

PSi #22

JULY 5 - 9, 2016

Performance Climates

MELBOURNE

Welcome to the traditional lands of the Kulin Nations. We respectfully acknowledge the people of the Boon Wurrung and the Woi Wurrung who have lived their culture on this land for tens of thousands of years.



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MELBOURNE



PSi

Performance
Studies
international

ARTS HOUSE



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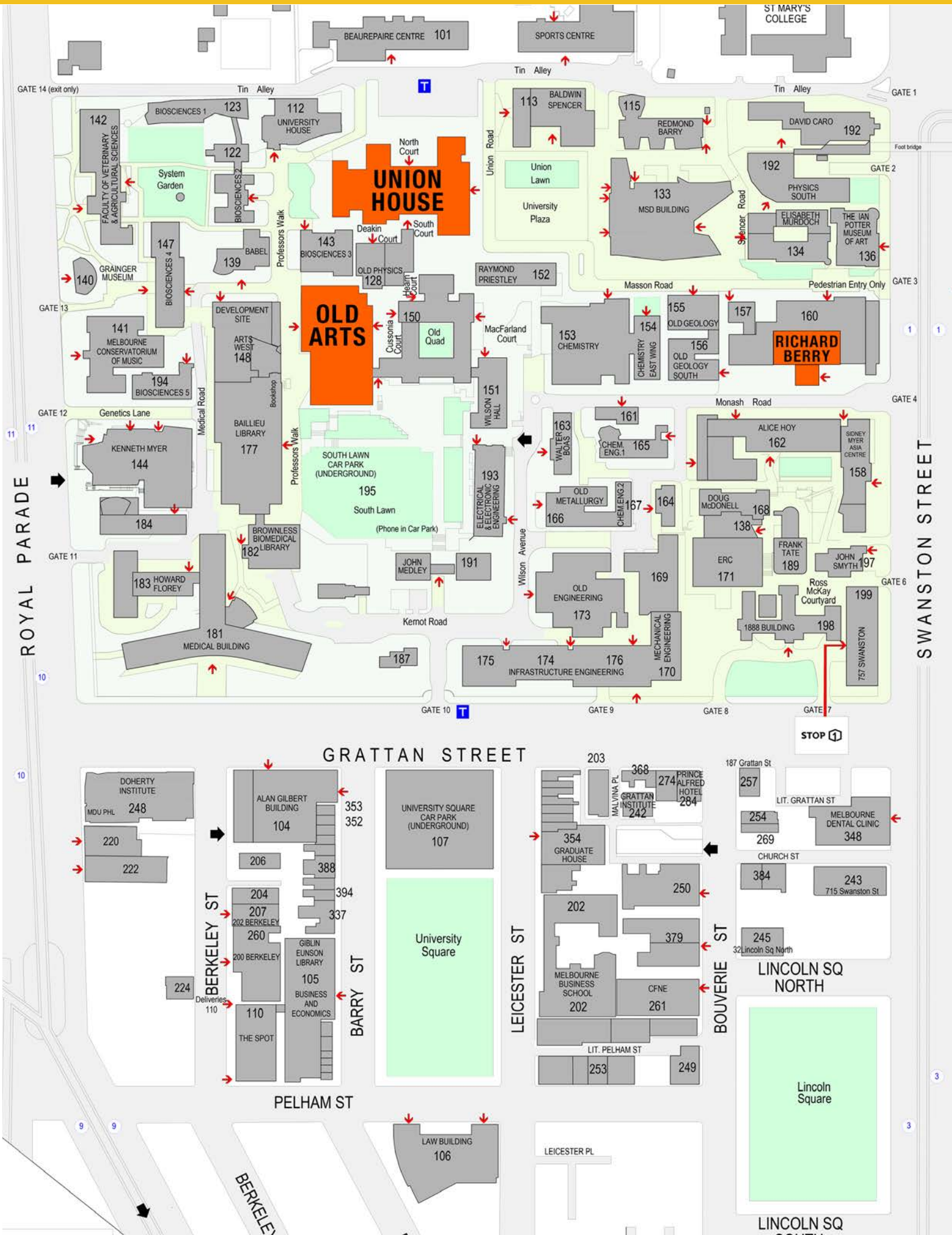
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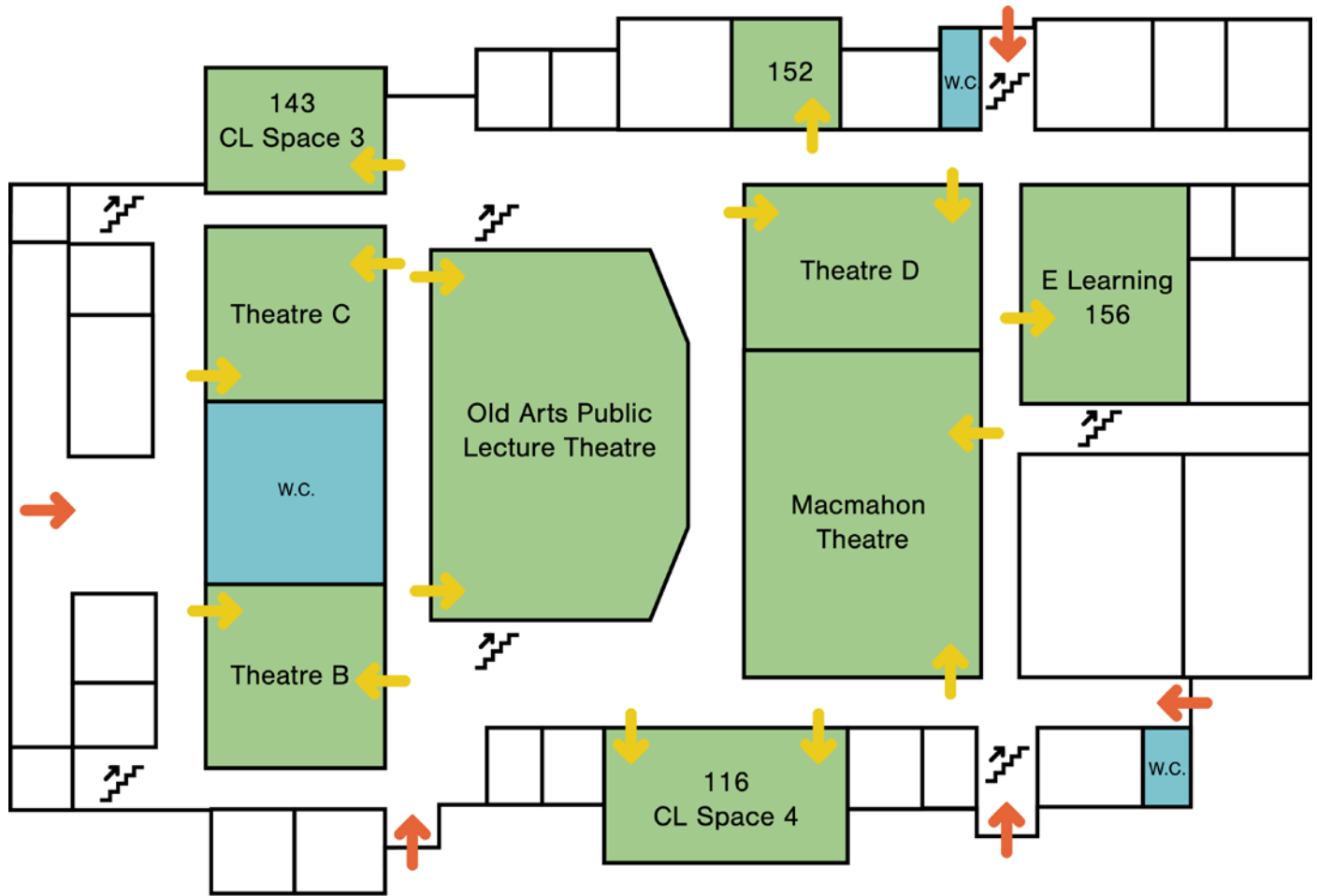
CONFERENCE SCHEDULE OVERVIEW

	Tue 5th July OPENING	Wed 6th July DAY 1: Weather and Events	Thu 7th July DAY 2: Land and Durations	Fri 8th July DAY 3: Habitat and Environments	Sat 9th July DAY 4: Atmosphere and Affects		
9:00	Installation & Bump-in	Registration Arts Hall - (Old Arts)	Panels & Presentations	Fluid States Guild Theatre	Panels & Presentations	Working Groups	Panels & Presentations
9:30		Keynote: Richard Frankland - <i>What do We Mean by Climate?</i> JH Michell Theatre, Richard Berry Building					
10:00	Artist Induction and Venue Tour: Meet at the Guild Theatre and the George Paton Gallery for tours of your performance space		Break Arts Hall - (Old Arts)	Break Arts Hall - (Old Arts)	Break Arts Hall - (Old Arts)		
10:30		Break	Keynote: Peta Tait - <i>Performing Species Kinship and Strange Emotions</i> JH Michell Theatre, Richard Berry Building	Panels & Presentations	Keynote: Rebecca Schneider - <i>Extending a Hand: Gesture, Duration, and the Posthumous Turn</i> Old Arts Public Lecture Theatre		
11:00		Panels & Presentations	Light Lunch Arts Hall - (Old Arts)	Light Lunch Arts Hall - (Old Arts)	Lunch & Food Walks (own arrangements)	Refuge 12pm+ (24 hours) Arts House North Melbourne Town Hall	
11:30	Installation of George Paton Gallery program						
12:00		Light Lunch Arts Hall - (Old Arts)	Panels & Presentations	Fluid States Guild Theatre	Panels & Presentations		
12:30		Panels / Presentations	Break Arts Hall - (Old Arts)	Break (own arrangements)		Working Groups	How PSI thinks
13:00	Registration Arts Hall - (Old Arts)	Break Arts Hall - (Old Arts)	Panels & Presentations	Fluid States Guild Theatre	Plenary Panel <i>Listening to Country 2</i> Arts House - Meat Market	Break Arts Hall - (Old Arts)	
13:30		Panels & Presentations				Closing Drinks Details TBA	
14:00			PSi AGM & Presentation of the ADA Award	Drinks/ Dinner (Own Arrangements)			
14:30			17:15-18:15				
15:00			Drinks/ Dinner (Own Arrangements)				
15:30							
16:00							
16:30							
17:00	Doors open – Latour Public Lecture	Launch of <i>Global Performance Studies</i> journal and George Paton Gallery program					
17:30	Welcome to Country - Wurundjeri & Keynote: Bruno Latour - <i>On Sensitivity: Arts, Science and Politics in the New Climatic Regime</i> Old Arts Public Lecture Theatre	Dinner (Own Arrangements)					
18:00							
evening	19:15-23:00 Opening Night Processional Feast A Spatula & Barcode event, featuring: Climate Reports, Welcome Toasts, Music and Market Food.	Arts House – Performing Climates program begins: 19:30 <i>Cut the Sky</i> Premiere 21:00: <i>Late Night Conversations</i> Joelle Gergis & Ed Scheer	Arts House – Performing Climates program continues: 19:30 <i>Cut the Sky</i> 21:00: <i>Late Night Conversations</i> Richard Eckard & Maaike Bleeker	Arts House – Performing Climates program continues: 19:30 <i>Cut the Sky</i> 21:00 <i>Late Night Conversations</i> Kate Auty & Richard Gough	Arts House – Performing Climates program – <i>Refuge</i> – 24 hour performance event		

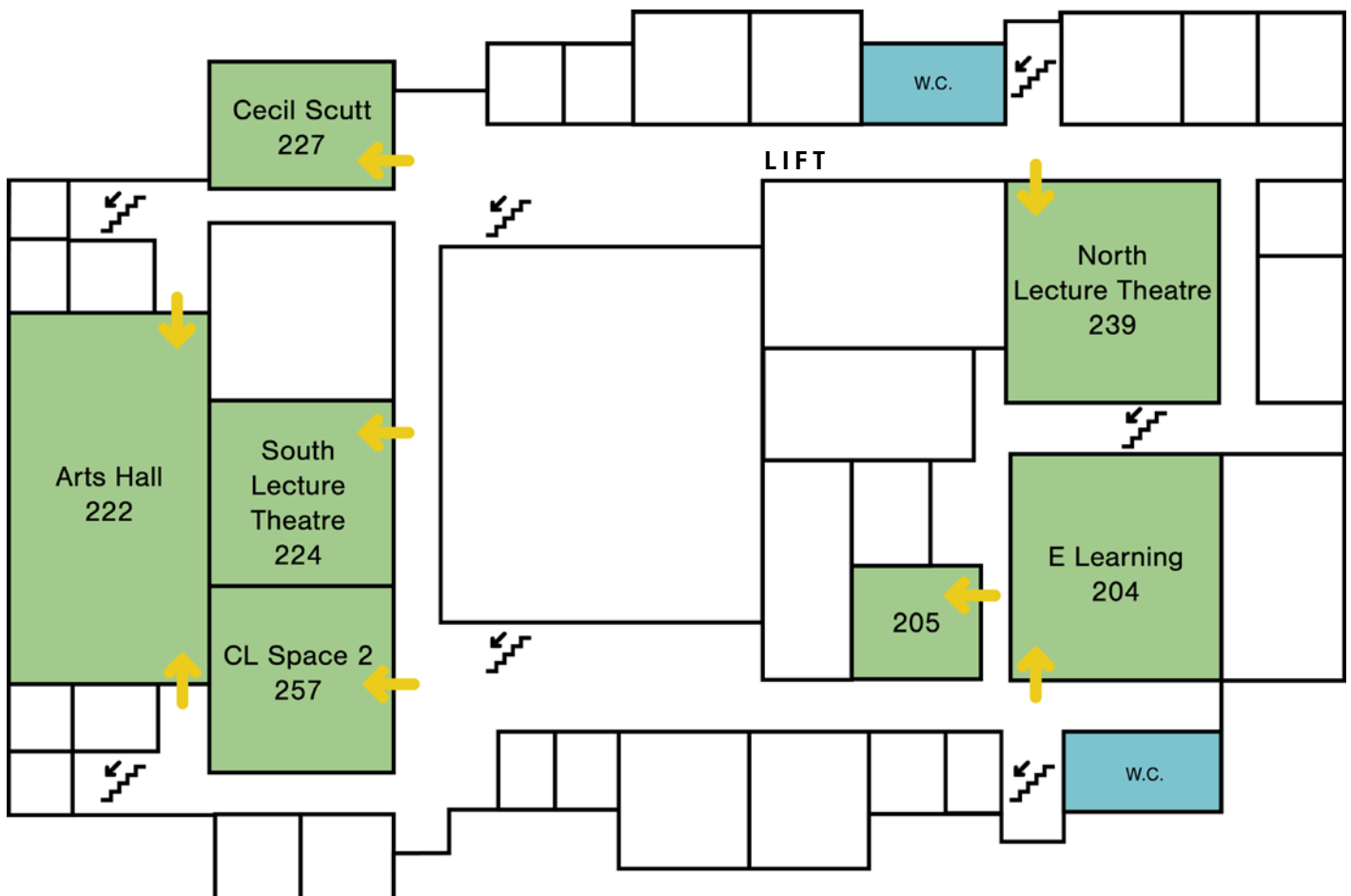
MAP 01 : University of Melbourne



MAP 02 : Old Arts



Old Arts - Level 1



Old Arts - Level 2



WELCOME

Friends and colleagues,

Welcome to PSi#22 in Melbourne, the first annual PSi conference to be held in Australia. We're delighted to host over 300 artists, scholars and activists for a packed program of events on the theme of Performance Climates. We're interested in the complexities of climates, in all their many events, forms and atmospheres, and we're interested in how and why and where our field of performance might connect with climates to re-think the possibilities of human and non-human activity in the world.

In this extended program you'll find general information, the conference overview and daily sessions, maps, a detailed guide to keynotes, events, titles, abstracts and biographies, and the Arts House performance program. In order to reduce our carbon footprint we've minimised waste, so please see additional materials on our website www.psi2016.com.

We wish you a wonderful stay in Melbourne.

Eddie Paterson, on behalf of the PSi#22 Conference Organising Committee.

INFORMATION

Wifi Details: The University of Melbourne has an eduroam wifi access. If your home institution supports eduroam, please sign on with your credentials. If not, for the duration of the conference, logon to the UniWireless network using the following details: Username: **pclimate** Password: **zdB7Zp**

Food & Eating Guide: A light lunch will be provided Wednesday - Friday during the conference, along with morning and afternoon tea in the breaks.

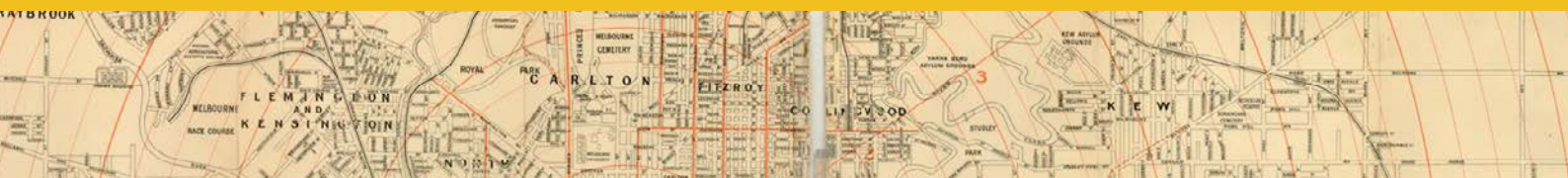
Spatula&Barcode, conference organizers, and volunteers have created an informal list of recommended restaurants for the PSi conference. The list is neither authoritative nor comprehensive. It does not attempt to replace the extensive information available online. (For a very comprehensive selection of local reviews, check out: <https://www.broadsheet.com.au/melbourne/food+drink/>).

Rather, we collected personal favorites to create a highly idiosyncratic list of foodways for attendees to explore. We've gathered recommendations in five categories. Of course, some places may fit two categories.

1. Lunch options near to University of Melbourne Parkville campus
2. Dinner options near to Arts House or Meat Market
3. Places special enough to be worth travelling across town
4. Favorite coffee shops
5. Favorite brunches

You can find this information at: www.psi2016.com/#/eating-guide/a1ynv

On Saturday, 12:30, Spatula&Barcode are also curating foodwalks with local hosts - see page 4 for details. You can find more details about Spatula&Barcode's projects at: <http://spatulaandbarcode.net>



HOW PSI#22 THINKS

In Australia questions over resource use and allocation are acute. In the sustained tussling with such complexities we – as citizens, scholars, artists, and producers – developed the following principles on which to base our thinking and our planning for the conference in 2016.

Acknowledging Country and History

Despite the consistent involvement of Australian scholars in PSi, and the significance of performance studies to Australian research and practice, PSi#22 will be the first annual PSi conference to be held in Australia. An Acknowledgement of Country recognises the unique status of Aboriginal people as the original owners and custodians of the land and waters of Australia. The conference is an opportunity for members of PSi to learn more about Australia's geography, biology, climates and indigenous history.

An Expansive, Inter-Disciplinary Theme

By calling the conference *Performance Climates*, we seek to register the specific significance of environmental questions at this moment in time, while taking the opportunity to understand what performance thinking has to contribute to patterns of connection, relation and event formation more broadly conceived. These associations characterise many aspects of modern life, including the sensibility necessary for societies to address climate change. Our selection of keynote speakers and conference sub-themes further reinforce this commitment to inter-disciplinarity.

An Integrated Artistic Programme

The conference is co-organised by the University of Melbourne and Arts House, North Melbourne, a major venue for innovative performance work. The conference will combine academic presentations with a series of commissioned performances and artist and activist discussions. In so doing, the event reaches a wider range of audiences, opening up new connections amongst its themes and preoccupations.

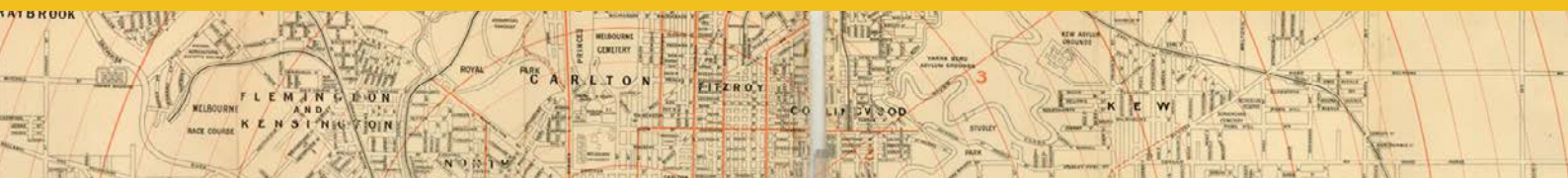
A Commitment to Access and Sustainability

We want to acknowledge the effort people have made to join us. We have planned for diverse access needs and made continual efforts to implement sustainable conference design. Additionally we invite interested PSi members to travel to Australia for an extended stay and initiate groundwork research and artistic partnerships.

Reflexivity and Accountability

In a society where land rights, extractive industries and migration policy feature continuously in public debate, a large-scale international conference for arts practitioners and scholars cannot be organized naively. But, short of ignoring the issues or placing substantial parts of the world off-limits as possible venues for PSi's 'international' conferences, nor is there any simple solution. Since PSi#10 in Singapore (2004), most annual PSi conferences have featured a final-day session called 'How PSi Thinks,' where participants and organisers gather to reflect on the event. It is an opportunity for debate, and an exercise in accountability.

We look forward to engaging in conversation and entertaining the future prospects for PSi.



ANNUAL GENERAL MEETING (AGM)

THURSDAY 7TH JULY

19:15 - 18:15

**MacMahon Ball Theatre
Old Arts Building**

Chair: Maaïke Bleeker

PSi Board:

Maaïke Bleeker, Imanuel Schipper, Sarah Bay-Cheng, Sean Metzger, Heike Roms, Peter Eckersall, Kevin Brown, Bree Hadley, Shen Liang, Lindsey Mantoan, Efrosini Protopapa, Johanna Householder, Arseli Dokumaci, Antje Hildebrandt, Yu Homma, Jazmin Llana, Katerina Paramana, Eddie Paterson, Chiayi Seetoo, Caroline Wake

PSI AWARDS

The PSi community would like to congratulate the following 2016 award winners:

Dennis Gupa, winner of the 2016 Dwight Conquergood Award.

This award is made in honour of the memory of Dwight Conquergood to an individual whose work around cultural performance in some way connects to and extends Conquergood's own practice. The DCA is given to an artist, activist or emerging academic conducting research or working on projects with disenfranchised communities.

Ella Parry-Davies, runner up for the Dwight Conquergood Award and recipient of a fee waiver to the 2016 conference

Sophia Pearce, winner of the 2016 Enrichment Bursary.

The Enrichment Bursary is to support new and unaffiliated artist/scholars/activists, particularly those from groups under-represented to attend the PSi conference and make a contribution.

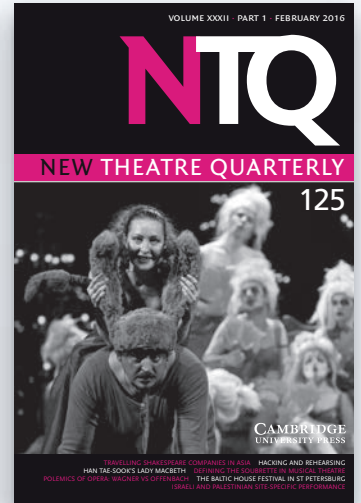
We are delighted to announce the 2016 ASA Award (Artist | Scholar | Activist) has been given to Back to Back Theatre.

The ASA Award is an award for outstanding achievement within the cross-disciplinary field of performance. The ASA Award will be given to an Artist/ Scholar/ Activist who has spent at least a decade fostering exchange between Artists/ Scholars/ Activists; and fostering collaboration either interdisciplinary or international.

For almost thirty years, Back to Back Theatre has been making work that tests the boundaries of performance, performers and audiences as well as the assumptions we make about all three. PSi #22 will feature their work through screenings of their collaborative project *The Democratic Set* in the George Paton Gallery on Days 1-3 Throughout conference during daytimes, and a special discussion with members of the company 9:00-10:30 on Day 3 of the conference, Friday the 7th of July.

PSi Awards committee: Awards officer Caroline Wake, with board members Heike Roms, Johanna Householder, Peter Eckersall, Sean Metzger, and Maaïke Bleeker plus representatives of the Performance Climate conference team.

Performance Studies from Cambridge University Press



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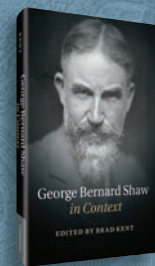
A History of Japanese Theatre
Edited by Jonah Salz
ISBN: 9781107034242 | £99.99 £79.99



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William Storm
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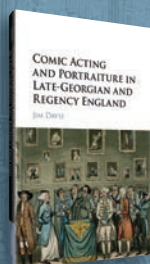
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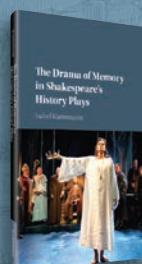
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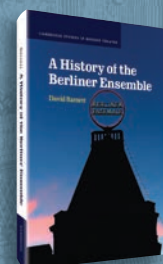
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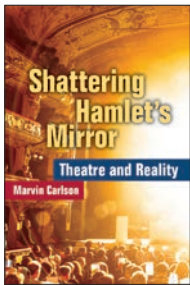
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Daniel Sack

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Kimberly Jannarone, Editor

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The Bible on the Broadway Stage

Henry Bial

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The First Ten Years of the WOW Café Theater

Holly Hughes, Carmelita Tropicana,
and Jill Dolan, Editors

RECKONING WITH SPIRIT IN THE PARADIGM OF PERFORMANCE

Donnalee Dox

SPECTACULAR DISAPPEARANCES

Celebrity and Privacy, 1696-1801

Julia H. Fawcett

LATIN NUMBERS

Playing Latino in Twentieth-Century

U.S. Popular Performance

Brian Eugenio Herrera

ACTS

Theater, Philosophy, and the Performing Self

Tzachi Zamir

THE AVANT-GARDE AND THE POPULAR IN MODERN CHINA

*Tian Han and the Intersection of
Performance and Politics*

Liang Luo

COLORING WHITENESS

Acts of Critique in Black Performance

Faetra Chatard Carpenter

SIMMING

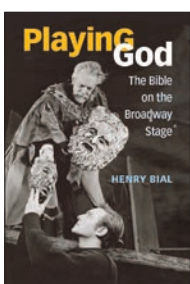
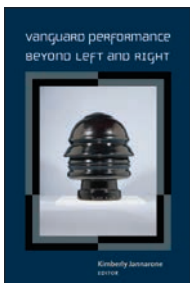
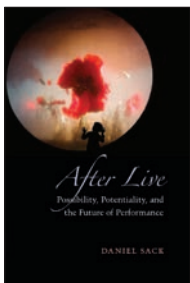
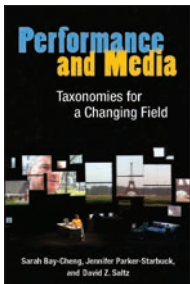
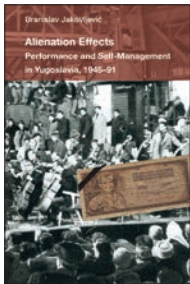
*Participatory Performance
and the Making of Meaning*

Scott Magelssen

EVITA, INEVITABLY

*Performing Argentina's Female Icons
Before and After Evita Perón*

Jean Graham-Jones



NOW IN PAPER

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In collaboration with our academic mission the department produces numerous events through its creative program.

We foster students' engagement with performance in multiple modes.

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DETAILED SCHEDULE

PSi #22 - MELBOURNE
Performance climates

5-9 JULY



09:30-11:00 Keynote: Richard Frankland – What do We Mean by Climate? - Old Arts Public Lecture Theatre

BREAK 11:00-11:30 to vector to idle - **Lagoon Walk 07:00am** Old Arts (2h) Louisa King and Saskia Schut

Time	Macmahon Ball Theatre	Theatre B	Theatre C	Theatre D	Kaya Barry
11:30-13:00	Public Smog Chair: Lara Stevens	Ordinary Talk and Intimate Listening Chair: Martin Welton	The Maldives Exodus Caravan Show Chair: Søren Dahlgaard	Food Cultures and Sustainability Chair: Michael Peterson	
PS 1,2	Danielle Wyatt Haze on YouTube	David Cross Performance, Anecdote and the Veracity of Truth	Amani Naseem, Mark Harvey & Søren Dahlgaard	William Peterson The Cultural Dimensions of Food	
	Katherine Allen Looking Through Smog	Asher Warren Pleasant Climes and Ecologies of Scale in <i>I Think I Can</i>		Josh Abrams Staging Sustainability: Climates from Land to Tabletop	
	Hartmut Veit Rising from the Coalface	Rajni Shah A Listening Atmosphere		Richard Gough Title TBC	

LUNCH: 13:00-14:00

14:00-15:30	New Approaches to Nature and Event Chair: Maaike Bleeker	Performance of and with the Elements Chair: Sharon Mazer	Land Affected by Emotions Chair: Hayato Kosuge	Disaster, Resilience, Critique Chair: Jazmin Llana
PS 1.3	Stephen Muecke Picture that Cyclone	Campbell Drake Tuning Space	Takashi Morishita Hijikata's Butoh and the Climate in His Memory	Ella Parry-Davies Mazboot: Precarious Performance and the Life of Lines
	Annette Arlander Working with the Weather	Michael Sakamoto Soil: Crisis, the Cultural commons and Performing Southeast Asia in America	Yu Homma Connecting the Cultural Narratives: Performance/Conference, Narrative and Land	Vannessa Ebron-San Juan Narratives of Resilience in High-risk Disaster Areas in Luzon
		Vincent Roumagnac The Theatre Season: Staging and Spectating Seasons on the Brink of Ecological Collapse	Arihiko Matsuzawa and Takahiro Niibe Recording and Editing Performances and Conference on Land of Emotions in 5 Days	Jazmin Llana Castigating Hope amidst Disaster: Serious Pun in PETA's <i>Rak of Aegis</i>

BREAK: 15:30-16:00 Arts Hall - (Old Arts)

16:00-17:30	Politics of the Commons Chair: Lauren Kooistra	Generational Performances Chair: Joel Anderson	At Sea Chair: Mark Harvey	Sacred Encounters, Embodied Realities Chair: Kara Miller
PS 1.4	Heather Davis Towards an Atmospheric Commons	Gary Anderson, Sandra D'Urso The Family Activist Network: Join us in Imagining a Carbon Neutral Future for PSI	Janine Randerson The Cold Song: Tanumanga for the Pacific Ocean	Sami L. A. Akuna Next Stop Mauna Kea, Sacred Destinations To the Stars
	Serap Erincin Performing the Right to Commons: Environmental Protest Performances in Turkey	JuanAnn Tai Title TBC	Amanda Yates <i>Performing Change</i>	Kara Miller Habitat
	Mina Rahimian Design Paradigms for Energy Commons	Matt Delbridge Performance Habitats for an Aging World	Carol Brown From Cartography to Choreography	Moana Nepia Atmosphere as Embodied Reality
				Christine Maxwell Dance and Environmental Activism Through Social Media

Arts Hall - Panoramic Climates: an accumulative exploration of mobile image-making performances - Kaya Barry

PARALLEL PANELS ON DAY 1 CONTINUE ON NEXT PAGE

09:30-11:00 Keynote: Richard Frankland – What do We Mean by Climate? - Old Arts Public Lecture Theatre

BREAK 11:00-11:30 to vector to idle - **Lagoon Walk 07:00am** Old Arts (2h) Louisa King and Saskia Schut

Time	North Lecture Theatre	South Lecture Theatre	CL Space 2 – 257	CL Space 3 - 143
11:30-13:00	Extreme Weather and Climate Change Theatre Chair: Denise Varney	Dancing Performance Climates I Chair: Katherine Mezur	Digital Selves and Posthuman Sexualities Chair: Rosie Klich	Political Climates, Activist Atmospheres Chair: Robert Walton
PS 1.2	Catherine Diamond Staging Doom and Relishing the Bad News: Interrogating the Popularity of <i>Ten Billion</i>	Evelyn O'Malley Tonnaí Thoraí: Dancing as the Tide Comes In	Evelyn Wan Performing, Tracking, Counting: Quantified Selves and Uncounted Bodies in Data Environments	K. Frances Lieder Performing Ordinary Crisis: A Climate of Sexual Violence in Modern Urban India
	Campion Decent <i>Embers</i> : 'the fire creates its own weather'	Katherine Mezur Water Gesture and Tidal Change: From Japan to California and Back	Sarah Lucie Transcending Corporeal Boundaries: Nina Arsenault's Modeling for the 21st Century Subject	Serap Erincin Performing Humor in times of Crisis: Graffiti, Cartoons, and Environmental Activism
	Belen Calingacion The VMCI Community Mobile Theatre: A Voice for Climate Change in the Margins	Tanja London Screendance as Climate Activism	Michael Morris Resources of Ecosexuality: Performing Commitment and Care, Pursuing Extinction	Diana Smith The Crisis of Historiography

LUNCH: 13:00-14:00

14:00-15:30	Cultural Activism and Climate Politics Chair: Marnie Badham	Dancing Performance Climates II Chair: Katherine Mezur	Reception Studies and Audience Atmospheres Chair: Robin Loon	Climate Activism and the 2015 Paris Climate Conference Chair: Helena Grehan
PS 1.3	Beate Schappach Playing with Politics. <i>San Francisco</i> (De warme Winkel) as Intersection of Politics and Aesthetics	Wei Zhang Chinese Contemporaneity and Climate: Dance Vocabulary and Choreography in China's Transition	Caroline Heim Audiences Performing Community: Rising Temperatures as Spectators Sit "apart together" in the Twenty-First Century Theatre Auditorium	Tobias Mandelson Galvin Paris COP21 as Event
	Robin Davidson Is the Planet Being Oppressed? Adapting Theatre of the Oppressed to Address Climate Change	Angela Viora Soundscape Portrait or Mapping the Sound	Tharanga Dandeniya Cultural Coordination and Orientation: Creating a Performance Atmosphere for Audiences' Reception.	Sumugan Sivanesan Choreography of Disobedience and the Present Culture of Climate Change.
	Tom Gutteridge Rehabilitating Risk	Sarah Cameron Sunde & Sasha Petrenko <i>36.5 / A Durational Performance with the Sea</i>	Cheryl Stephenson Otakar Zich and the Origins of Czech Puppet Theory	Alexa Taylor Re-framing Global Climates: Olfaur Eliasson, Mel Chin, and Civil Disobedience at ArtCOP21

BREAK: 15:30-16:00 Arts Hall - (Old Arts)

16:00-17:30	Protest, Labour, Risk Chair: Stephen Muecke	Institutions, Citizens, Activism Chair: Bree Hadley	Interventionist Performance Practices Chair: Mick Douglas	Art, Activism and the Performance of Climate Change Chair: Ray Langenbach
PS 1.4	Sandra D'Urso Securitarian Climates: Policing Women's Performance Art in the 21st Century	Thomas Payne Towards Hydrocitizenship	Olivia Webb <i>The Choir of the Self</i> : How to Listen and Speak Simultaneously	Sarah Blissett Fuelling Art Activism
	Sarah Rodigari <i>Going Nowhere</i> and Affective Labour in Live Performance	Derek Goldman Our One Earth: A Global Performance Initiative	Hugh Sillitoe Absurd Performance and Climate Justice	Sarah Ann Standing 350.org as a Localized Trans-Global Movement
	Alissa Mello Beyond Protest: Material Performance as Contemporary Activism	Immanuel Schipper World Climate Conference	Julie Shearer Time and Tide: Performing Bodies in Peril in Response to Climate Change	Perdita Phillips Walking Underways/Edgeways After Disaster

CL Space 4 - 116 - After Performance - Geopolitics Now - Felipe Cervera, Matthew Yoxall, Alvin Lim and Ella Parry-Davies 11:30-13:00 and 16:00-17:30



PARALLEL PANELS ON DAY 1 CONTINUE ON NEXT PAGE



09:30-11:00 Keynote: Richard Frankland – What do We Mean by Climate? - Old Arts Public Lecture Theatre

BREAK 11:00-11:30 to vector to idle - **Lagoon Walk 07:00am** Old Arts (2h) Louisa King and Saskia Schut

Time	CL Cecil Scutt	Elearning - 156	Elearning - 204	Guild Theatre	George Paton Gallery
11:30-13:00	Systems, Situations and Participation Chair: Gunhild Borggreen	Staging Participation Chair: Tony McCaffrey	Fire, Weather, Debris Chair: Ken Takiguchi	Dance Microperformance Workshop	Performing New Climates: The Stories of Asylum
PS 1.2	Solveig Gade Unbound Climates of War: Rimini Protokoll's <i>Situation Rooms</i>	Maria White Reimagining Democracy Through Performance in Australia	Gretel Taylor and Artists of Environmental Performance Authority Bodies of Affect: Responding to Site and Situation	Angela Clarke The Performative Climate of the Body	Priya Srinivasan and Arun Munoz
	Suzanne Little Affective Atmospheres and Performance	Eugene Van Erven What if it Rains, or Worse?	Dennis Gupa Altar(ing) the Debris: Transforming Lament from the Wreckage of Super Typhoon Yolanda/Haiyan	Shaun McLeod	
	Briony Barr Drawing on Complexity: Modelling Complex Systems through Collaborative Drawing.	Ana Vrtovec Beno Lay Theater Productions and Outdoor Performances in Slovenia	Ana Serrano Score for Landscape	Bruce Barton Weathering 'Embrace': Affective Narratives in Micro Performance	

LUNCH: 13:00-14:00

14:00-15:30	Risk, Media, Litigation Chair: Ed Scheer	Queer Ecologies Chair: Lim How Ngean	Ecology, Disaster Chair: Meredith Rogers	An Animal Response Workshop (max. 15 participants)	Air Atmospheres
PS 1.3	Nicole Rogers 'This changes everything': The Role of Litigation and Protest in Tackling Climate Change	Hans Vermey (The Theatrical?) Queer Art of (Eco) Failure.	Ma Rosalie Zerrudo The Unconscious: A Non-Performance Dance Ritual	Christy Gast & Camila Marambio	Malte Wagenfeld Air and Atmosphere
	Kimberly Richards Branding the City: The Calgary Stampede and the Performance of Volunteerism in the Year of the Flood	Jess Olivieri and Anni Puolakka Had Birth Set Ex; Bathe Third Sex; Death Berths Xi	Sarah Treadwell Blotting up Matter: Architectural Drawings of an Oil Spill		Wunderkammer Entrance alcove to Theatre D PSi Future Advisory Board (FAB) Daytimes Throughout conference
	Christian Nagler Living in the Model: Risk Management and the Global Imaginary		Majid Sarnayzadeh Study of Performativity of Red Tide		

BREAK: 15:30-16:00 Arts Hall - (Old Arts)

16:00-17:30	Power and Performance: Art and Ecology in an Age of Consensus Politics	Theatrical Events and Processes Chair: Jane Woollard	Detritus Chair: Paul Rae	Performing Climate-Think	17:30-18:30 Launch of <i>Global Performance Studies Journal (GPS)</i> and George Paton Gallery program: Meredith Rogers, Maaike Bleeker and Kevin Brown
PS 1.4	A Panel of Members of the the Research Project 'Power and Performance: Revaluing Theatre in the 21st century'	Natalie Driemeyer Climate Change has Assumed Dramatic Dimensions – But Can it Also Be Rendered on Stage?	Taub Myer Performing the Art of Waste	The Dig Collective Double Speak	
	Caroline Wake Peter Eckersall Helena Grehan Eddie Paterson Edward Scheer	Annalaura Alifuoco Becoming Grounds: Ana Mendieta's Geographies of Cosmic Love	Kim Sargent-Wishart Trash & Treasure	Petra Kalive Oil Babies	
		Linda Hassall Evoking Theatrical Landscapes– Performance and Climate Change	Branislav Jakovljevic Petit-Jean Saw It Coming: Lacan's Sardine Can and the Great Pacific Garbage Patch		

Room 152: Quiet room - Krisztine Rosner - Open reflective space

Time	Macmahon Ball Theatre	Theatre B	Theatre C	Theatre D
09:00-10:30	Performing the Americas across Space and Time Chair: Margaret Werry	Floating Platforms Chair: Anni Välimäki	Anthropo[s]cenic Probes, Actions & Encounters	Astroperformance Chair: Caroline Wake
PS 2.1	Maryrose Casey Wild Australia versus Wild America: Performing Great White Heroes and Authentic Savages on Tour.	Anni Välimäki Leena Kela Saana Svärd & Kaisa Henttunen	Beth Weinstein and Dorita Hannah Performance+Design Working Group	Simo Kellokumpu Seasons as Choreographers: Where Over the World is Astronaut Scott Kelly?
	Sebastián Calderón Bentin Out of the Tropics: Psychedelic Performance in Contemporary Peru	DARK ENERGY KITCHEN A recipe for the Universe :0.5 % radiation 4.5 % luminous ordinary matter 25 % dark matter 70 % dark energy.		Felipe Cervera Space as Avant-Garde? Performance Research in the International Space Station
	Daniel Ruppel Renaissance Performance Climates			Sara Morawetz How the Stars Stand
BREAK: 10:30-11:00 Arts Hall - (Old Arts)			to vector to idle - Pliocene Walk 7:00am Old Arts (1.5h) Louisa King and Saskia Schut	
11:00 - 12:30 Keynote: Peta Tait – Performing Species Kinship and Strange Emotions - JH Michell Theatre – Richard Berry Building				
LUNCH: 12:30-13:30			ALSO - Skull Acoustics workshop - Chris Braddock & Olivia Webb - in the Old Arts Quad.	
13:30-15:00	'I would prefer not': A Case Against Utility and for Listening' Chair: Camila Marambio	Uncertain Legacies: Artists and Scientists Collaborate to Consider Long Term Ecological Change Chair: Laurie Beth Clark	Anthropo[s]cenic Probes, Actions & Encounters(cont.)	Landscapes and Geologies Chair: Stephen Muecke
PS 2.3	Denise Milstein Useless Stories	Alison Mickulyuk and Jojin van Winkle Sense of Place Along the Namekagon River	Beth Weinstein and Dorita Hannah Performance+Design Working Group	Gemma Savio IT TAKES WORK TO GET THE NATURAL LOOK
	Camila Marambio Getting Lost in the Field	Chelsey Blanke and Helen J. Bullard Be Like the Lake		João Florêncio Rock/Body: Performative Interfaces Between the Geologic and the Body
	Carla Macchiavello Care, Curiosity and Curating	Sigrid Peterson Arts-Science Collaboratio		Megan de Roover Seeking the Southwest: Unpacking Environmental Encounters in Central Arizona
BREAK: 15:00-15:30 Arts Hall - (Old Arts)				
15:30-17:00	Landforms and Waterbeds: Salt, Mud, Ice Chair: Annette Arlander	Performance Communities Chair: Hayato Kosuge	Wunderkammer Entrance alcove to Theatre D PSi Future Advisory Board (FAB) Daytimes Throughout conference	Love and Information: Theatre and Big Data Chair: Anna Scheer
PS 2.4	Kate Church In_land Time	Emma Willis Against the Tidal Forces of the Day: Iddiorhythmy, Communitas, and the Syncopated Subject		Paul Rae Cate Blanchett's Manifesto of Futurist Finance
	Matteo Bonfitto The Performer as a Practical Philosopher: Mariana's Case	Shinya Takahashi Dancing with Spirits in Animated Climates in Japanese Performing Arts		Ed Scheer Performance and Big Data: Ten Theses on <i>Manifesto</i>
	Shannon Young Basin Ambulations: Lake Mungo	Anna Loewendahl Amateur & Industry: Locating Love & Labour in a Post-'arts for art's sake' Climate		Eddie Paterson and Imanuel Schipper Big Data Dramaturgy

Arts Hall - Panoramic Climates: an accumulative exploration of mobile image-making performances - Kaya Barry



PARALLEL PANELS ON DAY 2 CONTINUE ON NEXT PAGE



Time	North Lecture Theatre	South Lecture Theatre	CL Space 2 – 257	CL Space 3 - 143
PS 2.1	09:00-10:30 Cityscapes, Streetscapes Chair: Shannon Steen	Intimate Distances: Radical Acts of Extended Time and Expanded Place in Location Performance Chair: Katherine Mezur	Performing Response-abilities: Fleshy Encounters in a Time of Ecological Crisis Chair: Hayley Singer	Body, Performance, Place Chair: Jazmin Llana
	Chris Braddock A Call to Silence	Gunhild Borggreen Shared Communities? Art Intrusions at Echigo-Tsumari Art Triennale	Hayley Singer Exquisite Corpse: A Textual Dissection of the 'Fleischgeist' and a Multispecies Assemblage	Stuart Grant Being Performed by Place
	Ken Hagiwara The Production <i>100% Tokyo</i> and the Socio-Political Atmosphere in the Japanese Capital	Katherine Mezur Rocking Out on "Two Islands": Extending Time in the Strange Places of Ai WeiWei and Cai Guo-Qiang	Sue Pyke Flesh Wounds: The Climate for Literary veganism and the Prey of the Carnivorous Divine	Jane Woollard The Dramatic Hemisphere: The Habitat of the Performer on the Sydney Stage in the 1830s and 1840s.
	William Feuerman and Phu Hoang The Optics of Weather	Rurihiko Hara Nature's Own Performance - Fujiko Nakaya's Fog and Garden Kimberley Jannarone The Global Media and Gymnastics: Controlling the Climate of Mass Performance	Lynn Mowson Fleshy Climes	Jonathan W. Marshall Site as Performance: The Ring of Brodgar and the Performative Turn in Archaeology.

