'ground' that comes to accommodate and give meaning to already fixed subjectivities.

Using as a **case study** my most recent long durational performance 'Dokimi/Essay/Essai', presented for 5 consecutive days (8 hours per day), in the context of the Marina Abramović Institute Takeover at the Southbank Centre, London (4-8 October 2023), I will raise the question about **how site-specificity might be rethought of as a sort of shapeshifting spacetime topography**. Spacetime is here looked at as a multidimensional surface of events, that cannot be 'dismantled in a sum of its parts' (because there are no 'parts'), but is essentially inhabited only by differences in intensity (Deleuze, 2004) generated and distributed by the aesthetic choices of the work and their derivatives: the manipulation of light, duration, repetition, the gaze, materials, scale, rhythm, sound, bodies affecting other bodies.

#### 10:06 Theatre Site Specific and Sociology of Chicago

PhD(C) Camille Tolila Mercier

Site specific theatre is no longer played in an abstract place (the performance hall), but in a concrete place, in context. Because it dialogues with an environment, urban or natural, that is to say with the different competing stories of the "site", tools for understanding the "site", and not for studying the "text", are necessary. In this respect, theatre studies, historically linked to literature departments, should get closer to sociology. And this, as much for the investigation protocol of the artists, as to grasp the experience that the public has of the site, particularly for the discernment of the original components on the site, from those grafted by the artist.



For this conference I would like to present three theories, from American sociology, influenced by philosophical pragmatism: “urban ecology” (Chicago sociology), “narrative environments” (C. Geertz), the “theatrical framework” (Erving Goffman). In each case, I will start from the analysis of a play, from which to demonstrate these theories.

#### 10:14 **Theatre of Dionysus: A Performance and Reflexive Space**

PhD(C) Ilias Sapountzakis

This presentation focuses on the reflexive space of the tragedies at the Theater of Dionysus. The term has been given by Rehm, who distinguishes six spatial categories for the space of the world's first theater. We will begin with a brief look at the performance space during the Great Dionysia, behind and beyond the stagecraft, to understand how the theatrical events were experienced in classical Athens. Then, we will turn to the reflexive space that is inextricably linked to the tragic site. This space appears with references to modern features of life in Athens to make it easier for viewers to mentally participate in the action, e.g. with references to the city, such as the reference to the rivers that, *even if they meet, will not wash away the blood of the Atreides* (*Choephoroe*, v. 72-74), which easily transports us to the Athens of the many rivers, or with anachronistic tortures, e.g. stoning as a punishment for any civilian of Argos who came into contact with the murderers of their kings. Finally, we will attempt to show that tragic faces may change through time but space always remains the same, or enriched with meaning. The lack of definite answers and the enigmaticity surrounding the presentation of the spectacles of the time and their signaling by the tragic poets' contemporaries add to the tragic element of the space. The gulf widens, to use Baldry's words, from the "great distance from our own life".

#### 10:22 **Literature as the Occasion and Content of Site-Specific Performance**

Dr Eleni Gkini & Areti Petropoulou

The proposed brief paper and performance relate to the subject matter of site-specific performance and specifically, to the viewpoint of performing the stories of the place, and of liminal spaces.

We will approach the questions which arise from the concept of space through the historicity inherent therein and its potential for generating fiction. Our purpose is to point out that the signifier ‘space’ is the bearer of historic moments with a strong social and historical imprint while also being a signified which generates a multifaceted cultural product. Taking as our departure point the novel *The Executioner* by Nikos Faroupos, we will examine how the reference to the castle-island of Bourtzi, the enigmatic executioner who lived there and the description of the human geography and political conditions in the city of Nafplion at the turn of the 19<sup>th</sup> century, refer us to the contemporary notion of liminal spaces and incorporate the possibility of the performative representation of those narratives. Through the environment of Bourtzi, the motifs of political corruption and conflict, the concept of guilt and erotic passion, social exclusion, incarceration and the death sentence, frame the *dramatis persona* and become the occasion for the performance. The aim of the performance is to highlight mnemonic points of space through the literary narrative as well as the pivotal role of bodily action and the interchange between these two, through the site-specific performance. The liminal space between past and present will be noted, reflecting the vulnerability of the Law and the silencing of the body and of desire.

## 10:30 **Four Larks' Katabasis: Imagining Ancient Mystery Rites as Promenade Opera in Los Angeles**

Mat Diafos Sweeney & Sebastian Peters-Lazaro

Los Angeles-based transdisciplinary collaborative Four Larks created an immersive opera at the Getty Villa antiquities museum in tandem with the exhibition 'Underworld: Imagining the Opera.' In collaboration with the exhibition's curators and the museum's specialists, the artists used the exhibited artifacts as source material for the text, design, musical score and choreography.

The performance mapped the ancient underworld across the grounds and gardens of the museum (a facsimile of the Villa dei Papiri at Herculaneum incongruously perched on the California coast), using its architecture as the primary devising provocation. Performers led audiences through an individuated series of site-specific installations, culminating in the exhibition gallery. The peripatetic performance sought a contemporary analogue to the Eleusinian mysteries, in which participants would embody a ritualized death and journey through the afterlife to quell their mortal anxieties. Here performance became a platform for participants (artists and audiences alike) to process grief, mortality, and a relationship to the ancient past. This work included mobile installation pieces, expansive costumes, large-scale puppets and masks, and custom-made musical instruments activated by performers, and was celebrated as a "brilliant postmodern opera" (FABRIK) that set "a high-water mark for site-specific performance" (No Proscenium)

In this brief talk Four Larks will share video, images, and music from the work and discuss its collaborative creation and performance.

## 10:38 **Embodiment of Landscape**

PhD(C) Cristiana Minasi

This contribution intends to explore the actor-spectator relationship outside the ordinary theatrical context, questioning the tension that is established between the extra-daily practices of the theatre and the space of reality.

The case study examined is the Stromboli Ecological Theatre Festival, now in its tenth edition, a theatre model that ignores any technical instrumentation (lights/audio) and which considers the landscape as an interpretative representation of the territory, in a relationship equivalent to that which exists between show and text.

Analyze the spatial dramaturgy of the artistic direction of the festival capable of promoting a poetic practice of scaling and orientation according to the precepts of scenic practice and, in particular, of improvisation so that the human being can return to being capable of recognizing that he is part of a living world.

The thesis I will attempt to demonstrate is that if the theatrical fact is first and foremost a relational fact - as such total and circular - any anatomical analysis of its parts must be overcome by the centrifugal force, of synthesis and assembly, that results in *landscape*.

A theatrical, cognitive and phenomenological approach together which intends to examine the case of Stromboli as a paradigm of a theatre that acts as a meta structure of a complex system to be recovered as a way of operating for an awareness of everyday life outside of any automatism.

The reflection on the Stromboli Ecological Theatre Festival also becomes the potential key to returning to question the constitutive reasons of certain movements which, at regular intervals, continue to focus attention on the combination of theatre and space. The recognition of the environment, and its intrinsic potential, becomes the obvious prerequisite for returning to action, to regain the prerequisites of the creative gesture and its vital space.

10:46 Discussion

#### Fourteenth Session. Regular Presentations

##### **Reflections on Performance Space**

Chair: Dr Christina Zoniou

##### **11:05 Enacting Image (Denkraum) by the Wind: Movement Depicted in Mavroidis' Landscapes, Fassianos' Figure and Gyparakis' Breath Installation**

PhD(C) Stella Christofi

The research is guided by the most important contemporary articles revolving around the representation of the wind as the “pathosformel” of moving the space of the image “Denkraum” and its epistemological turn. A new addition to the field of Critical Iconology is attempted with the motifs of the weather phenomena that move the modern Greek image. “*Denkraum*” acts by the movement of the air as an invisible reality. The research questions are: How can wind be represented in the visual arts, or more generally, how can it be represented by a medium, given that its very medium nature allows perception only by remaining in itself unperceived? How the air as a motif actively alters the space of the image? How can the power of the wind become visible in art and which senses does it appeal to? The present research adopts interdisciplinary methodology and relates iconography to other fields within and outside the humanities (Baert, Lehmann, Van den Akkerveken, 2012) and weathering. It is based on the methodology of Atlas Mnemosyne by Aby Warburg and discovering the link between different things. Here it will be discussed how the “spirit” in the form of the air has become a privileged motif that fundamentally shaped the image of modern Greek art and its derivative form in past and contemporary art. From Mavroidis paintings, following the origin of the motif of the air in the past and the future, like Fassianos paintings, installation by Gyparakis among other artists until a site-specific performance in an archaeological place are proposed. The research around the iconography of air who leads the movement of inorganics, aims to promote a new theory towards a new iconography of the power-life of the image. Image act, phenomenology and anthropology of the senses shape the theoretical framework of the research. Therefore, the iconological concept is no longer an “innate concept” (Panofsky), but the result of a performative meeting of the body, culture and image. This is a gesture that indicates the ambition of the research, to be integrated into the wider international research context.