BREAK: 10:30-11:00 Arts Hall - (Old Arts) to vector to idle - **Pliocene Walk 7:00am** Old Arts (1.5h) Louisa King and Saskia Schut

11:00 - 12:30 Keynote: Peta Tait – Performing Species Kinship and Strange Emotions - JH Michell Theatre – Richard Berry Building

LUNCH: 12:30-13:30 Old Arts Quad - Chris Braddock & Olivia Webb - Skull Acoustics workshop

PS 2.3	13:30-15:00 Cultural Agency and New Dramaturgies: Youth Arts Performance Chair: Eugene Van Erven	Through-out conference: Mick Douglas & Theron Schmidt Daily Hearings www.mickdouglas.net/collaborations-page/daily-hearings-2016/	Interspecies Performances Chair: TBC	Sites of Performance Chair: Richard Gough
	Sarah Austin New Dramaturgies and Aesthetics in Contemporary Performance with Young People		Tuija Kokkonen Interspecies Performance, Competitiveness and Weak Action	Meredith Rogers <i>Uncle Vanya</i> in Avoca
	Hannah Liddeaux Cultural Agency, Difference and Inclusion in Contemporary Performance with Young People		Angela Campbell I, Animal	Minty Donald The Performance 'Apparatus': Performance and the Performance Score as Ecological Practice
	Alex Walker The Sanctuary: Young People, the Future and Cultural Citizenship in Performance		Barbara Campbell When Birds Speak Through Humans	Angela Viora Dwelling Through Performance Art

BREAK: 15:00-15:30 Arts Hall - (Old Arts)

PS 2.4	15:30-17:00 Art, Pollution and the Sea Chair: Sandra D'Urso			
	Laura Bissell Performing Seas			
	Diana Looser Total Immersion? Connecting with Climate Change in <i>Crossing the Tide</i> (Tuvalu Pavilion) at the 2015 Venice Biennale			
	Sean Metzger Affect, Theatricality, and the Anthropocene			



PARALLEL PANELS ON DAY 2 CONTINUE ON NEXT PAGE



Time	CL Cecil Scutt	Elearning - 156	Elearning - 204	Guild Theatre	George Paton Gallery	Arts Hall
09:00-10:30 PS 2.1	Climate Change on Stage Chair: Suzanne Little	Mobility, Migration, and Statelessness Chair: Helena Grehan	How Do Climates Perform? Co-Chairs: V.K Preson & Ioana Jucan	Fluid States Informal Meeting Marin Blazevic & organisers & participants of Fluid States - PSi 2015	Performative Exchange Anny Mokotow and Bridget Nicholson	Joy Ride Mark Harvey Various Times Throughout the Day
	Greg Pritchard Not Silent in Gehenna	Veronica Tello Enduring/Performing Crises of Statelessness	V. K. Preston Climactic Performatives: Witches, Precipitation, Performance			
	Mohebat Ahmadi Staging Climate Change in the 'Posthumanist Performativity' of <i>Sila</i> by Chantal Bilodeau	Kristin Flade To Exist is to Resist - Cultural Work of the Jordan Valley Solidarity Campaign	Siri Veland Between the Mega-Narrative and the Palimpsest—Performing Narrative Materiality at the Ice Edge			
	Maggie Ivanova Theatre Laboratory Sfumato's <i>Medea, My Mother</i> (2013): On Mothers, Children and Sustainable Future	Annelis Kuhlmann The Human Turn in Performance as Climate Factor: 'Bürgerscene', 'Festuge', and 'Caravan Next'	Ioana Jucan Performance from Outer Space: Knowledge and Action on the Global Scale			
BREAK: 10:30-11:00 Arts Hall - (Old Arts)			to vector to idle - Pliocene Walk 7:00am Old Arts (1.5h) Louisa King and Saskia Schut			
11:00 - 12:30 Keynote: Peta Tait – Performing Species Kinship and Strange Emotions - JH Michell Theatre – Richard Berry Building						
LUNCH: 12:30-13:30			ALSO - Skull Acoustics workshop - Chris Braddock & Olivia Webb - in the Old Arts Quad.			
13:30-15:00 PS 2.3	Nature, Water, Land Chair: Branislav Jakovljevic	Inconvenient Communities Chair: Bruce Barton	How Do Climates Perform? (cont.)	(Re)presenting FLUID STATES Marin Blazevic & organisers & participants of Fluid States - PSi 2015	Shitting Glitter Julia Havard Shitting Glitter and Tracing Touch: Glitter Pills and the Queer Remaking of the Surface	
	Jen Plants Can our Relationship to Water be Defined as a Performance?	Malcolm Whittaker The Work of Facilitating and Supporting an Experience of Ignorance	Ongoing discussion			
	Alba Vieira How Might Artistic Dance Works Increase Audience's Awareness of the Urgent Need to Preserve Natural Environments?	Charlene Rajendran and Prue Wales An Inconvenient Grief: Staging Death and Denial in <i>Both Sides, Now</i>				
	Heike Salzer Title TBC	Emma Hughes Maternal Ambivalence in Hannie Rayson's <i>Inheritance</i>				
BREAK: 15:00-15:30 Arts Hall - (Old Arts)						
15:30-17:00 PS 2.4	Sustainable Resourcing: Technologies, Concepts, Affects Chair: David Cross	AT THE GEORGE PATON GALLERY All Day The Haunting Project Vic McEwan and George Main	Body Acoustics (Workshop)	Reflecting FLUID STATES Marin Blazevic & organisers & participants of Fluid States - PSi 2015	Do you Hear it Sing? Jane Woollard and Kit Lazaroo A new play exploring habitat and environments by Kit Lazaroo	Time and Space TPG NOMAD Angharad Wynne-Jones, Katie Sfetkidis, Greg Pritchard & Gideon Obarzanek
	Sasha Grbich Melancholy and Hopefulness in the Climate Century		Chris Braddock & Olivia Webb			
	Ian Garrett Rethinking Scenography for Renewable Energy					

Room 152: Quiet room - Kriszine Rosner - Open reflective space

Time	Macmahon Ball Theatre	Theatre B	Theatre C	Theatre D
09:00-10:30 PS 3.1	Suspensions of Agency: Indifference, Deadpan and the Infratheatrical	Climate Change, Celebrity	Special Event: Back to Back Theatre in Conversation Chair: Peter Eckersall	Expanded Sceneography I Chair: Tanya Beer
	Sarah Balkin Deadpan Performance	P. David Marshall "Une Geste Suffit": Environmental Meta-narratives, Public Personas and the Play of Gesture, Agency and Performance of Caring	Bruce Gladwin, Alice Nash & Back to Back ensemble members	Imanuel Schipper Staging the World Climate Conference and other Recent Narrative Plays of Rimini Protokoll
	Paul Rae (Chair) Infratheatre	Glenn D'Cruz (Chair) Waleed Aly as Climate Change Warrior	For almost thirty years, Back to Back Theatre has been making work the tests the boundaries of performance, performers and audiences as well as the assumptions we make about all three.	Maiju Loukola and Liisa Ikonen Peripheral Scenographics
	Martin Welton Indifferent Atmospheres: The Silent Transformations of Rosemary Lee's <i>Meltdown</i>	Sharyn McDonald Leveraging off Al Gore's Persona in the Fight against Climate Change Kim Barbour (Remote Presentation) - The Performance of Community Activist: Networked Persona and Everyday Change-Making		Beth Weinstein Prone to Collapse
BREAK: 10:30-11:00 Arts Hall - (Old Arts)		to vector to idle - Riparian Walk 11:00am Old Arts (1.5h) Louisa King and Saskia Schut		
11:00-12:30 PS 3.2	Gender and Ecology: Art, Criticism, Activism	Tight Places: Environments of Improvisation, Labor, Precarity, and Freedom Chair: Peter Eckersall	Enclosures Chair: Maryrose Casey	Expanded Sceneography II Chair: Ian Garrett
	Liz Conon ClimActs at COP21, Paris	Eylül Fidan Akinci Immaterial Dramaturgy and Spectator's Labor	Josephine Wilson Toxic Box	Tanya Beer Refugium: an Ecoscenographic Approach to Nurturing Environmental Stewardship
	Denise Varney (Chair) Climate Guardians as Ecofeminist Performance	Ugoran Prasad The Physical Turn and Performance Ecology	Fernando Quesada The Nomos of The Earth	Jennifer Tran The Foodscray Race
	Lara Stevens Robyne Latham's 'The Aborigine is Present'	Özgül Akinci Performing One's Prostitute-Persona: Affective Labor of Intimacy in Sex Work and Performance	Jock Gilbert and Sophia Pearce Title TBC	Efterpi Soropos HUMAN ROOMS™
LUNCH: 12:30-13:30		Old Arts Quad. Chris Braddock & Olivia Webb Skull Acoustics Workshop System Garden - Lucia Monge - Plants and Movement Workshop		
13:30-15:00 PS 3.3	Social Climates Chair: Mark Harvey	Tracking through Tropical Performances: Dramaturgy in Hot and Humid Climes	Performing Techno-Cultures I Chair: Sarah Bay-Cheng	Expanded Sceneography III Chair: Tanya Beer
	Christina Houghton Performing Ecologies – The Art of Survival	Charlene Rajendran (Chair) Retracing Steps in <i>Both Sides, Now</i> : Dramaturgy as Dialogue and Collaboration	Jennifer Parker-Starbuck A Personal Micro Climate of Human-Animal Labor: Laurie Anderson's <i>All the Animals and Heart of a Dog</i>	Ian Garrett Technological Haunting for the Time Shifting of Performance
	Kathy Waghorn Becoming Ultralocal	Ken Takiguchi Translation and Dramaturgy in Asian Intercultural Theatre: Working Across Borders and Between Boundaries	Peter Eckersall Life in Postnature: Nonhuman Performances in the Radiation Zone of Fukushima	Gwenyth Dobie and William Mackwood Rallentando
	Dieneke Jansen Dwelling on the State	Lim How Ngean 'Sticky' Situations in Sweaty Climes: Dramaturgy and Choreographic Modernities Robin Loon Practice meets Pedagogy: The Centre 42's Apprentice Dramaturg Programme	Elizabeth Jochum Techno-Animal Effigies: Robots and Telepresence in Non-Human Performance	
BREAK: 15:00-15:30 (own arrangements on your way to the Meat Market)				

15:30 - 17:00 Plenary Panel: Listening to Country 2 – Dalisa Pigram, Rachael Swain, Te Ahukaramu Charles Royal, Helen Gilbert & Edwin Lee Mulligan - Meat Market, 5 Blackwood Street



PARALLEL PANELS ON DAY 3 CONTINUE ON NEXT PAGE



Time	North Lecture Theatre	South Lecture Theatre	CL Space 2 – 257	CL Space 3 - 143
09:00-10:30 PS 3.1	Oceanic Currents Chair: Stuart Grant	Learning, Rehearsing, Dancing Chair: Anny Mokotow	Fluid States North	Cyberspace, Digital Duration Chair: Robert Walton
	Malin Palani Islands of Trash: The Indigestible Power of Plastics	Heli Aaltonen Performative Encounters with Climate Zone Taiga	Gry Worre Hallberg	Mateusz Borowski From Hives to Clouds. Emergent Affects in Cyberspace
	Mick Douglas and Sam Trubridge Concurrent Practices: Navigating Environments and Open Collaboration	Antje Hildebrandt Choreography, Education, Space, Value: Florence Peake's <i>Remake</i> (on campus)	Birgitte Bauer-Nilsen Siku Aappoq/Melting Ice	Malgorzata Sugiera Reel Nature
		Anja Ali-Haapala <i>Working and Performed</i> Rehearsal: A Case Study of National Dance Company Wales.		Jane Frances Dunlop Talk to You Later: Address and Atmospheric Affect in Internet-situated Performance
BREAK: 10:30-11:00 Arts Hall - (Old Arts)			to vector to idle - Riparian Walk 11:00am Old Arts (1.5h) Louisa King and Saskia Schut	
11:00-12:30 PS 3.2	Theatre Ecologies Chair: Diana Looser	Rimini Protokoll & workshop participants	Distributed Deforestation Chair: Tom Gutteridge	Sonic Environments Chair: Matt Delbridge
	William Feuerman and Joanne Paterson Kinniburg	Screening of World Climate Conference, and Lecture Presentation	Lucia Monge Plantón Móvil: Interspecies Collaboration in the Walking Forest	Christopher Wenn Acoustic Ecologies
	Bree Hadley Mapping Changing Theatre Climates		Sharon Mazer See No Evil: 'Marama' and the Poetics of Deforestation in the South Pacific	Sam McAuliffe Reflecting the Environment through Improvised Musical Performance
	Jondi Keane and Rea Dennis The Atmospheric Intricateness of Practice-led Research		Rebecca Mayo Wearing Weeds: The Materiality of Art, Labour and Care on the Merri	Rosie Klich 'Tuning In and Sounding Out': Staging Sonic Environments
LUNCH: 12:30-13:30		Old Arts Quad. Chris Braddock & Olivia Webb	Skull Acoustics Workshop	System Garden - Lucia Monge - Plants and Movement Workshop
13:30-15:00 PS 3.3	Performance Sites: Malls, Dumpsters, Lecture Halls Chair: Prue Wales	Rimini Protokoll & workshop participants	Rewilding Skyscapes Chair: Kimberley Jannerone	
	Joel Anderson The Westfield Whole	Screening of World Climate Conference, and Lecture Presentation	Andrew Goodman Fragility, Flux and the Rewilding of Art	
	Yasmine Jahanmir High Heels and Dumpster Pools: Synchronized Swimming as Public Intervention		James Ball Immersive Spectatorship in James Turrell's Skyspaces	
	Kelly Doley & Diana Smith Sunday School: The Lucy R. Lippard Lecture		Reagan Maiquez Examining Flow Through Performance: Ecotones in Tourist Zones	
BREAK: 15:00-15:30 (own arrangements on your way to the Meat Market)				

15:30 - 17:00 Plenary Panel: Listening to Country 2 – Dalisa Pigram, Rachael Swain, Te Ahukaramu Charles Royal, Helen Gilbert & Edwin Lee Mulligan - Meat Market, 5 Blackwood Street

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 PARALLEL PANELS ON DAY 3 CONTINUE ON NEXT PAGE
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Time	CL Cecil Scutt	Arts Hall	Elearning - 204	Guild Theatre	George Paton Gallery		
09:00-10:30 PS 3.1	Body Acoustics (Workshop)	Discussion Room #1 Hosted by Spatula&Barcode	Organisms and Domestications Chair: Perdita Phillips	Climate Monologues Chair: Jane Woollard	The Pro-crastination Project Kate Hunter & Deborah Leiser-Moore	Hauntings Project Vic McEwan & George Main	
	Chris Braddock and Olivia Webb Body Acoustics		Ray Langenbach "Should PSi have a Psychotropic Performance Working Group?"	George Catsi Spreading the Word			
			Kara Miller Dancing with the Animals at the Missa Gaia	Mish Grigor The Scrub, the Bush, the Outback	Vic McEwan and George Main - Will speak about their project at 10:00		
			Liisa Ikonen Domesticated? – The Wild Nature vs Pet (Supply) Industry	Cynthia Troup Undercoat: A Parafoxic Tale			
BREAK: 10:30-11:00 Arts Hall - (Old Arts)			to vector to idle - Riparian Walk 11:00am Old Arts (1.5h) Louisa King and Saskia Schut				
11:00-12:30 PS 3.2	Contested Environments Chair: Solveig Gade	Discussion Room #2 Hosted by Spatula&Barcode	Climate Gaming	Soils and Laboratories Chair: Josh Abrams	The Pro-crastination Project Kate Hunter & Deborah Leiser-Moore	Hauntings Project Vic McEwan & George Main	
	Alyssa Critchley Sydney's 'Illegal' Performance Venues: Thinking about What an Atmosphere Can Do		Misha Myers (Chair), Bharath Palavalli & Dave Griffiths	Sarah Blissett Fuelling Art Activism			
	Kat Maguire-Rosier Aestheticising Access in Live Integrated Performance			Aviva Reed (with Patrick Belford) Soil Biome Immersion			
	Janet Gibson Narrative Places/Spaces: Changing Environments, Changing Minds						
LUNCH: 12:30-13:30		Old Arts Quad. Chris Braddock & Olivia Webb Skull Acoustics Workshop		System Garden - Lucia Monge - Plants and Movement Workshop			
13:30-15:00 PS 3.3	Storytelling, Oral Performance, Listening Chair: Meredith Rogers	Hungry for Art and Social Practice: The Politics and Performance of Melbourne Food Culture Chair: Marnie Badham and Robert Walton	Robot Matrix Chair: Katherine Mezur	Different Light Theatre Chair: Tony McCaffrey	Wunderkammer Entrance alcove to Theatre D PSi Future Advisory Board (FAB) Daytimes Throughout conference		
	Molly Mullen Oceans Apart? Teaching Ecological Sustainability in Secondary School Drama Classrooms	Laurie Beth Clark and Michael Peterson Foodways Federation Square and Foodways Melbourne	Aneta Stojnic Matrix Climate: Digital Dystopias of the Anthropocene	Members of A Different Light Theatre Three Ecologies of Different Light			
	Sukanya Chakrabarti Title TBC	Jen Rae and Dawn Weleski Fair Share Fare	Kevin Brown I, Robot (Approaching Singularity): Or, 'Every Body's Working for the Roomba'				
	Robert Lane Title TBC	Angharad Wynne-Jones and Kendyl Rossi The Supper Club	Christel Stalpaert This Body is in Danger! Composite Bodies and Posthuman Prototypes in Action				
BREAK: 15:00-15:30 (own arrangements on your way to the Meat Market)							

15:30 - 17:00 Plenary Panel: Listening to Country 2 – Dalisa Pigram, Rachael Swain, Te Ahukaramu Charles Royal, Helen Gilbert & Edwin Lee Mulligan - Meat Market, 5 Blackwood Street

Room 152: Quiet room - Kriszline Rosner - Open reflective space

Time	Macmahon Ball Theatre	Theatre B	Theatre C	Theatre D
09:00-10:30	Ocean Ontologies, Atmospheres and Avant-Garde Art and Performance Chair: Rachel Fensham	Telepresence: Affect and Intimacy across Distances Chair: Hanne-Louise Johannesen	Gothic Atmospheres Chair: Paul Rae	Performing Techno-Climates II Chair: Jennifer Parker-Starbuck
PS 4.1	David Mence The Freedom of the Seas: An Early Modern Debate for the Twenty-First Century	Gunhild Borggreen, Beau Coleman & Gry Worre Hallberg	Shannon Steen Reanimating Reanimation: <i>Frankenstein</i> and the Art and Science of Creation	Louis Philippe Demers Atmospheres and Machine Performers
	Anthony White The Movement of Water: Frank Stella and the Moby Dick Series		Margaret Werry <i>Very Still Life: Performance on the Frontiers of Animacy</i>	Kristof Van Baarle Places of Extinction: Posthuman Time and Space in the Work of Kris Verdonck
	Rachel Fensham Fashioning Feeling in <i>Ocean</i> (1994, 2008): David Tudor, John Cage, Marsha Skinner, Merce Cunningham, Charles Atlas		Diana Looser Gothic Etchings, Pacific Visions: Meryon, Māori, and Stuart Hoar's Pasefika	M. Cody Poulton Spectral Presences of Media and Machinery in Contemporary Japanese Performance
	Robyn Schofield The Southern Ocean's Atmosphere - A Scientist's Perspective			

BREAK: 10:30-11:00 Arts Hall - (Old Arts) to vector to idle - **Twilight Walk: 5:45am** Old Arts (2h) Louisa King and Saskia Schut

11:00 - 13:00 Keynote: Rebecca Schneider – Extending a Hand: Gesture, Duration, and the Posthumous Turn - Old Arts Lecture Theatre

LUNCH: 13:00-14:30 (Own arrangements) - OR for those who have booked, **Spatula&Barcode FOODWAYS walks** - meet at Arts Hall at 12:30

14:30-16:00	How PSi Thinks	<p>13:00-14:30 Arts Hall</p> <p>Strange Gardening Workshop: Cultivating the Futures of Performance Studies</p> <p>PSi Future Advisory Board (FAB)</p>	A Glass Falls Off the Table: Nonhuman Performativity Chair: Peter Eckersall	<p>Wunderkammer</p> <p>Entrance alcove to Theatre D</p> <p>PSi Future Advisory Board (FAB)</p> <p>Daytimes Throughout conference</p>
PS 4.2	Ray Langenbach, the Performance Climates Organising Committee and PSi members		Mari Boyd The Edo Marionette Theater Youkiza and "Utsushie Animation"	
			Shintaro Fujii Mechanic Scenography as a Performer – On the Work of Robert Lepage	
			Krisztina Rosner Object and Voice Software as Character: Vocaloid Opera Lady Aoi	
			Eylül Fidan Akinci Choreographed Objects: Geumhyung Jeong's Love Machines	

BREAK: Arts Hall - (Old Arts)

CLOSING & DRINKS - Details TBA

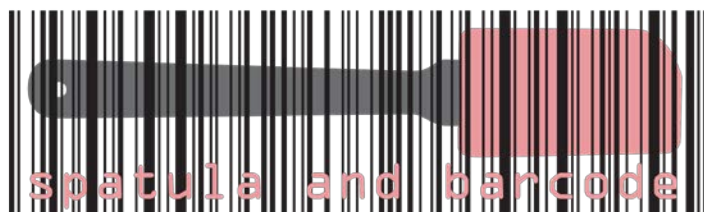
Room 152: **Quiet room** - Krisztina Rosner - Open reflective space



PARALLEL PANELS ON DAY 4 CONTINUE ON NEXT PAGE



Time	North Lecture Theatre	South Lecture Theatre	CL Space 2 – 257	CL Space 3 - 143	CLSpace 4 - 116	CLCecil Scutt-227	Elarning - 156	Throughout conference during daytimes - Entrance alcove to Theatre D - Wunderkammer	
09:00-10:30	Domesticity, Commodity, Theatricality: Atmospheres and Affects of Racial Performance in the Post-Racial Era Chair: Sean Metzger	Dance Ecologies Chair: Chris Braddock	Artistic Research Group	Plastics Matter	Campus Climate: Crisis/Management of Academic Freedom	PSi Performance & Science Working Group	Affecting Change: Attending to Sites and Ecologies through Choreographic Practice Chair: Charlene Rajendran		
PS 4.1	Christina Bush Racial Fanscapes: The Sneaker Campout and the Changing Terrain of Performance	Anny Mokotow Positioning the Dance Body in Contemporary Ecologies: Avoiding Crisis	Exercises, screenings, conversation	Ioana Jucan Performance Labor: With Concern to Plastics	K. Frances Lieder, Shayoni Mitra	Maaik Bleeker and Eddie Paterson New PSi Performance & Science working group	Natalie Garrett Brown River Walking: Convivial Collaborations with Community and Place		
	Amani Morrison Black Domesticity and the Built Environment: The Kitchenette Apartment in South Side Chicago	Laura Potrovic Relational BodyScape(s): Exploring the Body Boundaries in the State of Becoming					Alys Longley Title TBC		
	Brandi Wilkins Catanese Racial Ventriloquism and the Postracial Turn	Phoebe Rumsey The Body as Animal: Pack Mentality as a Climate for Performance in Wayne McGregor's <i>Entity</i> .					Amaara Raheem Container, Contained, Conceits: Tracing Passage Aboard a Cargo Ship		
BREAK: 10:30-11:00 Arts Hall - (Old Arts)			to vector to idle - Twilight Walk: 5:45am Old Arts (2h) Louisa King and Saskia Schut						
11:00 - 13:00 Keynote: Rebecca Schneider – Extending a Hand: Gesture, Duration, and the Posthumous Turn - Old Arts Lecture Theatre									
LUNCH: 13:00-14:30 (Own arrangements) - OR for those who have booked, Spatula&Barcode FOODWAYS walks - meet at Arts Hall at 12:30									
14:30-16:00			Artistic Research Group (cont.)		Campus Climate: Crisis/Management of Academic Freedom (cont.)	Working Group Spaces Open for meetings by existing or new working groups			
PS 4.2									
BREAK: Arts Hall - (Old Arts)									
CLOSING & DRINKS - Details TBA									



KEYNOTES & EVENTS

PSi #22 - MELBOURNE
Performance climates

5-9 JULY



KEYNOTE: Bruno Latour *Sciences Po & London School of Economics*

On Sensitivity: Arts, Science and Politics in the New Climatic Regime

Date: July 5th

Time: 5:30-7:15pm

Location: Old Arts Lecture Theatre, Old Arts Building

What equipment is necessary to render us sensitive to the New Climatic Regime? There is science, of course, without which we would not have become aware of the change. There is also politics, the only way to assemble the relevant stake holders. But since we don't seem naturally endowed with the right sensitivity to absorb the magnitude of the ecological mutations we confront, there is also the arts.

The lecture will review the overlap between these three forms of aesthetics (defined as what makes us sensitive to hitherto unknown phenomena) by using various performances in which the author has been involved: theatre, exhibitions, simulations, as well as interventions in social science and philosophy.

Bruno Latour is Professor at Sciences Po, Paris where he is director of Sciences Po médialab and a Centennial Professor in the Department of Sociology at the London School of Economics. Latour is a world-leading sociologist of science and anthropologist of modernity.

Professor Latour has published thirteen books, including the recent *An Inquiry into Modes of Existence* (Harvard University Press, 2013), and received prestigious awards and honours including the 2013 Holberg Memorial Prize – the equivalent of the Nobel Prize for humanities and social science. His work has been translated into twenty-seven languages.



KEYNOTE: Richard Frankland

Wilin Centre for Indigenous Arts and Cultural Development,
University of Melbourne

What do We Mean by Climate?

Date: July 6th

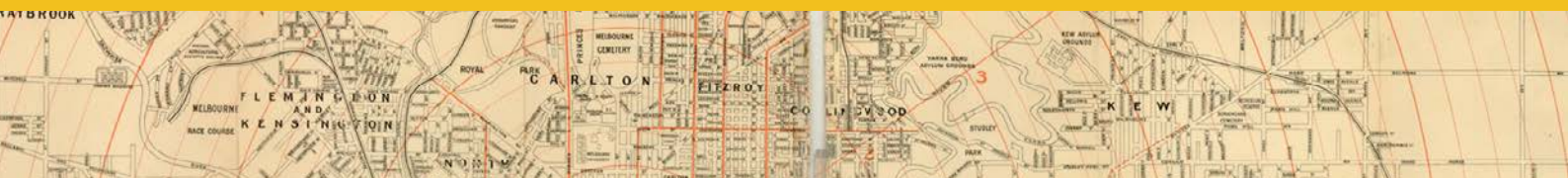
Time: 9:30 -11:00

Location: JH Michell Theatre – Richard Berry Building

There are two parts to the question of climate change for indigenous people – to consider the climate we live in, and the lack of access to the issues. At the moment, there is an inability to contribute to climate discussions because of the cultural loads that indigenous people carry which place them in perpetual victim survivor mode. We have lost our land and our voice, and now we have cultural obligations to the maintenance and renewal of communities.

This talk will reflect on cultural safety, and the trauma of living as indigenous persons in Australia. How do we challenge dominant cultural perspectives on climate when the social climate for indigenous people is yet to enter the climate debate. From the perspective of a Gunditjmara elder, Professor Frankland will consider how staying connected to the indigenous world view is not a choice but an obligation.

Richard J. Frankland is Head of Curriculum and Programs at the Wilin Centre for Indigenous Arts and Cultural Development, and one of Australia's most experienced Aboriginal singer/songwriters, authors, playwrights and film makers. Born in Melbourne, but raised mostly on the coast in south-west Victoria, Richard is a proud Gunditjmara man who has worked as a Soldier, Fisherman, and Field Officer during the Royal Commission into Aboriginal Deaths in Custody. His extensive body of work includes award winning documentaries *Who Killed Malcom Smith?*, *No Way to Forget*, *After Mabo*, *Harry's War* and *The Convincing Ground*. He has also written and directed for stage, including *Conversations with the Dead* (2002) and *Walking into Bigness* (2014). For a full list of Richard's achievements, go to <http://www.richardfrankland.com>.



KEYNOTE: Peta Tait *La Trobe University & University of Wollongong*

Performing Species Kinship and Strange Emotions

Date: July 7th**Time: 11:00 - 12:30****Location: JH Michell Theatre – Richard Berry Building**

This paper considers how theatrical performance – which seems especially anthropomorphic – can productively contribute to current concerns about species and habitat survival under threat of global warming. It explores what live performance offers emotional understanding of climate change at this time and vice versa. Artistic works, however, that capture the panic and anxiety of responses to climate change through texts of despair and fear merely confirm the need to mourn for the future, while texts calling for hope can struggle to be convincing. Alternatively, live performance and its study offers a way to explore the malleability and direct manipulation of emotion and bodily affect within socio-political ecologies and engagement with nonhuman species.

Performance that unfolds through bodies moving spatially, intrinsically understands what Merleau-Ponty explains about the human animal body: “[T]he flesh of the body makes us understand the flesh of the world’ (2003: 218). Recent performance that expands into the environment in provocative ways suggests an anthropomorphic radicalism arising with and through the flesh of sensory and emotional feeling. This ‘eco-phenomenology’ diverges from the new materialist turn to impersonal (cellular) energy and devolved matter, indicative of scientific knowledge. But it needs performance-makers and performance studies to rethink predictable and pre-existing patterns of affective relations and cross species families. Performance phenomenologies can challenge cognitive and affective species blindness to human hubris and destructive arrogance by reconfiguring emotion within the ways bodies spatially shape a ‘strange kinship’ with other animals and the nonhuman.

Peta Tait FAHA is Professor of Theatre and Drama at La Trobe University and a Visiting Professor at the University of Wollongong. She was elected to the Australian Academy of the Humanities in 2013 and was on the PSi executive 2005–9. Peta is a playwright and an academic scholar of drama, theatre and performance studies, and currently publishes on body-based arts and phenomenology, interspecies art works, and cultural languages of emotion and affect. Her recent books include: *Performing Emotions* (2002); *Circus Bodies* (Routledge 2005); *Wild and Dangerous Performances: Animals, Emotions, Circus* (Palgrave MacMillan 2012); and *Fighting Nature: Travelling Menageries, Animal Acts and War Shows* (Sydney University Press 2015).



PLENARY PANEL

Date: 8 July 2016

Time: 15:30 – 17:00pm

Location: Meat Market, 5 Blackwood Street, North Melbourne

Listening to Country 2

Marrugeku Theatre will be in a panel discussion with artists and scholars to talk about *Cut the Sky*. Speakers include Aboriginal artist, Edwin Mulligan, musician and academic Te Ahukaramu Charles Royal, Helen Gilbert, University of Technology Sydney, Dalisa Pigram and Rachael Swain, Co-Artistic Directors of Marrugeku Theatre.

Moderated by: **David Pledger**

Dalisa Pigram and Rachael Swain

Marrugeku

Butterflies and Burning Trees— Dramaturgies of the Anthropocene

Together Marrugeku's co-artistic directors Dalisa Pigram and Rachael Swain will discuss the research which led to the creation of *Cut the Sky*. They will give examples of working in sites across the Kimberley and the application of a task based approach to dance responding to physical sites and their custodians. The production *Cut the Sky* was developed through an extensive practice led research project exploring human and non-human relationships with country and climate change, developed at sites across the Kimberley with a local and international team of artists and cultural leaders.

Te Ahukaramu Charles Royal

Te Papa

Thoughts on Indigeneity

When I think of indigeneity, I think of two things – the relationship I have with myself, and the relationship I have with the natural world, a relationship conducted within the reality of urbanised, 21st century life. Am I indigenous to myself? Am I being true to the depths of me, of who I am? Or is there some kind of disconnect or fracture? The first indigenous journey concerns the journey to oneself. It is so easy to live an inauthentic life, to live off track, out of sync. To what degree have I become native to the car, to buildings, to offices, to urban environments and virtual reality? At which points in my life does the land, the waters, the forests speak into me? What opportunities exist for my ancestors to speak and breathe life into me? Indigeneity is an active

process of connecting and reconnecting with earth, with land, with mountains, with waterways - with what was naturally created through the generative powers of the universe rather than with the creation of human mind and ego. Indigeneity is about exploring indigeneity of the past – where even the human body becomes one with the land – for its potential is guide us today.

Helen Gilbert

University of London

Deep Time, Slow Violence, Haunted Lands

This presentation aims to set up a dialogue between philosophical debates informing the concept of the anthropocene (loosely defined as the age of unprecedented human disturbance of the earth's ecosystems) and recent indigenous performances concerned with the effects of climate change, not just on indigenous lands and lifeways, but also in global terms. My case examples are *Cut the Sky*, Marrugeku's poetic dance and spoken word critique of environmental degradation in Australia, and Alison Aku-Matu Warden's *Calling all Polar Bears*, which offers an Inupiaq perspective on the fate of animals affected by the melting of polar icecaps. These works are informed by indigenous epistemologies that offer synaesthetic understandings of temporality, spatiality and ecology. I am particularly interested in the ways in which they bring geological time scales into the social time of human history and how they use the embodied arts of performance to figure interspecies connections as well as relationships between humans and their environments. Concepts of 'deep time' inform this presentation, along with Rob Nixon's work on the 'slow violence' of incremental destruction dispersed across time and space.

Edwin Lee Mulligan

Marrugeku

Edwin will present one or two of his poems from the performance *Cut the Sky* and discuss his process of writing poems and painting, drawing on his dreams of his spirit country.



KEYNOTE: Rebecca Schneider *Brown University***Extending a Hand: Gesture, Duration,
and the Posthumous Turn****Date: July 9th****Time: 11am-12:30pm****Location: Old Arts Lecture Theatre, Old Arts Building**

What is the durational reach of gesture? Thinking about call and response, or hail and acknowledgement, Schneider asks: How long can call lie in wait for response? How far can a hail extend? Schneider looks at contemporary art works emphasizing gesture and hands but also at negative hand prints at Paleolithic cave sites to address questions of agency and “inter(in)animacy.” Rethinking the limits of “liveness,” this paper stresses an interval, and vulnerability, between nonhuman matter and flesh in which flesh and stone co-constitute each other. The essay follows the argument that it may be more generative to talk in terms of the posthumous than the posthuman, inhuman, or nonhuman, thus reframing the Humanist investment in “life.” Taking up hands in terms of posthumous life, Schneider asks: If hands are vehicles of extension, what is extended in extending a hand? If we can be done with the limits of “representation,” what about the slippery skin of mimesis as rock touches (or enters) hand, hand rock? Today, in our archives and practices of preservation, we can only touch bits of ancient or prehistorical art through the thin sheets of plastic that are surgical gloves. Tossed in the garbage after each encounter, where do those hands go? Can thinking about gesture, circulation, and the (non)extended live help us reconsider our response-abilities to the planet as a whole?

Rebecca Schneider is Professor of Theatre Arts and Performance Studies at Brown University and author of *Theatre and History*, (2014); *Performing Remains: Art and War in Times of Theatrical Reenactment*, (2011); and *The Explicit Body in Performance*, 1997. She is the author of numerous essays including “Hello Dolly Well Hello Dolly: The Double and Its Theatre,” “Solo Solo Solo,” and “It Seems As If I am Dead: Zombie Capitalism and Theatrical Labor.” She is co-editor of *Re:Direction*, and of the book series *Theatre: Theory/Text/Performance* with University of Michigan Press as well as a special issue of *TDR* on Precarity and Performance (2012).



Opening Night: Performance Climates Processional Feast

To welcome you to Melbourne for PSi22, [Spatula&Barcode](#) have created an event that brings together their [Foodways Melbourne](#) project with the themes of Performance Climates.

Departing from Bruno Latour's opening keynote address, conference attendees will move in an informal procession to the city's historic [Meat Market](#) (now an important performance venue), carrying texts from the Foodways project research. There will be warming nourishment along the way. At the Meat Market, you'll be greeted by a "Climate Chorus" before being personally welcomed and introduced. Inside, you will encounter a range of Melbourne foods, accompanied by [DJ MzRizk](#) playing an all-Australian mix, and short "toasts" and "climate reports" by special guests from around the city and the world.

The event showcases Melbourne's diverse food culture, celebrates those who make PSi22 possible, and checks in on global climates in many manifestations.

Foods on the Walk include:

Traditional ANZAC biscuits from [Heavenly Delights](#)

Miso soup in your PSi22 [KeepCup](#) from Plush Fish

Mini Hot Dogs from [Super 8](#)

Taste of White Rabbit Dark Ale at the [Bev & Mick's Turf Club Hotel](#)

At the Meat Market, we'll eat:

Pizzas from [Soul Kitchen](#)

Falafel from [Very Good Falafel](#)

Tofu and Pork Bao from [Wonderbao](#)

Sushi from Plush Fish

Hoppers and Vegetable Curry from [Drums Cafe](#)

And at the conclusion of the evening:

Lamingtons from [Ministry of Cakes](#)

Laurie Beth Clark and **Michael Peterson** are the artistic directors for Spatula&Barcode.



Our *Climate Reporters* are David Karoly, Sarah Bay-Cheng, Rachael Swain & Dalisa Pigram, Camila Marambio & Sarita Galvez, Jazmin Llana & friends.

Toasts will be offered by Richard Frankland, Eddie Paterson, Maaik Bleeker, Marin Blazevic, and Angharad Wynne-Jones.

Our *announcers* are Kaylene Tan and Robert Walton.

The *Climate Chorus* includes Sarah Adams, James Bolton, Alice Cavanagh, Jack Currie, Brioney Farrell, David Harris, Joseph J Lai, Andrea Noemi Mendez, Tim Phillips, Zachary Pidd, Bella Vadiveloo.

The event could not have been realized without the superb production oversight of Tony MacDonald and his team from Arts House.

Thanks to these supporting volunteers: Adele Varcoe, Ali Mikulyak. Alice Lewis, Amaara Raheem, Amelia Burke, Bella Vadiveloo, BJ Torio, Brooke Rayner, Chris Babinskas, Danielle McCarthy, Eri Guan, George Akl, Harley Hefford, Helen Bullard, Jojin Van Winkle, Josh Abrams, Juliana Keller, Kat Lieder, Katherine Mezur, Liam Smith, Louisa King, Mich Harrington, RajniShah, Sarah Berry, & Tania Splawa-Neyman.

Foodwalks: A Unique Experience within the PSi Conference

Curated by Spatula&Barcode

On Saturday 9 July, 2016, during the conference lunch break (on a day when many campus food venues will be closed), dozens of local guides will offer casual “Foodwalks” in which people who know Melbourne’s food scene intimately will share their unique perspectives on the local food culture.