##### **11:20 Directing Tempest Masque: Orchestrating the Classical and the Carnavalesque Chorus in Shakespeare's The Tempest**

PhD(C) Mark Turner

In my research, I investigate the cartography of the performance space and the potential of locating the carnivalesque in the classical, and the classical in the carnivalesque. My PaR involves directing the chorus, adapting the space towards discoveries of spontaneity within classical harmonic principles, and applying classical structure to structured improvisation that is comic and carnivalesque.

I question the *locus communis* as a term to describe a middle ground and forum between the stage *locus* and the audience *platea*. I query the classical orientation of the audience, and their playful disorientation through improvisation, games, participation, and promenade strategies.

The *locus communis* is explored spatially as the central position within the theatre, and the location for the challenge of the *agon*, located between the *king's spot* as the optimum audience location and the *authority spot* as the optimum actor location. My practice explores how this affects the resonance of the voice, maximum visibility, physical presence, and choric relationships.

My historical research focuses on early modern production masques at Whitehall, deploying purpose-built, multi-media stagecraft, and a classical Greek theatre configuration combined with carnivalesque and masquerade traditions. I query the combination of the *skene*, *proskenion* and *orkhestra* stages with carnival stage 'invasions' of the chorus into this classical configuration. I explore how to establish these principles and effectively strategize audience participation in a site-specific or peripatetic performance.

I apply a methodology of in-the-round plans and configurations to a variety of performance spaces whether end-on, three sides, or in the round, with varying combinations in one performance. I plan ludic and narrative justification for moving the audience in promenade, and the actors in procession. A ludic framework as a method breaks down the audience/actor separation and prepares the audience with skills and willingness for further participation.

### 11:35 **Corporeality of Space vs. Spatiality of Bodies: Site-Specific Dance on Film**

PhD(C) Attila Antal

In site-specific (dance) performances, architectural spaces play an important role, becoming performative entities rather than a passive backdrop for an action. However, the narratively rich and ambientally strong spaces that inspire site-specific dance interventions can easily overpower the action or the bodies, giving the impression that anything works because of the strong aesthetic presence of the space. As a direct consequence, from an initial intention to performatively engage the spaces into becoming an equal participant of an action, spaces may be reduced to function as an overwhelming backdrop – an aesthetically pleasing and visually dominant element of the performance, yet, lacking the essential dialogue between the space and the body(ies).

Exploring the corporeality of spaces through the presence and the actions of the bodies interacting with it, we would suggest that in an ideal performative setup, without the bodies, we could not experience the space, and without the space, we could not feel the presence of the bodies. Through the analysis of a short dance film, which is a part of the immersive multimedia performance, *Skopje, the Great Escape*, filmed in the burnt-out and dilapidated main hall of the central post office in Skopje, North Macedonia, we propose and discuss strategies of bodies as mediums through which we can strive to this equilibrium between space and body.

Within the film, the spaces of this powerful sculptural architecture, which became even more visually engaging through the visible traces of the catastrophic event, had multiple roles: from inspiring the

movements through the space by reacting performatively to its morphology, rhythms, shapes and levels, to the way the direction and the cinematography were conceptualised. Avoiding both the approach of an architectural film, as well as, filming choreography in space, the bodies and their movements function as mediums through which the audience can explore and get a tangible experience of the space.

**11:50 Spatial Settings and their Performative Function: Enhancing the Spectator's Experience**

Prof Liviu Dospinescu

This presentation proposes to discuss space performativity in theatre and other performing arts, trying to answer the following questions: *How does the theatrical space come to fulfill and enhance the audience's experience of the play and of the performance onstage? How and in which way is it important for the play and its performance to relate to the theatre's physical structure? Why is it important to bring this structure to the viewer's attention and how this can enhance his or her theatrical experience?* I will take into discussion at least three artistic works that reveal the performativity of the theatrical space, including at least one specifically related to the ancient one. For the latter, besides discussing its inherent performativity, I will also show how the architecture of the ancient theatre activates the audience's participation to the narrative thread. This presentation will try thus to describe the way the audience experiences both the theatrical and the dramatic spaces from both a semiotic and phenomenological perspectives. The semiotic one will help us understand how meaning is inscribed within the theatrical structure (space) and at which extent its semiotic function can help the audience better experience the meanings of the play being presented on stage. As for the phenomenological approach, I will use it to help us understand rather how the audience can access the *living experience* the play conveys and which is based on a sensory perception rather than on a semiotic intellection alone. To achieve these objectives, our presentation will rely on the "Environmental Theatre" principles (Richard Schechner, 1973), but also on some of my research findings around the notion of "phenomenological theatre" (Dospinescu, 2007). The discussion will first follow some theatrical works that have marked the history of contemporary theatre – such as Grotowski's, Mnouchkine's or Wilson's from the times of the experimental theatre of the 70's, which really explored the idea of a *performing space* – and will continue around some newer productions, more precisely from those that I had the chance to see in the Athens and Epidaurus Festival's ancient theatre spaces.