Most of the Foodwalks are simply casual interactions to help visitors encounter Melbourne’s complex food culture. A few walks are more creatively structured experiences. Your walk might include anything from a trip to a restaurant in another neighborhood to a walk to someone’s home, to huddling around a campstove in a park. Most walks will return you to the conference in time for afternoon sessions, and it’s possible to arrange to go with friends. The bottom line is that you will eat lunch, in most cases for around \$20AU.

There’s no cost to book a foodwalk. . .

. . .but most do involve some food expenses, typically around \$20AU. . .

. . .and some will require you to purchase a bus/tram pass (base \$8 + fares \$6 AU).

You MUST reserve a space. Due to the intimate nature of these experiences, only limited space is available, so please register as soon as possible. Booking now will help us plan with our hosts.

However, we will be available at the conference registration desk for making changes, answering questions, and making some last-minute bookings if available.

To register, please go to this online form:

<http://goo.gl/forms/3tBessmThpq1PKyi1>

and respond to a few short questions so that you can be reserved for a foodwalk that’s a good fit for you.



Foodwalks hosts include Adrian Montana, Amaara Raheem, Anne Thoday, Asher Warren, Ceri Hann, Dan Rizk & Sabine Maalouf, Denise Varney, Hayley Singer, Jack Currie, Joanna Bayndrian, Joey Lai, Karleng Lim, Kaylene Tan, Kim Donaldson, Elizabeth Hermanoczki, Marija Herceg & Gareth Protheroe, Mich Harrington, Meredith Rogers, Mick Douglas, Morgan Brady, Sarah Balkin, Stuart Grant, Suze Smith, Tania Splawa-Neyman, Teresa Fraraccio, Tim Phillips, & William Peterson

Spatula&Barcode is the collaborative identity of **Laurie Beth Clark** and **Michael Peterson**. These US-based artists are in Australia for six months to produce *Foodways Melbourne*, a series of events that celebrate the local food climate, and to help out around the PSi22 conference. The Foodwalks are part of the *Foodways Melbourne* series devised specifically for the Performance Climates conference.

Spatula&Barcode’s *Foodways* projects explore the movement of foods and food cultures around the world. In *Foodways Melbourne*, the focus has been on the narratives produced by this city’s unusually diverse food culture.

Learn more about [Spatula&Barcode here](#).

Learn more about *Foodways Melbourne* [here](#).

Follow [@spatcode](#) and [#FoodwaysMelbourne](#) on Twitter.

Late Night Conversations on Climate Arts House

Arts House will host three dialogue sessions at Meat Market featuring conversations between science researchers from the University of Melbourne and international performance scholars.

Dr Joelle Gergis

University of Melbourne

with

Professor Edward Scheer

University of New South Wales

6 July, 9-10 pm

Joelle Gergis's research focuses on reconstructing climate variability over the past 200-1,000 years using annually-resolved tree rings, corals, ice cores and historical records. She is leading a large multi-disciplinary Australian Research Council (ARC) Linkage project to reconstruct South-Eastern Australia's climate history over the past 200-500 years (www.climatehistory.com.au). As leader of the international Past Global Changes (PAGES) working group on Australasian climate variability of the past 2,000 years (Aus2K), she coordinated the region's 1000-year temperature reconstruction for input into the Intergovernmental Panel on Climate Change (IPCC) Fifth Assessment Report. Her fields of expertise include palaeoclimatology, climate variability and change, historical climatology.

Professor Edward Scheer is Director of Research in the School of the Arts and Media at the University of New South Wales, Australia. He is author, co-author and editor of 8 books in the area of performance and new media including most recently *William Yang: Stories of Love and Death* (UNSW Press, 2016) with Helena Grehan.

Professor Richard Eckard

University of Melbourne

with

Professor Maaïke Bleeker

Utrecht University

7 July, 9-10 pm

Richard Eckard is Professor and Director of the Primary Industries Climate Challenges Centre (www.piccc.org.au), a joint research initiative between the University of Melbourne and Agriculture Victoria. He is a science advisor to the Australian, New Zealand and UK governments and the UN FAO, on climate change adaptation, mitigation and policy development in agriculture. His research focuses on strategies for reducing enteric methane and nitrous oxide from intensive grazing systems, and whole farm systems modelling of climate change adaptation and mitigation strategies in livestock production.

Maaïke Bleeker is a Professor of Theatre Studies at Utrecht University (the Netherlands) and currently a Thinker in Residence at the Motion Lab of Deakin University (Melbourne). She writes about the performance of perception and meaning making in theatre and dance, as well as in science and in public life. She is the President of PSi.

Late Night Conversations on Climate Arts House

Professor Kate Auty

University of Melbourne

with

Professor Richard Gough

Falmouth University

8 July, 9-10 pm

Kate Auty is Commissioner for Sustainability and Environment, in the Australian Capital Territory as well as an Honorary Vice Chancellor's Fellow with University of Melbourne and Chair of MSSl. Prior to this, she was the Victorian Government Commissioner for Environmental Sustainability, Chair of the Victorian Ministerial Reference Council on Climate Change Adaptation and a senior lawyer for the Royal Commission into Aboriginal Deaths in Victoria, Tasmania and Western Australia. Her career includes curriculum development and reports on natural resource management, native title, Indigenous issues, and the choices facing local government in regard to a rapidly changing climate.

Richard Gough is Professor of Performance Research at Falmouth University, Cornwall, UK; Artistic Director of the Centre for Performance Research, and General Editor of the bi-monthly journal, Performance Research. He was Founding President of PSi and has he has dedicated the last 40 years to developing and exploring interdisciplinary, experimental performance work, creating numerous projects in Africa, Australasia, Europe, Asia and the Americas.

Date: 6-8 July 2016

Time: 9 - 10pm

Location: Meat Market, 5 Blackwood Street, North Melbourne

Tickets: Admission is free.

PROGRAM

PSi #22 - MELBOURNE
Performance climates

5-9 JULY



CONFERENCE-LONG EVENTS & PERFORMANCES

Panoramic Climates: An Accumulative Exploration of Mobile Image-Making Performances

Arts Hall
Kaya Barry

“Panoramic Climates” is a performative installation that invites people to contribute images. Take a series of photos that give a panoramic sense of the climates you traverse: your transit to the conference in Melbourne, or your daily commute, the weather, transportation, seasons, lands and seas. The images will be stitched together as one expansive, interactive panorama in a performative installation at PSi #22. These are stitched together digitally to create a moving panoramic projection, which invites people to interact via a movable projector and wireless trackpad to move the projected imagery. This follows from my 2015 project “PAN” which collected content from PSi participants across the FluidStates sites (shown in Copenhagen and Melbourne). Individual experiences of movement are merged into an accumulating climate where the images are never static but always in-transit and in-motion. It is a performance where sensory experiences compose beyond usual individual or geographical peripheries. A climate emerges through the folding and coalescing of the transitions to Melbourne and mobilities within the event. The work creates a collaborative and performative climate of movement across and through space, fusing materials and environments, humans and nonhumans. HOW TO CONTRIBUTE: Take a series of 6-10 single photos, or use the “panoramic” setting on most smartphones. Email to: kayathiea@gmail.com

QUIET MICROCLIMATE / SILENT ROOM

Room 152
Krisztina Rosner

Dear John Cage and James Turrell, thank you. WHY: Conferences are important. But conferences are exhausting. Amidst the dynamic overflow of scientific discussion, the constant buzz of socializing and the long hours of sharp focus, it is vital to slightly shift the academic climate of the conference by acknowledging and supporting the basic need for reflective time by creating an environment of quietude, in order to get the balance back between socializing and solitude during the day. WHAT: I would like to create and provide a space for the conference participants where people can “just be”, have a moment for themselves (or to take a short nap?). Like a cat lounge, a snail shell, an ambient zone, a retreat from the climate of continuous social interaction. It is not a performance, it is the temporary suspension of the performative: a public space of shared solitude. A Quiet Microclimate, a silent room, where the visitor can gather his or her breath, thoughts, energies; it is a zone for being comfortably quiet, for spending some time off to recharge the social batteries.

Wunderkammer

Entrance alcove to Lecture Theatre D
PSi Future Advisory Board (FAB)

"I leave to several futures (not to all) my garden of forking paths."
Jorge Luis Borges, *The Garden of Forking Paths* (1941)
Devised by the pilot members of FAB, the Wunderkammer is thought as a temporal prism -- a wormhole to see the pasts and become the futures of Performance Studies. There, artefacts from different temporal vectors of Performance Studies will come together in an ecology of performance from which new speculative futures of PSi will be catalysed through negotiations of intersecting temporalities, epistemic contingencies, and the precarity of scholarly life, labour, and contemporary academic institutions.

In the Borgesian labyrinth of labyrinths, the maze and the book are involuted in a vertiginous ecology of times "which approached one another, forked, broke off, or were unaware of one another for centuries" and embraces all possibilities of time, proliferating endlessly. The Wunderkammer is one manifestation of this labyrinth, metabolising its possibilities as it comes into being through the duration of the conference. It is a necessarily paradoxical and anachronistic endeavour that seeks to catalogue the excessive trajectories of speculative futures, while it simultaneously disorients how 'futures' are situated and reorganised.

We wish to invite all participants to contribute with the construction of this environment, which will be open to visit throughout the entire duration of PSi #22. We envision two kinds of contributions, though these are not exclusive of other possibilities. Firstly, we invite participants to leave any artefact inside the Wunderkammer. These can be presented as: seeds of speculative futures, black holes of refractive pasts, objects that resist temporal classification, petit curiosities on their own right, or items that prompt uncanny temporal interaction. The jacket you used in your first PSi conference, the make-up name tag that replaced the one you lost, the shoes that made you feel like you were born to perform. Secondly, we wish to revisit some of the archives of the more established histories of PSi. If you have participated in a previous iteration of PSi, and are keen to share the paper(s) that you have presented before, we would be very keen in including these inside the Wunderkammer. We are particularly interested in papers that were presented in the early conferences, even before PSi was officially formed in 1997. For example, PSi #1 was titled 'The Future of the Field' -- what futures were described then and how do they relate to the futures we project now?

Artefacts and past papers are but two of many possible contributions that we wish to invite. If you are keen to contribute, a member of FAB will be at the registration desk to receive your items and register them in order to secure their safe return at the end of the conference.

If you have any doubts or comments, do get in touch with us by dropping us a line at: psifuturists@gmail.com

to vector, to idle, to aggregate and to disperse

Various locations around Melbourne
Louisa King and Saskia Schut

Material Geographers Jennifer Gabrys & Katherine Youssef propose that we encounter climatic shifts at 'new thresholds' made in 'the environmental crossings' produced by human interference in earth systems. Youssef proposes that it is creative works made at the intersections between the material and cultural worlds which produce "meeting and mutations" (Massumi et al., 2003) exposing shifts in thinking about climate. In considering these 'environmental crossings' which occur between site (ground/air), and the motion-full body, we will open up the four thematic of the conference through a series of walking events. Through walking, we compose and survey a terrain for grappling with the physical material composition of a climate, one which reveals a mode of practice; constructing a climatic topography through modes of affectation; a dynamic, that is recorded in both the solid and gaseous substances of the earth. As the intention of the workshops is to open up the potential of walking as a way of revealing a site's 'climate', we propose one short walk on each of the four days relative to the key themes of the symposium, these are; to vector, to idle, to aggregate and to disperse. Located in and around the Melbourne University grounds, each walk will take around 15 minutes. A brief live textual illustration will be read by the facilitators at the beginning of each walk.

Wed 6th July DAY 1: Weather and Events Walk 1: Lagoon Walk

Meet 7:00am for 7:15am start at Old Arts Building,
Duration of walk: Approximately 1 hour round trip

Thu 7th July DAY 2: Land and Duration Walk 2: Pliocene Walk

Meet 7:00am for 7:15 am start at Old Arts Building
Approximately: 1.5 hour round trip

Fri 8th July DAY 3: Habitat and Environs Walk 3: Riparian Walk

Meet 11:00am for 11:15am start at Old Arts Building
Duration of walk: Approximately 1.5 hour round trip

Sat 9th July DAY 4: Atmosphere and Affects Walk 4: Twilight Walk

Meet at 5:45am for 5:55am start, Old Arts Building
Duration of walk: Approximately 2 hour round trip

Daily Hearings

Various Locations around the conference

Mick Douglas and Theron Schmidt

RMIT / UNSW

This process-based project grafts onto the five days of PSi conference events to monitor, record, and re-distribute interrelationships between the dramaturgy of conference organization, vectors of individual participation, circumstantial happenings, and microclimates of experience. Using micro-interventions, devices for the collection and dispersal of affects, scores for aggregation, feedback-looping, weather-monitoring, particulate-scrubbing, storm-watching, crowd-sourcing and cloud-busting, the project samples, remixes, and re-releases what may have been overheard, what may have escaped our awareness, what materialities might resonate, and what might be left unsaid. A daily assemblage of listenings will be released back into the atmosphere of the conference, or available for individual streaming to fall asleep to.

Our 'Daily Hearings' will be uploaded by 10pm after each day of the conference, and can be accessed at:

www.mickdouglas.net/collaborations-page/daily-hearings-2016/

PANELS & PRESENTATIONS

PS 1.2

11:30 - 13:00

P1.2.1

Public Smog Macmahon Ball Theatre Chair: Lara Stevens

This panel explores the social and cultural dimensions of particulate air pollution: from its physical and earthbound materiality as coal, to its combustive transformation into a creature of the air, as haze and smog. Lara Stevens will chair the panel, briefly introducing the speakers and using artist Amy Balkin's work 'Public Smog' as a framing device for the panel's broader discussion of smog in art and aesthetics, and in public and community life. Practicing artist Hartmut Veit will provide an introduction to ideas of the performative agency activated through his creative utilisation of coal dust from the Latrobe Valley region. Danielle Wyatt discusses the way in which Singapore's haze crisis has been captured and archived through a collection of YouTube video posts. Katherine Allan explores how different smog events stimulate a range of reconceptualisations of the atmospheric world. By examining this matter as it transitions from solid to gas, tangible to ephemeral, and commodity to hazard, this series of papers explores smog within different scales, contexts and timeframes. The panel aims to make visible the relationships – physical, social, cultural and political – through which atmospheres materialize and become public.

Danielle Wyatt University of Melbourne

Haze on YouTube

In 2015, Singapore experienced the worst urban haze event of its history. A regular phenomenon for at least 30 years, haze epitomizes Eric Swynnedow's concept of metabolized nature: atmosphere produced through the enmeshment of climate systems with the geopolitics of contemporary urbanism, global capitalist expansion, geopolitical inequality, and consumer lifestyles. Haze has a cultural dimension as well. On YouTube, thousands of video posts document the haze event. Some inform, some are playful and humorous, others inspire political action. Many do none of these things. They simply register the haze itself: interminable, tedious, obscuring the familiar contours of place and disturbing the boundaries of the body. The crisis of increasingly hazardous atmospheres demands that we apprehend what Doreen Massey has called the 'co-existing multiplicity' of place, as well as the intersection of multiple temporalities. This paper frames these YouTube posts as a haze archive that performs atmosphere. In doing so, it makes visible and graspable something of the complex spatial, social and temporal scales that

characterise the anthropocenic imagining of an environmental phenomenon.

Katherine Allen University of Melbourne

Looking Through Smog

A Renaissance mathematician by the name of Evangelista Torricelli is known within the history of science for being the inventor of the barometer, and the argument that the air has weight. On this subject, he made the rather profound observation that 'we live submerged at the bottom of an ocean of air'. The extraordinary production of smog – a word coined by a medical doctor at the beginning of the twentieth century to describe the mixture of smoke and fog hanging heavy in the skies of Glasgow – summons potent new meaning to Torricelli's remark. To live within smog is to surrender the ability to think of the air as simply empty negative space, and to begin to conceptualise it as a sensory experience so personal that it is capable of invading and interacting with the human body. This paper asks the question: what materialises if smog is positioned as the central subject matter of academic study? What can be gleaned by looking at different responses to both everyday life and environmental crisis through this murky subject? Drawing on a range of creative responses to smog that highlight both its visceral and ambiguous aspects, this paper aims to explore both its effect on our senses and our sense of the world.

Hartmut Veit Victorian College of the Arts, University of Melbourne

Rising from the Coalface

Tracing the effects of the Hazelwood Mine fire of 2014 through an ongoing engagement with Latrobe Valley communities who live at the coalface of coal extraction, the author, through his art practice, explores Val Plumwood's article 'Shadow Places and the Politics of Dwelling'. Through the elemental force of the mine fires, coal's material metamorphosis exerted its vital influence on people, place and atmosphere, necessitating the performance of critical actions, speech and movements. Influenced by these themes and new materialist perspectives, the gritty materiality of locally collected brown coal dust is activated to explore ecology and human relationality with matter through art performances, interventions and installations in public spaces and empty deserted shop fronts. Departing from the site-responsive concerns and context of peri-urban Victoria coal's political ecology and global implications are unearthed. Once unleashed, the performative agency of coal's fine particle

matter continues to intervene in complex climate, political and social systems. Focusing on the performativity of coal dust, the increasing ecological impact of human beings' commodified relationships to nature, place and matter is exposed through these art interventions thus making a critical contribution to debates concerning anthropocentric definitions of performance and authorship.

P1.2.2

Ordinary Talk and Intimate Listening

Lecture Theatre B

Chair: Martin Welton

David Cross

Deakin University

Performance, Anecdote and the Veracity of Truth

Anecdotes are decidedly unreliable. Partisan, exaggerated, half-remembered and especially difficult to verify, they play a curious role in performance-based research. These partisan narratives positioned from the artist's perspective take on additional 'flavours' or embellishment over time. We love a good anecdote in part because its meaning is deliciously unstable and we are forced to calibrate its value across a raft of measures including accuracy, integrity, atmosphere and of course entertainment. The question of how does one evidence the veracity of an anecdote arising from performance, specifically its reliability, its value as a credible marker of meaning, will be the focus of this paper. Using a number of performance works produced in both the gallery and public sphere contexts, the paper will argue for anecdotal writing as a credible, if unstable, means of locating performative encounters across time and space. Such writing celebrates the possibility of provisional, contingent, fragmentary and elusive readings of performance works that were conceived as installations and thus were experienced sequentially rather than simultaneously by audience members. It will examine how might performative writing be employed within live work to establish new meanings, resonances, and inflections that more conventional didactic and descriptive forms are unable to achieve.

Asher Warren

University of Melbourne

Pleasant Climes and Ecologies of Scale in

I Think I Can

In March 2014, Martyn Coutts and Sam Routledge presented *I Think I Can* at the inaugural Festival of Live Art (FoLA). It was a three day, multi-media, participatory performance built around three interwoven components: 1) a scale model railway township which serves as the stage for the participant storytelling and

puppetry, 2) a live video projection that scales the tiny world up on a big-screen and 3) an online newspaper that reports on happenings in the town. It re-positioned artists as *mediators* and attempted to create a particular climate for shared participant experience. The dynamic and distributed authorship, however, created a difficult object of study.

In this paper, I detail one mode of inquiry, taking on this methodological challenge through an extensive case study of the FoLA show. Through it, I explore the experiences of participants and the atmospheric intimacies and affects created by crowds, face to face interactions and the subtle, pervasive role of technologies in these mediations. Through the stories they tell, their reflections and the various traces they leave across physical and virtual platforms, the seeming simplicity of *I Think I Can* offers insight to the complex ecology of festivals, artists, participants, critics and researchers.

Rajni Shah

Lancaster University (UK)

A Listening Atmosphere

"A listening atmosphere is not improvised. It is, on the contrary, the product of a strenuous process of conception, growth and devoted attention." – Gemma Corradi Fiumara, *The Other Side of Language: a Philosophy of Listening*.

Fiumara asks what the world would be like if philosophy embraced listening as wholeheartedly as it does speaking. I ask what performance, and specifically the theatre, might have to offer in creating this possibility – not as a topic for discussion or exploration, but as the very structure within which we create work. I will propose that even the furniture of the theatre is integral in creating this listening, and ask what it would mean to consider theatre's invitation to gather as the 'work' in the idea of an 'artwork'.

This presentation will be part academic paper, part performance. It will attempt to undertake the very work it describes: the strenuous process of conception, growth and devoted attention that is required to transform a speaking atmosphere into a listening atmosphere.

P1.2.3

The Maldives Exodus Caravan Show

Lecture Theatre C

Chair: Søren Dahlgaard

Amani Naseem

RMIT

Mark Harvey

The University of Auckland

Søren Dahlgaard

Victorian College of the Arts, University of Melbourne

This curated panel will include three of the artists who are part of the touring exhibition The Maldives Exodus Caravan Show, first shown at the 55th Venice Biennale 2013. Climate change is the overarching theme and curator of the exhibition Soren Dahlgaard will present the curatorial and artistic framework. The four artists will then each present their work from the exhibition. The works are participatory performance and participatory games. The panel will reflect on the experience and encounters with the audience participating and playing the games/taking part in the performance and ask questions such as: Can art be a tool for environmental awareness and if yes how? Which strategies did the work employ and were it successful?

This curated panel presents a unique case study from 6 different countries the exhibition has been shown and brings together insights in the field of performance, participation, and games/play in the particular context of Performance Climates PSI #22.

P1.2.4

Food Cultures and Sustainability

Lecture Theatre D

Chair: Michael Peterson

William Peterson

Flinders University

The Cultural Dimensions of Food

With its theme of “Feeding the Planet: Energy for Life,” the 2105 Milan International Exposition sought to link food cultivation, production, and consumption practices with the demands they place on our planet. Organizers sought to create “an Expo in which content and container, signifier and signified, are therefore no longer separated but become a single whole.” Possibly no country took this brief as seriously as the Republic of Korea, with their ambitious theme, “Hansik, Food for the Future: You Are What You Eat.” Hansik, Korea’s vegetable-heavy cuisine featuring fermentation, was set out as a solution to the problems of world hunger, obesity, and scarce resources. This paper will consider how the energy harnessed by the interactive installations and an army of attractive, young Korean hosts in the pavilion

maximized the possibilities for affect, its impact extending into the city of Milan throughout “Korea Week” in June. I will argue that ultimately the multiple modes used to communicate the wonders of Hansik may well have failed to consider the cultural dimensions of food for its largely Italian exposition audience, resulting in a pavilion and activities that maximized affect, but probably failed to yield converts to the healthy, planet-friendly qualities of Hansik.

Josh Abrams

Royal Central School of Speech and Drama, University of London

Staging Sustainability: Climates from Land to Tabletop

Today, there is perhaps no more urgent question globally than the sustainability of food systems in the face of climate change, population growth, environmental change, and increasing economic inequality. Simultaneously, across the developed world, food media from television to Instagram has become ever more popular and prevalent. Drawing on the notion that “chefs are the new rockstars”, I examine how trends in high-end restaurants are staging performances that frame the way(s) forward. Looking at examples from across the globe, this essay argues that within contemporary ‘chef-led gastronomy’, over the past forty years, chefs are engaging with the concepts of theatricality, shifts in plating techniques and the restaurant’s staging pose a dramaturgy of the dining experience. Focusing particularly on a recent turn to emphasising the ‘natural’ as well as an increased focus on narrative in the diner’s experience, brought into play through culinary techniques and presentation that rely on performativity and food as mimetic, I argue that the contemporary chef-led restaurant has not only the ability to interpret and act upon the climatic conditions of the world, but a responsibility and a distinctive contribution to make to these discourses.

Richard Gough

Falmouth University / Aberystwyth University

Title TBC

P1.2.5

Extreme Weather and Climate Change Theatre

North Lecture Theatre - 239

Chair: Denise Varney

Catherine Diamond

Soochow University, Taipei, Taiwan

Staging Doom and Relishing the Bad News: Interrogating the Popularity of Ten Billion

Ten Billion, a performance cum lecture similar in style to Al Gore's *An Inconvenient Truth*, was composed by scientist Stephen Emmott and director Katie Mitchell. It was performed by Emmott himself at the Royal Court Theatre in 2012, several years after other plays about global warming and the pressures of human population upon the environment had been staged. Yet, *Ten Billion* made an unusual impact on spectators and critics, with Michael Billington of *The Guardian* calling it "one of the twelve best plays" of the year. Seemingly a post-dramatic lecture—the content of which Emmott insists is all credible scientific data—the performance has a troubling back story that casts doubt not only on the factuality of the science, but also on the nature of the presentation itself. If the information is not fact but factoid, how does this situation alter its impact upon audience and affect one's analysis of the presentation as performance? This paper examines the use of exaggeration and metaphor to contain and convey difficult scientific concepts to lay audiences. *Ten Billion* offers a troubling paradigm in its aim to offer fiction as fact and Grand Guignol as science lecture.

Campion Decent

La Trobe University

Embers: 'the fire creates its own weather'

The experiences and effects of bushfire are indelibly printed on Australia's physical and psychic landscapes. This presentation offers a case study of the verbatim play "Embers" (Playlab 2008), which offered a theatrical response to bushfire events that impacted the North East of Victoria in 2003. Authored by Campion Decent, "Embers" chronicles the story of a dry storm that ignited over eighty fires which took two months to extinguish. By the end, the fires had accounted for one life, burned 1.1 million hectares of public and private land, destroyed 9,000 livestock, 41 houses, 3,000 kilometres of fencing, and innumerable manmade and natural assets. Behind the statistics though are the stories located in the interstices between the climates of geography, community and public accountability. As the judges noted when awarding the play the Queensland Premier's Literary Award for Drama Script, "The play speaks directly to audiences of important concerns for our contemporary society [...] it presents challenges about community, citizenship, the environment and our public responsibility for managing it."

"Embers" went on to win the AWGIE for community theatre, was adapted for ABC Radio National in 2013, and has been on the drama syllabus for both Victoria and New South Wales.

Belen Calingacion

University of the Philippines, Diliman

The VMCI Community Mobile Theatre: A Voice for Climate Change in the Margins

The use of theatre to transmit essential knowledge on climate change to remote communities is especially appreciated in the work of the Visayas Mission Confraternity, Inc. (VMCI) Mobile Theatre – a group of young artists based in Jao Island, Bohol in the Philippines. In this place mired in poverty, Father Bienvenido "Ned" Disu, a missionary priest of the Vincentian congregation helped transform the island community into a haven of young artists among the marginalized. Its creative project includes the musical "Ang Sirena sa Jao" and the most recent one, another musical, "Uncle Roo" – both of which address the issue of environment and climate change. More than 20 years have passed (it was founded in 1994) and not many from the 'outside world' know of the existence of this performing group. This paper thus explores the work of VMCI that has blazed a trail in using theater as a strategy for communicating environmental awareness – examining their achievements and challenges as the youth voice for climate change in the margins.

P.1.1.6

Dancing Performance Climates I

South Lecture Theatre - 224

Chair: Katherine Mezur

This roundtable focuses on topics in dance, movement research, and performance, which connect to the themes of Performance Climates as well as investigate how choreography and dance-centered performance and media change the human-centered orientation of planetary ecologies and climate thinking. Our presentations consider how dance/choreographic inquiry open up current methods for studying and dealing with climate and weather changes, as well as specific and imminent planetary events, such rising sea-levels, tsunamis, earthquakes, deforestation, species extinction, and drought. Among the questions we will address are: How might the discipline of dance as an aesthetic system offer unique tools and theories to encounter climate performance and climatic conditions? Does the mediatization of dance and its migration across disciplines and media reflect a disintegration or re-organization of bodies in motion that reflects a post-anthropomorphic system, which de-centers human agency? How might we dance differently, "...across scales of human and non-human activity"? How can dance making and performance be integrated into scientific climate research? We will examine how dance transforms its own methodologies and aesthetics in order to move beyond human-centered aesthetics to diverse value systems based in

ecological, climate, and/or planetary concerns. Our presentations also consider the complimentary and oppositional politics of dance and science in climate and somatic research.

Evelyn O'Malley

University of Exeter

Tonnaí Thoraí: Dancing as the Tide Comes In

In today's pressing environmental circumstances, and responding to an increasing body of art and literature concerned with climate change denial and global sea-level rise, I am creating a short film around a dance performance inspired by the Tonnaí Thoraí, The Waves of Tory—an Irish ceillidh dance about the coast of a windy Donegal island where trees don't grow. The dance is performed near Falmouth on the Cornish coast in the U.K. where I am currently working and attempting to learn about local traditions. The piece wonders about what it means to keep dancing, literally, as the tide comes in? It is about cooperation and continuance, about dancing diasporic identities, about holding out your hand and hoping that someone will be there to take it, even as the ground disappears beneath the ocean.

The proposal is for a short film that incorporates footage gathered from the dancers' bodies during the practice-as-research project, accompanied by a spoken performative writing responding to some of the theoretical ideas surrounding the work.

Katherine Mezur

Affiliated scholar Keio University Art Center, Japan
Water Gesture and Tidal Change: From Japan to California and Back

California-based NAKA dance's BAILOUT! or Can you picture this prophecy? The temperatures are too hot for me (2013) and Japan-based, Teshigawara Saburo's ミズトイノリ (water and prayer) Water Angel (2015), deflect the human centeredness of dance to the larger forces of oceans and climatic planetary changes. While both refer to the tragedy of Japan's 3/11 triple disaster of earthquake, tsunami, and the Fukushima nuclear disaster, both works use choreographic gesture to re-align planetary order. Here dancing bodies deflate and disappear in the face of outside forces. Both dances emphasize the post-anthropomorphic: These dances singularly un-make human bodies through choreographic tools of speed, momentum, repetition, suspension and stillness, which drive the coalitional force of bodies, objects, sound, light, and projections. These dances "place" themselves in transformative locations, where movement endures beyond the dancer bodies. Both use simple, clear, and specific gestural relationships of time, place, and image to dissolve and then diffuse the agency of the dancing body outwards through durational transformations.

Tanja London

Independent Artist, Germany and USA

Screendance as Climate Activism

Screendance might be a promising tool to support climate change negotiations while adding an experiential component to the mostly theoretical debates and possibly motivating people to act through kinesthetic empathy.

More current neuroscience research has come to understand that the kinesthetic region of the brain BA2 is central to empathy, learning, and comprehension. Together with the mirror neuron principle it literally makes us embody, viscerally feel and comprehend what we witness - even if it is portrayed through media (Christian Keysers, 2010). Screendance therefore has potential to affect audience members through kinesthetic empathy.

The expression of environmental topics seem to be embedded in the art form, as location is central to its aesthetic. The artistic elements foster an attention on the interrelationship of action and habitat. Thus, screendance lends itself well to portray how our actions contribute to climate change or to establish new relationships with our ecosystems.

This presentation will analyze several screendances, which have an environmental focus and attempt to dance "...across scales of human and non-human activity" to instill action towards sustainability and resiliency.

P.1.1.7

Digital Selves and Posthuman Sexualities

CL Space 2 - 257

Chair: Rosie Klich

Evelyn Wan

Utrecht University

Performing, Tracking, Counting: Quantified Selves and Uncounted Bodies in Data Environments

The digital divide has often been understood as a division based on access to information technology, but in this paper, I argue that it performs and manifests itself today differently as widening the gap between lives which are countable and those which aren't (Judith Butler and Athena Athanasiou). This digital divide is staged in two overlaying environments: an environment of digital data and an environment of toxicity as a by-product of such technological advances. On one hand, through the proliferation of smart devices, Quantified Self-tracking, and the Internet of Things, we become immersed in background data operations which track where we have been and generate data from our movements and habits (Mark Hansen). On the other hand, a materialist take on data environments reveals the pollution created through electronic waste dumped in the Third World, as well as the toxic working habitat for workers (i.e. uncounted

bodies) who produce these smart devices due to exposure to toxic chemical processes (Jussi Parikka; Rob Nixon). I focus on Quantified Self technology as a theoretical object to navigate this disjuncture between trackability and the countability of lives at large. Drawing from the above authors, I discuss how bodies today are accounted for through newly-inaugurated regimes of tracking and counting, thereby foregrounding the importance of countability not only in a metaphorical sense, but literally, in algorithmic terms. I detail on the biopolitical implications of this shift, and how trackability and countability has turned environmental and performs a new norm for the digital divide today.

Sarah Lucie

CUNY Graduate Center

Transcending Corporeal Boundaries: Nina Arsenault’s Modeling for the 21st Century Subject

What can we learn from the contemporary digital climate in which we live? Mark Hansen, in his book *Feed Forward*, is interested in the effects of 21st Century media on cognitive processing and phenomenological effects on human perception, figuring media as a replacement organ in its technical functions, rather than a prosthetic. One possible effect, according to Hansen and his understanding of Whitehead’s philosophy, is a neutral ontology in which the body is reconfigured, and an opening to a greater worldly sensibility in human perception. But can we take this development further? What might the development of a new organ, one outside the body, mean to human relationships to the body? This paper looks to Nina Arsenault’s solo play *The Silicone Diaries* as a way to understand Nina’s trans experience, and perhaps not surprisingly, Arsenault’s conclusions about the body are in line with Hansen’s notions. Arsenault’s body models a transformative, unbound, futurity-oriented, cyborgian identity with which bodies entrenched in 21st century media can identify. This paper experiments with a breaking of constructed boundaries, whether social, physical, theoretical, or disciplinary, in an attempt to find freeing potentialities that beckon into the future.

Michael Morris

Denison University

Resources of Ecosexuality: Performing Commitment and Care, Pursuing Extinction

In the face of global climate change and the age of the Anthropocene, a growing movement that includes artists, academics, sex workers, environmentalists, and educators proposes the concept of “ecosexuality” as a strategy for re-framing the relationship of the human with/in the nonhuman world. Broadly, ecosexuality indicates the ecological entanglements of sexuality and suggests sexuality as a

framework for interpreting ecological relations. In this paper, I will discuss multiple potential lines of thinking enabled through this framework, first—following the work of performance artists Annie Sprinkle and Elizabeth Stephens—as a metaphor intended to generate more love and care for the planet, then—following the work of feminist literary scholar Clare Colebrook—as a strategy for analyzing relentless human consumption and the threat of extinction. Whereas Sprinkle and Stephens’ proposition of the “Earth as Lover” in their performance art weddings, ecosexual walking tours and Ecosex Manifestos positions sexuality as a resource for rethinking human sexuality and stimulating environmental activism, Colebrook utilizes sexuality as an intellectual resource for theorizing the global effects of human activity, in excess of the needs of the species and propelling us towards our own demise.

P1.2.8

Political Climates, Activist Atmospheres

CL Space 3 - 143

Chair: Robert Walton

K. Frances Lieder

University of Wisconsin Madison

Performing Ordinary Crisis: A Climate of Sexual Violence in Modern Urban India

“Performing Ordinary Crisis: A Climate of Sexual Violence in Modern Urban India” analyzes performances that portray the Delhi bus gang rape of 2012 as demonstrative of the fact that sexual violence has reached crisis levels. They also, however, depict this crisis as a part of the everyday for women in modern urban India, and demonstrate that “it is in everyday life that the crisis... is authored... is institutionalized, loses its exceptional character and in the end, ‘appears’ as a ‘normal,’ ordinary and banal phenomenon” (Berlant, *Cruel Optimism* 169). What happens if sexual violence has become that ordinary in the lives of the women who inhabit India’s cities? How does that change the ways in which Indian women live or the ways in which Indian activists address rape as a problem? Using three recent plays—*Nirbhaya* (2013) by Yael Farber, *Museum of Species in Danger* (2014) by Rasika Agashe, and *Hay! Haya! (Shame! Shame on You! 2014)* by Sohag Sen—I explore how these plays depict sexual violence as an ordinary part of the experience of the modern, urban woman-as-subject and what the implications of such a depiction might be.

Serap Erincin

Penn State University

Performing Humor in times of Crisis: Graffiti, Cartoons, and Environmental Activism

Activist musician Joan Baez recently commented that the Gezi Park protests taught all revolutionaries the power of humor. The memes and performatives that emerged during Gezi harbor the humor embodied by the environmentalist activists as a peaceful survival strategy. This paper traces the use of humor as a strategy for resistance implemented environmentalist activism movements in Turkey in the last three years including the Gezi Park protests. Gezi Park protests which emerged from a small protests of a group of students resisting the destruction of trees in a tiny but historic park in the middle of Istanbul were perceived as a considerable threat to the “status quo” of the neoliberal government and the voices of the resisters were suppressed with disproportionate state violence. The oppressive actions of the police towards the peaceful environmentalist protestors weren't reported on mainstream media – e.g. CNN Turk, one of the major national news channels broadcast a documentary about penguins on one of the nights when thousands in Istanbul who had gathered around the park were tear-gassed. Consequently, penguin cartoons became the emblem of Gezi Park protests. Here, I discuss how creative humor that went viral through images of graffiti and cartoons transgressed the methods of the oppressive regime and extended the life of the movement.

Diana Smith

University of New South Wales

The Crisis of Historiography: Re-Doing Performance Histories

The ephemeral nature of the ‘live’ act has prompted much debate about how we write the histories of performance art. On the one hand, one of the defining features of performance is that it is ‘live’ and that it happens (for the most part) in front of an audience. On the other hand, most of us experience performances via the subsequent documents, traces and stories that circulate long after the live event. As history has shows us, documents lie. Photographs and videos of the live event are not always what they seem. So how do we engage with the histories of performance in a way that attends to the complexities and ambiguities of the ‘live’ event? This paper seeks to contribute to current debates surrounding critical and productive historiographies of performance art. It addresses the question of whether you need to be there to understand the live act, by revisiting a series of 1970s feminist performances by Australian artists Bonita Ely and Jill Scott. By drawing on methodologies from performance studies, feminist and queer concepts of time and history, it maps out a strategy where the act of writing becomes a type of performance. Through this process, past works are reactivated and speculative dialogues are

staged on the page. This paper argues that re-enactment—as a performative authorial and historiographic strategy—offers a productive and generative approach for recalling past acts and re-doing histories.

P1.2.9

Geopolitics now and the making of collectives: workshop on ensemble research

CL Space 4 - 116

After Performance (Felipe Cervera, Matthew Yoxall, Alvin Lim and Ella Parry-Davies)

After Performance is a collaboration between researchers at the National University of Singapore and King's College London. We identify ourselves as part of an emerging cohort of performance scholars with particular disquietudes, and a felt urgency to respond by coming together to explore and practice performance research ‘after’ performance studies. Our impetuses included (though not exclusively) the North Atlantic financial crisis of 2008 and related waves of mass assemblies; recent uprisings traversing the Asian continent; post-2011 events in the Middle East and North Africa; and the conditions of associated refugee populations. This workshop attempts to invite a wider conversation and experiment with processes of ‘ensemble thinking’. Over a year of communication between timezones, we have developed methods of co-writing or ‘transauthorship’, with the intention of circulating and gathering scholarly and conceptual solidarities across geo-cultural intersections. Our methods invoke the practice of ensemble theatre-making as a means of supporting one another's critical inquiry. The workshop stages a number of activities that test the boundaries of how scholars might think and act together. How do ‘we’ - as a provisional collective - identify historiographically as performance scholars? Where do we locate our geopolitical moment as distinct from previous momentums, and what might be the attendant imperatives of critical care?

The workshop will be divided into two sessions:

Part 1: 11:30-13:00

Part 2: 16:00-17:30

Attendants can decide to participate in two or one session.

P.1.2.10

Systems, Situations and Participation

CL Cecil Scutt - 227

Chair: Gunhild Borggreen

Solveig Gade

University of Copenhagen

Unbound Climates of War: Rimini Protokoll's

Situation Rooms

Unlike the modern, Clausewitzian idea of war as spatially and temporally bounded, war in the late modern, post-Cold War era takes place not only on the battle field, but also in civil society, in the media and in cyberspace. It seems, war no longer marks a state of emergency, but rather a permanent global condition or climate, if you will. In the performance installation Situation Rooms (2013), Rimini Protokoll exposed the globally interconnected climate of war by charting hidden connection points in the weapons industry. Based on testimonies spanning from a former Congolese child soldier to an Indian drone operator to a Libyan boat refugee family stranded in Sicily, the performance invited the spectator to indulge bodily and affectively in a multiplicity of perspectives affected one way or the other by the global weapons industry. Combining Brian Massumi's notion of the affective logic of preemption prevalent in the post 9-11 era (Massumi, 2015) with Felix Guattari's concept of ecosophy (Guattari, 1992), this paper sets out to explore how affective climates work at the intersection of inside and outside, body and mind, to create bonds and boundaries, friends and foes. Furthermore, turning to Judith Butler's concept of affective responsiveness (Butler, 2009) I will discuss the ways in which Situation Rooms prompts the beholder to question the affective climates determining what we can see, hear and thereby acknowledge as life worthy of solidarity and grief.

Suzanne Little

University of Otago

Affective Atmospheres and Performance

Affective Atmospheres and Performance Recently, the terms 'atmosphere' and 'affective atmospheres' have come to prominence across a number of disparate disciplines. While the word 'atmosphere' has its roots within meteorology, it has become common to think of atmosphere as a phenomenon that affects subjects by inducing moods. The notion of affective atmospheres is now used in the examination of a wide range of phenomena. For example, David Bissell argues that the "formation and dissipation" of affective atmospheres in train travel provide part of the "backdrop for everyday life on the move" (2010: 272). He argues that "rather than being inert... atmospheres are forceful" affecting human conduct and "the ways in which we inhabit these spaces" (ibid). It is generally

considered that atmospheres create a boundary-erasing space between subject and object where the immaterial and material cross over and, that atmospheres may be 'staged.' Gernot Böhme, contends that the theatre stage set exemplifies a paradigm of atmosphere aesthetics (2013). While Böhme's ideas are considered pivotal in recent work on atmospheres, relatively little has been written in Performance Studies about the concept. I will examine affective atmospheres as a "sensuous interface of people, place and things" within performance (Bille et al 2014: 32).

Briony Barr

Artist

Drawing on Complexity: Modelling Complex Systems through Collaborative Drawing.