12:05 Discussion

**Fifteenth Session. Regular Presentations**

**Cyberspace**

Chair: Dr Andrea Moneta

**12:30 Extending the Performing Space through Virtual Reality**

Katerina El Raheb, Anastasios Theodoropoulos & Panagiotis Papadopoulos

In this work we present the implications and opportunities for using VR technologies as a medium to expand the space-time of the performing stage. This artistic and human-computer interaction exploration took the form of a case-study collaboration in theatre “Lithografeion” to become “a satellite” performance for the VR theatre play “Brave New World” inspired by Aldous Huxley book and directed by Krzysztof Garbaczewski. The main idea driven by the director, developed around appropriating VRChat, a Virtual Reality Social platform for theatre making and expanding the narrative space of collaborative virtual reality performance. The performance took place simultaneously in four countries (Poland, Greece, Ukraine, and Georgia) of the Virtual Reality theatre performance. The narrative of the hybrid performance expands in both these four physical spaces and countries, and virtual worlds of the platform, enabling a constant interplay between different world extensions and mappings as well as multiplicities of roles, acting events, and perspectives of the heroes and activate a hybrid stage for live direction and real-time interactions. In this work, we focus on the technical and artistic solutions that we adopted for the creation of the performance for the Greek audience in the physical space both during the performance and the rehearsals in collaboration with the artists Chrysanthi Badeka, Kostadis Mizaras and two students of the Departments of Performing and Digital Arts, at the University of the Peloponnese (Christos Stathopoulos and Manos Detorakis).

**12:45    Anonymity in Virtual Space: Exploring the Representation of Female Body Through Virtual Identities in Contemporary Saudi Women’s Writing**

Dr Miral Mahgoub al-Tahawy

In this paper, I will examine the phenomenon of explicit or sexual writing under pseudonyms/virtual identities through analysing a number of titles from female writers in Saudi Arabia, focusing particularly on those titles carrying direct sexual and erotic connotations that have been published under virtual identities where the author remained anonymous. Further, I will investigate how pseudonym techniques (also known as using an “electronic veil”) enables female writers to create multiple identities, using online space to expose the body, all under cover of a virtual persona that allows them to practice explicit writing and still avoid social and religious restriction in their daily life offline.

I argue that the electronic veil, or “cloak of anonymity,” is a new mechanism that extends the model of women hiding under a mask, transforming their technique of hiding from a metaphorical language type to a new “electronic veil.” Both approaches to hiding are deeply-rooted in Arab women’s tradition of being physically covered, or veiled, and deeply associated with socio-political contexts and the dynamic power of women’s sexuality in those cultures. It enables them to escape social censorship and covertly expose, in a very symbolic way, their sexual identities, and affirming a new female discourse that reframes traditional perspectives of women’s sexuality.

I argue that writing behind the electronic veil is a phenomenon that not only links to women’s traditional use of pseudonyms to avoid gender identity, but more importantly, to modern global issues that link the internet to the globalization of female sexuality, and the creation and mobilization of underground communities.

### 13:00 **Let's Get Phygital? Playformance and Spatiality**

Dr Elina Roinioti

Combining performative arts and video games is not a new concept in the cultural sphere. From Blast Theory's mixed reality projects to Eddo Stern's video game art, video games have evolved into a landscape of artistic, social, and cultural references. In these instances, the digital and physical realms actively engage with one another in a creative playful discourse, maintaining at the same time their performative and spatial characteristics often involving a projector/monitor and the artist.

The term "playformance" has been used in various contexts over time. Frasca (2007) employs it to describe the player's experience of navigating digital space through game mechanics while making sense of the experience. From the performance field, it has been used to illustrate the ludic interplay and synergy between an artist and augmented technology during a performative act (Ghaderi, 2014). In this paper, we will adopt the concept of 'playformance' as coined by Simon Bachelier (2015) to characterise the live performance of a video game on stage, transforming the digital game into an experimental format, sometimes devoid of its digital elements, while at other times framed with playful scripts.

Given that video games are inherently performative, with players assuming roles as both performers and spectators (Fernández-Vara, 2009), and considering that the experience of play-as-performance in video games manifests both physically and digitally though not always under the same conditions (Nitsche, 2010), several questions arise: What spatial changes occur during a playformance? Do we witness a phygital experience, where physical and digital gaming experiences are integrated? Furthermore, does playformance signify a return to an approach where spatial and social proximity play vital roles in the performative act and how does this affect the player's role? By utilising Goffman's framing analysis (1972), my objective is to critically examine the recent practice of playformance and explore its boundaries with performative arts on one hand, and live-action streaming on the other.

### 13:15 **Cyborgism as a Method of Transforming the Body Into a Performing Space: Actions, Interactions and Interpretations**

Dr Emmanouela Vogiatzaki Krukowski

The "loss" of a written script and the abstraction of space cannot be seen independently from the performing body. In other words, the less the script is, the more significant the corporeal activity of the performer becomes. The more abstract the performance environment is, the more environmental characteristics the performer obtains and vice versa.

This article discusses a link between technologized performers and/or spectators in the performance art of the 21st century. It further examines the relationship that develops between space and the performer when these two elements interact and connect with each other through contemporary technologies to create a single artistic work.

The interdependent relationship and the dynamics created through the fusion of a performer and a performative space is the subject of this research, which aims to create a pathway - a bridge between the performer of the present and the performer of the future, as well as the spectator of nowadays and the audience of tomorrow. What kind of performer does cyborgism create and what is the

relationship between technologized bodies and spaces? Which might be the socio-political interpretations of cyborg performances?

Based on the above rationale, the present research is performed through interviews and cyborg performances/installations of representative artists such as Stahl Stenslie, Philippe Demers, Bill Vorn and others.

Cyborg performance art creates unfamiliar, but not unpleasant conditions for a connection between the performer and space compared to a conventional performative spectacle. Very often we notice that the body and the space in the cyborg performance are in such interdependence that one element cannot exist without the other one. This omnipotence of the body over space or the space over the body reveals relationships that are sometimes totalitarian and sometimes liberating for man. People should once again decide which path to follow.

### 13:30 **Embodied Cybernetic Actor Training**

PhD(C) Khairul Kamsani

Following the evolution of contemporary *Psychophysical* actor training approaches into an *Embodied Mind* approach through current Neurocognitive Science discoveries, this PhD research has identified a potential bridgeable gap between the Embodied Psychophysical Actor and Virtual Existentialism. Drawing on Intermedial, Cybernetic, Acting, and cognitive neuroscience theories, through a Phenomenological lens, several key research questions have been developed to explore how an actor could theoretically develop their acting craft with the aid of virtual reality technologies; an emergent *Embodied Cybernetic Actor Training* approach.

Using Practice-Based-Research frameworks and qualitative methodologies, a practitioner-researcher approach was used to develop a conceptual framework that was iteratively developed through an evolving data collection and analysis methodology. A mixed methods data collection strategy was developed that included interviews, surveys, ethnographic (direct and participant observation) in-depth interviews and phenomenological reflections to explicate rich descriptions of events unfolding in experimental research workshops with a range of volunteer participant actors.

These experimental research workshops were designed to collect data towards the overarching research question: “*What perspectives and affordances would virtual reality technology offer to the experience and practice of ‘being’ and ‘doing’ for an actor in training?*”.

This PhD research is currently in its write up phase due for submission September 2024. This application aims to present key thematic analysis findings, discussions and recommendations for an emerging framework in bridging *visceral*, *imagined* and *virtual* realities, discerning and cultivating *corporeal*, *contextual*, *conceptual* and *cybernetic* action. The experimental methodology and theoretical framework in applying virtual reality technologies that emerged through a practice-based approach will be covered in the presentation.

### 13:45 Discussion



## Conference Participants

**PhD(C) Attila Antal**

Theatre and film director, composer, performer, author, and teatrologist. PhD(C) at Mozarteum University, Austria

**Sofia Alexiadou**

Lighting Designer, Senior Lecturer and Programme leader for a BA and an MA programme at Rose Bruford College, United Kingdom

**Dr Stavros Alifragkis**

Adjunct Lecturer at the School of Humanities, Hellenic Open University and the Department of Architecture, University of Thessaly, Greece

**Dr Sofia Almpani**

School of Applied Mathematical Science and Physical Sciences, National Technical University of Athens, Greece

**Dr Theodoropoulos Anastasios**

Assistant Professor at the Department of Performing and Digital Arts, University of the Peloponnese, Greece

**Ermina Apostolaki**

Scenographer, Visual Artist, Greece

**Hanadi Al-Samman**

Associate professor of Arabic Language and Culture in Department of Middle Eastern and South Asian Languages & Cultures, University of Virginia, USA