Drawing on Complexity is an ongoing art-science investigation involving a highly collaborative drawing process to enact a process of self-organisation and emergence. Developed by artist Briony Barr in collaboration with physicist Andrew Melatos, seven drawing experiments have taken place since 2011, each evolving through simple rules executed using coloured tape applied to the floor. Participant numbers have ranged from 24 to 8000. Rule narratives have explored interdependent mechanisms including social forces (competition vs collaboration), memory (pheromones), spatial constraints, and symbolic 'genetic codes'; inspired by natural and mathematical systems, including Bernoulli graphs and ant colonies.

I propose a future iteration of this work - *Drawing on the Commons* - inspired by political scientist Elinor Ostrom's principles for sustainable commons. With no clear mathematical language yet developed to predict the emergent behaviour of resource-constrained systems, a series of comparative drawing experiments offer an innovative way to model this complex system. Hardin's *Tragedy of the Commons* suggests people always act in their own self-interests and that the destruction of a commons is inevitable without regulation (e.g. privatisation or government). This widely accepted but incomplete theory does not take into account human capacity for altruism, unselfish action and the ability of groups to self-organise for a common good; emergent behaviour demonstrated repeatedly by Ostrom's research.

P1.2.11

Staging Participation

eLearning - 156

Chair: Tony McCaffrey

Maria White

University of New South Wales

Democratic Visions: Rehearsing and Reimagining Democracy Through Performance in Australia

Beginning with Colin Crouch, political sociologists have suggested that we are situated within a post-democratic political climate, characterised by an atmosphere of increasing disillusionment with governmental processes and liberal democracy. Concurrently, in this context there is a strong artistic desire to 'stage' aspects of democracy in order to examine its political and aesthetic effects. Arguably, democratic group decision-making processes will be crucial to addressing the big issues of our time: environmental degradation, war, inequality and ongoing colonialism. This paper argues that the climate of post-democracy has led to experimentation with modes of embodying democracy through performance practices. In examining case studies *Privilege (house)* by Brian Fuata and *Ultimate Vision: Monuments to Us* by Lara Thoms, I consider two Australian performance works that engage with performances of democracy, but are also interested in producing small-scale democratic outcomes. These two performance works experiment with ways of staging democratic participation while avoiding the political flattening associated with post-democracy. Responding to this political climate, as well as our increasingly interconnected world, these performances destabilise the audience's expectations in different ways, encouraging the spectator to question the familiar rhetoric and imagery associated with democracy.

Eugene Van Erven

Utrecht University

What if it Rains, or Worse?

On Saturday 7 November 2015, during the warmest November month ever recorded in Holland, along with two young women I carried a 9-foot led-lit goose made of wax paper on a frame of willow twigs. We were part of the annual Saint Martin's parade, an age-old tradition that several organisations have been trying to turn into a much more relevant and artistically sound performative event since 2011 and which this year attracted close to 5,000 participants. Our bird was one among at least thirty similar oversize lit objects moving through the city of Utrecht in gale conditions behind the iconic sculpture of Saint Martin on his horse. Among us were threehundred recently arrived refugees from Syria, the Dutch-based 'Band Without a Residence Permit', and the Belgian-Moroccan neo-fanfare group Remork and Karkaba. Several members of this extraordinary music ensemble live in the Brussels borough of Molenbeek, the residence of

several of the jihadists behind the recent terrorist attacks in Paris of Friday November 13th. Underneath the surface of our seemingly innocent, peaceful, moveable, local spectacle, global, ecological, aesthetic, cultural and political concerns intersected. In this paper I want to analyze these connections, in anticipation of the inevitable confrontation of neoparades such as ours with a drastic reconfiguration of public space under the threat of terrorism. Theoretically, this presentation is informed by critical notions of the city in the digital age (e.g. Castells 2012), the ludic (e.g. Sutton-Smith 2008), urban ecology and the arts (Cartiere and Zebracki 2015), terror and performance (Bharucha 2014), and by recent studies on participatory aesthetics and the social turn in the arts (e.g. Kester 2011).

Ana Vrtovec Beno

University of Ljubljana, Slovenia

Lay Theater Productions and Outdoor Performances in Slovenia

There are numerous ways in which theater performance can be appreciated and analyzed. In this paper author outlines lay theater open-air displays. Lay theater, however, rarely appears in the scholarly literature because it falls between definitional and disciplinary boundaries. But, dealing with such displays can show us what »folk« production and performance can do and how they shape their expressive culture to suit their needs. Furthermore, outdoor performances are a good example of how to work with nature and how to use the weather to your advantage. Every performance is unique, but this is especially the case with the outdoor displays where the stage or even whole locations are uncovered. Each visit can be distinctly different from another as the weather and light spontaneously interact with the play. Weather, climate and being outdoors add a thrilling contribution to actors' work and they are an integral part of audience's experience. By using examples from fieldwork (made in 2012, 2013, 2014 and 2015 in Slovenia) the author will show the basic contemporary forms of outdoor lay performances, how people cooperate with nature and how they adjust the theatrical elements (like costumes, scripts, sets) to outdoor play and she will discuss about functions that this performances have on communities.

P1.2.12

Body, Landscape, Debris

eLearning - 204

Chair: Ken Takiguchi

Gretel Taylor and Artists of the Environmental Performance Authority

University of Melbourne

Bodies of Affect: Responding to Site and Situation

Members of Environmental Performance Authority (EPA) will

draw upon the group's processes and performances to discuss the ways in which we research a site or situation via the body, and postulate the potential of embodied research in anticipating future conditions. Our methodology comprising 'Body Weather' consciously explicates the body's permeability to its surrounding matter, atmospheres and conditions. Body Weather conceives the body as an affective climactic ecology inserted into and arising from other ecologies. Impending catastrophic climate change and extreme ideological war, informational saturation and mediation leads to a muting of direct sensory perception and consequent diminishment of the sense of emergency of the impact of global events. The EPA's practice seeks to reengage perception and experience through an immersion in place. We advocate and initiate performers' and audiences' sensory engagement with human and non-human matter of the site, towards playful, profound, affective and interactive activation of the places in and with which we perform. Our embodied research of site is temporal. We bring aspects of its history 'up and through the present', through a performed 'kinaesthetic mnemonic'. By participating in the site in the present, absorbing archival and oral histories, working with Indigenous custodians and local residents, our bodies become imbued with and evoke the site's past. And, by kinaesthetic extrapolation, we might anticipate its material, climactic and atmospheric futures.

Dennis Gupa

University of Victoria

Altar(ing) the Debris: Transforming Lament from the Wreckage of Super Typhoon Yolanda/Haiyan

On November 8th 2013, super typhoon Yolanda (internationally named Haiyan) ravaged the Philippines. The strongest storm in recorded history is not only remembered as an unprecedented disaster, but repeats its destruction in affected communities-ecologies still steeped in the violence of everyday poverty. In the face of death, loss and damage, left with absolute nothingness—walang-wala—where does one go for refuge? 'Walang-wala' or the artists' conceptualization of a 'zero sensation' becomes the impetus for theorizing altar(ing) as a performance and an act of transforming lament from the wreckage of disasters. "Walang-Wala/Point.Zero: An Immersive Discourse on the Cusp Between Disaster and Thereafter" was first installed by the artists on December 1st 2014 to commemorate Yolanda's anniversary; it has since grown into a series of multivalent performances which uses Yolanda's debris as alternative rationality, empathic representation, and collective lamentation via soundscapes, video installation, and prayers. This 30-minute performance is an installation of found objects and religious/spiritual accouterment: tsinelas (slippers), malong (tubular skirt), santo (religious icons), kandila (candles), holy water, rosaryo (rosary). This paper narrates the experiences involved in the making of "Walang-Wala/Point.Zero" by three collaborators who are also in the 'cusp' of disasters as transnational Filipino/a migrant scholars/artists/activists in British Columbia, Canada. The altars dedicated to Yolanda victims transform lament and disaster memory as the act

of altar-ing that sanctifies a marked refuge from the storm.

Ana Serrano

Bath University, UK and B.A.U., Lebanon

Score for Landscape

A) In 1973 Anthony McCall performed *Landscape for fire: score for eternal condition* to a small audience and a camera on a disused airfield in North Weald (UK); at dusk. The footage, originally conceived solely as documentation, was soon after edited and altered by the artist organizing movements into formal patterns that either did not exist in the original performance or were rendered imperceptible by its expanded temporal and spatial scale. The film became, in this sense, a constructed new score built upon the actions that took place at the live performance. B) Fire and flames are affected by environmental conditions. Observing fire and combustion processes (i.e. duration, intensity, temperature, smoke travelling patterns and buoyancy) reveals a number of natural site conditions such as humidity levels, gases distribution in the air, wind direction and even gravity. In this workshop/seminar we will aim to revisit McCall's scores (drawn and filmed) to undertake a visual and theoretical comparative study between the original performance and its re-enactment taking place in two different sites at 2016 Psi Performance+Design Working Group in Tasmania. How can a performative action alter and be altered by place? What is its role in the construction of a particular atmosphere?

P1.2.16

Dance Microperformance Workshop

Guild Theatre

Angela Clarke

RMIT University

The Performative Climate of the Body

In this performative presentation/workshop I will discuss and explore the body as a performative climate. I argue that when experiencers attune to bodies in ways that embrace immersive ontologies they can open to ambiguous, disruptive, playful and creative states. These states, I argue, are a critical component part of the action needed for global transformations. In a workshop setting, I will share experiential methodologies developed during my PhD. We will move, sound, speak and sing in ways that attune to experience, other and place. Using embodiment attunement practices, we will explore how the performative climate of the body can reveal practices for daily living that are intertwined and evolutionary. We will consider how we might inhabit what Elizabeth Grosz calls "an ontology of becoming" and the implications this has for managing the irreducible complexity of the modern world and its changing climates.

Shaun McLeod
Deakin University

Whether conceptually or experientially atmospheres are hazy. Atmospheric situations often emerge without us being able to control or fully apprehend the conditions of their emergence. Atmospheres affect us not at the cognitive level but through embodiment - through the sensory capacities of our bodies and subsequent registers of affect. We feel atmospheres. Dance improvisers also feel what emerges in an improvisation, whether as the adrenalizing effect of the audience's presence or because the dancer is immersed in their own movement (as the affect of interest). But dance improvisation is a situation in which atmospheres (and their affective impacts) emerge in unpredictable ways. Becoming attuned to 'what is going on' is an aspect of improvisational skill but improvised performance is also an exposure to 'not knowing' – not knowing what will happen (or how it will change), not knowing what motivated the movement. This exposure to 'forces of not knowing' is similar to many atmospheric situations in everyday life which we negotiate according to personal habits and personal levels of discernment. This performative paper reflects on what Erwin Straus calls the "pathic" dimension of embodied engagement whether in dancing or everyday life. It also picks up on Gernot Böhme's concept of a "new aesthetics" such that hazy atmospheres, and the uncertainty of where they come from, can be claimed as part of an aesthetic encounter.

Bruce Barton
University of Calgary

Weathering 'Embrace': Affective Narratives in Micro Performance

Internationally there is increasing interest in the form, function, and potential of micro performance. Beyond issues of organizational and economic expediency, micro performance affords both artists and audience members access to levels of embodied intimacy unattainable in larger audience situations, providing an intense relational forum for the enactment, examination, and potential reimagining of social and cultural negotiations. I am particularly interested in the dynamics of micro performance that seeks to combine pronounced physical contact and/or interaction with conventional tropes of theatrical performance in pursuit of sustained, mutually constructed, and (potentially) socially revisionist phenomenological ambivalence. For the purposes of this participatory presentation I will be focusing on the dramaturgical strategies developed in recent micro performances created by the interdisciplinary hub Vertical City Performance (brucebarton.com/vertical-city), of which I am Artistic Director. In particular, *Trace* (2014) utilizes what I refer to as a "dramaturgy of embrace," involving subtle, consensual physical contact and interpersonal exchange based in sensory-triggered memories. This performance establishes intimate, quasi-fictional spaces for the examination of personal agency

and complicity with the looming consequences of environmental degradation associated with climate change. The session will involve presentation/performance, discussion, and interactive participation.

**GALLERY
EVENTS**

P1.2.17
Performing New Climates: The Stories of Asylum
George Paton Gallery

Priya Srinivasan and Arun Munoz
Performing New Climates

The combination of recent cyclones and mismanagement by local government authorities of dam reservoirs in the region, and subsequent flooding of homes and streets in mass scale in the Southern Indian city of Chennai unleashed a heated social media debate as to whether the annual classical Indian music and dance festival scheduled in the same month should continue. Amidst the online images of disaster, death and destruction, various renowned artists took a stance on withdrawing from the festival altogether or going on with the show. The case was made on either side of the debate with instagram, twitter, and facebook posts lighting up the online stage depicting pleas for aid from costume makers, tailors, music accompanists and dancers themselves who had literally been caught in the deluge. Artists framed themselves with photos and videos neck deep in water asking how the sabhas (the formal stages) could continue with the festival when the human drama and catastrophe was still unfolding. The question that kept recurring was "does classical Indian art really matter when actual bodies are on the line?" Although this line of questioning is indeed relevant, I am however, interested in examining how climates of change are producing different registers of performance. How are artists who are apathetic to social and global issues becoming deeply politicized because of increasing numbers of "natural" and "man made" disasters and reframing their performances of disaster through different affective registers? How are the narratives of disaster being reshaped both because of and by neoliberal agendas? How might disaster be productive?

PANELS & PRESENTATIONS

PS 1.3

14:00 - 15:30

P1.3.1
New Approaches to Nature and Event

Macmahon Ball Theatre

Chair: Maaïke Bleeker

Stephen Muecke

University of New South Wales

Picture that Cyclone

This paper tests a problem to do with the ontological status of the cyclone in northern Australia, and in the Anthropocene; they may be much more than what they look like. Meteorological Science often pictures the cyclone as a cross-section mushroom cloud. In Aboriginal Dreamings it is often associated with a significant snake. In one story by Paddy Roe, the careless action of some mining company 'upsets the snake' and sets off a chain of events, like clouds building up off the coast. Are we not invited, then, to re-imagine that zone of exclusion that Modern Science erected around Nature (Latour)? Science develops its certitudes about how natural phenomena are supposed to work, to the exclusion of anything 'queer' (Barad). There is a dreaming story about Cyclone Tracy that is an instance of a new Dreaming 'erupting' (Sansom). It provides a quite different picture, and logic, that Science would be quick to dismiss in the name of purifying its own methods. This paper asks what might be learnt from amodern accounts of climate, and what may be missed as science claims not to be composing nature with its fantastic array of diagrams, methods and predictions.

Annette Arlander

Stockholm University of the Arts

Working with the Weather

The recent critique of the notion of environment by object-oriented thinkers like Timothy Morton (2013) prompts me to reconsider a practice I have called performing landscape. Taking into account the work of new materialists like Jane Bennett (2015), Rosi Braidotti (2013) and especially Karen Barad (2014), I will try to describe my attempts at reusing and transforming that practice. This paper discusses recording the shifting weather conditions during an Arsbioarctica residency at the biological station in Kilpisjärvi, in the 'thumb' of Finland in the Spring 2014. Performing for a video camera with Malla Fell by Lake Kilpis provides an example of working with the weather, with or without the human performer, with or without text, with regular intervals for a day and night and with real time duration. Thus problems discussed include the use of narrative, the entanglements

of technology, the human figure and the rough time-lapse technique. Moreover, the melting ice that used to be a clichéd image of hope, of life returning after the long cold darkness, now resonated with the ominous overtones of dissolving glaciers and global warming

P1.3.2

Performance of and with the Elements

Lecture Theatre B

Chair: Sharon Mazer

Campbell Drake

University of Technology Sydney

Tuning Space

The term 'climate' is dynamic and interconnected. It displays optimum versatility when used to describe complex sets of conditions across political, economic, environmental and cultural contexts. Exploring these qualities and components within the context of performance, this presentation is an investigation of the agency of the piano to renegotiate the relations between situations, subjects and environments. Focusing on two recent performance events staged within sites of historical significance, the research methodology deploys salvaged pianos to renegotiate the politics of space by re-appropriating iconic and contested spaces of architecture and landscape through performance. The first project titled 'Instrumental' (2015), explores the colonial implications of the piano within the context of an Indigenous mapping workshop and features a local piano tuner attempting to tune a broken upright piano on an 8000 hectare property in rural NSW. The second project titled 'Performative Instrumentality', is a performance event in which a piano tuning will take place within the contested boundary between Mt Wellington National Park and the McRobies Gully Waste Management Centre. Through a critical examination of the role of human and non-human activity, this presentation explores the proposition that performance climates are spatially activated and co-produced through the relational field of spectatorship, action and spatial context.

Michael Sakamoto

University of Iowa

Soil: Crisis, the Cultural Commons and Performing Southeast Asia in America

For a half-century, Vietnam, Cambodia, and Thailand have experienced fundamental, and often severe, humanitarian,

political, cultural, and economic crises. After centuries of colonialism and a devastating war, Vietnam remains plagued by environmental trauma, while an expatriate community comes to terms with history. In Cambodia, civil war and genocide have led to decades of social ambivalence and competing historical narratives. After 13 coups and 83 years of a constitutional republic, Thailand remains deeply divided within intransigent political ideologies and class warfare. Moreover, climate change is taking a toll on all three nation-states, with destabilizing floods, typhoons, and drought. Conceived as a reflection on this overall context, "Soil" is a dance theater work collaboratively written and choreographed by director and scholar-artist Michael Sakamoto with three dancers: Chey Chankethya (Cambodia), Nguyen Nguyen (Vietnam/USA), and Waewdao Sirisook (Thailand). Based on the performers' lives as well as recent crises in their home countries, "Soil" addresses issues of: contested social values and bodies politic; authorial agency around cultural heritage, commodification, and sustainability; and "East-West" transnational identity. Sakamoto speaks on the work's background and development into a commentary on the writing, dancing, and circulation of diverse identities across transnational landscapes, climates, and other contact zones.

Vincent Roumagnac

University of the Arts Helsinki

The Theatre Season: Staging and Spectating Seasons on the Brink of Ecological Collapse

The Theatre Season is an artistic project which takes place during one year in the vicinity of an outdoor stage located in a public park in Helsinki. It consists of twelve 'pieces', tautologically named after the month during which they take place: (Piece of May, Piece of June . . .). For Psi#22, I would like to expose the project through addressing questions like: How is it possible to affect a spectator with the aporetic staging of a phenomenon such climate change which is invisible and perceptually resistant? How can one experience this resistance to representation and perception through scenic endeavor? How, through the critical repositioning of human theatrical mastery within the spectral presence of the anthropogenic catastrophe (Morton), can contemporary ecotheatre (Chaudhuri) revisit the notion of 'landscape play' (Stein)? As a theatre director, conducting my doctoral studies in artistic research on the notion of 'heterochronic theatre', I explore the disruption of human theatrical co-presence and its expansion vis-à-vis nonhuman materialities and temporalities. My multimedia presentation will disclose the project through the sharing of its research hypotheses and implementations on the agential inversion between the proscenium (human agency) and the skene (background nonhuman agency).

P1.3.3

Land Affected by Emotions

Lecture Theatre C

Chair: Hayato Kosuge

PSi #21 Fluid States 2015 Tohoku was organized by Katherine Mezur, Peter Eckersall, Takashi Morishita, Yu Homma and Hayato Kosuge with Keio DMC recording team in five days from 28 August to 1 September 2015. As we stated in the "Conference overview" of PSi 2015 Tohoku, behind the thick curtain of mystery that veils Aomori in Tohoku, which lies between the Sea of Japan and the Pacific Ocean in northern Japan, we find the intimacy of folklore and rituals, remarkable traditions in literature and art, and an especially rich history of avant-garde performance. Aomori is also a site of pilgrimages to Mt. Osore, which is known as a place of passage between life and death. PSi #21 Fluid States 2015 Tohoku held in this "land affected by emotions" has raised the questions again about the relationship between land and culture: "What is the relationship of specific geographies to the identity of a nation? How do certain regions become marked by strange or otherworldly qualities? How do these myths of place contribute to the expansive history of a nation and the local history of its inhabitants? What happens to the cultural ecology of a place when it is irreparably devastated and indefinitely quarantined? When disasters strike, whether slowly or suddenly, human induced or nature driven, what are the ways we deal with the immediate and long-term repair, recovery and change? What role have the arts played in this and other fluid states of crisis and recovery? What can be 'beyond' disaster, difficulty, and/or the weight of time and place?" This panel will introduce and analyze the indigenoussness and universality of performances in Tohoku, cultural narratives connected with particular places and their technical dimension when we record and represent them.

Takashi Morishita

Keio University

Hijikata's Butoh and the Climate in His Memory

Butoh was founded after the World War II in Tokyo. It came into being as a subspecies of modern dance in the metropolitan area in which the natural features would be not so marked. However, the activities and writings of the Butoh founder Hijikata Tatsumi suggested that Butoh was established with the spirit and the body affected by the climate of his homeland Akita, north-eastern Japan. He himself has been keeping his distance from Akita after his parents had passed away. Even so, he did a photo session in the rural area in Akita, made his Butoh works representing Akita's climate and published a biological book describing the nature and life in Akita in his memory. Did such creative works become the effect of the force breeding true of dance? I will try to research and look into the climate of Akita in Hijikata's butoh notation and his representative book "Danceuse malade."

Yu Homma

Keio University

Connecting the Cultural Narratives: Performance/ Conference, Narrative and Land

Academic conferences happen in various cities and areas quite frequently. In a conference, participants with different cultural narratives assemble, exchange ideas, get new insights and leave. Then what does this academic activity hand down to the place which hosts the conference? Can the narratives of the researchers or the academic disciplines be connected to the narratives of the particular place —the land? Academic conferences are often organized like a package holiday. Participants go back and forth between the accommodation and the venue and go out for prefixed excursions, where they and the conference itself remain complete strangers to the hosting place. The narratives of the researchers and that of the land never cross. Looking at the conferences of Performance Studies, particularly PSi, however, this ‘isolated conference’ cannot be found so often, where performances inside and outside the conference play a significant role to bridge the participants and the land. This paper takes as a point of departure, the PSi 2015 TOHOKU conference and introduces its attempt to connect the cultural narratives of the researchers (individual and collective) and those of TOHOKU, focusing on the ability of Performance / Performance Studies to bridge the different narratives.

Arihiko Matsuzawa and Takahiro Niibe

Keio University

Recording and Editing Performances and Conference on Land of Emotions in 5 Days

Research Institute for Digital Media and Content, Keio University (DMC) has been involved in recording, archiving and transmitting performances with the advanced motion pictures technology. The recording covers wide range of performing arts such as Japanese traditional dance/theatre, contemporary art installation, experimental dance/theatre, and so on. The works include: Takigi Noh [Noh by Firelight]/High dynamic range recording, Earthen Statue of Hijikata/Extended real time streaming transmission, Butoh performance/4K3D High frame rate recording. In 2015, DMC team joined the PSi 2015 TOHOKU conference to seek for the new way to record and present academic activity, which can reach wider audiences outside the academic field. The film crews keep recording the conference and performances for 5 days using various filming method. This presentation first explains the techniques employed in the recording of the conference, followed by the screening of the actual documentary film, and discuss how the recording of the performance and conference can have its own creativity.

P1.3.4

Disaster, Resilience, Critique

Lecture Theatre D

Chair: Jazmin Llana

Ella Parry-Davies

King's College London, National University of Singapore

Mazboot: Precarious Performance and the Life of Lines

Bringing with me the impromptu vessel (and message) from the PSi#21-associated "IN-formal" session in Beirut, this paper will address the questions provoked by this object, and the structures, processes and paradigms of performance scholarship of which it is metonym. 'Mazboot!' – announces the object, painted blue for the Mediterranean Sea that has washed intercultural encounters into and away from Jbeil (where it was born) for over 5,000 years of civilization; and for the watery circulations and dissipations evoked by the PSi Fluid States headline. 'Right on, we made it!' is the message sent on to Melbourne. A celebration of resilience but perhaps a critique of it too, of the ability to continue working, performing, while the system perpetuating the precarisation of individuals and collectives persists unbroken. In a geopolitical moment characterised, for many, by displacement and disaster, what mileage do the tropes of liminality and instability (valorized by the Fluid States project, and performance studies more broadly) carry towards the imperative for critical sensitivity and care? Grounded in the experiences (and challenges) with mobility during PSi#21 in Beirut and Mindanao, this paper reads the notion of 'ecology' as the suggestion of a way-of-knowing predicated upon movement; a spatial and conceptual tracing of relations; a study, in Tim Ingold's terms, of "the life of lines."

Vannessa Ebron-San Juan

University of the Philippines Los Baños (UPLB)

Beyond Performances: An Autoethnographic Inquiry on the Narratives of Resilience in High- risk Disaster Areas in Luzon, Philippines

My paper interrogates the reconstruction of self in relation to my community through the journeys and gatherings I experienced as participant in the 'RoRo Journeys' of the Philippine Cluster of Fluid States in 2015. The journey begins at Los Baños, Laguna where I have lived for the past 37 years. This familiar/ unfamiliar place shaped the identity I have today. But the experience of the 'roro' journey has upturned what I know of this place and this identity. Journey and gathering as embodied experience of going around here and somewhere else and meeting people in those other places has been a real process of un/knowing what I just took for granted before or what used to be merely heard or imagined: the stories of struggle, healing, and empowerment in the performances of communities situated in high-risk disaster

areas in Luzon, Philippines: disasters of development in the Cordilleras and Tarlac; flood stories of Laguna; and life and performance in the shadow of the volcano in Albay, Bicol. I have a clearer understanding of shared memories and storytelling as modes of healing, empowerment, and resilience. But the encounters enabled by the journey require not just remembering or fellow feeling but acting and moving forward. As theatre artist and cultural worker, how I do respond?

Jazmin Llana

De La Salle University-Manila

Castigating Hope Amidst Disaster: Serious Pun in PETA's Rak of Aegis

PETA's musical *Rak of Aegis* played to full houses in 2014-15, making it the 'original Filipino musical' with the longest run of any play in the span of two years. Rave reviews of the play attribute its success to the popularity of the Aegis' rock band music and the poignant story of the flooded community to which many Filipinos can relate. The key twist in the plot has the flooded community torn between getting rid of the flood waters at last and wanting to use their disaster situation to earn money, because the main character has become a YouTube sensation with her video shot in the flood. But there is 'too much punning' going on in the play, says one reviewer. The tongue-in-cheek quality of the fun/pun dangerously veers towards outright contempt and mockery of the much vaunted 'Filipino resilience' to disasters such as typhoons Ondoy in 2010 and Yolanda/Haiyan in 2013. The paper explores how the play self-consciously lays on affect and pop culture idioms as strategies for drawing audiences but deploys comic distance in the conflicted process of the artists' engagement in and with issues of disaster in the Philippine experience and how this is potentially problematic or productive ethically and politically.

P1.3.5

Cultural Activism and Climate Politics

North Lecture Theatre - 239

Chair: Marnie Badham

Beate Schappach

University of Bern, Switzerland

Playing with Politics. "San Francisco" (De warme Winkel) as Intersection of Politics and Aesthetics

An empty stage. Two performers. They apologise for the fact that the show cannot take place. Due to the financial reorganisation of Netherland's cultural sector they had to spend all resources on subsidy applications so that there was no time and energy left for rehearsals. They describe what would have been on stage tonight. As they get more and more carried away by their own

imagination the acting becomes more complex and the pictures become more vivid.

The performance *San Francisco* by the Dutch theatre company De warme Winkel is closely connected with the political and economic climate in which it takes place: In 2013 Dutch government cut subsidies for cultural organisations by 50%. As a result, dance and theatre companies, orchestras, and galleries disappeared. "San Francisco" reflects the political and economic climate in the Netherlands and its effects on theatre-making. By analysing the performance the paper discusses three hypotheses: 1. *San Francisco* presents theatre in the nude. It shows that it is in fact pure acting that is left when everything that costs money is taken away. 2. Acting is presented as a practice of resistance. 3. Acting appears as movens of theatre, its driving force, keeping theatre alive in changing political, economic and social environments and climates.

Robin Davidson

Artistic director, Rebus Theatre

Is the planet being oppressed? Adapting Theatre of the Oppressed to address climate change

Augusto Boal's Theatre of the Oppressed (TO) is one of the best known and most widely studied bodies of work inside applied theatre. Only rarely however has it been deployed to address climate change. Based on the presenter's experiences as an activist and theatre maker this paper examines why TO has not been more widely used to address environmental issues, its potential to stimulate debate and action on climate change, and its limitations. Systems theory (following David Diamond) is proposed as a theoretical framework to reorient TO techniques towards environmental issues. In particular, the author examines the systems theory concept of nested holons as a means to adapt TO techniques to shift nimbly between the warring desires within us, our interpersonal relationships and the interactions within and between social organisations. The workshop techniques of Image Theatre and the performance form of Forum Theatre are discussed, drawing on examples from the presenter's artistic practice.

Tom Gutteridge

Victorian College of the Arts, University of Melbourne

Rehabilitating Risk

Societies in the developed world are increasingly risk-averse. The reality – but mainly the perception of – climate change, terrorism, pandemics, nuclear/industrial accidents and societal breakdown contribute to the pervasive sense of existential fragility, and feed into attempts to minimise or eliminate risk through legislation, regulation and social convention. Even in the performing arts, where risk has commonly been seen as a vital and valuable element of the creative process, recent research (Prior et al, 2015) has focussed on the negative aspects risk-taking behaviour. Increasingly, however, 'side-effects' of this risk

aversion are emerging, for example developmental problems in the children of 'helicopter parents' and the spiralling absurdity of O, H&S regimes (March and Shapira, 2013). What role can the performing arts take in balancing these tendencies? Can performance and creative practice model a positive version of risk-taking that reveals the benefits in increased resilience, developed judgement and identity from the constant rhythm of risk, failure, risk, success? This paper will look at the ways in which risk is incorporated in performance training and the challenges that this presents today.

P1.3.6

Dancing Performance Climates II

South Lecture Theatre - 224

Chair: Katherine Mezur

Wei Zhang

University of Hawaii, Manoa

Chinese Contemporaneity and Climate: Dance

Vocabulary and Choreography in China's

Transition

Following the Cultural Revolution, from the 1980s to the present, the notion of contemporaneity raises arresting questions for Chinese choreographies, such as: Can Western dance ideology and technical movement represent local Chinese phenomena and climate? What paradigm of dance creation can unfold the diversity of themes related to the contemporary Chinese reality and spirit in an irreducible political and environmental sense? How might Chinese choreographers express individual feelings and thoughts about climate change by employing the appropriate vocabulary?

First, my paper will analyze how the indispensable vocabulary of Chinese folk dance was constructed and modernized in the national body, influencing by geographical and climatic elements across the country. Secondly, my paper will discuss the reasons that Chinese choreographers' devices are regarded as cultural production in their encounter with intellectual development in the Chinese sociopolitical and socioeconomic environment, which is mirroring the political climate and aesthetic ideology between mainstream and non-mainstream in the performance circle. Moreover, I will conclude with an examination of the role of the performance environment and climate that state power played in the dissemination and transformation of dance activity manifesting the social transitions and reformations of post-socialist China.

Angela Viora

Monash University

Soundscape Portrait or Mapping the Sound

If we think of sound as a place (soundscape), my question is: How

does it look like?

This performance wants to twist out from the hegemony of the sight and portrait a place through the sense of hearing by using the body as the medium between the site and the sound. This work constitutes a dialogue on three different but interconnected levels: places (body, land, and sound), senses (hearing, touch, sight), and disciplines (performance art and drawing). I sit on a huge sheet of white paper positioned in a specific place. During the performance, I am blindfolded and I only rely on hearing and touch. I am dressed completely in white as well as the paper. I hold a piece of black charcoal in both hands and I leave a mark on the sheet any time I hear a sound, on every piece of the surface I can reach; the shape and the intensity of the marks are determined by my perception of the sounds. Charcoal has the property to leave editable marks, therefore my body can modify the tracks it leaves while moving on the sheet and can get marked itself. I aim to explore the space of the sound and see how it looks like. What will appear on the sheet and on my clothes is the visible marks left by the sound through my body and the place. It will be the portrait of a sonic environment within a specific landscape in a certain moment. The sheet and the clothes may be seen as maps of a place made through sound and texture, instead of sight.

Sarah Cameron Sunde

Independent Artist, New York

Sasha Petrenko

Independent Artist-Educator, San Francisco

36.5 / A Durational Performance with the Sea

36.5 / a durational performance with the sea is a series of performance events conceived by Sarah Cameron Sunde whereby she stands in a bay for a full tidal cycle (12-13 hours) to consider our human relationship to water and bring awareness to sea-level rise on both local and global scales. First performed in Maine in 2013, subsequent events have taken place in Mexico, San Francisco and the Netherlands (2015). While planning the S.F. iteration, Sarah teamed up with movement and media artist Sasha Petrenko and together they created a physical vocabulary for marking the passing of the hours.

Based on nautical hand signals, the 6 minute phrase is performed on the hour for the duration of Sunde's performance. The public is invited to learn the phrase, thus providing space for them to communicate somatically through a collective act of presence. In the Netherlands, Petrenko's contribution was passed on to Dutch locals who performed a localized version of the movement.

We propose a performance/presentation under the given theme Land and Duration, featuring a more complex and layered sequence of choreography to complement real-time footage from 36.5 / Netherlands, shown on a split screen, see short excerpt here. It will be participatory and site-specific, structured around concepts of sensing earth-time through water, geology and our bodies.

This opportunity will be considered research towards a future execution of 36.5 in Australia.

project website: 365waterproject.org

P1.3.7

Reception Studies and Audience Atmospheres

CL Space 2 - 257

Chair: Robin Loon

Caroline Heim

Queensland University of Technology

Audiences Performing Community: Rising Temperatures as Spectators Sit “apart together” in the Twenty-First Century Theatre Auditorium

Recent studies show that twenty-first century audience members are seeking community at the theatre. Mainstream theatres are attracting new audience members that bring learnt behaviours acculturated from other forms of receiving entertainment into the theatre. New audience communities are creating quite a ruckus and their uninhibited and spontaneous performances are disconcerting for many veteran theatre-goers. Drawing from Ranci re’s concept of communing “apart together” (2009: 59) this paper considers how contemporary audience members negotiate the often fraught relationship of “being together in rooms” (Bogart 2006). I explore the conditions that can create a fertile environment for harmonious and enriching communal experiences in the twenty-first century auditorium. Actors’ perspectives elucidate how audience proximity, the invitation from the stage and the size of the house affect community formation. I conclude with a discussion of the rise of theatre sub-communities such as Broadway musical fans, girls night-outers and playgoing groups that model community through their collaborative practices. The research draws from over 100 interviews undertaken in New York, London, Sydney, Chicago, Toronto and Glasgow with audience members and actors in 2013/14.

Tharanga Dandeniya

Monash University

Cultural Coordination and Orientation: Creating a Performance Atmosphere for Audiences’ Reception.

This paper focuses on how performance atmosphere can be used as a performative tool for cultural receptions. Performance environments are simulated and architecturally designed as display settings in many performative contexts such as theme parks, museums, and zoos. In that controlled and converted space, participants can experience and engage with the performative object with a simulated feeling of being in the actual space. Similarly, simulated atmosphere of one culture designed

in a performance space can transmit cultural knowledge and performance context for ‘unknown’ and ‘known’ audience who willing to explore. In this paper, I discuss two fundamentals, cultural coordination and cultural orientation, from my developing cultural model, the Temple Gateway Model (TGM). The orientation strategies of the TGM do more than simulate the atmosphere of the source cultural context. According to TGM, cultural coordination suggests strategies of introducing the semiotic and symbolic identities of a practitioner’s cultural sources through a multiplicity of means and techniques. As exemplified in The God King Drama performance project, spectators could experience and orientate the foreign culture from the performance atmosphere through varied media and senses such as images, audio-visuals, texts, bodies, voices and sounds, spaces, smells, temperatures and tastes as an initial cultural negotiation.

Cheryl Stephenson

University of Chicago

Otakar Zich and the Origins of Czech Puppet Theory

This paper examines early twentieth century Czech discourse on the idiosyncratic features of the audience experience in the puppet theater. During the first decades of the century, puppet theater was transforming from a largely rural, folk phenomenon into a central part of urban cultural life in the Czech lands. These changes in performance space and spectatorship generated new interest in the experience of the puppet theater audience and challenged assumptions about the viewer’s relationship to performing objects. After an examination of pre-WWI discussions of the puppet theater’s capacity to transform not only the dramatic text, but the audience itself, this discussion will focus on Otakar Zich’s 1923 essay, “The Psychology of the Puppet Theater,” his interpretation of the effects of the performing object on the audience, and the essay’s role as the stimulus for later Czech structuralist analyses of the particularities of puppet theater performance. The paper will conclude with a re-evaluation of Zich’s ideas, one which deviates from traditional, structuralist interpretations and focuses on Zich’s subtle assertions that the audience is not only the viewer of the puppet theater, but the creator.

P1.3.8

Climate Activism and the 2015 Paris Climate Conference

CL Space 3 - 143

Chair: Helena Grehan

Tobias Mandelson Galvin

MKA Theatre of New Writing

Paris COP21 as Event

Referencing the Marxist philosopher Slavoj  i ek and the radical

democratic theory of Chantal Mouffe, this paper questions the role of the artist in climates of political oppression. Taking the urban landscape of Paris as its geographical focus and exploring the cultural activity surrounding the 21st Conference of Parties (COP21) 2015 as event, it asks what modes of performance and methods of active resistance might be possible in such a volatile political climate? This question is addressed with reference to Welsh/Australian performance company Doppelgangster's protest intervention, *Oxygen Support* (2015), and site-responsive performance, *TITANIC* (2015). Both occurred shortly after the November 'Terror Attacks' at a time when public gatherings and demonstrations were banned and security forces violently enforced what some referred to as restrictions upon freedom of speech (Klein). *Oxygen Support* took place in the highly-guarded, heavily protested, and controversial COP21 Solutions Exposition at the Grand Palais. *TITANIC* was staged at La Générale, in an area close to Bataclan Club, the most high profile site associated with the recent tragedy. The performances are examined in relation to their immediate locales and situated within the wider context of activist and artistic activity in Paris, 27th November - 14th December 2015.

Sumugan Sivanesan

Independent/University of Potsdam

Choreography of Disobedience and the Present Culture of Climate Change.

The crisis of planetary climate change is often framed as an irreconcilable conflict between extractivist capitalism and Earth systems that support life, distilled by many environmental activists as a 'war against nature'. As a corollary Climate Games, an international platform for creative disobedience, launched in December 2015 to coincide with the United Nations COP21 conference in Paris, gathering activists and artists under the unifying slogan: 'We are nature defending itself.' Climate Games encourages 'teams' to organise, share resources and compete for awards by undertaking actions that draw attention to climate injustices and corporate 'greenwashing'. To play participants are required to document and share their actions on an online platform, producing a forum for innovation and peer-review. In Paris, the quintessential Situationist city, reeling in the aftermath of the November 13 terrorist attacks, these performances of climate chaos tended to be contextualised as interventionist theatre and discussed with reference to the 'carnavalesque'. My panel presentation will review specific performances, actions and modes of organising that occurred in the context of COP21 and Climate Games to interrogate the tensions and confusions between art, non-art, activism, commerce and terrorism and develop a critique of the present culture of climate change.

Alexa Taylor

Murdoch University, WA

Re-framing Global Climates: Olfaur Eliasson, Mel

Chin, and Civil Disobedience at ArtCOP21

In September - December 2015, Cape Farewell and COAL staged ArtCOP21, a parallel festival of cultural activity on climate change alongside the COP21 (2015 United Nations Climate Change Conference) negotiations in Paris. Drawing on my experience of attending the festival, I examine how works such as Olafur Eliasson's *Ice Watch Paris* and Mel Chin's *The Arctic Is Paris*, as well as performative acts of civil disobedience in the lead-up to the COP, functioned as sites of radical interconnection. I argue that in a world where individuals are increasingly cast as spectators of the global, the temporary interpretive communities created during the festival can increase our capacity to engage with the climate crisis, by offering forms of spectatorship that unsettle the parameters of individualism. Such moments and connections – in these particular examples, and in the broader swell of cultural activity around climate change at the time – inhabit a space between the world as it is and transitory other worlds. Following Jill Dolan's concept of the 'utopian performative', I suggest that these acts of unsettlement through connection are significant, with the potential to extend out beyond the performance space or event to create openings for broader cultural change.

P1.3.10

Risk, Media, Litigation

CL Cecil Scutt - 227

Chair: Ed Scheer

Nicole Rogers

Southern Cross University

'This changes everything': The Role of Litigation and Protest in Tackling Climate Change

Climate change litigation is an increasingly common occurrence in Western courtrooms. Such litigation, which encompasses Urgenda's 2015 lawsuit against the Netherlands government and the United States Children's Trust lawsuits, can occasionally be transformative. This is more likely to be the case when the public imagination is captured by the symbolic and rhetorical significance of the performances. We are also being exposed to a broad spectrum of climate change protest performances ranging from street marches and classic image events to more subversive forms of role playing, satire and caricature. Two examples from the latter category include Tim DeChristopher's fraudulent bidding for oil and gas leases in 2008 and Jonathon Moylan's 2013 share market hoax. Both culminated in criminal proceedings in which the actions were roundly condemned by sentencing judges. Not all such performances result in the imposition of heavy penalties on activists. When a judge refrains from penalising or punishing climate change protesters, he or she is implicitly acknowledging the legitimacy of an alternative normative order. In this paper, I shall consider the transformative possibilities in both climate change litigation and climate change protest, reflecting

in particular on what these forms of cultural performance reveal about the role and significance of law, lawfulness and legitimacy in the context of climate change.