**PhD(C) Georgia-Konstantina Atzampou**

School of Architecture, National Technical University of Athens, Greece

**PhD(C) Niya B**

Department of Performing Arts, School of Art, Kingston University, United Kingdom

**PhD(C) Alba Balmaseda Domínguez**

Architect, Dipartimento di Architettura, Università degli Studi di RomaTre, Italy

**Dr Pablo Berzal Cruz**

PhD Architect and performer. Postdoctoral Research Fellow, Department of Theatre Studies, University of the Peloponnese, Greece

**PhD(C) Damaskini Bogri**

Department of Social Theology & the Study of Religion, National and Kapodistrian University, Greece

**Dr Ece Canlı**

Artist and researcher at CECS (The Communication and Society Research Centre) in the Cultural Studies cluster at University of Minho, Portugal

**PhD(C) Ioanna Markela Chalkia**

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**PhD(C) Stella Christofi**

Athens School of Fine Arts, Greece

**Ph(C) Manuela Ciangola**

Diap\_Architecture. Theories and Project, University of Sapienza. Italy

**Dr Maurizio Crocco**

PhD Architect and academic, Italy

**Zoe Drakopoulou**

Director, actress, and theatre practitioner, Greece

**PhD(C) Alessandro Di Egidio**

Diap Architecture. Theories and Project, University of Sapienza, Italy

**PhD(C) Daniel Dilliplane**

Department of Communication, University of North Carolina, USA

**Prof Liviu Dospinescu**

Theatre director, actor, and author. Full Professor of Theatre Studies at the Department of Literature, Theatre and Cinema of the Université Laval, Canada

**Dr Katerina El Raheb**

Assistant Professor in Informatics Applications in Performing Arts at the Department of Performing and Digital Arts, University of the Peloponnese, Greece

**Dr Andres Garcés Alzamora**

PhD Architect, Professor at the School of Architecture and Design of the Pontifical Catholic University of Valparaíso, Chile

**Dr Gina Giotaki**

Dance artist and certified Somatic Movement Educator. Assistant Professor in the Department of Performing and Digital Arts at the University of the Peloponnese, Greece

**Dr Eleni Gkini**

Professor at Theatre Studies Post Graduate Program, Open University of Cyprus, Cyprus

**Dr Tyrone Grima**

Theatre practitioner. Senior lecturer and researcher at the Department of Performing Arts. Institute for the Creative Arts. Malta College for Arts, Science and Technology, Malta

**Dr Philip Hager**

Assistant professor of theatre and politics at Aristotle University of Thessaloniki, Greece

**Dr Dorita Hannah**

PhD Architect. Independent artist and designer-academic. Adjunct Professor at the University of Newcastle, Australia

**Prof Olav Harsløf**

Performance Design, Roskilde University, Roskilde, Denmark

**Aristotelis Kaleris**

Architect, Greece

**Irini Kalogeropoulou**

Performance Artist & Researcher, Greece

**PhD(C) Khairul Kamsani**

Faculty of Arts, Culture & Education, University of Hull, Hull, United Kingdom

**Katerina Katakí**

Performance Artist, Independent Researcher, Greece

**PhD(C) Aycan Kızılkaya**

Department of Interior Architecture, Istanbul Technical University, Turkey

**Dr Maria Konomi**

Scenographer, visual artist, and Assistant Professor at Department of Theatre Studies, National and Kapodistrian University of Athens, Greece

**Dr Dragana Konstantinović**

PhD Architect. Assistant Professor at the Department of Architecture and Urban Planning, Faculty of Technical Sciences, University of Novi Sad, Serbia

**Dr Eirini Koumparoul**

School of Architecture, National Technical University of Athens, Greece

**Dr Rafaël Magrou**

Ecole Nationale Supérieure d'Architecture Paris-Malaquais / Université PSL Paris, France

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**Dr Tony McCaffrey**

Lecturer at National Academy of Singing and Dramatic Art. Ara Institute, Christchurch, New Zealand

**Prof Jon McKenzie**

Professor of Literatures in English and Director of StudioLab at Cornell University, USA

**Gosia Miernik**

Creative and Reflective practitioner, Poland

**Dr Eftihia Mihelakis**

Associate Professor, Department of Francophone Studies & Languages and Gender & Women's Studies Program, Brandon University, Canada / Department of Social Anthropology, Panteion University, Greece

**PhD(C) Cristiana Minasi**

Cognitive Science and Theatre, University of Messina, Italy

**Dr Andrea Moneta**

Senior lecturer for Design for Theatre and Live Performance at Nottingham Trent University, United Kingdom

**PhD(C) D'Arcy Newberry-Dupé**

School of Architecture and Built Environment, The University of Newcastle, Australia

**Dr Prokopios Orfanos**

Sociologist and independent researcher, Greece

**Dr Marta Ostajewska**

PhD in Arts. Independent researcher, Poland

**Papadopoulos Panagiotis**

Student in Computer Science and Telecommunications at the University of Peloponnese

**Dr María del Pilar Pastor Altaba**

Lecture at Escuela de Arquitectura, Universidad San Pablo CEU, Spain

**Dr Rafik Patel**

Lecturer in Spatial and Interior Design, Auckland University of Technology, New Zealand

**Elena Pérez Garrigues**

Architect and Assistant Professor at the School of Architecture and Design, IE University, Spain.

**PhD(C) Lucy Petchell**

Theatre and Performance Studies, University of Sydney, Australia

**Sebastian Peters-Lazaro**

Creative Producer, Designer, Choreographer, USA

**Areti Petropoulou**

Director/Performer, Greece

**Dr Bill Psarras**

Artist and Assistant Professor at the Dept. of Performing and Digital Arts, University of the Peloponnese, Greece

**PhD(C) Frida Robles Ponce**

Art History Department, University of Applied Arts, Vienna, Austria

**Dr Elina Roinioti**

Assistant Professor of the Department of Performing and Digital Arts, at the University of Peloponnese, Greece

**Dr Kathrine Sandys**

Scenographer, Professor at the Department of Producing, Royal Central School of Speech and Drama, United Kingdom

**PhD(C) Ilias Sapountzakis**

Department of Theatre Studies, University of Athens, Greece

**Ingrid Skåland Lia**

Musician and architect, Norway

**Andreas Skourtis**

Architect, Scenographer, and lecturer at the Royal Central School of Speech and Drama, University of London, United Kingdom

**Dr Ufuk Soyöz**

PhD Architect and Architectural Historian. Professor at the Department of Architecture, Kadir Has University, Turkey

**Mat Diafos Sweeney**

Fulbright Scholar. Artistic Director and Composer, USA

**Dr Dimitri Szuter**

PhD Architect and performer. Lecture at École Nationale Supérieure d'Architecture de Paris-La Villette, France

**Rennie Tang**

Department of Landscape Architecture, California State Polytechnic University, USA

**Dr Gretel Taylor**

Independent researcher, dancer, and curator, Australia

**Dr Rodrigo Tisi**

Architect and PHD in Performance Studies. Associate Professor, Director of the Master's degree in Design Sciences and the Diploma in Design of Exhibition Spaces at Universidad Adolfo Ibáñez, Chile

**PhD(C) Camille Tolila Mercier**

Theatre Studies, Paris 3 – Sorbonne University, France

**PhD(C) Türküler Topal**

Architecture and Environmental Design, Hacettepe Interior University, Turkey

**Dr Lucille Toth**

Assistant Professor, Department of French and Italian / Department of Dance, Ohio State University, USA

**Eleni Tsantali**

Licensed Psychologist-Psychotherapist, Greece

**PhD(C) Mark Turner**

Theatre Director. PhD(C) at East 15 Acting School, University of Essex, United Kingdom

**PhD(C) Óscar Valero Sáez**

Architect and visual artist. Assistant Professor at the School of Architecture and Design, IE University, Spain. PhD(C) at the Faculty of Fine Arts, Universidad Complutense de Madrid, Spain

**Dr Christina Vasileiou**

Interdisciplinary researcher and artist, United Kingdom

**Dr José Vela Castillo**

PhD Architect, researcher, and Professor at The School of Architecture and Design, IE University, Spain

**Dr Emmanouela Vogiatzaki Krukowski**

Interdisciplinary artist, and Special Teaching Staff in the Department of Theatre Studies, University of Peloponnese, Greece

**Dr Adonis Volanakis**

Visual artist and Assistant Professor at the University of Patras, Greece

**PhD(C) Howl Yuan**

Department of Drama, University of Exeter, United Kingdom

**Dr Despina Zacharopoulou**

Dr of Philosophy & Fine Art (Performance), Royal College of Art, London (Onassis Scholar)  
Tutor (Performance Art), Department of Performing and Digital Arts, University of Peloponnese, Greece

**Katarzhina Zakharova**

Multidisciplinary artist, Russia

**Dr Miljana Zeković**

PhD Architect. Professor at the Department of Architecture and Urban Planning, Faculty of Technical Sciences, University of Novi Sad, Serbia