Kimberly Richards

University of California-Berkeley

Branding the City: The Calgary Stampede and the Performance of Volunteerism in the Year of the Flood

This paper examines the influence of extractive industries on the social narratives produced about the most catastrophic flood in Albertan history. In the month preceding the 2013 Calgary Stampede, a century-old frontier celebration, world-class rodeo, festival, and meeting ground for “corporate cowboys,” the drought-ridden Canadian landscape experienced a terrific flood which resulted in a State of Emergency. Just as the local community began to assemble strategies to help families and businesses with flood recovery, a press conference confirmed that the show would go on, “come hell or high water,” and the city needed to direct resources to prepare downtown Calgary’s financial district and Stampede grounds for their annual display of western Canadian hospitality. Through analysis of the media coverage of the flood, I detail how volunteer efforts were depicted as evidence of “pride in place,” thereby performing a script produced by oil companies and contaminating communitarian efforts with their corporate agenda. Discursive analysis reveals the question—who owns the land?—continues to animate divisiveness between the (oil) empire and citizenry in Canada. Ultimately, the flood created conditions that reveal the importance of performance reception analysis in illuminating the politics of ownership, custodianship, and hospitality in an oil and gas city.

Christian Nagler

University of California, Berkeley

Living in the Model: Risk Management and the Global Imaginary

The interdisciplinary occupational field of Global Risk Management is a sort of expanded derivative of the insurance industry. Whereas insurance often conjures notions of bureaucratic stagnancy and actuarial obscurity, risk management is a highly speculative and image-conscious field that has forged a highly performative media network. Though it is little-known and publicized, it is a field that is closely imbricated with news cycles and the construction of global affects. This paper analyzes the performativity of global risk management practices by looking closely at the field’s conferences, info-products and institutional assemblages. It considers the practice of “catastrophe modeling” in terms of Foucault’s concept of the risk dispositif and sociologist Ulrich Beck’s theory of the “Global Risk Society.” Lastly it looks at Lebanese artist Waalid Raad’s performance/text “Walkthrough,” which reveals the ambiguously political zone of risk management

as one of trans-national governmentality and submerged profit margins.

P1.3.11

Queer Ecologies

eLearning - 156

Chair: Lim How Ngean

Hans Vermy

Florida State University

(The Theatrical?) Queer Art of (Eco) Failure

This paper re-examines Judith Halberstam’s silly archives and the queer failures and success of animation media in communicating kinds of poly-living with and among our ecology. Theatre has always tripped and now relies upon failure more than ever, and Halberstam’s exclusion of theatrical objects veers clear of the art that needs no help in queering. By focusing on the embodied labors of animation and the growing agency of material ecology, we open upon how materials and bodies are the stuff of anima in animation. Begin: one a queer failure of our ecological performances as a species, properties of inert, yet toxic matter; focusing in on Mel Chen’s Animacies and two U.S. plays that explore ecological destruction through racial segregation and the horrors out the past manifest in the present. As we trade in carbon footprints, we find that materials matter more. Theatre is also scriptive, inert matter. Theatre is not (1) performance + (2) an audience; there is, (3) somehow, somewhere: space, distance, air, and the stage, where feet hit the boards. And sometimes. Trip.

P1.3.16

An Animal Response (Workshop)

Guild Theatre

Christy Gast

Independent Artist

Camila Marambio

Monash University; Founder/Director of Ensayos, Tierra del Fuego

If we are to get any better at living and dying, we must tap into ancestral wisdom and invent new practices of being in the world. At the heart of the nomadic research program *Ensayos* lies a refusal to obey the rules of utility, not because we have a suicidal instinct, but because we share a burning desire to step beyond instrumental rationality and further our ability to listen to and express the animals that we are.

Maximum of 15 participants.

PANELS & PRESENTATIONS

PS 1.4

16:00 - 17:30

P1.4.1

Politics of the Commons

Macmahon Ball Theatre

Chair: Lauren Kooistra

The papers in this panel address the politics of performing energy commons and performing the right to commons through global examples of performance art, artistic design, and performance activism that challenge the existing relationship between energy, ecology, and society through the arts and humanities. The urgent questions of the United Nations' COP21, a process that saw universal commitments to reduce climate change, emerged from a concern for the ongoing well-being, and potential survival, of humanity. Artistic works and social action by artists and scholars have informed and shaped the philosophy of institutional forces as they reimagine the role of human action on climate change through global policy. In this panel, we continue the conversation on the intervention of artists and activists on the politics of the commons in developing a conscience and consciousness for the environment through a discussion of design as a tool for fostering participatory energy management in communities, artwork that reimagines intimate relations with carbon, and affective politics of environmental social justice movements.

Heather Davis

Pennsylvania State University

Towards an Atmospheric Commons

Our lungs inhale, pulling into our bodies the chemicals that are pumped out into the atmosphere by industry, warfare, and leisure. Similarly, the water that sustains life is increasingly anthropogenic – filled with pharmaceuticals, microplastics, and agricultural runoff. Our understanding of these toxins is built upon the framework of the molecular, described through the knowledge of biochemistry and chemical engineering, and often undetectable to our bare senses. More specifically, in light of global climate change, carbon has become the central political molecule. Looking beyond scientific conventions, how are artists re-imagining relationships to these unseen elements? And how might we develop intimate relations with carbon, while simultaneously advocating for the necessity of an atmospheric commons? Examining work by Terike Haapoja, Susanna Hertrich, and Amy Balkin, this paper will take up the intimacy of carbon, and how affective resonance might shift our approach to climate change.

Serap Erincin

Penn State University

Performing the Right to Commons: Environmental Protest Performances in Turkey

Environmental Protest Performances in Turkey // Performing the Right to Commons: Environmental Protest Performances in Turkey Following the destruction of Istanbul's last remaining forests in the north of the city as part of the construction of a third bridge over the Bosphorus and a third airport (expected to be called Erdogan airport), in the spring of 2013, Taksim Square Protests, or Occupy Gezi, emerged in response to attempts to remove the last remaining green public space in the city center to build a shopping mall, argued as public space by Turkey's neoliberal government. This paper traces the affective politics of social justice movements in Turkey that have politicized environmental protests and the government rhetoric that has criminalized performing the right to protect the environment. Artistic and social performances about the right to commons -- whether it's a small park, forests, or water sources as in the case of farmers protesting the construction of Hydro Electric Power Plants in Northeast Turkey-- have been met with disproportionate violence by the authorities and performers of these protests have often been arrested. The right to air, water, and the right to wander in green space – the park at the core of Turkey's Occupy movement is named Gezi, meaning “the wander” – and the right to protect the climate and the lay of the land are political, art and movements protesting the violations of these, are sites of human rights performance.

Mina Rahimian

Penn State University

Design Paradigms for Energy Commons

In recent years there has been a pervasive shift of thinking from individual building scale energy efficiency practices to larger scale ones in the shape of neighborhoods and communities. While changes already in motion – such as climate warming and other weather events – pose ever increasing challenges to our cities, community scale energy production is gaining more awareness. In consequence of a communal energy generation practice, energy consumption should not be viewed as a personal decision but as a response to shared experiences and resources. Re-visioning energy consumption requires defining users, as the indispensable element of a community, through their participation in groups. This paper will address different scales of design, as an effective intellectual means of performing a collaborative participatory energy sharing dynamics within users

of a community.

P1.4.2

Generational Performances

Lecture Theatre B

Chair: Joel Anderson

Gary Anderson

Institute for the Art and Practice of Dissent at Home

The Institute for the Art and Practice of Dissent at Home

The Institute for the Art and Practice of Dissent at Home www.twoaddthree.org (two adults and four children aged between 2 and 16) and the Family Activist Network, in reflecting on their protest at the Arc de Triomphe, Paris COP21 (December 2015), propose to recruit a local Melbourne family (heteronormative, queer, extended or posthuman) to engage in a six-month snail-mail correspondence on the topic of 'Climate Justice and Family Life' in the lead up to PSI#22. We propose to outsource to you the job of finding a local family in Melbourne to engage in this correspondence 'from either ends of the earth'. The Melbourne family will be invited to the conference in July 2016 to perform extracts from the correspondence alongside a Skype link up with The Institute and Family Activist Network here in Liverpool, UK. The Institute have been engaged in climate justice activism since 2009 and have presented their work internationally through slow travel to venues. Forming strong climate activist links with Australia (the intention behind the proposal) calls for a less carbon intensive mode of 'travel'. We therefore propose to share aesthetic methodologies across the world against climate breakdown via snail-mail (ordinary post) and eventually Skype.

JuanAnn Tai

Tainan University of Technology

Title TBC

Namasia District of Kaohsiung City in Taiwan was one of the most damaged areas from typhoon Morakot in 2009. Classified as "Savage Land" during Japanese occupation in early twentieth century, Namasia District, where the indigenous Bunun people are the major population, has been an underdeveloped mountainous area with plentiful wildlife. After the Morakot disaster, many of the children have been traumatized physically and psychologically. My project ""Playdancing in the High Mountains"" took place in Namasia District starting in 2015 and specified the teaching goals of team work, self-expression, and self-awareness, directly reflected from the participating children. By using the method of ethnographic study, this research will discuss how the children's personalities, anxieties and unspoken habitus are discovered during their exercises of dance and play. A Bourdieuan approach is applied to identify underlying structures and practices that have implicit forces to generate cultural habitus of the participated

children.

Matt Delbridge

Victorian College of the Arts, University of Melbourne

Performance Habitats for an Aging World

In this paper recent performance work of acclaimed ensemble Split Britches (Lois Weaver and Peggy Shaw, USA) is discussed in light of generating habitats to enable performance by senior artists in an aging world. These habitats necessarily encompass (or demand) an acclimatization intimately linked to a variety physical, aural and spatial conditions central to the generation of new work in a world traumatised by unavoidable and natural aging. Weaver and Shaw's work includes live art, solo performance, feminist and lesbian theatre, performance and human rights. Both hold a deep commitment to social justice and cultural inclusion and their applied theatre work challenges established practices in theatre, prisons, environment and gender relationships. Their work is firmly rooted in a queer feminist perspective, with an unceasing quest for global equality in writing, spoken word and performance. Through an examination of Peggy Shaw's RUFF, Lois Weaver's What Tammy Needs to know about Getting Old and Having Sex, and the companies most recent (in development) Unexploded Ordinances (UxO) the paper will uncover recent strategies employed that enable new works to be made, old works to be remounted, and senior artists in a senior world to continue to perform.

P1.4.3

At Sea

Lecture Theatre C

Chair: Mark Harvey

There is no plan B because there is no planet B" (Nasheed, 2012), as for many of our Pacific and Oceanic peoples the sea is claiming our lands due to the anthropocene. As in the case of the Maldives, many of our Pacific peoples are yet to be listened to. Island countries like Kiribati and Tuvalu face the future of abandoning their land due to rising sea levels caused by climate change, that many of us in other lands are causing. In Aotearoa we have begun to face the issue of climate change refugees from these Pacific nations, as illustrated in a local example recently. At Sea will be a panel of Auckland-based artists who reflect on approaches towards reflecting on climate change through performance related and performative approaches. Each presenter, Janine Randerson, Amanda Yates and Carol Brown will discuss the different ways they approach the impacts of human-induced climate change on our oceans. Jacques Derrida (2001) asks: can we forgive in order to make transformative action to deal with societal ills? Can performance and live art serve as critical yet publicly engaging platforms to invite us to forgive and act in relation to climate change and our oceans?

Janine Randerson

Auckland University of Technology

The Cold Song: tanumanga for the Pacific Ocean

Ecologist Rachel Carson (1960) reflected prophetically on the prospect of a lifeless sea at a time when the adverse effects of the disposal of radioactive waste were becoming apparent; “the sea, though changed in a sinister way, will continue to exist; the threat is rather to life itself.” The condition of biotic and abiotic finitude was confronted in conversations between artists and scientists in preparation for the second Oceanic Performance Biennial (Rarotonga, 2015). From overfishing and cyclonic destruction to acidification and coral death; this is a time of tanumanga (interment) for the sealife.

Amanda Yates

Auckland University of Technology

Performing Change

Performance's only life is in the present. (Phelan, 1993)

The slow change of climates, ecologies and patterned behaviours (human and non-human) is hard to apprehend within the hurried Anthropocenic everyday. Performance's particularity, it's situating of experience within an acute present moment, offers a mode by which to foreground anthropogenic transformations in the now. The presencing capacity of performance was enacted in the 2015 Oceanic Performance Biennial Sea-Change: OPB15 asked how Pacific-oriented performance studies and practices can disturb, provoke and extend thought and action in relation to sea-changes. As the Oceanic region's contribution to Fluid States, PSi's year-long global conference-event, the Biennial linked into an internationally dispersed body of performance work. OPB17 in Auckland, New Zealand, will address heat as a sensory condition able to presence climate change, and as a catalytic agent capable of shifting states or creating conditions for regeneration. The performance of change will occur as a performative public presencing that brings climate chaos forward as an affective or sensory condition oriented around the capacities or processes of heat. Trans-disciplinary 'Hothouse' workshops will bring together artists, designers, scientists and institutional partners, creating conditions for a strategic dehiscence, a dispersal of tactical urban tests capable of performing change.

Carol Brown

University of Auckland

From Cartography to Choreography

What is a choreography of/for the future? Taking up the challenge of the new weather means we have to understand ourselves and our creative work in ways that break with an anthropocentric model of human exceptionalism. We move beyond biography, history, oeuvre, the canon, representation, the personal and the communal. We rescind discourses of the subject and the

self, as we turn from epistemology toward ontology; embracing the personal as planetary we become particles of real matter, forces of energy and consumption, palpable intermediaries of data and post-human. In this condition artists recognize that the human body is a geophysical force that shapes the system of our planet. We move from an emphasis on cartography to the choreography of material and non-material agencies. In this presentation I will speak about the ways that choreographic thinking operates through a decentered agency that is distributed and dispersed through flows of air, atmosphere and data. The presentation will speak to examples from my collaborative inter-disciplinary practice - the interactive dance-architecture, SeaUnSea, (with Mette Ramsgard-Thomsen, London 2006) and the perambulatory event FLOOD (with Dorita Hannah, Prague, 2015) – as well as the work of Bruno/Martelli and Simon Whitehead.

P1.4.4

Sacred Encounters, Embodied Realities

Lecture Theatre D

Chair: Kara Miller

Sami L. A. Akuna

University of Hawai'i at Mānoa

Next Stop Mauna Kea, Sacred Destinations To the Stars

This performative presentation combine traditional Hawaiian hula ki'i (shadow theatre), with live and recorded sound, movement, and video, and exemplifies how the performative nature of political protest, and assertions of sovereignty by the native Hawaiian community, can provide powerful motivation for creative work that is also poetic. Next Stop Mauna Kea responds to current controversies surrounding the building of a 30-meter telescope on Mauna Kea volcano on the island of Hawai'i (considered a sacred space by Kānaka Māoli - native Hawaiians); acknowledges particular akua (ancestral deities and gods) connected with this mountain; identifies the need for custodians of the land to defend and care for all elements of mother/father Earth; and explores how ideals of native practise and understanding often become engulfed by things that 'lurk in the shadows'.

Kara Miller

University of Hawai'i at Mānoa, Department of Theatre and Dance

Habitat

Habitat is a video dance installation developed and performed in Hawai'i in spring 2016. Utilizing the philosophies of yoga theory as a departure point for artistic inquiry, Habitat explores the ecological interconnectedness among humans, dolphins, and

whales, in relation to ecological concerns for climate change, rising sea levels, and use of underwater explosives and mid-frequency sonar in U.S. Naval activities off the coasts of Southern California and Hawai'i. Through a somatic process that emerges through a place of the senses, mind, physical and subtle bodies beginning with meditation experiences, Habitat provides a space to become aware of and reflect on our values living on this plant, a story of who we are, and our potential to become. The installation explores the habitat of the fragile body house, and the vibration of consciousness that moves through various elements of being which include atman (self), the sukshma sharira (subtle body), and the sthula sharina (physical body). This collaborative installation includes dance film, telematic performance exchange, and live dance with design featuring video projection.

Moana Nepia

University of Hawai'i at Mānoa, Center for Pacific Island Studies

Atmosphere as Embodied Reality

Māori epistemologies and concepts might inform theoretical investigations into perceptions of atmosphere as an embodied reality. Rangi, Māori ancestral deity of sky, also describes day, weather, melody, tune or air, the heavens and atmosphere – cosmological, physical, temporal, and spatial realms of existence. The sense of atmosphere described here is layered further through association with ancestral genealogies describing the origins of sensory perception and sexual energies. Informed by ancestral Māori narratives and rituals of encounter, teachings of the nineteenth century scholar Mohi Ruatapu, and contemporary writing by architectural theorists Gernot Bohme and Tina Engels-Schwarzpaul, this installation represents a commitment to developing creative networks and opportunities for intercultural collaborative research. Liminal states of existence articulated through visual, aural and performative explorations of culturally specific Māori concepts, acknowledge performance as a meeting place and threshold for intercultural encounters. Through performance we embody atmosphere, are both grounded and diffused in our encounter with others, and reconstitute ourselves in the poetics of light, space, time and movement.

Christine Maxwell

University of Hawai'i at Mānoa

Dance and Environmental Activism Through Social Media

There are many documented examples of dance being used to engage in environmental activism. From iLAND's series of projects to individual performances such as Brenda Way's On a Train Heading South, dance provides a unique avenue for addressing ecological concerns. The possible platforms for dance to engage in these movements are changing with the ever-increasing presence of technology in daily life. The world becomes ever more connected through technology in an online

culture and social media now has a remarkable niche in our lives. How can dancers and choreographers utilize these social media platforms to continue engaging in environmental activism? This presentation looks at live performance examples along with dance video activism online to extrapolate possibilities of combining dance videos with environmental activist movements. I use an Instagram account to combine these elements into a video journalism series, using dance to promote awareness and discussion of the key environmental issues we are facing today. Through this research we will have a better understanding of the potential power of using social media platforms such as Instagram and YouTube to showcase dances that promote environmental awareness and activism in the global culture of social media.

P1.4.5

Protest, Labour, Risk

North Lecture Theatre - 239

Chair: Stephen Muecke

Sandra D'Urso

University of Melbourne

Securitarian Climates: Policing Women's Performance Art in the 21st Century

On May 29th 2014, performance artist Deborah de Robertis entered the Musee d'Orsay in Paris and staged her impromptu performance, Mirror of Origin (2014), igniting the attention and ire of d'Orsay's security staff. De Robertis sat in front of Gustave Courbet's canonical painting, L'Origine du Monde (1866), which famously depicts the vulva of a reclining woman; de Robertis spread her legs to bear her own vulva to an unsuspecting yet appreciative public. The security staff at the Musee d'Orsay tried to intervene, firstly attempting to convince the artist to stand up and leave, and when that failed they sought to obscure de Robertis' body by standing in front of her. Later, it was revealed that security staff sought charges against de Robertis, arguing that the artist forced them to be unduly exposed to her nudity. The performance, Mirror of Origin (2014) sparked off a chain of events that call into question the gendered climate of securitarianism and policing that prevails in response to women's performance art in a 21st century context. This paper explores the recent observation in the political sciences that there is a growing securitarian climate governing public and institutional space, which I argue targets the presence of women in particular.

Sarah Rodigari

University of Wollongong

What Can Artist Do: Going Nowhere Affective Labour in Live Performance

This paper takes the sustainable Arts Festival Going Nowhere and the artwork Reach Out Touch Faith within this festival

as a case study for considering the contingent relationship between affective labour and live performance. It asks how can performance respond to the current ecological challenges? In 2014 Arts House in Melbourne developed the first phase of their ambitious sustainable performance programme called Going Nowhere: an event happening on two sides of the globe simultaneously – in Melbourne and in Cambridge, UK – explored how artists, communities and audiences can sustainably generate international creative experiences without getting on a plane. Based in Sydney, working with London artist Joshua Sofaer, I developed the performance Reach Out Touch Faith for this program. Since the advent of the solo performance artist in the 1970s the notion of performance has continued to evolve beyond the use of the artists own body as the sole medium. The body as gesture has come to play an increasing role in audience activation through which the relationship between artist and audience has grown increasingly complex. When an artist is no longer the central agent of their own work, but operates through a range of individuals, communities and surrogates, questions of authorship, instrumentality, ethics, labour and representation come to the fore. and as we pass frightening new climate change tipping points. This paper is an extension of a recent presentation at Performing Mobilities in Melbourne 2015.

Alissa Mello

Royal Holloway, University of London

Beyond Protest: Puppet and Material Performance as Contemporary Activism and Instigator of Social Change

From Mr. Punch to Bread and Puppet's parade protests, puppets and performing objects have a long history of being used to voice dissent and as social commentary. In modern history and contemporary practice, however, artists and practitioners in diverse environments of political unrest, social upheaval, and economic disparity have been using puppets as a catalyst for change, a means to subvert systems of oppression, a mechanism to incite social and political action, and a way of creating unique communities that resist dominant power or the status quo. This presentation will examine diverse puppet and material performances that serve as vehicles of resistance, voices of dissent, instigators of social change and catalysts for urban renewal.

P1.4.6

Institutions, Citizens, Activism South Lecture Theatre - 224

Chair: Bree Hadley

Thomas Payne

Bath Spa University

Towards Hydrocitizenship

'Towards Hydrocitizenship' is a multi-partner research project that engages distinct communities in the UK in creative conversations and practices relevant to water and the eco-social. This trans-disciplinary work is funded by the Arts and Humanities Research Council (UK), and is situated within the wider context of the global water crisis, social alienation, accelerated climate change and the Anthropocene. Cymerau (confluence) is one of four case study sites. It is located in Borth and Tal-y-bont in a UNESCO Biosphere Reserve in mid Wales. In recent years, both villages have been subjected to extreme hydrological weather events associated with climate change. Between September 2015 - August 2016, artists are creating participatory artworks in and around the two villages with the aim of facilitating water related dialogues. This paper explores my own attempts to locate myself in relation to this work as spectator, researcher and maker. Drawing from theories of participation and relation (Bourriaud, Bishop & Kester), tropes of site-specific and autobiographical performance (Pearson & Heddon) as well as concepts from within human geography (Massey, Cresswell & Wiley) this paper asks what it might mean for a spectator to participate with water as haptic/optic experience and as a thematic concern of local and global significance?

Derek Goldman

Georgetown University (Washington DC)

Our One Earth: A Global Performance Initiative

This presentation provides a window into Our One Earth (OOE), a global performance and research initiative in-progress engaging climate change and the environment, being developed by the Laboratory for Global Performance and Politics with a range of international partners. The presentation will take stock of some existing models and examples of theatrical productions engaging climate change. In keeping with the Lab's mission of humanizing global politics through performance, OOE is providing a platform for the voices of diverse citizens around the world suffering from the effects of climate change. Inspired by the pioneering author Studs Terkel (with whom Goldman collaborated for many years), the work-in-progress combines oral histories from impacted citizens across the globe with music, images, and media, embedded artfully within scientific and policy-based contexts that grow out of our global team's collaborative research process, exploring how individuals can help positively shape our collective environmental future. OOE is being developed through a multifaceted research process that involves policy leaders,

scientists, scholars, artists, community organizations, and students.

Immanuel Schipper

trans4mator / Leuphana University

World Climate Conference

Every year in December, the signatories of United Nations Framework Convention on Climate Change (UNFCCC) convene for the UN Climate Conference (Conference of the Parties, COP) to work on a binding international environmental accord to retard and reduce human disruption of the climate. COP 20, held in Lima in 2014, was attended by more than 13000 delegates. It spawned the idea from Rimini Protokoll World Climate Conference, which premiered in the Schauspielhaus Hamburg on November 21st, 2014 and was staged until December 2015 concurrently with the historical important Paris Climate Conference. In a three-hours simulation, 650 spectators take the role of delegates from 196 nations, attending various briefings at 15-minute intervals to prepare the negotiation tactics in order to propose reductions in greenhouse gases to limit global warming to a maximum of two degrees. In this paper I will present and discuss the offline multi-player-game of Rimini Protokoll and how this is an example of a new (?) kind of theatre, that engages the audience in such a strong way that (e.g.) it can not be rehearsed.

P1.4.7

Interventionist Performance Practices

CL Space 2 - 257

Chair: Mick Douglas

Olivia Webb

Auckland University of Technology

The Choir of the Self. How to Listen and Speak Simultaneously

The Choir of the Self is a sound-based art project that explores an experience familiar to us all: how we navigate and negotiate ourselves within a variety of cultural and social spaces. Through the use of the sung voice, and choral singing methodologies, this project explores new approaches to understanding and examining ourselves within a multicultural climate.

In this workshop, artist and classically trained singer, Olivia Webb, will deliver a live performance demonstration and lead a short series of vocal exercises developed in conjunction with this project. The exercises explore how the voice, through its polyvalence and as an extension of ourselves, can lead to further understanding our relationship with each other. Workshop attendees will have an opportunity to test their own voices in a newly developed artwork, and experience the work from the perspective of listener and speaker.

Hugh Sillitoe

University of Glasgow

Using the Masters' Spoons to Rattle their Greenhouse: Absurd Performance and Climate Justice

How can artists/activists use absurd performance to respond to the absurdity of neo-liberal capitalism pursuing infinite growth on a finite planet?

Using spoons, elves, cows, pigs, and giant dicks, I explore how absurd performance may obliquely intervene in the business-as-usual absurdity of government and corporate (non)responses to climate change. Innovations from Dada, Provo, Situationism, Yippies, or Pomarańczowa Alternatywa reacting to war, inequality, and totalitarianism, are increasingly pertinent to climate struggle. Drawing on nine months of ethnography within Rising Tide Chicago, an anti-capitalist, environmentalist network creating absurd performances in Illinois, alongside on-going auto-ethnographic practice with 'Howling Spoon' artist-activist-cutlery collective in Paris and Glasgow, this paper will explore absurd performance as an (anti)tactic of ecological resistance, a (pre)figurative display, and a coping mechanism for confrontation of existential, socio-political, and ecological disharmony.

Key recent critical discourses include Maeckelbergh's explication of prefiguration, Bogard's 'radical ridicule', Shepard's investigation of activist playfulness, and Lavery and Finburgh's 'greening of the Absurd'. Contemporary counterparts to my fieldsites include CIRCA, Reverend Billy, Yes Men, Chim ↑ Pom, and Voina.

Julie Shearer

University of New England

Time and Tide: Performing Bodies in Peril in Response to Climate Change

How far are you prepared to go to demonstrate your commitment to saving our environment? For a full 48 hours in March 2015, Josh Thomas and Gavin Webber from Gold Coast dance company, The Farm, performed their durational, interactive physical performance piece Tide on a sandbar in Currumbin Creek. Inherent in site-specific practice is the imperative to respond creatively to the vicissitudes of the environment, but for Thomas and Webber, perched on their 'new style office' furniture stacked high as the tide rose above the filing cabinet, with their hands and feet turning to wrinkled pulp in the sea water, sleep deprived and at risk of drowning, this intrepid, vibrant performance asked them to commit their bodies to genuine peril. Crucially, however, Tide also involves its passer-by audience on the beach by asking them to swim out to provide the performers with food, drink and the other things they need to survive this feat of endurance. The audience cannot stand passively by as consumers of entertainment and resources, or else this pair of 'office workers' might not make it home

from work. Instead they are required to demonstrate a sense of collective purpose, as the ineluctable rising water demands hard answers about where our profit-driven tunnel vision on climate change is leading. *Tide* is an impassioned intervention in the public sphere, turning the iconic Gold Coast beach into a discursive, participatory space, which interrogates and disturbs the traditional demarcations between art and politics in this country. In *Tide*, the real embodied peril of the two dancers exposes the affective, ideological and material forces of climate change flooding an environment shaped as performance.

P.1.4.8

Art, Activism and the Performance of Climate Change

CL Space 3 - 143

Chair: Ray Langenbach

As the effects of human influence on the earth usher in a new ecological era, performance has the opportunity to creatively engage with one of the timeliest concerns today. Climate change is not only a social-political-scientific issue; it has become a matter of cultural critique. Pervasive images and talking points of climate change — hurricanes, flooding, hungry polar bears, rising temperatures and falling fresh water supplies — tend to dominate the ecological imagination of the popular media (Doyle 2011). Theatre and performance have the opportunity to problematise, reframe and re-imagine some of these pervasive and (at times) reductive images of climate change, opening up new ways of thinking about the more-than-human world. This panel will critically interrogate some of the way in which activist performances have been intervening and reinterpreting understanding of climate change, from the recent ARTCOP21 to the work of 350.org, artists and performance makers have been taking climate change as both a subject matter and a urgent issue to respond to.

Sarah Blissett

Roehampton University

Fuelling Art Activism

This paper will consider the performative ways in which artists and activists are challenging the fossil fuel industry's sponsorship of the arts, particularly BP's sponsorship of the British Museum. I will explore activist performances by groups including BP or not BP and the Art not Oil Coalition and how these practices are attempting to break carbon-economic bonds as part of the International movement for #FossilFreeCulture. Through a focus on work responding to the 2010 Gulf Oil Spill disaster, I will offer an analysis of the multifaceted ways that these performances reveal environments and organisms as inter-relational, extending from cultural institutions to marine ecosystems and eco-political territories. The aim is to generate discussion around how work engages with these interdependencies through a focus on ecosystems and food webs, revealing a crucial form of ecological

engagement for activist performance. I will also discuss how this relates to my current PhD research, which investigates Food and Fuel in Performance and ecological narratives around modes of consumption, food supply and energy production, through a study of algae.

Sarah Ann Standing

New York City College of Technology

350.org as a Localized Trans-Global Movement

In this paper, I analyze 350.org as performance, theatre, and eco-activism. 350.org is an organization whose name is also their website address, and thus the channel to contact them from any point in the world, Their website (and organizational structure) is set-up to encourage globalized conversation. Although this globalized conversation pinpoints to a "location" in cyberspace, the conversation (both mediated and materialized), is already a useful confluence and flexation of the global and the local. 350.org is at once a demonstration of the local through specific "actions," but also articulates trans-global issues, awareness, and conversation. As theatre, they can be examined using Aristotelian concepts of place (both the specific-local, and the implicated—as the actions take place all over the world; time (again, the actions are themselves performances, but link to other enunciations of the overarching project), and action (in both the Aristotelian and the activist senses of the word). Additionally, I will investigate the conjunction of the real and the performative, as well as the employment of the internet in both the name and in the work itself.

Perdita Phillips

Independent Researcher

Walking Underways/Edgeways After Disaster

What are the routes between microperformative moments and wider socio-political change in an era of warming atmospheres? Working with the possibility of small acts that call "objects or situations into being as... performative, enabling gesture(s)" (Sullivan, 2015, p. 7), where the transient and ephemeral can unravel everyday life and present us with rich textures of possibility, there is still the question of whether such acts can successfully facilitate the magnitude of changes currently needed. Should hard decisions be made about where aesthetic/political actions are best directed on the basis of the gulf between 'knowing' and mobilized action? Discussing climate change, Marshall identifies strategies including creating junctures of proximity where moments of convictions are created, the power of narrative and the benefits of creating complex framings: all potential tactics for microperformances. But campaigns to promote personal environmental changes have been largely unsuccessful, and may even encourage a 'moral licence' to consume more (2014, p. 194). What else might be offered to counter environmental procrastination? I will therefore discuss the linkages between the small and the large and the ways in

which methods such as entrainment, groundswell and sideways change can create spaces for movement and possibility in human and more-than-human worlds.

P1.4.10

Power and Performance: Art and Ecology in an Age of Consensus Politics

CL Cecil Scutt - 227

Peter Eckersall

CUNY Graduate Centre

Helena Grehan

Murdoch University

Eddie Paterson

University of Melbourne

Edward Scheer

UNSW

Caroline Wake

UNSW

Comprising members of the research project 'Power and Performance: Revaluing Theatre in the 21st century', this panel will broadly address questions of art and ecology in an age of consensus politics. Taking a multimodal approach, we don't propose to present individual papers in the 20-minute format. Instead, the panel aims to present documents, discussions and commentaries on the performance of climates and its complex relations to political determinants as they relate to climate exploitation, on the one hand, and eco-political and cultural activism on the other. We aim to map a field of arts activism while also performatively addressing ecological concerns and practices exterior to the arts that maybe considered future sites of artistic and performative invention. Loosely modelled on Guattari's call for rethinking praxis as an 'ethico-aesthetic' paradigm, one motivation for our panel is Guattari's prescient observation that: 'We live in a time when it is not only animal species which are disappearing: so too are the words, expressions and gestures of human solidarity' (Guattari 1989: 135). Extending from this, the panel seeks to pilot some of the intersections of art and community seen in examples of performance and social practice – historical, contemporary, real and imagined - that resist these very passive forms of erasure and silence that are paradoxically endemic to the consensus political mode. Guattari argues for the development of transversal thinking that might link three perspectives on ecology: social, mental and environmental. We take from this the need to reconsider sites of collective struggle, subjectivity and global systems. The problematic we aim to address is the disappearance and/or reactivation of our ways of imagining, stated in the call for papers as a 'radically inter-connected world across many scales of human and non-human activity.' In addressing this through mixed media contributions and discussion we aim to explore the expressive tonalities of a critical

practice that is, in Guattari's terms, transversal, while also being determinedly activist and even militant. Key to this is making more visible the active formations of a politics of environment, not only as something that directly relates to questions of ecological disaster and/or resources economies, but something that addresses new formations of being. As we are at the beginning point of this research project, we aim for the panel to pose more questions than answers and to be a process of gathering information. In this sense, the panel is trying to find a way to be a system of knowledge, not as a totalizing event but something porous.

P1.4.11

Staging Climate Change

eLearning - 156

Chair: Jane Woollard

Natalie Driemeyer

Dramaturg Society of Germany

Climate Change Has Assumed Dramatic

Dimensions – but Can It Also Be Rendered on

Stage?

I will describe how differently this theme is treated in theatres internationally. Theatre can be a place of self-assurance, a part of cultural memory and also a venue for dealing with urgent problems in society. Plays touch people at a direct, emotional level and can function as an indicator of the local significance of a particular theme. In this sense, what role does anthropogenic climate change play in theatre around the world? One thing is certain: the more the countries in question are affected by the consequences of climate change, the more the theme is treated on stage. Climate change is usually discussed with regard to how greatly it affects people, how it confronts them with particular issues and problems or causes community conflicts. "Climate" plays are often based on real conflicts which are artistically merged with fiction and dramatized. Dramatists also update mythological stories on the basis of changing living conditions, and sometimes the people affected tell about their lives. The examples (from Indonesia, the Philippines, Colombia, Argentina etc.) are based on my one-year World-Climate-Theater-Research-Journey. More information: Website of the Goethe-Institut: <http://www.goethe.de/ges/umw/prj/kuk/the/kue/en14014495.htm>

Annalaura Alifuoco

Liverpool Hope University

Becoming Grounds: Ana Mendieta's Geographies of Cosmic Love

This intervention reflects an affective immersion in the rich and rarified atmosphere in which acts and landscapes brim with a proliferation of cosmologic entities and deities. Animating the historical and subjective grounds of these performative forces,

artist Ana Mendieta's 'body-earth' works resonate with a 'cosmic love' that place the human as one entity living with and beside the cohort of organisms and elements of the world. The artist's de-supernaturalised versions of carnalisations and reincarnations, epitomised by the cyclical transmutations of rituals, weathers and moods, highlight the transformative potential of the faculties of relational attention and perception. By deconstructing Mendieta's re-creations, these reflections call upon a queer-inflected vision of elemental mysticism and sensuality as the basis to guide our meditations, granting us conceptual tools for thinking in-human diversity and variability. Ultimately, this discussion is situated in the interplay between affect and performative gestures that present an alternative to the closed-system Western logic that often characterises the division and separation between the natural and human worlds, proposing instead modes of resistance to its normative constraints.

Linda Hassall
Griffith University

Evoking Theatrical Landscapes – Performance and Climate Change

Theatre is an encounter between people and place and is a powerful cultural tool that can be utilised to shift societal perceptions around ecological issues (May 2007). This paper discusses the intersection between a dramatic text *Dust* and its politicised environmental themes to address sustainability issues in an Australian context. As such the discussion explores how contemporary environmental factors can stimulate socio-cultural and socio-geographic discussion in performance paradigms. Aligned with eco-critical discussions on how a dramatic text may contribute to the developing field of eco-critical analysis and investigation (Chaudhuri and Fuchs 2002, May 2007, Munk 2005) *Dust* responds to recent confirmations on global warming and predicts a future in which human beings will have to come to terms with their relationship to the natural world. Through an analysis of the work the presentation identifies how the play engages with cultural geographies and contemporary landscape theories to explore the relationship between land, culture, environment and the human inhabitants.

P1.4.12

Detritus
eLearning - 204
Chair: Paul Rae

Taub Myer
University of Pretoria South Africa

Performing the Art of Waste: Performing exchange as a transversal mode of translating performance and research from the relationship between waste and artistic practice.

I am entering the realm of the indigenous, where different worlds and climates co-exist. I listen, I walk, I dance, I perform life. Life is unconscious performance, it is total performance. The movement, the dance is the purest expression of life, in human form or in nature. There is perfect geometry in all living things and they move in a certain order. The flower follows a certain pattern according to its species. All of which as a process comes from the infinite mystery, the unconscious, the void, the universe, the abyss, the source, the spirit. In the Philippines dance as non-performance is a way of life of a Babaylan, the cultural bearer, the healer, the priestess, the chanter, the oral historian in the indigenous tribe. She is total performer in all forms. A Babaylan can be experienced in a dance, a chant, and epic story, a cure for an illness, a counsel for the marriages, ritual for the sick, dead and parted. The 'invisible dancer' moves and floats like water, expands like the earth, floats like the wind, infinite as the universe. The living body in movement is our vehicle to happiness and love.

Kim Sargent-Wishart
Victoria University

Trash & Treasure, a photography and film project about things that get left behind, documents the detritus and frames the discarded as found art.

By drawing attention to that which is often overlooked, it asks why we trash the places we treasure – the park, the forest, the beach. Photographs from the project will be accompanied by a discussion of the artistic research process, raising questions about the possibilities of film and photography to increase environmental awareness and challenge habits of perception, and suggestions of how each person's individual actions co-create the local landscape.

PANELS & PRESENTATIONS

P2.1

09:00 - 10:30

P2.1.1

Performing the Americas across Space and Time

Macmahon Ball Theatre

Chair: Margaret Werry

Maryrose Casey

Monash University

Wild Australia versus Wild America: Performing Great White Heroes and Authentic Savages on Tour.

This paper examines two shows that toured Australia in the early 1890s: Archibald Meston's Wild Australia and Doc Carver's Wild America as expressions of the fantasy that colonisation in Australia and the USA was complete and both countries were entering a new climate of monocultural nationalism. Meston's company included twenty-seven Indigenous Australian men and women. Carver's troupe included twenty Native American men and women. Where Doc Carver wore the Native American's buckskins, Meston wore black skin-tight drawers and shirts with light sand shoes. Both shows presented spectacles of warfare between the great white hero and the savage natives in their respective countries. For the 'great white heroes' and the white audiences these shows engaged with numerous conflicting agendas that framed the performers within the different narratives of Terra Nullius and 'Indian Wars' as safely wild and untamed in the process of dying out as part of human progress. In a time of 'savage shows' and ethnographic exhibitions these types of shows filled pivotal political and social functions, resonating with and supporting attitudes, imaginaries and desires of the white populations in relation to the so-called natives.

Sebastián Calderón Bentin

New York University

Out of the Tropics: Psychedelic Performance in Contemporary Peru

This presentation discusses "Ino Moxo," the most recent production of the Peruvian dance-theater company Integro. The production was based on the 1981 novel "The Three Halves of Ino Moxo" by Peruvian journalist and poet César Calvo. The novel is a work of creative nonfiction that narrates Calvo's search and encounter with the well-known shaman Manuel Córdova, known as Ino Moxo, in the Peruvian Amazon. Integro's production stages many of the novel's themes by mirroring the performance

score of an ayahuasca ceremony, itself a central aspect of the novel and of the emergence of Ino Moxo as a political leader. Integro's work offers us a space to think about the integration that ayahuasca produces between the realms of the human, the animal, and the vegetable as a psychedelic and performative experience that blends entheogens, songs, choreography, and mise-en-scène. It is this integrative force, which endows the psychedelia of "Ino Moxo" not only with a spiritual and psychological dimension but also with political power, since under its effects the violent commodification of the forest and its peoples is challenged by a counter-hegemonic tropical discourse that answers back by radically re-programming intersubjectivity in the face of capitalist extractivism.

Daniel Ruppel

Brown University

Renaissance Performance Climates

Performance was a vital mode through which Renaissance Frenchmen came to understand the climate of the newly discovered Americas, exposing multifaceted interconnections of temperature, weather and human "nature" with an indisputable immediacy. My paper argues, however, that this perceived immediacy was the product of complex mediation, drawing on the novel possibilities of printing both images and type, and changing how live performance and the cultural performance of "living" could be felt through and as a document. My paper looks at two famous stagings of indigenous Americans in French "Entry" festivals, the so-called "Fête des Brésiliens" at Henri II's 1559 Entry into Rouen, and Marc Lescarbot's Theatre de Neptune dans le Nouveau Monde, purportedly executed at the French colony of Port Royal (now Nova Scotia) in 1606. According to their published accounts, the former brought 50 Tupi tribesmen to perform "Brisil" alongside 250 Norman impersonators, while the latter included four "sauvages" paying homage to the King's representative. Both accounts stage New France as an embodied palimpsest, a heterotopia both France and foreign, both novel and ancient. In each case, claims about subjectivity (and potential subjection) of the native inhabitants of the Americas depend on the construction - historical, rhetorical and material - of a complex ecology through which not only French people, but the climate which yields French "nature," can sustain itself across the ocean, in a place that feels (strangely) just like home.

P.2.1.2

Floating Platforms

Lecture Theatre B

Chair: Anni Välimäki

Leena Kela, Saana Svärd & Anni Välimäki

Floating Platforms is an on-going project addressing the questions between performance art and sciences. The initial phase of the project - the climatizing phase - was conducted in Turku, Finland during 2015. The project is initiated by the New Performance Turku Festival and Aboagora -symposium (University of Turku, Åbo Akademi University).

Leena Kela & Kaisa Henttunen

New Performance Turku Festival, Aboagora symposium (University of Turku, Åbo Akademi University), University of Helsinki, University of the Arts Helsinki, Aalto University

**DARK ENERGY KITCHEN A recipe for the Universe:
0.5% radiation 4.5% luminous ordinary matter
25% dark matter 70% dark energy.**

Dark Energy Kitchen is an experimental kitchen created by performance artist Leena Kela and cosmologist Kaisa Henttunen. Here different dark energy recipes are cooked. Dark energy makes the space expand acceleratedly. The study of cosmology aims at revealing the true nature of dark energy, but what dark energy really is, is not yet known. In their kitchen Kela and Henttunen open up some complex cosmological dark energy models. What could a Scalar Smoothie taste? Or a Bimetric Noodle Soup? How about having Curvature Coffee for dessert? A model that well describes the cosmological observations has 70% dark energy of all the matter and energy in the Universe. That's a lot! Still we don't know what it really is. Comparing to earthly matters it could mean that we didn't know what water is. It covers 70% of the surface of the Earth and the same portion of water is found in a human body. Dark energy is a mystery. Dark Energy Kitchen –performance leads the audience from ordinary, human sized matters towards one of the biggest puzzle in the Universe. What is left, if all the matter around us is taken away? The first part of Dark Energy Kitchen was realised in August 2015 in Turku, Finland as part of Floating Platforms project. The project creates encounters between performance art and science and is organized by New Performance Turku Festival and Aboagora Symposium (University of Turku and Åbo Akademi University).

P2.1.3

ANTHROPO[S]CENIC PROBES, ACTIONS & ENCOUNTERS

Lecture Theatre C

Chair: Beth Weinstein and Dorita Hannah

Beth Weinstein and Dorita Hannah

University of Arizona/University of Tasmania

Performance+Design Working Group panel

A full list of participants in the symposium/workshop, 'Intervening in the Anthro[S]cene,' whose work will be re-presented through this panel, can be found on the Performance+Design Working Group website (<https://psiperformedesign.wordpress.com/events/intervening-in-the-anthroposcene-details/>).

P2.1.4

Astroperformance

Lecture Theatre D

Chair: Caroline Wake

Simo Kellokumpu

University of the Arts Helsinki

**Seasons as Choreographers: Where Over the
World is Astronaut Scott Kelly?**

Seasons as Choreographers: Where Over the World is Astronaut Scott Kelly? is a year-long choreographic art project on how seasons choreograph a choreographer and how the planetary movements and rotations can be thought of as choreographic agents because they set terms and conditions for human movement. In addition to following planetary movements, I have followed NASA -astronaut Scott Kelly's Internet feed on his year-long space travel. Movements of my project consist of a choreographer (myself) regularly walking round the Theatre Academy in Helsinki, the astronaut (Scott Kelly) orbiting around the planet Earth, and the planet Earth rotating around itself and orbiting the sun. The project explores 1) how the changing seasons produce my walking body and 2) how the earthbound walker's ecological perspective encounters that of a space traveller. For this paper, I propose to reflect on the choreography that unfolds in the above-described movements and in the human desire to control the planet Earth and its movements through various technological and military applications. The presentation asks how could choreographic art contribute to the paradigm shift in which humans are no longer considered the masters of movements but as parts of larger choreographies?

Felipe Cervera

National University of Singapore

Space as Avant-Garde? Performance Research in the International Space Station

What kind of new knowledge is being produced in the International Space Station (ISS)? How is performance involved in that production?

The ISS has hosted hundreds of experiments that range from the biological to the social, from the pedagogical to the military, from the market-oriented to the religious and the artistic: Experimental biotechnology, new astropolitical frameworks, new worship practices, new copyright laws, etc. Fundamental questions in these experiments are how do people, objects, substances, plants and other items behave in orbit, how can things get done in Space and in a microgravity environment, and whether existing technology can support deep Space travel.

Yet, what are the implications of 'new knowledge' in Space? Should we think of the International Space Station in terms of avant-garde performance research?

Sara Morawetz

University of Sydney

How the Stars Stand

In July / August 2015 I undertook a performative action called 'How the Stars Stand' in which I lived in Open Source Gallery (Brooklyn, NY) according to the local solar time on Mars. A Martian day (known as a sol) is 24h 39min and 35s and is approximately 2.7% longer than a day on Earth. My performance was designed to span a full (although approximated) cycle that would allow my 'day' to drift out of sync with Earth, to invert and then slowly return to synchronicity - an action taking 37 days / 36 sols to complete. This work, made in consultation with Dr. Michael Allison of NASA's Goddard Institute for Space Studies (GISS) was conceived as a conceptual test of scientific standards - illustrating the arbitrary nature of time as a standardised unit of measure and challenging the certainty found in temporal constructs. My presentation is an analysis of this performative experience and a discussion of the physical and conceptual ruptures that occur when time is divorced from physical experience. Within this discussion, I examine the physical climate of sustained duration / performance as lived-experience as well as the implications of interplanetary interaction across incongruent systems of time.

P2.1.5

Cityscapes, Streetscapes

North Lecture Theatre - 239

Chair: Shannon Steen

Chris Braddock

Auckland University of Technology

A Call to Silence

How might the modalities of silence and absence offer ways of re-thinking public cityscapes differently? This paper will discuss examples of public performance art where performers adopt periods of silence and/or restricted senses of sight and hearing that seemingly 'absent' them from their onlookers and surroundings. The aim of the paper is to explore the ways in which silence—as an absencing of oneself from the complex climates of public life—creates different scales and compositions of participation. These include different dynamics of passivity and extended duration. With reference to writers such as Søren Kierkegaard from the 19th century, this paper traces a resistance to the moralising noise of society in favour of Kierkegaard's call to silence in order to recognize one's responsibility to the other. A primary goal is to underscore the radicality of 'silence' as a potent atmosphere or affect that presupposes a general space of possibility for all communication and thus of social pluralism. This paper will reference Chris Braddock and Olivia Webb's performative workshop "Body Acoustics" and public performances "Skull Acoustics" at PSI #22 as well as Braddock's performance "Repeating Silence" at Performing Mobilities, PSI #21 in 2015. See www.christopherbraddock.com

Ken Hagiwara

Meiji University

The Production *100% Tokyo* and the Socio-Political Atmosphere in the Japanese Capital

The "100% City" production series, created by the German-Swiss director-trio Rimini Protokoll, was first performed in Berlin in 2008 and has later been staged in numerous cities around the world, including Melbourne. The performers are 100 citizens of the city where the performance is held. They are selected based on the latest statistics of the city about the percentage of sex, age range, nationality, population of each district etc. As a result, they represent the city statistically. During the performance, they answer questions by moving around the stage between yes and no areas, or they show cardboards in different colors to indicate how they feel about various topics. The audience is also asked to answer some questions by raising their hands. In this way, the audience can gradually grasp the current socio-political climate of the city.

In 2013, Rimini Protokoll realized the production "100% Tokyo", and the presenter of this paper joined the team as co-dramaturg. Taking into account the socio-political climate in Tokyo two years

after the Great East Japan Earthquake and the accident at the Fukushima Daiichi Nuclear Power Plant, and shortly after Tokyo was selected to host the Olympic Games in 2020, the paper will analyze the challenges during the preparation of this project and the reactions of the audience.

William Feuerman and Phu Hoang

University of Technology Sydney

The Optics of Weather

We are conditioned to experience our environment so that over time we no longer register the familiar. Where surroundings become predictably constructed, perceptual habituation occurs, whereby attention to the context is diminished. If habituation has an impact on environmental apathy, can disruption to the environmental construct offer opportunities for dishabituation that might challenge this indifference? This paper explores the responsiveness of material performance to environment through a series of case studies, which deploy a material approach to reinterpret the everyday object. Taking normative devices of the contemporary urban streetscape and of the theatre, early case studies focus on surfaces and their potential to activate space in performative and dishabituated ways. Inverting its historical identity as an object embedded in space, the mirror-ball is employed as the provocation: in the city, to the street banner; in the performance space, to the back-drop. Subsequent projects explore the material and atmospheric effects produced. What are the architectural implications of capturing both the natural and artificial conditions of the context in which it is embedded? At the scale of the interior, site-specificity creates a more strategic transformation that allows information about the environment to become legible: the invisible becomes unexpectedly visible, and the familiar is transformed.

P2.1.6

Intimate Distances: Radical Acts of Extended Time and Expanded Place in Location Performance

South Lecture Theatre - 224

Chair: Katherine Mezur

This panel examines location performances and their use of extended time and expanded place. Taken as a whole the panel is a provocation about time, place, and action in art processes and outcomes. Each paper develops different concepts of land, climate, performance, and duration to analyze the ways that art and action transforms the materials and the experiences of the locations of performance. The gathering of scholars from diverse art economies, disciplines, and nations on one panel is meant to juxtapose different cultures' approaches to climatic place and time. The panel will raise questions concerning the use of nature and science in "art," the tensions of audience/participants in "place," and the fiction and non-fiction of place, materials, and bodies when manipulated through extended time frames and

radical land-scapes. The papers include discussions and analysis of the intimate distances of fog performances, nostalgia and art tourism, mediated mass demonstrations, fake and "natural" islands, located environmental/political performance art, and the slow decay and resilience of "urban" location performances.

Gunhild Borggreen

University of Copenhagen

Shared Communities? Art Intrusions at Echigo-Tsumari Art Triennale

The Japanese art festival Daichi no geijussai Echigo-Tsumari aato toriennaare (Echigo-Tsumari Art Triennale) is located in the mountainous landscapes of northwestern Niigata prefecture, and is spread out over a large geographical area that requires a variety of logistic skills from art visitors to be able to cover. This seems in fact to be an important point: accessing art comes with certain demands on bodily and emotional endurance, and the art tourist becomes aware of the delicate balance between emersive and intrusive interaction. The art festival's use of the concept of satoyama evokes a combination of nostalgic longing for lifestyles of the past and topical global concern for the sustainability of natural and social environments. This notion of past and future seems to capitalize on new tendencies within sociology, in which the sociologist Miura Atsushi identifies a fourth-stage consumer society in Japan driven towards society-oriented lifestyle, collaboration and sharing. I will discuss the role of the art tourist as a "visual perpetrator" or intruder in connection with several art projects such as the art installation Completed Conjecture by the artist group Me or Sakao Kôichi's Green Room project, that investigate issues of time and space through the artistic revitalisation of local objects and relations.

Katherine Mezur

Keio University Art Center

Rocking Out on "Two Islands": Extending Time in the Strange Places of Ai WeiWei and Cai Guo-Qiang

This study focuses on two different approaches to "island" as a natural place and as an artificial construction by two Chinese artists working in foreign landscapes, which they use to reveal cruelty, terror, and the disintegration of "location" performance. This is a study of art conscience in two constructed land-scapes. I examine Ai WeiWei's @LARGE installation (2014-15), installed on Alcatraz island, in the San Francisco Bay and Cai Guo-Qiang's moss, rock and fog Penglai / Horai island (2015), built into the atrium/pond of Echigo Tsumari's Satoyama Museum of Contemporary Art, Tokamachi, Japan. Both are installations and participatory works. Both require slow-paced durational time to absorb place, objects, and materials. They are islands of fiction and non-fiction. I concentrate on Ai WeiWei's "Trace," which fills the floor of the defunct prison's expansive manufacturing

building and "Refraction," a giant solar-collector dragon "wing." In Cai Guo-Qiang's island, I examine the constructed-ness of his half island/half construction and the flanks of suspended straw airplanes and warships, which hover in a spiraling dragon tail of warfare. It is between the artifice of their art making and their "natural" constructed forms, where I suggest a transformation and destruction of the meaning of "location" takes place. Through their demanding duration, they make explicit the human agency in planetary disaster.

Rurihiko Hara
University of Tokyo

Nature's Own Performance——Fujiko Nakaya's Fog and Garden

Fujiko Nakaya, an important artist in contemporary Japanese media art, has created art installations using artificial fog all over the world since she achieved recognition at the Pepsi Pavilion in Osaka Expo'70, Japan. In such installations, Nakaya's fog seems to envelop and mystify the place, but, at the same time, it makes visible the latent natural conditions like the flow of air or wind in each specific place. In this process, artificial fog functions as a media for visualizing a transient and unique "performance" by nature itself. Nakaya's work reflects some Japanese traditional aesthetics of nature and simultaneously innovates these aesthetics using a scientific perspective, through influence from her father, Ukichiro Nakaya, a pioneer in snow research. This paper regards Nakaya's activity as a contemporary form of "gardening" and locates it in a genealogy of Japanese gardens, considering Japanese pre-modern art theory, and clarifies a new concept of "garden" realized in Nakaya's artworks. Nakaya's fog has been used in performances, such as the collaborative noh performance "LIFE-WELL" (2013) by Mansai Nomura, Ryuichi Sakamoto and Shiro Takatani (Dumb Type), where her fog functions as a stage set, embodying noh philosophy. This paper considers the mix of art and science in Nakaya's fog works.

Kimberley Jannarone
Yale University and University of California Santa Cruz
The Global Media and Gymnastics: Controlling the Climate of Mass Performance

How has global media created new performance climates for group physical culture? This paper uses mass gymnastics as a case study in modern changes in scale, duration, and location of large-scale co-ordinated movement. Mass displays are powerful metaphors for society and methods for creating physiological bonding. As new technologies have increased their power to transport us into an imagined cultural whole, mass performance has also changed.

From the German Turner movement (1811) to today's North Korean mass games, the meaning of the co-ordinated mass body has shifted from an embodiment to a show of togetherness. This

paper charts this change through two forms of mass gymnastics: the German Turners (1811), who attempted to create a sense of Volk pride through synchronized muscular exertions, and North Korea, which train thousands of schoolchildren year-round for annual mass games then broadcast to the world.

This paper examines media's effects on mass gymnastics via larger audiences, spectators' physical distance, and a shift from condensed duration to non-temporally-specific events. Broadcasting, I argue, fosters a sense of involvement while keeping spectators at home, moving from a chance-filled outdoors to a mediated indoor performance of climate control.

P2.1.7

Performing Response-abilities: Fleshy Encounters in a Time of Ecological Crisis

CL Space 2 - 257

Chair: Hayley Singer

This panel is comprised of three arts practitioners whose works focus on multi-species complexities. Hayley Singer and Susan Pyke, as creative writers, and Lynn Mowson, as a sculptor, will consider the question of how ethical practices of creative encounters might make explicit and disrupt the material-semiotic functioning of the carnophallogocentrism contributing to rapid and potentially devastating climate change. The Animal Industrial Complex (Noske, 1989) is a significant contributor to global greenhouse gas emissions (Imhoff 2010; Henning 2011) yet often remains a marginal issue. This panel questions how artists might foster new imaginary climates to address, through fleshy encounters, the role of meat production in climate change. Responding to the following provocations this panel proposes to collaboratively develop and perform three new artistic works:

- How might intermodal 'research creation' (Manning and Massumi 2014) productively address the lexical semantic shifts from flesh to corpse to meat?
- How might imaginatively inhabiting the logic of the flesh in works of art bring together diverse perspectives, disciplines, contextual information and belief systems to inspire dialogue and affect change?
- How might artists nurture creative 'response-abilities' to all species, including humans, in the face of the earth's changing climate?

Hayley Singer
University of Melbourne

Exquisite Corpse: A Textual Dissection of the 'Fleischgeist' and a Multispecies Assemblage

This paper constitutes an extract from a work of fiction and a brief overview of my writing methodology. The proposed creative work draws on ecofeminism's insight that all oppressions are interlinked and that climate change is, in part, driven through

cultural-symbolic, socio-political and economic structures underwritten by carnophallogocentrism. I propose to address these insights through a work of fiction that imaginatively inhabits the experience of exposed embodiment shared by a pig and a woman as they are exploited as sources of (re)production within the 'Fleischgeist'. Elsewhere, I have theorised the 'Fleischgeist' as a domineering spirit of the Anthropocene/Capitalocene. Working in collaboration with Sue Pyke and Lynn Mowson, the production of this work will rely on the usual mix of serendipity and strategy, address and response that writing fiction demands. This transversal praxis includes engaging with Lynn Mowson's works through ekphrastic writing practice and Sue Pyke's narrative through respectful appropriation. The resulting work might be a kind of exquisite corpse, a textual dissection of the 'Fleischgeist' and a multi-species assemblage that imagines what it is to be reduced to a piece of meat. I set out with a productive sense of uncertainty driven by the hope of expanding cultural imaginaries to witness (rather than pathologically consume) the violence that produces meat.

Sue Pyke

University of Melbourne

Flesh Wounds: The Climate for Literary Veganism and the Prey of the Carnivorous Divine

This paper forms part of a collaborative project with Hayley Singer and Lynn Mowson, where we consider the 'response-ability' of artworking to bring together the highly emotive issue of meat consumption and the equally ideologically loaded question of climate justice. An interrogation of my creative writing in this light suggests to me that the presence of characters following plant-based diets is not enough. I explore a fresher fleshier approach in 'Flesh wounds: the self-sacrificing woman of the home', a short story that will be performed as part of this panel. In this playful consideration of the gendered and instrumental notion of sacrifice in Judeo-Christian ontologies, there is an acting out of the culturally entrenched belief that one's own flesh becomes stronger through the wine and bread of other bodies. Reflecting on my attempt to find new ways to express the generative possibilities in unfleshed consumption, I speculate that artworking towards a post-secular imaginary might involve some elements of Luce Irigaray's 'divine becoming' (1986), extended through ideas of allure (Shaviro 2014) and the posthuman notion of agencement (Despret 2013). Alternatively, the co-creative aspect of pre-performing my work with Lynn and Hayley may lead to new and as yet unforeseeable poetics.

Lynn Mowson

University of Melbourne

Fleshy Climes

This is a proposition - to develop and critically analyse the creative process, collaboratively artworking to explore the multifarious opportunities of fleshy imaginings. This panel

presents opportunities for failures and possibilities; sinking deep into the meaty pits of subject-hood, object-hood, inhabiting corpses, fleshy bodies, life and death. This proposed body of work extends my sculptural focus on the flesh of human and non-human animals by incorporating the environmental and climatic problems associated with the Animal Industrial Complex. While propositional this project builds upon my practice, exploring the ambiguity of the flesh-like object, and its ability to re-present both the object (meat) and subject (living presence). My sculptural objects (re)present the absent referent (the animal) in meat through imaginative and performative empathic encounters. This encounter is active, calling for, but unable to demand, attentiveness and response-ability. The starting points for this collaborative journey into the fleshy climes are two works in progress. 'Melt' invites a witnessing of the meticulously crafted and fragile wax sculptures 'flesh lumps' melting at various speeds. 'An-udder' leaks and drips from a pendulous ceiling sculpture, white liquid gathering muddily on the floor, evoking environmentally destructive effluent ponds.

P2.1.8

Body, Performance, Place

CL Space 3 - 143

Chair: Jazmin Llana

Stuart Grant

Monash University

Being Performed by Place

This paper describes aspects of the performance methodology and philosophy of BodyWeather, with emphasis on techniques of 'giving-over-to' and 'being-moved-by' external environments. In this, the place, performers, and audience are apprehended as mutually affective elements of a performative ecology. The paper refers to a series of site-specific performances conducted in Melbourne throughout 2013-2015, by a group of BodyWeather practitioners. The aim of the performances was not to create shows where the audience viewed the performance as spectators, assessing excellence, virtuosity, emotional, intellectual, or aesthetic worth, but to create an opening for the audience to enter into the place in an intensive mode, sensitised and receptive to its atmospheres, speeds, weights, temperatures and densities. To the extent that the performers became the primary object of the audience's attention, the performances failed. The paper then explains the role of concepts from Heidegger's late works in the performance methodology, with particular reference to the 'turning', developed in *Contributions to Philosophy* (1999, 2012), where human and non-human elements are understood as mutually determining and co-creating. The performances literally attempted to enter into the 'turning', to seek a non-dominating relationship with environment, allowing both performers and audience to 'give-over-to' and 'be-moved-by' the encounter.

Jane Woollard
La Trobe University

The Dramatic Hemisphere: The Habitat of the Performer on the Sydney Stage in the 1830s and 1840s.

In the 1830s & 1840s the acting companies of Sydney's Theatre Royal and Royal Victoria Theatre presented a diverse repertoire three or four nights a week. With no union or agents to protect their interests, performers often resorted to the press to air their grievances and disagreements with fellow performers and managers. The buildings within which they worked were hot, rowdy and at times very dangerous. Each actor had their supporters and opponents, and some were notoriously disruptive. Theatrical critics often noted that actors were 'labouring under a disposition', which was a euphemistic description of the effects of alcohol, pregnancy, grief or influenza. Many actors required the assistance of the prompter for almost every line. Others, like eminent performer Eliza Winstanley, were always 'up in their part', and would leave their colleagues to struggle through half-learned speeches as they waited for the correct cue line.

In this paper I outline how performers in Sydney in the 1830s and 1840s negotiated their stressful working environment. Those who did continue in their craft became adept and skilled through constant practice, success and failures in a very public and unforgiving 'theatrical hemisphere.'

Jonathan W. Marshall
WAAPA

Site as Performance: The Ring of Brodgar and the Performative Turn in Archaeology.

We often extend the concept of performance to installation-art and literature. I wish to explore what is entailed in a place or site being a performance itself. What in the local climate or spatial topography evokes performance? The Ring of Brodgar stone circle in the Orkney Islands, northern Scotland, is one such site. It is a place that actively produces a sense of affective mobility and dramatic inflection. Some of my initial suggestions are that both the presence and the absence of history is a key feature of what makes a place perform on its own. The climate of the performing space is both dialectical and historiographic. It is specifically hauntological, in the precise sense that Derrida employed the term. For those of us who inhabit spaces of colonization and occupation such as Australia, this is however problematic as it implies that spaces may be relatively straightforwardly reclaimed for performance in the now. How then, and in what terms, do some of these spaces themselves speak for, and perform for, themselves? Drawing on the "performative turn" in archaeology, I sketch a heuristic of what it is about spaces which may invoke performance in the absence of a performer.

P2.1.10

Climate Change on Stage

CL Cecil Scutt - 227

Chair: Suzanne Little

Greg Pritchard
Thieves Theatre

Not Silent in Gehenna

In Harlan Ellison's short story Silent in Gehenna, from the collection Approaching Oblivion, the protagonist activist realizes at the end that his actions are impotent, that he has no power to invoke change, but decides to continue to rail against the alien regime because he is their conscience. As a regional artist in Australia I am intensely aware of the effect of climate change on the country. In my role with Regional Arts NSW I travel thousands of kilometres and I feel like the environment is inscribed on my body. I try to interpret the degradation of the environment, from climate change, industrial farming techniques and human indifference through my performance work. Works such as Thieves' Oliver's Tale, set on a remote Wimmera salt lake, about the last person on earth after an environmental apocalypse, and the recent Bank Sitting Room, as part of the CAD Factory's suite of environmentally conscious works, On Common Ground, are about performatively articulating my experience. This work is, by necessity, informed by the philosophical and psychological theory that underpins most aspects of my life, including the work of German philosopher Arthur Schopenhauer, American environmental philosopher Aldo Leopold, Charles Darwin and Gerald Edelman.

Mohebat Ahmadi
University of Melbourne

Staging Climate Change in the 'Posthumanist Performativity' of *Sila* by Chantal Bilodeau

This paper brings a material ecocritical approach to the phenomenon of climate change in *Sila* (2011), a Canadian play by Chantal Bilodeau. Engaging in textual and descriptive analysis of the play as well as its cultural-ecological context, I will argue for the importance of ecological theatre in dislocating dominant forms of anthropocentrism and increasing ecological consciousness. The paper maps out an ecocritical evolution of environmental representation that involves an increased interest in a posthumanist and material turn, posing many challenges to the human subjectivity in the era of the Anthropocene. To consider how the play portrays climate change not exclusively from the human scale but also from the perspective of nonhuman agencies in a planetary scale, I elaborate upon Karen Barad's concepts of 'agential realism', 'posthumanist performativity', and 'spacetime-matter' that offer new epistemological, ontological, and ethical awareness of the world's 'intra-active' becoming through iterative reconfigurations of individual agencies. The

paper concludes with some commentary on how the Canadian play expands a broad spectrum of entangled human and nonhuman agencies, and thereby fosters an ethical stance resisting any boundaries and disconnection in the context of anthropogenic climate change.

Maggie Ivanova

Flinders University

Theatre Laboratory Sfumato's *Medea, My Mother* (2013): On Mothers, Children and Sustainable Future

Among the key concepts in EU's Adaptation Strategy on climate change (2013) are "becoming more resilient," "anticipating adverse effects," "preventing or minimizing damage" and "promoting action" in order to "build a sustainable future". These invoke notions of impending crisis (even extinction), prompt a (re) consideration of life's value and encourage imagining individual and collective transformations in our understanding of what it means to be human. In this presentation, I use our relationship with the planet and its climate as a metaphor for the relationships between mothers and children in the context of a co-produced nature-culture. Written by Ivan Dobchev and Stefan Ivanov, *Medea, My Mother* represents Bulgaria's contribution to The Union of Theatre's of Europe's project "Il Ratto D'Europa: For an Archaeology of Collective Knowledge" (2012-2014). It relies on documentary theatre and philosophical fable alike to seek "the national (as in Elias Canetti) and human roots, from which we've been torn" to examine uncomfortable issues of violence against children; child abandonment and drug addiction; illegal buying of babies for adoption or organ harvesting; and selling one's blood, sperm or body as a means of survival, among others.

P2.1.11

Mobility, Migration, and Statelessness

eLearning - 156

Chair: Helena Grehan

Veronica Tello

National Institute for Experimental Arts, UNSW Art & Design

Enduring/Performing Crises of Statelessness

Contemporaneity is marked by a sense of endless crisis, not least among them is the 'crisis of statelessness' (or 'the crisis of Australian sovereignty,' 'the crisis of EU-ropean borders', 'the crisis of humanitarianism' and so on). In the face of the current, unprecedented 'refugee crisis' and the innumerable media images and political soundbites that ensue, many in the arts have asked themselves, 'what is to be done?' How are artists and academics to perform? (Questions that are also asked in reaction

to many other crises).

Reading the 'refugee crisis' as one node in a network of crises driven by capital, this paper analyses what it means to perform in and endure crisis while also asking: what sustains crisis? It analyses the extent to which the current condition of 'crisis' fosters an entrepreneurial spirit in contemporary social practice projects (rooted in performance and theatre) that subsequently exploits and/or sustains conditions of statelessness/systemic inequity. It focuses on the social and economic structures of artist-led social practice projects such as Ahmet Ögüt's *Silent University* (2012-, the faculty of which is comprised of refugees) and Jonas Staal's *New World Summit* (2012-, a parliament for the stateless). In doing so, it seeks to identify and make some remarks as to how such projects—and their participants—perform/endure the current crises of statelessness/capital.

Kristin Flade

Freie Universität Berlin

To Exist is to Resist - Cultural Work of the Jordan Valley Solidarity Campaign

My presentation focuses on the activist-cultural work of the Jordan Valley Solidarity Campaign (JVS). Situated in a small village north of the city of Jericho in Area C of the Occupied Palestinian Territories, JVS works on several intersecting projects committed to the political, social, cultural, educational and environmental wellbeing of the precarious region and its population. Considered the "Bread Basket" of the region, the formerly fertile lands of the Jordan Valley are being harshly exploited and dried out by aggressive agricultural and water regimes that cater to the needs of Israeli settlements. These policies rapidly destroy the natural habitat from the North of the West Bank down south to the shrinking Dead Sea, and have detrimental effects on the livelihood of local Palestinians, who are mostly farmers and shepherds here.

JVS as a grassroots movement addresses these local needs: By building schools from locally made mud-bricks; by organizing educational tours and programs for local and international visitors; by issuing legal advice for members of its community. Foregrounded in this presentation are JVS's projects with Palestinian theatres and cultural centres in the sparsely populated Jordan Valley: How do these projects relate to resistance, political steadfastness, and (political) transformations facilitated through performance?

Annelis Kuhlmann

Aarhus University

The Human Turn in Performance as Climate Factor: 'Bürgerscene', 'Festuge', and 'Caravan Next'

With 'the human turn', artistic research has turned its attention to the multiple ways in which performance and performance

studies take shape. At the time of writing the climate in which performance and its study finds itself, is one in which massive shifts in humanity are making the media headlines. Such migration, along with the stateless identity, challenges existing dramaturgical models to reflect the nomadic condition and the fragmented rooted individual. Fortunately, within the diversity of dramaturgical models there are the tools required to stimulate creative interference between new theatre / performance art and new population patterns.

Among the multiplicity of avant-garde theories, there are those that consider audience participation as audience performing. In practice, this is played out on the numerous citizen stages (Bürger scene) that have sprung up in recent years. Other examples include new performance caravans and festive weeks like Caravan Next, where cultural barter and interference emphasize otherness. The human turn in performance studies, therefore, situates theatre and performance audiences as independent, self-analysing bearers of cultures.

P2.1.12

How Do Climates Perform?

eLearning - 204

Chair: Co-chairs - V. K. Preston/Ioana Jucan/Siri Veland

V. K. Preston

University of Toronto

Climactic Performatives: Witches, Precipitation, Performance

Dance's conceptual relationship to performativity has been circumscribed according to Enlightenment notions of what the body can do. My research examines cosmic bodies and precipitation as dances in historical texts, engaging the doing of harmful and weather magic by dance and gesture. By examining witchcraft in baroque archives, I study 'climactic performatives' as ways of engaging with troubling epistemologies of cause and effect, including ontological uncertainties of data. Climactic performatives trace both fictive and relational interconnections between climate and cultural production, slipping between performance and other kinds of archives. These open up archival interstices of performance and history, offering sites of methodological syncopation. How is the unpinnable aspect of 'climate' an opportunity to think otherwise about method? Are historical climate catastrophes ways into reexamining cultural production? Does the recording and scriptive capacity of theatrical records help unpack structures of relation that exceed Enlightenment conceptions of human agency and performance? My study meditates entanglements between performance and discovery, knowledge and denial.

Siri Veland

Brown University

Between the Mega-Narrative and the Palimpsest—Performing Narrative Materiality at the Ice Edge

Performance is staged play. Choreographic dance, computer simulations, research methodologies, and political agendas, all work according to narrative scripts that perform the material world according to certain expectations. My research draws on ideas that approach narrative as a fundamental human episteme; one that provides the spatial and temporal coordinates by which to move and act in the material world. This research also outlines how a methodology focused on narrative materiality—the weaving together of discourse/knowledge and scale/material networks—attends to coexistence and complexity. Academics and policymakers often assume a Giddensian ontological security in the ability of narratives to perform according to expectations, which influences their policy and research agendas. At the Arctic ice edge, the performance of Inuit and science narratives falls short of matching observed, and rapidly changing, sea ice variability. Meanwhile, industry, governance, and activists perform according to apparently decisive probabilistic models of current and future ice presence, and its implications. Each model is ontologically insecure in different ways. Ice edge narratives cannot perform as one mega-narrative for policy purposes, nor can, or should, one render others palimpsestic in its materiality. As each performs the ice edge differently, research and policy must develop new methodologies to foster coexistence.

Ioana Jucan

Brown University

Performance from Outer Space: Knowledge and Action on the Global Scale

This paper traces the emergence of outer space in modern systems of fiction and fact production and attends to the role of outer space in various performances of climate (and climate change), from mid-seventeenth century writings such as Margaret Cavendish's *The Description of the New World, Called the Blazing World* (1666) and Bernard le Bovier de Fontenelle's *Entretiens sur la pluralité des mondes* (1686) to more recent space settlement initiatives as (arguably) necessary for the survival of humanity and satellite remote sensing as key to understanding the climate system and the changes it has been undergoing. Focusing specifically on the entanglements of knowledge and power in the imagination, mobilization, and colonization of outer space, the paper conceptualizes "outer space" through the interconnections between oceanic space and the space outside of the Earth's atmosphere. Because of their vastness and unpredictability (from the perspective of human observers), both of these immensities of space have been deemed hostile to human action and knowledge. Nonetheless,

with the aid of modern communication technologies from the telescope to the satellite, they have been key to the emergence of global scales for action and knowledge and essential to the generation of data about climate (change).

GALLERY EVENTS

P2.3.17

Performative Exchange (9-10:30) George Paton Gallery

Anny Mokotow and Bridget Nicholson

ATMOSPHERE AND AFFECT

Artwork and a research methodology converge as Melbourne artist, architect and cultural developer Bridget Nicholson and dramaturg Anny Mokotow present personal stories which expose relationships to land, place and the environment. Stories, shared by those who live where the environment is contested/fragile, include the voices of custodians, settlers and visitors. They relay the affective, historical, anthropological and cultural relevance of sites as places of experience and performance. Bridget has sought out and collected audio while simultaneously making foot moulds of each speaker. Her and Anny present the clay moulds and their audio stories as a dramaturgical strategy to reveal the relationship to land shaped by work and history. In recalling the different affects of climate on environment and landscape, the stories invoke the complex performance between daily life, survival, the clinical necessities of action and deep spiritual affinity with place. The presentation/performance is a trajectory through a space in which 12 pairs of feet and their stories (audio speakers) invite interaction one on one. At the end of the trajectory Bridget will invite the viewers to exchange impressions and ideas in an informal discursive space. A written response by Anny on the performative exchange between environments, bodies and stories will be available.

The Haunting Project (All day) George Paton Gallery

McEwan and George Main

The Cad Factory and The National Museum of Australia

Haunting is a place-based electronic projection artwork that considers the dramatic transformation of the Murrumbidgee region and much of southern Australia from grassland and bush into a modern agricultural landscape, and the still unfurling

consequences of past actions for people, other species, places and climate. The work was created in 2015 by Vic McEwan, artistic director of The Cad Factory and artist-in-residence at the National Museum of Australia, in collaboration with George Main, a curator in the Museum's People and the Environment program. Production of the artwork also involved collaboration with literary scholar Barbara Holloway, a specialist on the work of Mary Gilmore and other writers of rural New South Wales. The riverside places where the work was developed were also collaborators in the creative process. Active characteristics of these places shaped and marked objects that feature in the projections. Forces present within the sites also contributed directly to the production of distinctive imagery, sounds and meanings. In this presentation, we show film and photographs captured at the projection sites, and discuss the dynamic collaborative processes that gave rise to Haunting. We hope the presentation could be given in collaboration between Vic McEwan and George Main. Overview video - <https://youtu.be/FNNACwDdj30>

LUNCHTIME EVENT

P2.1.18

Skull Acoustics workshop Old Arts Quad.

Chris Braddock & Olivia Webb
Auckland University of Technology

Olivia and I had been discussing the First Workset (1963- 1969) of 58 objects by the sculptor Franz Erhard Walther. He was creating objects from fabric and other materials that spectators could interact with, sometimes in pairs or groups. We were looking with interest at a long fabric 'hood' that covered the heads of both participants. At the same time we heard news items about how the Queen's plastic umbrella 'acted like a satellite dish' and amplified her rebuke of 'rude' Chinese state officials, reported by Australia's Daily Mail on 12 May 2016. Apparently, her majesty was clutching a clear plastic brolly in the drizzle which amplified her comments and sent them towards a sensitive directional microphone belonging to her BBC cameraman. An insider told the Telegraph: "Because it's plastic, it reflects the sound like a satellite dish." Olivia and I went immediately to Smith & Caughey's department store on Auckland's Queen Street and tried out identical clear plastic umbrellas imagining that we might use them to reflect the humming voice in Skull Acoustics. They didn't work! It was not the umbrella! But what transpired was a hybrid of a Franz Erhard Walther First Workset object and the Queen's umbrella.

PANELS & PRESENTATIONS

P2.3

13:30 - 15:00

P2.3.1

'I would prefer not': A Case against Utility and for Listening

Macmahon Ball Theatre

Chair: Camila Marambio

Denise Milstein

Columbia University

Useless Stories

"This presentation reflects on the practice of telling and listening to useless stories through an oral history project in Tierra del Fuego. Holding utility in abeyance opens a space for the recognition of orality as a means of transmission, of building solidarity, and for the construction of community. These narratives also reveal the fractures and discontinuities in history, individual lives, relationships with human and non-human beings, and in the land itself. The stories elicited both exist outside of and grapple with the modernist notion of time and the manipulation of space. They are non-linear and reflective, yet grounded in concrete experience and engagement with Tierra del Fuego. Ecological crisis, political conflict, and social injustice, call for a suspension of utility. The privileging of orality opens new relational paths by pushing beyond the accumulation of information to the practice of communication. The result is unpredictable because it does not depend on the individual agency of the speaker or listener within any given structure. Rather, the stories emerge from voices echoing in a moment of uselessness. They open the way for a new awareness, on an individual and collective level, and a deepened capacity for being in the world.

Camila Marambio

Curator, Founder/Director of Ensayos

Getting Lost in the Field

Getting Lost in the Field is a poetic account of what happened to the French-archeologist, Annette Lamming-Emperaire, when she travelled to Tierra del Fuego. Based on her book "In Patagonia: uttermost end of the world" her narration of the affective transformation that she underwent whilst being subjected to the incessant wind, remoteness and the endless tasks of daily subsistence, this presentation is a case study in losing oneself. The self is an idea that is often considered opposed to an eco-relational philosophy, but via the work of a number of eco-feminist philosophers, I propose to extend the notion of "self" towards post-humanist ideals and demonstrate how losing oneself is a way to exhibit an attitude toward others and the world, to attend to one's own thoughts and attitudes in

self-reflection and meditation, and to engage in ascetic practices of attention and listening to the other.

Carla Macchiavello

Borough Manhattan Community College, CUNY

Care, Curiosity and Curating

Care, Curiosity and Curating is an attempt to trace Ensayos particular approach to performativity as this art and science program explores new research methodologies based on the notions of care, curating, and curiosity. Since 2011, Ensayos has been engaged in creating cooperative dialogues among a multiplicity of agents on the island of Tierra del Fuego: scientists, park guards, local human and nonhuman inhabitants (past and present), including beavers, sheep, forests, marshes, abandoned docks, plastic remains and rocks, among an ever expanding web of enmeshed beings. The extension of participation beyond the human to include multiple other sentient beings is part of the trial and error explorative practice of Ensayos, its responsiveness to the relations it cultivates and encounters in Tierra del Fuego and beyond its limits, to a utilitarian world. As its scope radiates beyond the archipelago, the program's localized matters of concern have become increasingly connected to other histories and ecologies across the globe, from Arctic sounds to Kaweskar cries, opening possibilities to keep rehearsing and performing forms of "poetic" land stewardship.

P2.3.2

Uncertain Legacies: Artists and Scientists Collaborate to Consider Long Term Ecological Change

Lecture Theatre B

Chair: Laurie Beth Clark

Uncertain Legacies: Artists and Scientists Collaborate to Consider Long Term Ecological Change is an interdisciplinary research project connecting two artist-scientist pairs (Alison Mikulyuk / Jojin Van Winkle, and Chelsey Blanke / Helen J. Bullard) to create collaborative projects around legacies of environmental change. The two projects engage North American landscapes with a wider community to explore historical, ecological, socio-political and educational spaces; the Namekagon River, and Lake Michigan respectively. These habitats and environments are connectors. They ask us to take seriously human and non-human relationships at all scales – from the "local" to the "global." Uncertain Legacies examines performances of nature, people and history in the landscape, moving beyond

these events to consider the wider relationships that shape our physical and intellectual environments. Closely observed by social geographer, Sigrid Peterson, the project also serves to open important discussions around the performativity and motivations of interdisciplinary collaborations and partnerships, through ethnographic observation and scholarly critique. Using comic art, Peterson presents stories of both cultural convergence and disciplinary integrity, from the institutional to the personal. During this panel, we will discuss the value and benefits of our art and science collaborations in the context of exploring new approaches to address global change. We have a common cross-roads of our respective fields of ecological science and documentary art at the intersection of education.

Alison Mickulyuk and Jojin van Winkle
Center for Limnology - University of Wisconsin-Madison
Sense of Place Along the Namekagon River

Our project, Sense of Place Along the Namekagon River focuses on building relationships, engaging the public in the outdoors, and exploring the Namekagon River as a figurative and literal thread connecting diverse populations to the land and to each other. We are blending scientific and filmmaking practices to engage the public, policy makers, artists and scientists in a series of canoe trips down a historically protected riverway in the Northern United States. Using film, audio, photography and continuous-read water quality monitoring, we will create a multimedia “artscientific” document that will extend beyond the original performance as a virtual field guide accessible to future visitors to the Namekagon as well as those who many not have the opportunity to visit in person. We intend this interactive document to combine images, conversation, space, place, and ecology to create a new epistemology of the river. Our project grows out of our ongoing research of interviews with scientists and science related professionals, and is inspired by historical footage of a trip the founder of Earth Day, Gaylord Nelson, took on the same river.

Chelsey Blanke and Helen J. Bullard
4D Arts / Centre for Culture History and Environment – University of Wisconsin-Madison

Be Like the Lake

Chelsey Blanke and Helen J. Bullard are developing a project designed to invoke reflection on the social, cultural, environmental, and economic histories of Lake Michigan, one of North America’s five Great Lakes and one of the largest lakes in the world. Straddling the U.S. states of Michigan and Wisconsin, the lake is a source of brilliant natural beauty and thriving industry despite significant human impact, making it a prime landscape for exploring environmental change. The project itself investigates what it might be like to be the Lake. Shifts in place, time, and species leave their marks, not only on the landscape, but also on living memory. How do these changes shape the

stories the lake might tell? How do our developing relationships with the lake become a part of its history? During a weeklong journey along its shores, we observed the interactions of humans and other animals with the lake at state parks, fishing ports, towns, and other cultural landmarks as the base material for the project. Interviews, meta-narrative, projection, video, photograph, and other audio-visual elements are used to tell the life story of the Lake, how humans have affected it, and how it has affected us.

Sigrid Peterson
University of Wisconsin-Madison

Arts-Science Collaborations

I am a social geographer doing a qualitative ethnographic case study of interdisciplinary work among the two art-science partnerships on this panel. My study poses questions about art-science collaboration at institutional, socio-political, cultural, and personal/embodied scales. Some of these questions include: What is the impetus for university-led funding of art-science collaboration at this moment in its institutional history and the history of “art” and “science” as disciplines? What does it mean to fund graduate students to embark on this work, promoting the development of an interdisciplinary subjectivity among artists and scholars early-on in their training/careers. What motivates artists and scientists to collaborate? Are “art” and “science,” in fact, “two cultures,” or do we witness epistemic and methodological similarities when they meet? Do the particularities of the “science” within the art-science collaboration heighten a sense of urgency or socio-political potency for the collaboration? Is an artist not a scientist, a scientist not an artist? I am pursuing these questions via ethnographic interviews, non-participant and participant observations. And my social science research product(s) will explore the medium of comic art and audio storytelling, a set of graphic and aural “Field Notes” which tell our story.