**Dr Višnja Žugić**

PhD Architect. Associate Professor at the Department of Architecture and Urban Planning, Faculty of Technical Sciences, University of Novi Sad, Serbia

# **The Body Image Workshop Participants**

3 July. Leader: Dr Adonis Volanakis.

**PhD(C) Niya B**

Department of Performing Arts, School of Art, Kingston University, United Kingdom

**PhD(C) Daniel Dilliplane**

Department of Communication, University of North Carolina, USA

**Irini Kalogeropoulou**

Performance Artist & Researcher, Greece

**Katerina Katakaki**

Performance Artist, Independent Researcher, Greece

**PhD (C) Aycan Kızılkaya**

Department of Interior Architecture, Istanbul Technical University, Turkey

**Dr Eftihia Mihelakis**

Associate Professor, Department of Francophone Studies & Languages and Gender & Women's Studies Program, Brandon University, Canada / Department of Social Anthropology, Panteion University. Greece

**Dr Lucille Toth**

Assistant Professor, Department of French and Italian / Department of Dance, Ohio State University, USA

**Dr Christina Vasileiou**

Interdisciplinary researcher and artist, United Kingdom

**PhD(C) Óscar Valero Sáez**

Architect and visual artist. Assistant Professor at the School of Architecture and Design, IE University, Spain. PhD(C) at the Faculty of Fine Arts, Universidad Complutense de Madrid, Spain

**Dr José Vela Castillo**

PhD Architect, researcher, and Professor at The School of Architecture and Design, IE University, Spain

**Katarzhina Zakharova**

Multidisciplinary artist, Russia

# **Mediterranean Spacing Workshop Participants**

3 to 6 July. Leader: Prof Dorita Hannah.

**Ermina Apostolaki**

Scenographer, Visual Artist, Greece

**PhD(C) Jess Applebaum**

Theater and Performance Program, City University of New York

**PhD(C) Alessandro Di Egidio**

Diap Architecture. Theories and Project, University of Sapienza, Italy

**PhD(C) Daniela Dispoto**

PTDA La Sapienza, Department of Planning, Design, Technology of Architecture, Italy

**Elena Pérez Garrigues**

Architect and Assistant Professor at the School of Architecture and Design, IE University, Spain

**PhD (C) Aycan Kızılkaya**

Department of Interior Architecture, Istanbul Technical University, Turkey

**Anthi Kougia**

Theatre & performance maker, Greece

**Dr Tony McCaffrey**

Lecturer at National Academy of Singing and Dramatic Art. Ara Institute, Christchurch, New Zealand

**PhD(C) D'Arcy Newberry-Dupé**

School of Architecture and Built Environment, The University of Newcastle, Australia

**Dr Rafik Patel**

Lecturer in Spatial and Interior Design, Auckland University of Technology, New Zealand

**George Pramaggioulis**

University of the Peloponnese

**Stella Sofokleus**

Musical Performer and Cultural Manager, Greece

**Eliza Soroga**

Performance and Video Artist, United Kingdom-Greece

**Dr Dimitri Szuter**

PhD Architect and performer. Lecture at École Nationale Supérieure d'Architecture de Paris-La Villette. France

**Rennie Tang**

Department of Landscape Architecture, California State Polytechnic University, USA

**PhD(C) Mark Turner**

Theatre Director. PhD(C) at East 15 Acting School, University of Essex, United Kingdom

**Katarzhina Zakharova**

Multidisciplinary artist, Russia

**Athanasia Zei**

Visual artist, Greece



## **Space-Consciousness Workshop Participants**

3 to 6 July. Leaders: Prof Alberto Morell Sixto, Dr KIMVI Nguyen, and Dr Gina Giotaki.

**Vangelis Avraam**

Department of Theatre Studies, University of the Peloponnese, Greece

**Ph(C) Manuela Ciangola**

Diap\_Architecture. Theories and Project, University of Sapienza. Italy

**Arianna Chatziganou**

Performance artist, Greece

**Prof Olav Harsløf**

Performance Design, Roskilde University, Roskilde, Denmark

**Katerina Katakı**

Performance Artist, Independent Researcher, Greece

**Konstantina Mantzabinou**

MA student at Department of Performing and Digital Arts, University of Peloponnese, Greece

**Gosia Miernik**

Creative and Reflective practitioner, Poland

**Dr Gretel Taylor**

Independent researcher, dancer, and curator, Australia

**PhD(C) Howl Yuan**

Department of Drama, University of Exeter, United Kingdom