P2.3.3

**ANTHROPO[S]CENIC
PROBES, ACTIONS &
ENCOUNTERS**

Lecture Theatre C

Chair: Beth Weinstein and Dorita Hannah

Ongoing Discussion from previous session.

P2.3.4

Landscapes and Geologies

Lecture Theatre D

Chair: Stephen Muecke

Gemma Savio

University of Newcastle

IT TAKES WORK TO GET THE NATURAL LOOK

The proposed panel presentation will interrogate the performance/ installation IT TAKES WORK TO GET THE NATURAL LOOK (2015). The project is an architectural intervention on the lawn of the Walter Gropius designed UNESCO listed Bauhaus Building in Dessau. Taking the Bauhaus lawn as the subject and medium of the site-specific work, an interdisciplinary team comprised of anthropologist/ artist Chloé Roubert and architect Gemma Savio, explored the mechanisms behind the commodification of organic matter and concealed labour processes that exist within the contemporary modern project. Interested in revealing the relationship between matter and human ideology at play across the site, as well as in the environmentally anxious condition of the present, the project is the result of historical research in the Bauhaus archives and a three-week long productive performance involving measuring, mowing and manual trimming. The work's monumental scale relative to the architecture aims at redirecting the visitor's gaze away from the modern edifice toward the constructed landscape to challenge the seemingly effortless modern condition and highlight its consequences. The work was visible from various vantage points within the building until the flora that make up the lawn grew out, returning it to the uniformity of the surrounding landscape. <http://www.ittakesworktogetthenaturallook.com/>

João Florêncio

University of Exeter

Rock/Body: Performative Interfaces Between the Geologic and the Body

In the British film Billy Elliot, narrative tension builds up as the male-dominated hard-labouring landscape of coal extraction is posited against the seemingly feminine/emasculating, middle-class and urban world of ballet dancing. However, when paid a closer look, miners and performers might not be so far apart. As Lynn Margulis and Dorion Sagan noted, "we are walking, talking minerals," our bodies always already sustained by a plethora of geological elements that break away from rock and condense within living tissue. It is the geologic within that, in the form of bone, allows both miner and dancer to move in space. Likewise, it is the geologic that can, at times, also impair movement, as bodies become exhausted and consumed through performances of work and play. Reflecting on the continuities between the figures of miners and performers, this paper will present the work of Rock/Body, an AHRC-funded interdisciplinary research network

approaching the body as interfacial zone between the lithic and the human. Through focusing on the dyads flesh/minerality, extraction/exhaustion, and time/duration, this presentation aims to interrogate the "human" in "human body" and, through that, gesture towards a blurring of geo- and bio-logics in the present context of the Anthropocene.

Megan de Roover

Arizona State University

Seeking the Southwest: Unpacking

Environmental Encounters in Central Arizona

In this presentation I apply Diana Taylor's model of scenario, where the discovery and conquest of the Americas is still being played out in various reverberations, to better understand performed/performative environmental encounters. Encounters of all kinds have been heavily theorized by performance scholars, but the environment is often treated as a set on which performances are held, rather than a dynamic ecology worthy of direct engagement. Given the global concerns of climate change, I turn my attention toward sites where encounter holds the potential to either erase or foreground the environment as an agent in history. If the environment is reconsidered as an agent, not a backdrop, the performance of encounter shifts from one of neocolonialism and ownership to one with the potential of a reciprocal partnership. Focusing on the Desert Botanical Garden, a simulated hyper-desert, in the heart of Phoenix, Arizona, and local mountain desert preserves within the same region, I look to how these encounters are foregrounding a "natural" Southwest desert environment in competing ways.

P2.3.5

Cultural Agency and New Dramaturgies: Youth Arts Performance

North Lecture Theatre - 239

Chair: Eugene Van Erven

Sarah Austin

Victorian College of the Arts - University of Melbourne

New Dramaturgies and Aesthetics in

Contemporary Performance with Young People.

In recent years, performance created with children and young people has undergone a significant shift, and more interventionist and political models of work are occurring. This paper will argue that these works can be examined as part of a shifting aesthetic that presents new conceptual paradigms and new aesthetics through disruption of dominant ideas, and critically involves activating the cultural agency of young people. The paper will look at recent work from Belgian company Ontroerend Goed, Canadian performance company Mammalian Diving Reflex and a

work called SOUNDTRACKS created by all the presenters on the panel in collaboration with St Martins Youth Arts Centre and the Australian Ballet.

Hannah Liddeaux

School With No Walls

Cultural Agency, Difference and Inclusion in Contemporary Performance with Young People

Fostering cultural agency across the broad spectrum of young people and children involves adopting inclusive processes and practices. This paper will look at working with young people on the autism spectrum and draw on the experiences of the artist to critically examine how an inclusive process of creation that embraces agency, can directly lead to a political and disruptive performance aesthetic. This paper will propose a model for working with young people that empowers them as Artistic decision makers as well as examine the Artistic experience of developing new performance with young people for Adult Audiences including Soundtracks, 'Have you seen this Child'? and A Dance called Tom.

Alex Walker

House of Muchness

The Sanctuary: Young People, the Future and Cultural Citizenship in Performance.

Alex's paper will look at her recent work with an ensemble of young people aged between 8 and 14 years called The Sanctuary. The Sanctuary is in development as an artistic illustration of a potential global future. In the age of the Anthropocene, Alex insists on the intersections between technology, science, culture and the voice of the young person. Indeed, she posits that the bold work of young artists is the most fervent ground for adventurous posturing on possible realities and concocting of innovative solutions. In a time where the industries and jobs in which these young people will one day work, do not yet even exist, young people are no holds barred in their examination of the future. As the biggest stakeholders in what their world will look like, their contribution of live devised work through inherently collaborative processes is a precious and powerful artefact. Alex has chosen to work with young people because the lens through which they see the world is raw, curious and unfiltered. The fluidity of their emotions paired with their inherent need to move and abundant sense of play means they are natural generators of art. Alex is dedicated to ensuring young people are armed with cultural agency and insists that their work, framed by excellent contemporary art practice, occupies a pivotal place in the theatre landscape.

P2.3.7

Interspecies Performances

CL Space 2 - 257

Chair: TBC

Tuija Kokkonen

University of the Arts Helsinki

Interspecies Performance, Competitiveness and Weak Action

In this paper I explore the possibilities of interspecies performance through the question, what happens to performance and to the human subjectivity if we take seriously the responses offered by the still existing non-human beings, as well as the ethical and temporal horizon opened and necessitated by our interacting.

I will continue with an updated question about the meaning and the use of the ideas and knowledge born in this kind of exploration. At the moment, the areas and actors that do not enhance economic growth and competitiveness are vanishing - or in danger of it - from the universities and funded art, also in Finland. On the other hand, the immaterial capital developed in art and research projects that are considered potential new sources for innovations, is desperately needed and easily swallowed by the post-industrial neoliberal economy. My third question is, what other relevant options in this situation there are than Bartleby's "I prefer not to" (Melville 1853)? With whom should we discuss and act now, and how? This paper is traversed by the term weak action as one option to approach all the above questions.

These questions and "weak action" arise from my long-term artistic practice and research on our relationship to the non-human and on non-human agency under the question, what is the role of performance/art at the age of eco-crises (the latest outcome Memos on Time – performances with and for non-humans, since 2006) as well as from my experiences with participating in creating a new MA program on ecology and contemporary performance (University of the Arts Helsinki 2015).

Angela Campbell

Federation University

I, Animal

'Zooesis', is the term that Una Chaudhuri has coined to capture and name the long history of performance, literature, film, popular culture and the intersection of all those forms that articulate, bind and shape human and nonhuman co-habitation. I, Animal, an interactive performative tour of Melbourne Zoo produced by The Border Project, premiered in 2012, fits cheekily within this long standing but newly named category of performance. I, Animal promises "a unique, interactive experience that is part multimedia tour, part theatrical experience, part animal encounter, and explores the boundaries between human and animal"

Designed as an interspecies encounter, one animal facing another, mediated through technology, *I Animal* asks its audience to consider the relationship between human and non human animals, face to face, in the moment and in history, through the prism of the Zoo and through performance.

The performance takes a quirky and reflexive tilt at the zoo, and highlights how we are hopelessly, hopefully entangled with 'other' creatures of the earth through emotion and affect, in history, by evolution and across shared and increasingly compromised environments. Exploring 'Habitats and Environments' the paper explores how *I, Animal* deliberately unsettles the borders between 'us and them', subject and object, audience and participant, observer and observed, as it tests assumptions embedded in historical hierarchies of human, non-human animal relationships and the environments that we all share.

Barbara Campbell
University of Sydney

When Birds Speak Through Humans

"Besides providing shelter and breeding grounds for birds and other wildlife, wetlands provide crucial supplies of fresh water and act as a barrier against storm surges and tidal flooding, events that are expected to become increasingly common because of climate change."* The recent UN Climate Change Conference in Paris brought many warnings like this to the surface. Scientists perform these warnings with the passions they are allowed, hoping for "cut through". But the kind of performativity I have been engaged with in my research into the effects of migratory shorebirds on human performance is the voice of the volunteer citizen scientist practising in the field. In this presentation I want to draw attention to the illocutionary force of the shorebirds that gather in Australia and New Zealand every summer during their nonbreeding season before returning via the troubled wetlands around the Yellow Sea to breed in the Arctic North. The speech acts and writing modes that the birds elicit from their human amateurs are just one way in which these creatures direct us to perform nuanced versions of humanness, thereby revealing what's at stake for all of us in the disappearance of the birds and their habitats.

* Zhang Chun, <https://www.chinadialogue.net/article/show/single/en/8253-Rapid-decline-of-China-s-wetlands-threatens-mass-extinction-for-rare-birds>. Accessed 1 Dec 2015.

P2.3.8

Sites of Performance

CL Space 3 - 143

Chair: Richard Gough

Meredith Rogers

La Trobe University/University of Melbourne

Uncle Vanya in Avoca

Robert Butler, enlisting Chekhov as a proto-environmentalist in the Ashden Directory, describes him as "highly alert to the collisions in our lives between nature and culture." Bagryana Popov's site and time specific production of *Uncle Vanya* in Watford House at Lyndal Jones' Avoca Project, embraces these collisions in Chekhov's vision and generates its own mesh of connections and dissonances between the play in its place and time and the actors and audiences in theirs. Actors share the work of the house and garden. They worry about conserving water and keeping the chooks in. The audience, meanwhile, come and go to the timetable set down by the playwright over a two day frame: afternoon, later that night, early afternoon the next day and late afternoon the same day. They stay over night in Avoca and learn something of the region's economy and concerns. This paper will investigate Popov's directorial aesthetic and the ways in which it chimes both with Chekhov's unbearably nuanced portrayals of human desire and its disappointments, and with a contemporary recognition of the urgent need to address the human impact on climate change that Dr Astrof describes with such devastating accuracy in Act One.

Minty Donald

University of Glasgow

The Performance 'Apparatus': Performance and the Performance Score as Ecological Practice

The presentation re-evaluates the relationship between performance and its documentation — particularly in the form of performance scores — as means of exploring human-nonhuman, and specifically human-water, inter-relations. It does so through reflecting on the interplay between performance and its documentation in my on-going collaborative project, *Guddling About*. *Guddling About* is an evolving suite of playful, experimental performances, each accompanied by a set of instructions or score, intended to manifest and interrogate human-water inter-dependencies in specific material and cultural contexts. The portfolio of performances/scores have been devised and performed in collaboration with rivers and other watercourses in the UK, Europe and Canada. *Guddling About* builds on vital materialist and ecological tendencies detected in the work of practitioners who use performance scores, e.g., the Fluxus artists and Lone Twin. Using Karen Barad's concept of the 'apparatus', I argue that the continually shifting inter-relations between performance and performance documentation offer a paradigm

that addresses the paradoxes of performance as ecological practice, such as the inescapability of human subjectivity and the extent of more-than-human agency. The 'apparatus' of Guddling About, I suggest, allows space for (human) accountability in fostering attentiveness and flexibility, while acknowledging and surrendering to the unknowability and unruliness of the universe.

Angela Viora

Monash University

Dwelling Through Performance Art

The environmental question is of the main issues of our time. I believe that the core of the question lies in the idea of space and the consequent approach to places in the Western contemporary society, which are based on mastery. As the philosopher Bannon says, a possible solution to this problem lies in rethinking our idea of space, especially nature. This paper presents the Heideggerian concept of "dwelling" in opposition to mastery as a starting point for the development of new relations between humans and the place-world. Indeed, my claim is that we still have to learn how to dwell, which means establish a relation to the surrounding environment based on acknowledging, equality, and exchange instead of hierarchy and mastery (Latour). This paper aims to show how it is possible to learn to dwell through Performance Art, in particular site specific performances. Consequently, different kinds of performative practices will be examined by focusing on their ability to build direct connections with places, in which every element is considered part of a totality. [Ref: Bannon B., "From Mastery to Mystery" - Heidegger M., "Building Dwelling Thinking" - Latour B., "Politics of Nature"]

P2.3.10

Nature, Water, Land

CL Cecil Scutt - 227

Chair: Branislav Jakovljevic

Jen Plants

University of Wisconsin-Madison

Can our Relationship to Water be Defined as a Performance?

Do our ritualistic behaviors around the use of water mask or enhance the intimacy of the connection between water and human life? How will this relationship be changed by the water scarcity coming from climate change? Surrounded by 20% of the world's fresh water supply, water contaminated by heavy metals flowed from the faucets of the citizens of Flint, Michigan, for over a year from 2014-2015. One of the major hubs of 20th-century industrialization, Flint has been both at the cutting edge of technological and societal change, as well as the center of an auto industry whose mission has profoundly changed the future of this planet. The impact of lead poisoning on the city,

its children, its culture and economy will be felt for decades to come. Through my documentary theatre project about the water crisis, we'll explore how speech acts can define an environment, how we perform our relationship with water, how documentary forms of theatre offer environmentally sound methods of artistic communication, and how climate change makes for a battle with many fronts that damages human lives operating both in and out of dominant power structures.

Alba Vieira

Federal University of Vicosa, MG/Brazil

How Might Artistic Dance Works Increase

Audience's Awareness of the Urgent Need to Preserve Natural Environments?

This question guided the researcher's search for shedding light on the issues surrounding ways in which performance intersects with climate and environment change. The first performance was created to explore the fragility of the 'Cerrado' land surrounding the Santa Barbara waterfall, considered one of the most beautiful and crystal clear in Brazil. 'Cerrado' is a savannah-like ecosystem that covers a fifth of Brazil's territory. Climate change has impacted this environment in such a way that it has altered the frequency and intensity of the 'Cerrado' disturbances, including wildfires. The second performance is an artistic diving into that waterfall, which has, so far, resisted to human exploitation. These performances reveal a holistic body investigation and reflection on how human's lack of ecological awareness poses a threat to the Santa Barbara River, its waterfall and surrounding land. This could mean an end to the Kalunga reservation – these people descend of African slaves who were fugitives from the gold mines of Goias state. Kalungas lived isolated from society until 1970, when they were accidentally discovered by engineers who wanted to build a hydropower plant at this location.

Heike Salzer

Teesside University, Middlesbrough, UK

During Reykjavik's music festival Airwaves in November 2015, the artist Björk, Iceland's probably most famous individual called a press conference together with Andri Snaer Magnusson, a writer and environmentalist, urging the public to get active in protecting Iceland's highlands from environmental destruction via the building of power plants. The highlands form the largest area of untouched wilderness in Europe and according to the tourist board 80% of visitors travelling to Iceland come to experience this phenomenon. Tourism has tripled to one million since 2010 making it the largest revenue-generating sector. This presentation will present screendances that were developed during an expedition through Iceland's landscape applying a Wanderlust approach similar to the German romantics of the 19th century. The romantics developed art through an emotive and visceral response to nature, which was strongly motivated by their concerns for nature in an increasing industrialised

society at the time. These screendances aim to capture the experiences and atmospheres of places, creating screendance that as videographer Norman (2010) argues, 'can speak to our shared humanity... referring us back to our own bodies and our particular perceptions of space' and by that contributing to raising awareness to the environments that require protection from human cultivation.

P2.3.11

Inconvenient Communities

eLearning - 156

Chair: Bruce Barton

Malcolm Whittaker

University of Wollongong

The Work of Facilitating and Supporting an Experience of Ignorance

In 2013 and 2014 monthly meetings of my project Ignoramus Anonymous were held at two Sydney libraries, as well as in gallery and festival contexts across Australia. Ignoramus Anonymous is a support group for ignorance and participatory performance that involves coming together with strangers to share and revel in what you do not know. In so doing, each meeting provides collective support for the ignorance that is latent in everyone, from the everyday to the increasingly complex. Topics ranged from current matters in the news, like parliamentary processes and climate change, to existential quandaries and recent visits to art galleries.

I will look at the facilitation of Ignoramus Anonymous as a case study of the ideas of American philosopher John Dewey in *Art as Experience* (1934). For Dewey the work of art is in the work that art does, in augmenting the experience of the everyday. The artwork is a verb rather than a noun and it should not be separate from common life. I will look at the work that my art did in instigating a collective turn towards ignorance. Particular attention will be paid to the shifts between library and artworld contexts, and how Ignoramus Anonymous was framed within the library environment and 'art' was simultaneously 'not art'. I will place this into conversation with my practice-based research into the artistic process of being 'at play', and what academic Ted Purves calls the "critical occupation of social form" as a method for holding art in a tension with the everyday.

The analysis of Ignoramus Anonymous will try to articulate the aesthetic qualities that can be exposed when playing in and with the everyday, and also try to reconcile a further understanding of pragmatism in art practice and artists working as play and playing as work.

Charlene Rajendran and Prue Wales

Nanyang Technological University

An Inconvenient Grief: Staging Death and Denial in *Both Sides, Now*

In the fast-paced city-state of Singapore, where time is of the essence and space is a premium, most things are driven by speed. Thus even the process of grieving has to compete with pressures to achieve and get ahead, and denial about death is a convenient escape from pain and mortality. With an increasingly aging society, this raises problems about managing the complexities of dying with dignity and respect. *Both Sides, Now* (2014) was an interdisciplinary immersive arts project held in community spaces that confronted passers-by with interactive installations, performances and short films that focused on issues of death and dying. Drawing on Bruno Latour's notion of 'reassembling the social' we analyse how this work developed a performative collage of multiple elements to produce public and private spaces for dealing with the messy emotions and tangled notions of loss. In the starkly ordered and spanking clean environment of Singapore, this was a conscious attempt to generate an atmosphere of disruption and unease, to lead towards healing and agency. How does the arts do this, and what is the affective labor involved? This paper draws on research that examines the perceptions of audiences, stakeholders and the creative team to suggest critical frames of response. This presentation is co-presented with Dr Prue Wales, Assistant Professor at National Institute of Education – Nanyang Technological University, Singapore.

Emma Hughes

La Trobe University

Maternal Ambivalence in Hannie Rayson's *Inheritance*

Hannie Rayson's *Inheritance* (2003) presents maternal love as a complex and varied set of emotions. Adrienne Rich writes that her children "cause [her] the most exquisite suffering of which [she has] any experience" ([1976] 1991, 235). She terms this suffering "ambivalence" (Rich [1976] 1991, 21). Rich describes ambivalence as "the murderous alternation between bitter resentment and raw edged nerves, and blissful gratification and tenderness" ([1976] 1991, 21). Rich's acknowledgement of her experience of maternal ambivalence dispels myths which suggest a mother's love should be perfect and unconditional. Rayson's mother characters love in a way which is neither perfect, nor unconditional. The representation of Rayson's mother characters as individuals who love, and hate, and do not sacrifice all for the sake of their children might be considered to be positive. Alison Stone quotes Ann Oakley as stating, "I was delivered of my identity at the same time [as my baby]" (Oakley 1981, 3; in Stone 2014, 325). Stone writes, "the mother, Oakley, was seen merely as the background and nourishing soil of her child's subjectivity-to-be" (2014, 325). The mother characters within *Inheritance*

range from open minded individuals to racist bigots, but their love is represented as complex and their identities, as more than nourishing soil. Bibliography: Rayson, Hannie. 2003. *Inheritance*. Strawberry Hills: Currency Press. Rich, Adrienne. (1976) 1991. *Of Woman Born: Motherhood as Experience and Institution*. London: Virago Ltd. Stone, Alison. 2014. "Psychoanalysis and Maternal Subjectivity." In *Mothering & Psychoanalysis: Clinical, Sociological and Feminist Perspectives*, edited by Petra Bueskens, 325-341. Bradford: Demeter Press.

P2.3.12

How Do Climates Perform?

eLearning - 204

Chair: Co-chairs - V. K. Preston/Ioana Jucan/Siri Veland

Ongoing discussion from previous session.

P2.3.16

(Re)presenting FLUID STATES Guild Theatre

Chair: Marin Blazevic & organisers & participants of Fluid States - PSi 2015

GALLERY EVENTS

P2.4.17

Shitting Glitter

George Paton Gallery

Julia Havard

University of California Berkeley

Shitting Glitter and Tracing Touch: Glitter Pills and the Queer Remaking of the Surface

My presentation, "Shitting Glitter and Tracing Touch: Glitter pills and the queer remaking of the surface," looks at the materiality of queer glitter aesthetic in the form of glitter pills (pills that can be ingested to turn shit glittery). Attendees will receive glitter that they may sensually experiment with, creating short performative gestures that investigate: how might glitter's queer economies of re-use change affect and atmosphere when it is left behind? I provide a brief history of glitter and frame it as episteme, investigating how it trespasses surfaces, refuses boundaries, and lives in the creases of intimate and communal connections. Glitter crumbles the binary of surface and essence when it gets under the skin: inhaled into the lungs, ingested and then excreted, subsumed into flesh during the sexual act. How might glitter provide an opportunity sculpt our shit from the lips to the asshole in a molting, churning destabilization of the surface? Out of glitter shit, a messy agential abjection is reclaimed, one that forces us to not only witness the shit but find an aesthetic pleasure in its release. Participants will each receive a glitter pill and the opportunity to archive their own bodies' processing of the material.

PANELS & PRESENTATIONS

P2.4

15:30 - 17:00

P2.4.1

Landforms and Waterbeds: Salt, Mud, Ice

Macmahon Ball Theatre

Chair: Annette Arlander

Kate Church

RMIT University

In_land Time

Once an ancient inland sea, the land of the Mallee is naturally saline. But human acts of land clearing and irrigation practices have mobilised previously undisturbed underground salt. The impacts are unfurling over multiple scales of duration simultaneously: geological time sees traces of ocean processes inscribed on the landform, the swift and wholesale artificial manipulation of the hydrological systems to 'control' salinity levels enable a 'timely' response, and the effects of (increasingly unpredictable) weather events are immediately apparent. An ongoing creative practice research project has sought opportunities which are responsive to the Murray Darling Basin Authority's existing 'Salt Interception Schemes' in order to re-choreograph the salt levels in the agricultural land surrounding the Murray Sunset National park and amplify the touristic experience of the changes of state from liquid to solid as the (naturally occurring) pink salt lakes in the park through a dispersed series of speculative interventions which sees the ground itself as performative. This paper will discuss this 'saltscape' project in 3 acts: 'Lag time', phase change and cusp.

Matteo Bonfitto

State University of Campinas

The Performer as a Practical Philosopher:

Mariana's Case

Having as a central focus of this proposal the environmental catastrophe occurred last November in Mariana, State of Minas Gerais, in Brazil, in which the town of Bento Rodrigues was swept away by toxic mud, polluting the water supply of hundreds of thousands of residents and killing almost twenty people, the objective here is not just that of referring again to what we already know about this catastrophe, but to turn it into a sort of metaphorical catalyst of tensions that permeate Brazilian current situation. In this respect, the Myth of Sisyphus will be explored in this proposal as a philosophical apparatus. Considering Camus' point of view on this myth - which associates it with a process of purification of consciousness - "Sisyphus work" will be seen here

also as a complex recurrent pattern of behaviour, which seems to be so deeply ingrained that becomes hard to visualize the ways that could extirpate it. In this case performance represents a promising way of intervention that can affect crystalized relational processes. Therefore, this proposal is also a space for reflection on creative possibilities that can be explored to deal with this impasse.

Shannon Young

Latrobe University

Basin Ambulations: Lake Mungo

Basin Ambulations: Lake Mungo evolved out of a series of walks performances that I began in 2014. Through these walks I came to understand the fragility of the environment and developed a strong desire to better understand the traditional owners - land, culture and people. In the performance Basin Ambulations: Lake a Mungo, I attempt to take water back to the parched lake bed of ancient by placing a large block of ice (70 litres) of Murray River water in a grocery trolley and walking across the lakebed. The gesture is futile. As I walk the water drips and seeps into the thirsty lakebed and then vanishes into the depths of the scorched earth. This performative presentation will include a viewing of the documentation of this work and a discussion about the making of the performance, the community support that fortified the work and the theoretical, cultural, historical and environmental underpinnings of this performance. Discussion will be encouraged at the end of the presentation.

P2.4.2

Performance Communities

Lecture Theatre B

Chair: Hayato Kosuge

Emma Willis

University of Auckland

Against the Tidal Forces of the Day: Iddiorhythmy, Communitas, and the Syncopated Subject

In his text, *How to Live Together*, Roland Barthes evokes a form of sociality 'where each subject lives according to his own rhythm': not, 'an excessively negative form: solitude, eremitism', nor 'an excessively assimilative form'. Drawn from the monastic tradition, this model is a, 'a median, utopian, Edenic, idyllic form: idiorhythmy' (2012: 9). Erika Vogt's Artist Theatre Program's *Lava plus Knives* (Performa 15) took Barthes' concept as a point of departure. The work was framed as a performed exhibition

where a collective of eight artists, ‘while sticking to one’s own singular voice [...] must negotiate idiosyncrasies, affects, space and power relations’ (Aubin, 2015: 5). Jérôme Bel’s *Ballet* (Performa 15) explored how very different bodies might dance together in a shared physical and cultural space. Bel and Vogt’s works are both playful examples of ‘idiorrhhythmic clusters’ that resist the unified rhythm of consensus. Building on Barthes’ framework, I wish to read these works as dramaturgies of *communitas* and to consider how these aesthetic communities rely upon difference. To do this, alongside Barthes’ vision of a community of individuals, I shall draw upon Roberto Esposito’s definition of *communitas* as: ‘a dizziness, a syncope, a spasm in the continuity of the subject.’

Shinya Takahashi

Chuo University (Tokyo, Japan)

Dancing with Spirits in Animated Climates in Japanese Performing Arts

In the folk religion of Japan it was believed that the climate was animated and filled with spirits, for example, divine, vengeful, wild, or mild ones. Natural phenomena such as thunder, storms, earthquakes or the sunrise were regarded as active performances played by a certain god or spirit in nature. Traditional folk dances in Japan have served a religious and social function to celebrate the divine spirits in good weather or to calm down vengeful spirits in bad weather, earthquake, or tsunami. This conception of dancing with spirits in animated climates can be acknowledged also in modern Japanese performing arts, such as in *Butoh* by Ohno Kazuo, in contemporary dance by Tanaka Min or Yamaguchi Sayoko. In their performances the body has a function of being a “*Yorishiro*”, an object which is possessed by spirits in animated climates. This possessed body can also be a medium to communicate with spirits of the dead, which must sometimes be celebrated or reposed. In my presentation I will analyze performances by Tanaka Min and Yamaguchi Sayoko from a viewpoint of communicating with spirits in animated climates through performance.

Anna Loewendahl

University of Melbourne

Amateur & Industry: Locating Love & Labour in a Post-‘arts for art’s sake’ Climate

Amateur theatre, as envisaged by Giulia Palladini, is foreplay located out of the orgasmic product-orientated professional theatre. Drawing on emerging research into contemporary perspectives on amateur theatre in Victoria, Australia, this performative paper will tease out this corporeal metaphor viewing it in relation to the odd bedfellow the ‘creative industries’. How amateur theatre might be positioned as a labour of love, within and beyond a post ‘arts for arts sake’ climate, will be addressed as a series of tentative provocations.

P2.4.4

Love and Information: Theatre and Big Data

Lecture Theatre D

Chair: Anna Scheer

In his review of Caryl Churchill’s play ‘*Love and Information*’, Guardian theatre critic Michael Billington observed that, “we live in a world where information bombardment is in danger of leading to atrophy of memory, erosion of privacy and decay of feeling.” Yet his criticisms are couched in binaries that the play itself, and contemporary performance more broadly, challenges, unsettles, disrupts and even refuses. In an age of big data, small screens, social media and algorithmic match-making, can we really separate liking and “liking”? Even if we could, are we comfortable with the implicit hierarchies of co-presence here? If technology has become, for better or worse, an “architect of our intimacies” how does performance respond to, reproduce or resist both those architectures and those intimacies? The papers in this panel responds to these questions by examining several different ways in which theatre functions as a site at which human-scaled desires and experiences intersect with the vaster and more diffuse circulations of data and digital media.

Paul Rae

University of Melbourne

Cate Blanchett’s Manifesto of Futurist Finance

What is the significance of the advent of so-called ‘Big Data’ for an understanding of theatre? On the face of it, the two could not be more different – indeed, they might be negatively defined against each other. However, insofar as the most distinctive thing about big data is how it promises to make the massively quantitative newly qualitative, it does not escape the world of social and cultural meanings that it has been theatre’s historical function to track and inflect. In this paper, I survey some of the ways in which theatre provides a reference point for understanding big data. Bearing in mind that the first ‘big data’ commercial enterprise, an air travel price-predictor set up by Oren Etzioni, was called Hamlet, Inc. (because of the question it posed: “to buy or not to buy?”), we argue that the theatre provides an important resource for thinking through the apparently novel questions big data raise about self-identity, prediction, and the affects. At the same time, we recognise that if this is the case, then big data is indeed set to challenge our understand of what theatre is and where it happens. I will illustrate both sides of my argument with reference to Julian Rosefeldt’s multi-channel video installation ‘*Manifesto*’ (2015), featuring the Australian film and theatre actor, Cate Blanchett.

Ed Scheer*University of New South Wales*Performance and Big Data: Ten Theses on
*Manifesto***Eddie Paterson and Imanuel Schipper***University of Melbourne / (what for Imanuel?)***Big Data Dramaturgy**

How might the increasing importance of large-scale informatics, analytics and Big Data change our conceptions of performance? How might performance change our perceptions of data? With reference to the works of Rimini Protokoll – the 100% series and the World Climate Conference (2015) – and the United Nations' 'Data for Climate Action' campaign (<http://www.dataforclimateaction.org/>), we will discuss the implications of capturing, modeling and using big data as a basis for contemporary performance practice. As the UN asks the global business community and private sector to provide 'data-driven' solutions to climate change, we will ask whether performance can offer new and critical contributions to the visualization, analysis and understanding of climate data.

P2.4.5

Art, Pollution and the Sea

North Lecture Theatre - 239

Chair: Sanra D'Urso

Laura Bissell*Royal Conservatoire of Scotland***Performing Seas**

Performing Seas will explore three main ideas, firstly; how the sea as a fluid, moving, changing landscape is itself performing a series of complex roles including producing most of the earth's oxygen (more than the rainforests) through its ocean-based plant life as well as continual tidal processes which constantly erode coastlines, cliffs and islands as an "oceanic choreography". Secondly, it will consider the potential impact of "sea changes" such as rising sea levels due to climate change and the melting ice caps in Antarctica. Thirdly, site-responsive performance often explores the autobiographical connection humans feel with the sea, which oceanographer Rachel Carson would argue is due to "our inheritance from the day, untold millions of years ago, when a remote ancestor, having progressed from the one-celled to the many celled stage, first developed a circulatory system in which the fluid was merely the water of the sea." (Carson, 2014: 20). This paper will ask: how can our human connection with the sea (mobilised through performance) help us conserve it in a time of ecological crisis? This paper will include a performative lecture created for the Scottish ArtCOP response to the global summit on climate change in Paris in December 2015.

Diana Looser*Stanford University*Total Immersion? Connecting with Climate
Change in Crossing the Tide (Tuvalu Pavilion) at
the 2015 Venice Biennale

As rising sea levels caused by global warming threaten to inundate low-lying nations in the Pacific Ocean, island communities are increasingly mobilizing international linkages to encourage global action on climate change. This paper considers one such project, Crossing the Tide, an interactive art installation that comprised the Tuvalu National Pavilion at the 2015 Venice Biennale. Commissioned by Tuvalu's Foreign and Environment Minister Taukelina Finikaso and devised by Taiwanese eco-artist Vincent J. F. Huang, the flooded installation purposefully sought to expand the national pavilion into a global pavilion by emphasizing the environmental and discursive interrelationships between Tuvalu and Venice as "sinking islands." Beyond a discussion of the work's transnational production, I pay specific attention to how the spatial dynamics of the site-specific installation operate to create an aesthetic experience for the visitor-participant that results in a conceptual crossing of the tide, whereby Europe and Oceania, the Adriatic and the Pacific, are drawn into mutual engagement. This alternate ordering of spatial practices, which dissolves the Eurocentric compartmentalizing of the globe, has the potential to transcend the distancing and objectification of climate-exposed Pacific Island populations and to encourage more equitable and relational approaches to combating global warming as a planetary concern.

Sean Metzger*UCLA***Affect, Theatricality, and the Anthropocene**

This paper investigates Cai Guo-Qiang's installation The Ninth Wave and his related exhibitions shown at the Power Station of Art in Shanghai in 2014. Popular Western news media describes China's industrial practices and its waste as an indicator of globalization today. This pairing was particularly manifested through the performance event entitled "Elegy: Explosion Event" on August 8, 2014 when Cai released a large array of fireworks and colored smoke from a barge in order to suggest that imperialism within China together with the nation's own development have produced a global environmental apocalypse. The smoke pluming from the barge on August 8 (exactly six years after the opening of the Olympics in Beijing), visualizes the cataclysmic potential of industrial development gone awry, and several Shanghai residents reportedly feared that some sort of corporate disaster produced the multi-hued clouds. The event conjured memories of 16,000 pig carcasses that surfaced in nearby Jiaying the year before when animals fatally afflicted with porcine circovirus floated downriver. Such events constitute a material history of environmental devastation. I compare this work to other facets of the exhibition that further elaborate connections

among theatricality and the anthropocene, and the affect elicited through such performance spectacles.

P2.4.10

Sustainable Resourcing: Technologies, Concepts, Affects

CL Cecil Scutt - 227

Chair: David Cross

Ian Garrett

York Univeristy (Toronto, Canada)

Rethinking Scenography for Renewable Energy

Rethinking scenography for renewable energy requires an expanded systems thinking approach to design. As a result, the consideration of energy in design impacts the form and function of all aspects of design. This presentation focuses on the design of two realized projects in which renewable energy systems were directly integrated into performance and design. The first is *Accession*, a 50m x 15m x 15m origami crane created as an installation for the 2010 Coachella Music festival and powered by an adjacent solar array. The lighting team—Ian Garrett, Brent Heyning, and Nick Vida—was responsible for the full development and engineering of a closed, off-grid, solar capture and distribution system to wash the bird with colour-changing light for and audience of tens of thousands. The other is *Vox Lumen*, a full length dance piece for which was powered by the show's own energy capture: a combination of on-site/off-grid solar, kinetic capture, and energy efficient lighting fixtures. The multi-year development process led by choreographer William Yong, designer and energy consultant Ian Garrett, interactive studio Aesthetec, and technical directors James Mckernan and Kirsten Labonte culminated in a world premiere at the Harbourfront Centre Theatre in Toronto in early March 2015.

Sasha Grbich

Adelaide Central School of Art

Melancholy and Hopefulness in the Climate Century

In the face of the global condition of climate change, and the birth of the Anthropocene, how do we engage in longer-term and speculative thinking? This is one of the provocations underpinning Vitalstatistix's current five-year project *Climate Century* (2014-2018). *Climate Century* is commissioning a series of works that consider the notion of how we might memorialise the climate century, and in thinking about this question, how we imagine dystopian and utopian futures beyond of our lifetimes. For *Climate Century* in 2015 eight artists, with practices spanning performance, installation, sound and writing, engaged with environmentalists (including scientists and activists) and futurist Kristin Alford, to consider the longer-term future of the vulnerable LeFevre Peninsula in South Australia. The resultant methods

included working with scent, sound, conversation and tracking with non-human others. Co-authored by project co-curators Sasha Grbich (curator and artist) and Emma Webb (Vitalstatistix creative producer) this paper discusses the *Climate Century* process and offers readings of the 2015 exhibition through consideration of the political potential of story and affect in performative practices. The paper includes discussion of artworks by Cat Jones, Tristan Meechan, Julie Henderson, Tristan Louth-Robins, Prudence Gibson, Sasha Grbich and a collaborative work by Sundari Carmody and Mathew Bradley. One of the primary internal experiences of the artists during this project was grappling with melancholy and hopefulness, and this is also discussed in the paper.

P2.4.12

Body Acoustics

eLearning - 204

Chris Braddock & Olivia Webb

Auckland University of Technology

How much do we hear what we're looking at? How much do we hear what we're culturally programmed to hear? This workshop uses methods and devices that restrict the visual field of participants while increasing their acoustic and sonic merging or interactivity. We will begin by exploring the arts of humming, of standing still, and of head rotating. We will explore your skull as an acoustic device. We hope to offer a rethinking about our interconnectedness in breath (the air we all breathe) and acoustic reverberation. We will use simple wearable devices influenced by the artwork of Franz Erhard Walther and Lygia Clark's (1920-1988) extraordinary 'relational objects' often deployed in workshop situations. For example, she extends a rubber tube from her lips to a participant's ear and blows or gently clucks through it. When the session ends, the man declares: "It was as if I was all surface, the place where we meet the world." Chris Braddock and Olivia Webb (Art & Performance Research Group at Auckland University of Technology) are working in the areas of slow, silent and sung performance.

P2.4.16

Reflecting FLUID STATES

Guild Theatre

Chair: Marin Blazevic & organisers & participants of Fluid States - PSi 2015

GALLERY EVENTS

P24.17

Do you hear it sing? A new play exploring habitat and environ- ments by Kit Lazaroo

George Paton Gallery

Jane Woollard and Kit Lazaroo

Performers: Fanny Hanusin, Mike McEvoy & Georgina Naidu

A new work exploring habitat and environments by award winning playwright Kit Lazaroo. A dream like episodic text, 'Do you hear it sing?' is set in the future, the 1960s and 1970s. It explores the writer's understanding of how her father's immigration has impacted on Australia's environment for better or for worse, and also continues the work of the company in traversing pathways between internal and external states. A diver prepares to journey to a deep-sea trench on a mission to explore undiscovered worlds and catalogue hitherto unknown species. Delirium returns an immigrant to the tunnels and ruins of war. A water engineer meets with a politician to present her plans for a new dam in the arid country of Western Australia. A man requires maintenance on his fridge, crammed full with meat and failing to hold up against the climate. All characters strain to catch hold of the sublime. Three actors will read the work in development and Jane and Kit will facilitate a discussion with the audience about the work. Images of previous productions that are relevant to the topic of PSi#22 may also be shown: *True Adventures of a Soul Lost at Sea* (2005); *Letters from Animals* (2007) & *Bright Shiny & Green Night* (2015)

PANELS & PRESENTATIONS

P3.1

9:00 - 10:30

P3.1.1

Suspensions of Agency: Indifference, Deadpan and the Infratheatrical

Macmahon Ball Theatre

Chair: Paul Rae

In *Ugly Feelings* (2005), Sianne Ngai describes the indeterminate affective conditions she focuses on as 'ambivalent situations of suspended agency'. The papers in this panel take up this phrase in order to examine those aspects of theatrical performance that tend to run counter to the often idealised moment of intensified audience-performer encounter. These are the ambivalent and indeterminate affects in theatre where agency – in the sense of willed, punctual action – is held in abeyance. A second interpretation of the phrase views the theatrical environment as a suspension in the scientific sense, within which agency is distributed. In taking this approach, the panel investigates those aspects of theatre experience that pass under the radar of conventional performance analysis, thereby contributing to an understanding of its more generalised climactic conditions. What is gained by emphasizing atmospheres rather than events?

Sarah Balkin

University of Melbourne

Deadpan Performance

This paper tracks the historical emergence of the deadpan, a flat or neutral mode of performance that produces non-neutral responses, such as laughter. The definition of the "dead pan" as "playing a role with an expressionless face" was first recorded in a 1928 *New York Times* article, "Slang of Film Men." But the gap between content and delivery as a central aspect of comedy developed earlier, and in other genres and media. I argue that the deadpan emerged as a mode of performance during the late nineteenth-century, a period when Gilbert and Sullivan introduced the hyperlogical execution of an absurd premise, and when Oscar Wilde asked actors not to perform as though they knew his plays were funny. Like the realist acting that developed alongside stage naturalism during this period, the deadpan relies on the idea of characterological concealment: what is on the surface conveys something beyond it. But the deadpan also complicates the idea that the "something beyond" the surface performance is interiority, since the point of deadpan performance is not usually about communicating character motive. Thus, the deadpan can help us rethink relationships among realism, modern comedy, and the understated modes of performance that transformed them.

Paul Rae

University of Melbourne

Infratheatre

With a nod to George Perec's defence of the 'infra-ordinary,' (which he describes as "what passes when nothing passes, except time, people, cars, and clouds") the term 'infratheatre' helps us ask where and how we experience theatre when exemplary, formally constituted events have no definitive claim to the name 'theatre.' Such occurrences may happen anywhere. In this paper, however, I examine an example of what might be called theatrical nontheatre. The long, slow stage trilogy *Only You* (2011) by film director Tsai Ming-liang, presented a series of failing, frustrating, but ultimately ineffably fragile takes on the role that nontheatre can play in the theatre. To describe what Tsai achieves as 'theatre' is to over-determine it, I suggest. 'Infratheatre,' if not a durable concept (and it is not designed to be), is at least a better word.

Martin Welton

Queen Mary University of London

Indifferent Atmospheres: The Silent

Transformations of Rosemary Lee's Meltdown

In Rosemary Lee's *Meltdown*, first staged for the 2011 London Dance Umbrella, a group of twenty men sank, slowly, almost imperceptibly to the ground beneath a giant sycamore - so gradually that it almost escaped notice. Unlike affective and aesthetic experiences of visible movement, transition or transformation of this sort is rarely given direct attention; like ageing, we can barely see such changes happening 'before our eyes' (Jullien 2009). We are, in some respects, indifferent to them as a result. Lee's *Meltdown* did not dissipate this indifference, but made a virtue of it, foregrounded it within spectators' attentions. To be 'indifferent' to something, after all, is to claim neither similarity to, nor difference from it, but to find oneself instead in a position relative to it, and amongst other things. This affective and aesthetic relationship to others and to the shared environment, I will argue, is indicative of the 'in-between' experiences Gernot Böhme describes as 'atmospheres': 'We are not sure whether we should attribute them to the objects or environments from which they proceed or to the subjects who experience them... They seem to fill the space with a certain tone of feeling like a haze' (1993, pp.114).

P3.1.2

Climate Change, Celebrity Lecture Theatre B

Chair: Glen D'Cruz

Celebrities from the world of entertainment, such as Bono, Leonardo DiCaprio, Yoko Ono and Darryl Hannah, along with political figures such as Al Gore and public intellectuals like David Suzuki and Australia's own Waleed Aly have used their high public profiles to raise awareness of climate change, and advocate for various policy initiatives to combat climate change. This panel interrogates the phenomenon of climate change activism by celebrities through the lens of persona studies, a nascent discipline that is concerned with the construction, projection and performance of public identities. As David Marshall and Kim Barbour note, the value of the term persona lies in the way it 'helps us understand the construction, constitution, and production of the self through identity play and performance by the individual in social settings' (Marshall and Barbour, 2015). In general terms, this panel will use the theoretical perspectives and methodological tools of persona studies to examine celebrity activism with respect to climate change through a series of case studies that focus on the following individuals: Waleed Aly, Bindi Irwin, David Suzuki, Al Gore and Daryl Hannah. Each paper will examine the connections between the construction and performance of celebrity personae and the communication of scientific authority with respect to the role played by reputation and charisma in the production of celebrity authority.

P. David Marshall
Deakin University

“Une Geste Suffit”: Environmental Meta-narratives, Public Personas and the Play of Gesture, Agency and Performance of Caring

Accompanying every light switch in public institutions in Ottawa and Montreal in the 1990s, the simple sticker with the phrase “une geste suffit” evoked the environmental sentiment: switching off unneeded lights saved energy and helped save the planet. It was a caring sentiment that at the institutional level attached the institution to the meta-narrative of environmentalism and at least pushed individual employees to feel the same sense of obligation. Meta-narratives (Lyotard, 1984) have often been linked to capitalism, religion, socialism and the sense of progress attached to modernity; but they can also describe how a complex representation of culture significance flows through as a narrative for the organisation of the self and the social. Environmentalism and its current incarnation in terms of climate change is similarly constituted as a meta-narrative. On one level, there is the complex scientific discourse that substantiates the claims of global warming; but paralleling this is the gestural narrative of how individuals collectively and individually express their solidarity - their belief and their ethical connection – to

the meta-narrative of crisis. This presentation will focus on how performative gesture amongst our most public personalities operates in expressing the meta-narrative, and thereby translating its connection to a populace. Through a series of examples, the presentation demonstrates that these gestures are performing a kind of individual agency that attempts to transcend the sheer enormity and impossibility of arresting climate change. In the larger meta-narrative of environmentalism, the activist celebrity persona performs not only a kind of caring, but also a form of “presentational” empowerment for the individual.

Glenn D'Cruz
Deakin University

Waleed Aly as Climate Change Warrior

In April 2015, Waleed Aly declared on Channel 10's The Project that with respect to the consequences of climate change ‘the truth is no-one cares. So let this be the first news report for an audience that doesn't exist. Not only are the people this affects not watching and not voters, they're not even born yet. It's the generation to come that will look back and see this for what it is, a wilful disregard for the future of this nation by the people we've elected to lead us.’ Waleed's speech provoked a flurry of activity on social media sites like Twitter and Facebook, which point to Aly's power to generate debate within certain sectors of the Australian community. Later in the year (December 9) Aly produced another report on The Project that criticized the Australian government's Diesel fuel subsidy, and Andrew Bolt's sceptical stance on climate change, which he has articulated through numerous newspaper columns for the Heral-Sun, and his Channel 10 show, The Bolt Report. Waleed Aly occupies an interesting space within the mediascape. He is both a celebrity and a public intellectual that works within a variety of mediums, and attracts voluminous comments from his detractors and champions on social media. This paper will interrogate the ‘identity play’ at work in Waleed Aly's presentation of self as a climate change activist by sketching a dramaturgy of what I call ‘personafication.’ This neologism refers to the public act of constructing and presenting a persona in order to cultivate and consolidate certain impressions, or build a public reputation. In Goffman's terms, the practice of personification is a ‘front stage’ strategy for ‘giving off impressions’. My usage of the term, however, focuses on the way the presentation of a persona within specific media institutions require the circulation of three specific forms of symbolic capital: cultural, celebrity and reputational capital.

Sharyn McDonald
Deakin University

Leveraging off Al Gore's Persona in the Fight against Climate Change

Former U.S. Vice President Al Gore has a well-established reputation built firmly on credibility, leadership and a willingness

to address the tough global issue of climate change. He has leveraged such attributes to deliver key environmental messages to global audiences and garner necessary support to ensure the issue of climate change remains a priority. In 2006, Gore presented the world with the award-winning documentary, *An Inconvenient Truth*. This became a defining moment and subsequent catalyst for the climate change movement. Since then, Gore and the not-for-profit, The Climate Reality Project, have ensured climate change remains in the global consciousness. This paper examines how Gore has continued to reframe and reinvigorate the climate change issue. Embedded in this examination is the initiative, Climate Change Reality Leadership Corps. To date, 7826 volunteers across 126 countries have been trained to deliver the climate change message (The Climate Reality Project, c2015). These environmental ambassadors leverage from Gore's persona to create their own representations as experts in this climate space. The diversity of ages, occupations and locations of subsequent 'Climate leaders' allows the unified message to penetrate a variety of audiences large and small, through a variety of media. This paper examines the factors that have facilitated Gore's influence and renewal of the climate change debate drawing from theories of collaboration, issue management and persona studies. Reference The Climate Reality Project, c2015. Climate Change Reality Leadership Corps, <https://www.climate realityproject.org/leadership-corps>

Kim Barbour (Remote Presentation)

University of Adelaide

The Performance of Community Activist: Networked Persona and Everyday Change- making

While big-name celebrities have access to mainstream media and significant resources to address the public and endeavour to enact change, for many climate change activists this level of reach is impossible. In this paper, I will examine the persona of an environmental activist working on a much smaller scale, looking at the performance of activism through social networks. Rayna Fahey, a Melbourne based craftivist and artist, has used social media and online networking to promote, engage, and communicate on a number of environmental and economic issues. Rayna works to create a persona which is inclusive, located, and community based, and draws on existing networks to encourage both small and large-scale change. By presenting a holistic persona which encompasses her personal, professional, and activist activities, Rayna not only agitates for change in others, but performs a way of living that embodies the causes she supports. Whether through suburban food production, the rejection of 'fast fashion', or the building of local community, Rayna's online persona models a response to climate change that is accessible and achievable to her global distributed networks of friends, family and followers.

P3.1.3

Interview with ASA Award Winner, Back to Back Theatre

Lecture Theatre C

Chair: Peter Eckersall

P3.1.4

Expanded Sceneography I

Lecture Theatre D

Chair: Tanya Beer

In recent years, scenographic practice and performance design have increasingly moved beyond the theatre towards greater forms of hybridity. Traditional theatre spaces and contexts are being rapidly replaced in favour of participatory experiences, transdisciplinary practices, urban interventions and community platforms that also engage with social and environmental issues. Possibilities are expanding to use scenographic strategies (i.e. spatial, narrative, dramaturgical, performative and multi-sensory) as a way of engaging with the world beyond the theatre. In responding to the 'Performance Climates' conference theme, this panel seeks to consider our embodied and spatial relationship to global issues and provoke new forms of permeability and transdisciplinarity. We ask: Can scenographic methodologies and practices play a role in revealing ecological complexity – provoking emotional connections that elucidate the concept of environmental and social cohesion and resilience? The aim of the panel is to present an international group of hybrid researcher/creators exploring the boundaries of projects that problematize scenography and performance, and its relationship to greater ecologies and environments.

Immanuel Schipper

Independent artist/researcher

Staging the World Climate Conference and other Recent Narrative Plays of Rimini Protokoll

Maiju Loukola and Liisa Ikonen

Aalto University (Finland)

Peripheral Scenographics

We will point out some of our points of interest, by means of performative and scenographic tactics, to some of the 'peripheral' phenomenon that to us draw as strange, alien, foreign, peculiar – namely: otherly. Coming from another peripheral location – as well as from another kind of culturally and geographically determined art & research climate – we will discuss the expanded scenographic tactics for articulating and making visible the sense of (an)other place. We will point out how does (an)other culturally, geographically and climatologically determined landscape make itself visible and known to us as well

as to its 'regular users', people inhabiting these places, by means of critical scenographic practices, through spatial interventions and experi(m)ental approach. We will elaborate how expanded scenography may be understood as means for addressing pressing contemporary issues regarding real and imagined spatial margins, as well as marginalized communities and their visceral and virtual environments. We aim at showing how the sharing of personal narratives, images, dreams and histories may catalyze birth for new spatial stories.

Beth Weinstein

The University of Arizona (USA)

Prone to Collapse

Prone to Collapse (2015, with Ellen McMahon) was informed by scientific research about "conifer forest collapse" occurring in the Southwestern part of the USA due to drought, beetle infestation and climate change. The installation, or micro-theater, created from repurposed plant materials—paper tubes, paper and pine needles—re-presents and re-contextualizes the scientists' hemispherical photographs in a multisensory visceral experience of the transition from lush healthy forests through death and disappearance. By combining the multisensory visceral experience of lying in a forest as it dies we sought to create conditions to awaken people to the problem of forest die-off, become receptive to learning about it and become inclined to take action. Through this and other recent projects I have been exploring how to make something from nothing, from what is already there; in leaving no trace or better yet extending the life and improving the conditions of materials and energies already in circulation. I am interested the making of space as a performative process, including the constructing and deconstructing of space that considers the material life cycle of human-made environments. I am also interested in performances of space—how space transforms and accommodates flux, supports eventfulness, and calls attention to being present in the fleeting now. I am interested performances in space—our explorations of as-yet-unimagined ways of being, particularly in support of collective action. As public space disappears and human relations are increasingly distanced and digitally mediated, I feel impelled to create physical spaces for encounters, in which to perform community, collectivity, citizenry.

P3.1.5

Oceanic Currents

North Lecture Theatre - 239

Chair: Stuart Grant

Malin Palani

Macalester College

Islands of Trash: The Indigestible Power of Plastics

A 1985 – 88 study from the National Oceanic and Atmospheric Administration investigated the characteristics and distribution of neuston plastic in the North Pacific Ocean. The study states, "The distribution of neuston plastic results from two main phenomena, heterogeneous geographic input of plastic and subsequent redistribution by currents and winds" (Day, Shaw, & Ignell, 1990, 261). The particular form of marine debris called neuston plastic is the result of the breakdown or fragmentation of various kinds of plastic into progressively smaller pieces that can be caught in nets and easily ingested by marine life. These plastics undergo chemical, thermal, mechanical, and solar weathering to extents dependent upon their locations and suggestive of their long-term enduring residence across diverse environments and habitats. My paper examines how the coalescence of neuston plastic "islands," such as the Great Pacific Garbage Patch, continue to emerge from a complex climate of heterogeneous processes that include a throw-away consumer driven economy and relational environmental currents. My paper asks: how might we understand the performance power in/and/of trash islands and how might their enduring, mobile, and often invisible spatio-temporality inform a political and ethical performance practice?

Mick Douglas and Sam Trubridge

RMIT University / The Playground NZ

Concurrent Practices: Navigating Environments and Open Collaboration

In this performative presentation we explore relations between our creative practices. Recent respective projects make performance in sea environments (Trubridge's staging of free-diving competitions, Douglas' global series of performance installations exploring seasalt); and through the human body's constrained movement in constructed environments revealing (dis)connections to the contexts of ecological environments (Douglas' durational walking in a sea shipping container, Trubridge's walking whilst inhabiting a lightweight black-plastic sphere in diverse land settings). We depart from the environments in which these performance practices take place, to make a presentation in the black-box theatre & academic performance environment, seeking to elaborate the currents of force that operate in our ecologically-enmeshed performance practices. We explore porosity and exchange between the human body's live

systems and the ecosystems of habitats, and secondly, temporal duration as register that enables performance practice to offer particular kinds of embodied experience that draws human attention to changes in the atmospheres and climates that are inhabited.

P3.1.6

Learning, Theatre, Dancing

South Lecture Theatre - 224

Chair: Anny Mokotow

Heli Aaltonen

NTNU (Norwegian University of Science and Technology)

Performative Encounters with Climate Zone Taiga

Norwegian forests belong to Taiga, boreal forest belt. It represents the largest terrestrial biome. However, current extensive cutting down of boreal forests, threatens their whole existence. This paper presents a design of research and development project, where the approach is to raise awareness of the importance of boreal forests and make real-life connections with trees. I will discuss some of the questions risen from the joint arts-science project that ended in outdoor performance events facilitated by the bachelor students themselves. The project addressed scientific knowledge about climate change, trees and biodiversity combined with performative approaches, where affective, creative encounters between students and outdoor space were at focus. The philosophical ideas of Rosi Braidotti, Marc Bekoff and Lori Gruen guide the project. Braidotti's concept, 'post-human subjectivity', illuminates our interconnectedness with environment. Bekoff's notion of 'rewilding the human heart' proposes a pathway for humans to build compassion and coexistence with other living beings. Gruen suggests that by improving 'entangled empathy', humans can eventually be able to appreciate intentional earth others. The analysis and interpretation of student presentations and their reflections arise questions about possibilities and challenges to become sensitive and open for environment in site-specific practice.

Antje Hildebrandt

University of Lincoln

Choreography, Education, Space, Value: Florence Peake's *Remake* (on campus)

In this paper I analyse the process, final outcome and audience response of a student engagement project I was involved with at the University of Surrey in March 2015. The dance department had invited British choreographer/visual artist Florence Peake to work with students to re-create one of her pieces. *Remake* is a durational work where the performers engage themselves in a continual task of (re-)framing both themselves, the space and their surroundings with decorated sticks. In this particular instance, three professional performers as well as 15 student

performers dispersed as the 3-hour piece moved through the University campus; framing, highlighting and drawing the audience's attention to the architecture, details and life of the habitat with 3-metre long coloured sticks. I argue that the way the piece was set-up by the artist, as a creative, experimental, exploratory, embodied, experiential and collaborative pedagogical methodology, as well as the emancipatory experience for both student performers and public could be termed 'radical education'. The piece addresses and critiques, however subtly, the corporate market-driven image of the University, the impetus towards treating students as consumers (as opposed to producers) of knowledge and the neoliberal commercialisation and marketization of education in the current UK HE climate.

Anja Ali-Haapala

Queensland University of Technology

'Working' and 'Performed' Rehearsal: A Case Study of National Dance Company Wales.

The atmosphere of a professional dance rehearsal can be many things: playful, focused, frustrated, elated, tired, and more. Where creative processes are opened to the general public through an open rehearsal format, this atmosphere is inevitably impacted: suddenly, there are outside eyes watching. Using a spectator participant perspective, this paper discusses a distinct atmospheric change within a National Dance Company Wales open rehearsal in 2013. It will be argued that this particular open rehearsal had two distinct sections: before and after the official 'start' of the open rehearsal. The announcement of the start provided conceptual framing and marked a shift from, what the author refers to as, 'working' to 'performed' rehearsal.

P3.1.7

Fluid States North

CL Space 2 - 257

In this panel we will unpack our manifestation of Fluid States North, Greenland - A telematic experiment to unfold (virtual) closeness even though we are at a distance in the gigantic North Atlantic region. It was part of the ambitious deconstructed PSi #21 conference, Fluid States. The frame of Fluid States North, Greenland was curated by the large-scale Nordic performance and educational experiment Sisters Academy. This manifested in close collaboration with and at Nuuk Art Museum where we set up the telematic space. Gry will present the performative framework of Sisters Academy and the idea on sensuous learning. She will address the question on how to explore closeness even though we are at a distance and how this relates to the idea of the sensuous, which we might associate with the tactile? Birgitte will present her project Siku Aappoq/Melting Ice - a performative intercultural installation in the meeting between Scandinavian and Greenlandic artists, which unfolded as a visiting art and research project within the overall framework. Birgitte will articulate the intercultural dialogue in relation to

the telematic space, within which the performative installation Melting Ice was presented. It contains a complex cultural meeting within the concept, the experience in the dynamic, as well as time and space for the artist and the audience.

Gry Worre Hallberg

Sisters Hope (www.sistershope.dk)

As part of Psi #21, Fluid States North we explored new sensuous modes of learning in our Sisters Academy #2. In awkward pauses we experimented with closeness even though we were at a distance in the telematic space – a new format. We wish to unfold our reflections on the telematic space and our voyage in a panel as part of Psi #22. We conducted this exploration with our visiting artists Tracing the Pathway (UK), Unclouding the poetics (CZ, SL), Peta Tait (AUS), Mia Makela (FI) and Birgitte Bauer-Nilsen & Melting Ice (DK, GL, NO). The telematic space is pioneer space – a new institution that we have to find out how to use. We explored being physically present and the virtual space, where the focus point was and how the two influenced each other. We explored technology's effect on presence. When did it amplify it and when did it disturb? The telematic space added many layers to being and being together, and we explored the richness of layering and whether they could co-exist. We will unfold this in our suggested panel 'Fluid States North, Greenland' on day 4: Atmosphere and Affect. It will include photo and film documentation and a performance-practical crack of exposure into our performance methods.

Birgitte Bauer-Nilsen

University of Stavanger

Siku Aappoq/Melting Ice

Siku Aappoq/Melting Ice – a performative intercultural installation in the meeting between Scandinavian and Greenlandic artists. The focal point is the Greenlandic and Scandinavian perspectives of the consequences of the melting ice in relation to global climate change. Bodily experience and knowledge have been leading elements in the process to make the installation. In the creative process, a cross-artistic dialogue has taken place. In dance, music and installation and through the physical presence, we have created a translocal dialogue. We have worked with shaman's songs from Greenland, the iceberg related to the Inuit culture and the human imbalance with the nature and the response from the nature to this imbalance. The development of the intercultural space – a performance – contributes to create a frame and articulate a dialogue for a community, a translocal temporal space. This means that frames are created during the course of the process. In other words, the frame changes with the temporary community it defines and creates new global dialogue. I will articulate this intercultural dialogue and connect the presentation to the telematic space, where we present Melting Ice. It contains a complex cultural meeting within the concept, the experience in the dynamic, as well as time and space for the artist and the audience.

P3.1.8

Cyberspace, Digital Duration

CL Space 3 - 143

Chair: Robert Walton

The curated panel will take up the issue of affects and experiences in virtual realities and the influence of the digital technologies of communication on the new types of performative arts, especially bioart and cyberart. Both papers include in the panel tackle the problem of the mediation of atmospheres (as defined by G. Böhme) in cybernetic environments and try to demonstrate how the notion of "affect" changes its meaning the moment when direct experiences and interactions become mediated through various digital channels. In this context the papers also take into account the notion of emergent "distributed agency" that the performances under discussion try to bring to the fore. The authors of the papers use the example of performative arts to demonstrate the consequences and the stakes involved in this change and attempt to provide a working redefinition of affect in terms of a network of human and non-human agencies.

Mateusz Borowski

Jagiellonian University, Kraków

From Hives to Clouds. Emergent Affects in Cyberspace

The notion of emergence understood as a self-governed process of the appearance of new orders and formations from interactions of simpler entities has been adopted in the 20th century within a whole range of sciences and studies, from biology and economics, through neurosciences, cognitive and communication studies. Depending on the context, however, emergence has been attributed various functions and accordingly it was conceived of in terms of various metaphors. In my paper I will be interested in emergence in a particular context: as a notion that describes processes of the organization of social collectives through media of communication. This process has so far been described in terms of the metaphor of hive (cf. J. Parikka) borrowed from the study of insects; a metaphor that dominated in communication studies at least from the 1920s. However, the onset of cyberculture has brought about a significant change in the conceptualization of emergent collectives: the cloud as a new type of organizing both data and the collective of users. In my paper I will trace the consequences of this conceptual change for the current changes in the field of web art which uses the cloud as either a structure of the data to be accessed (eg. Poietic Generator) or the formation of the collective of recipients (eg. 4chan website). In both instances the cloud as a metaphor of collective processes governs the process of interaction and mediates the affects. I will try to answer the question in what way the mediation of digitally produced clouds of various kinds influences the notion of affect and its impact on the net users.

Malgorzata Sugiera

Jagiellonian University, Kraków

Reel Nature Direct and Mediated Experiences in Bio-art

In his Eighth Day (2001) Eduardo Kac with his co-workers from Arizona State University created a new synthetic luminescent ecosystem, enclosed under a clear Plexiglas dome. The installation arose interest first of all because the artist brought together transgenic life forms and a biological robot to ask important questions about future life forms and environments. I would like to focus on a specific aspect of this bio-artwork: the intended direct and mediated experiences and their interrelations. Visitors could watch Eighth Day both from outside and inside the dome, offline and online as small cameras were mounted in the eyes of the biobot and above the dome. From the point of view of external participants local visitors became part of the artificial biotope, seen in the frame of the websphere, but at the same time an online computer in the gallery gave local visitors "an exact sense of what the experience is like remotely on the Internet" (Eduardo Kac). The paper will take the real and reel experiences of Eighth day as a point of departure to as about the status and relationship between two types of experiences, still radically different from the point of view of performance studies where only the direct experience is highly recognised as the site of real affects. The paper refers to the context of both recent science studies where the problem of "virtual witnessing" as defined by Robert Boyle is once again critically assessed, this time in relation to that what happens in virtual, computer enhanced realities, as well as film studies and their concept of "perceptual realism".

Jane Frances Dunlop

University of Brighton

Talk to You Later: Address and Atmospheric Affect in Internet-situated Performance

This paper will focus on how performance makes the internet a 'potent site' through 'the creation of atmospheres and affects'. It will interrogate how internet-situated performance makes use of the formal conventions of internet communications to create a sense of an intimacy through address. It will explore the affects of the often asynchronous presence of internet-situated performance and how they can be manipulated by performerly address. To do this, I will consider how an 'atmospheric affect' of address is performed in SuburbanBeast's rhiannaboi95 (2013) and Anonym of Direction in the Curiosity Gap (2015) by Shireen Ahmed. This paper will bring an intersectional feminist approach to affect and emotion (Ahmed, 2004; Gilbert and Berlant, 2014; Sedgwick, 2002) together with contemporary (post)digital philosophy (Berry and Dieter, 2015; Hayles, 2012) to create a framework for analyzing contemporary performative

and artistic uses of the internet. As the interrelation between artistic and social performance expands include postdigital sites and exchanges, it is vital to consider how these technologies are implicated in the affective and emotional atmospheres of our lives.

P3.1.10

Body Acoustics Workshop

CL Cecil Scutt - 227

Chris Braddock and Olivia Webb
Auckland University of Technology

How much do we hear what we're looking at? How much do we hear what we're culturally programmed to hear? This workshop uses methods and devices that restrict the visual field of participants while increasing their acoustic and sonic merging or interactivity. We will begin by exploring the arts of humming, of standing still, and of head rotating. We will explore your skull as an acoustic device. We hope to offer a rethinking about our interconnectedness in breath (the air we all breathe) and acoustic reverberation. We will use simple wearable devices influenced by the artwork of Franz Erhard Walther and Lygia Clark's (1920-1988) extraordinary 'relational objects' often deployed in workshop situations. For example, she extends a rubber tube from her lips to a participant's ear and blows or gently clucks through it. When the session ends, the man declares: "It was as if I was all surface, the place where we meet the world." Chris Braddock and Olivia Webb (Art & Performance Research Group at Auckland University of Technology) are working in the areas of slow, silent and sung performance.

P3.1.12

Organisms and Domestications

eLearning - 204

Chair: Josh Abrams

Ray Langenbach

University of the Arts Helsinki

Should PSi have a Psychotropic Performance Working Group?

Plantae and fungi are life kingdoms that provide their own food (with some exceptions), and are the primary sustenance of all other species on earth, including humans. Putting it simply, we homo sapiens and all other species parasite plants and fungi. Some of the parasitism of humans is mutually beneficial or mutualistic (e.g. in agricultural settings) but most interactions in the "wild" are not and increasingly lead to the extinction of plant species.

It appears that the chemical properties in psychotropic plants over millennia have symbiotically sustained the development of receptor cells in the human brain. Unlike our ingestion of

other plants and fungi for 'food', the receptor-cell uptake of psychotropic substances is very rapid and quite spectacular in its cognitive effects. The symbiotic relationship is experiential, strongly materialist, with a discernible evidentiary trail, and for the most part is approached indexically via rituals and songs around parasitic acts.

To those of us engaged in this field of primary research it is obvious that not only the rituals, but also the cognitive effects, and their environmental, political and cultural ramifications should be an important focus of Performance Studies. A proposal for establishing a Psychotropic Performance Working Group will be presented.

Kara Miller

University of Hawai'i at Mānoa, Department of Theatre and Dance

Dancing with the Animals at the Missa Gaia

This year marks the 30th anniversary of the Missa Gaia at the Cathedral of St. John the Divine in New York City. Annually in the first week of October over 5000 people and their animals enter into the largest gothic cathedral in the world to remember and celebrate their relationship to the planet. The sounds of whales, wolves, and birds are accompanied in the performance by the Paul Winter Consort, several dance companies, and the presence of elephants, lamas, earthworms, cats, and blue green algae. How does the reception of the viewer experience the natural environment through the bodies of the dancers in a dark hard limestone cathedral? Can we distinguish the dance from the animals, architecture, and ritual space around it? In what ways do the presence of animals in the Cathedral bring into question the relationship of power and understanding between humanity and the earth? What is the value of a performance that explores the limits of human understanding and working at those limits? This paper looks at the climate of animal representation in ecological performance as often being backgrounded from dominant discourses and rethinks paradigms for interconnectedness between humans, animals, and the environment. The Missa Gaia is examined through revisiting my own participation as a performer and choreographer, an interview with one of the original dance creators Carla DeSola, and a nationally televised PBS broadcast of the event.

Liisa Ikonen

Aalto University Helsinki Finland

Domesticated? – The Wild Nature vs Pet (Supply) Industry

In my performative presentation "Domesticated?", I examine one manifestation of a human's nature relationship – the pet industry – as well as the possibilities of extended scenography in making this phenomenon visible. I study the ability of scenography in bringing forth and revealing phenomena which take place in our immediate surroundings but are, as a whole, concealed. The wild

nature and the domesticated animal form the conceptual starting points for the examination; the centre and the periphery that change places depending on the point of view of the examination. In this juxtaposition, nature can be seen on one hand as an uncontrollable force surpassing the human being and, on the other hand, as a resource for people's needs. Similarly, the pet industry can be seen as the way of the urban human to approach nature but at the same time also as a way to control it. The distance to nature's wild origin is created from man's endeavour to humanize and objectify their animals simultaneously, i.e. to change nature to better suit their own needs. This can be seen both as the growing, climate-damaging pet (supply) industry and abandoned animals running wild and breeding uncontrollably in changing natural conditions as well as animal shelters becoming filled with abandoned pets. The performative presentation that seeks to find balance on the interface between poetic narration and critical examination is based on artistic research combining ethnographic, phenomenological and documentary approaches. It is based on research in Aalto University's research project Floating Peripheries 2016 and the work of Expanded Scenography Research Group in Department of Film, Television and Scenography.

P3.1.14

Discussion Room #1 205

Chair: Spatula and Barcode
University of Wisconsin

Would you like a break from presenting and listening? Please join us in Arts Hall for an informal discussion.

These sessions are intentionally free of pre-planned agendas. There will be no papers, position statements, or formal remarks. Rather, we hope to build a conversation among whomever is in the room based on ideas that have emerged at the conference over the preceding days. The sessions will be lightly moderated (by Spatula&Barcode) to steer the conversation away from tangents (like whinging about conference structures) and towards topical debate.

The discussion rooms are open to all conference attendees. No preparation is required; all you need to do is show up with some reflections on the sessions you have attended previously.

P3.1.16

Climate Monologues Guild Theatre

Chair: Jane Woollard

George Catsi

University of Technology Sydney

Spreading the Word

Drawing on my theatrical script I Want to Be Slim I propose performing the conference paper as my evangelical character, the

Reverend Slim Limits. It will be delivered as a satirical sermon. Framed by theories of persuasion this performance explores the relationship between theatrical performativity and the conversion to the existence of climate change as a human activity. At the centre of the climate debate has been the clash between science and belief, cogent versus emotive argument that has stymied a rational response. Pitched as a language of conversion, bundles of strategies - symbolic, narrative, poetic, and rhetorical - are deployed to comfort individuals, singularly and in groups, to not believing in climate change. Too often conversion language is premised, by 'rational' minds, on the presumption 'that nobody in his or her right mind would believe this stuff', however anti-climate advocates have successfully used these performative techniques. This atmosphere of doubt has enveloped the dialogue. Is there a relationship between evangelical style performativity and its social, economic and political contexts, leading to people's decisions to commit to and remain in an anti-climate change euphoria?

Mish Grigor

Independent Artist

The Scrub, the Bush, the Outback

The scrub, the bush, the outback. A wide brown land. Terra Nullius. It wasn't ours but we took it as our own. We laid paths, built lakes, and painted pictures of the views that looked suspiciously similar to the views our fathers had in the mother country. Then we could relax. WE RAMBLE is a satirical performative lecture that examines the Botanical Garden as an example of colonisation. The piece looks at the architectures and histories of botanical gardens to consider how European settlers fought against the 'Australian Gothic', as well as how their descendants spend time in nature today. The piece also considers the impact of foreign flora on the land. Utilising overidentification with a 'naive colonial', the performance identity is one that celebrates the taming of the 'wild' Australian bush. As an Australian of European descent, I carry in my body a legacy of violence towards this land. A descendant from the First Fleet on both sides of my family, I know that it was my ancestors who stole this nation. They saw it as empty, there for the taking. This piece is an attempt at confronting the ways that I am implicated in this history.

Cynthia Troup

Independent Artist

Undercoat: A Parafoxical Tale

This presentation turns attention to the heritage of the fable—and the role of the ludic mode—in making performance that addresses facts of climate change for our time and place. It features extracts from the new work 'Undercoat: A Parafoxical Tale', first brought to a live audience during La Mama's 2015 Explorations series. 'Undercoat' is a supernatural tale of encounter with the Australian wilderness, in which the remnant

wilderness 'answers back' as a provocative chorus of three red foxes. Introduced to Victoria in the mid-nineteenth century, the European red fox now inhabits all Australian states and territories: foxes are visibly thriving in Australia's urban fringe. In this environment they have no predators, and the main cause of death is collision with motor vehicles. 'Undercoat' celebrates the versatility of the planet's most widespread wild carnivore—the fox—and the shape-shifting power of language in performance. Indeed, 'Undercoat' is premised on the human capacity for 'splendid speech' as a form of critical response to contemporary questions about anthropogenic climate change, and symbiosis between humans and animals in the local landscape. Refusing to demonise the red fox, 'Undercoat' wonders out loud about our human-centred concepts of 'wild'. Directed by Alice Darling; performers including Caroline Lee.

GALLERY EVENTS - ALL DAY

The Procrastination Project Performative Presentation/ Workshop

George Paton Gallery

Kate Hunter

Independent Performance Maker & Researcher

Deborah Leiser-Moore

Independent Performance Maker & Director

The Procrastination Project is a durational performance installation in which performance-makers Deborah Leiser-Moore and Kate Hunter build a self-contained environment over one full day of the PSi conference. The artists draw on the themes of *Hamlet* as provocations to explore the nature of procrastination and action in contemporary life.

The performers begin by employing a series of rituals to prepare and construct the physical space. Using sand, plastic, buckets, lights, film and sound, they create an alternative climate that is complete by the end of the day. Inside this constructed environment, they are caught in a bizarre holding pattern, hamstrung by incessant and repeated physical patterns. The two performers are constantly poised on the threshold of action or inaction - of going or staying, speaking or being silent, acting or not acting.

The Procrastination Project draws on ambience, structures and rituals, durations, habitats and physical patterns on bodies and in space to investigate passivity, stasis and ambivalence. It poses the questions: What are we really doing in relation to our environment, and is it effective? Can performance make a difference?

The Haunting Project

George Paton Gallery

McEwan and George Main

The Cad Factory and The National Museum of Australia

Haunting is a place-based electronic projection artwork that considers the dramatic transformation of the Murrumbidgee region and much of southern Australia from grassland and bush into a modern agricultural landscape, and the still unfurling consequences of past actions for people, other species, places and climate. The work was created in 2015 by Vic McEwan, artistic director of The Cad Factory and artist-in-residence at the National Museum of Australia, in collaboration with George Main, a curator in the Museum's People and the Environment program. Production of the artwork also involved collaboration with literary scholar Barbara Holloway, a specialist on the work of Mary Gilmore and other writers of rural New South Wales. The riverside places where the work was developed were also collaborators in the creative process. Active characteristics of these places shaped and marked objects that feature in the projections. Forces present within the sites also contributed directly to the production of distinctive imagery, sounds and meanings. In this presentation, we show film and photographs captured at the projection sites, and discuss the dynamic collaborative processes that gave rise to *Haunting*. We hope the presentation could be given in collaboration between Vic McEwan and George Main. Overview video - <https://youtu.be/FNNACwDdj30>

Vic McEwan and George Main will speak about their project at 10:00.

PANELS & PRESENTATIONS

P3.2

11:00 - 12:30

P3.2.1

Gender and Ecology: Art, Criticism, Activism

Macmahon Ball Theatre

Chair: Denise Varney

Liz Conor

La Trobe University

ClimActs at COP21, Paris

Associate Professor Conor will speak to the relationship between performance, guerrilla theatre, or what she calls 'spectacular hyperbole and climate' and the Climate Guardian performances at the COP21 talks in Paris 2015. She will explore the problem of how to think peaceful performance activism creatively within the heightened securitarian context of France and its extended 'state of emergency' following the terrorist attacks on Paris in November 2015. She will explore how the gendered nature of environmental politics informs the kinds of performative protests and dramaturgy developed by ClimActs.

Denise Varney

The University of Melbourne

Climate Guardians as Ecofeminist Performance

Professor Varney will consider the radical thinking and politics that drive feminist environmental and ecological writing, philosophy, art and activism. She will argue that we can identify a feminist tradition of environmental thought that emerges with romanticism and modernity in the eighteenth century but is diverse, intermittent and less well known than other streams of feminist thought. Tracing a trajectory between early ecofeminist thinkers and more recent Australian ecofeminist scholarship, the paper theorises the actions of the Climate Guardians, women climate activists who, dressed as angels, chain themselves to institutions such as the Stock Exchange, descend onto the rooftops of politician's homes and flock to the 2015 UN Climate Summit in Paris (when street protests were banned for security reasons).

Lara Stevens

University of Melbourne

Robyne Latham's 'The Aborigine is Present'

Dr Stevens will consider a different kind of activist performance conceived of and performed by Indigenous (Yamatji) artist Robyne Latham. The performance, 'The Aborigine is Present' (2015),

was based on Marina Abramović's renowned 'The Artist is Present' (2010) and was staged as an interactive performance with the general public in the new Koorie Heritage Trust Gallery at Federation Square in Melbourne last year. The paper will think through the challenge of staging presence and non-presence in the face of the pervasive colonial myth of terra nullius ('nobody's land') in Australia. Examining 'The Aborigine is Present' in relation to Latham's other feminist sculptural works, this paper draws upon the concept of 'Feminist Extinction' as theorised by Claire Colebrook in 'Sex After Life' (2014) to develop an ecofeminist methodology for understanding the complexities of this provocative performance.

P3.2.2

Tight Places: Environments of Improvisation, Labor, Precarity, and Freedom

Lecture Theatre B

Chair: Peter Eckersall

Exploring the interrelations of performance labor, precarity, and freedom, we are looking to study the materiality of several examples of theatre, dance, and performance by expanding the concept of ecology as a frame to understand the spatiality and sociality of performance, its centripetal and centrifugal vectors in threading the boundaries between hegemonic relations and egalitarian assemblages. Paralleling the performative turn of the high capitalism, the question of labor has become salient in the creation and reception of theatre, dance, and performance. As we move into an open understanding of performance, the urgent responsibility of exercising and employing this freedom in the realm of the social crystallize. Extending Danielle Goldman's notion of "tight places," the panel aims to interrogate the relationship between environment, labor, and precarity that performance entails. Goldman suggests this notion to understand dance improvisation as spatial and social practice, through which dancers' tension with given and constraining environments as living materializations of an expanded idea of the social would allow them to explore the potentiality of performance as a practice of freedom. By merging "tight places" with critical understandings of environments (e.g. Latour, Bourdieu, de Certeau), the panel hopes to trace the frictions between agency and labor bundled in improvisational performances. (References cited: Goldman, Danielle. *I Want to Be Ready: Improvised Dance as a Practice of Freedom*. Ann Arbor: U of Michigan P, 2010.)

Eylül Fidan Akıncı*CUNY Graduate Center***Immaterial Dramaturgy and Spectator's Labor**

With this presentation I will explore how the concepts of immaterial labor and precarity in performance can be rethought with the help of thematic and structural characteristics of two pieces by “One Hour Society” collective, E.I.O (2010) and Eionometry (2011), which investigate “the contemporary value of art and the status of artists as workers” (“Eionometry Playbill” 2011). Looking at how the characteristics of immaterial labor are creatively made visible and functional in these pieces, which require audience members’ improvisational participation with their “skills” and “efficiency” and through that create a smaller model of the prevalent socio-economic networks, I arrive at an understanding of precarity as a critical performance strategy. This dramaturging of “immaterial” saturates the audience’s inherent labor involved in the unfolding of any performance event, and underlines the permeability of the boundaries in defining the ontological status of theatre/performance once it reproduces the precarities and anxieties of the “outside” world inside the performance environment. This tight place of work established in theatre space challenges the notions of productivity, consumption, and pleasure in/of performance.

Ugoran Prasad*CUNY Graduate Center***The Physical Turn and Performance Ecology**

My presentation focuses on how Indonesian performance productions, especially during the physical turn –the turn to the body and physicality in performance– at the 1970’s, led by artists such as Rendra, Sardono W. Kusumo, and Putu Wijaya, shaped a specific spatial configuration of performance and theatre ecology, especially through how the notion of improvisation, as a parallel to the notion of tactics and negotiation, has developed at the center of the movement. By looking closer at the physical turn in Indonesia through Andrew Hewitt’s notion of “social choreography” and Danielle Goldman’s notion of “tight places,” I wish to propose a connection between improvisation and social choreography as a ground to study the interplay between performance labor and decolonial aesthetic.

Özgül Akıncı*The University of British Columbia***Performing One’s Prostitute-Persona: Affective Labor of Intimacy in Sex Work and Performance**

This presentation brings a few examples from my practice-based research to discuss the ways in which labor of body in performance and sex work speak to one another. Particular conditions of sex workers directly or indirectly affect how we imagine and embody new masquerades of femininities. These

particularities that arise from criminalized lives of sex workers challenge the imaginary world of performer women when they are invited to create a persona out of their affective, collective, and embodied memories and knowledge in relation to sex work and whore stigma (Gail Pheterson). The series of workshops I organize as part of my research conclude with presentation of solo performances each participant prepares based on the improvised exercises about gender, sexuality, gaze, and labour. Each of these performances offers a personal account of how prostitute-persona manifests itself in embodied expressions. Echoing Danielle Goldman’s urge to understand improvisation not as breaking free from all constraints but stepping into a new environment that has its own boundaries and agents, I argue that the tight place of reflection and action in performance promises a productive pause in the on-going conversation about sex work.

P3.2.3

Enclosures**Lecture Theatre C**

Chair: Maryrose Casey

Josephine Wilson*Curtin University***Toxic Box**

Can the discourses of material history and the environment, of memory and climate, be enfolded? ‘Toxic Box’ addresses this question through an encounter with a recent project by Dutch studio Oving Architecten, in which the former home of an SS commander at Westerbork processing camp from where Jews were deported to extermination camps, is enclosed in a giant vitrine. The function of transparency in the cultural codes of museum exhibition and display, and the politics of separation and aestheticizing, of inside and outside, of subject and object, of seeing and being seen, have been well-rehearsed. The metaphors of text and narrative have helped to politicize and de-naturalize a stubbornly ‘constructed’ (read ‘human’) world. But are these metaphors themselves kinds of vitrines, marking off a space of transparent anthropocentrism? My paper explores this recent architectural project, in which glass box and human house, contained and container, overlap in Venn-like relations to memorialize the immaterial, certainly, but more significantly in terms of the current climate, isolating and preserving the historical site not from the destructive hands of minors, but from material’s new nemesis - the toxic environment. By offering a controlled internal environment for visiting school groups, the project rationalizes its design, but in its eerie reprisal of the Museum and the glass cabinet it challenges us to respond with urgency to the current climate. <http://www.dezeen.com/2015/10/06/oving-architecten-concentration-camp-house-glass-memorial-holocaust-holland/>

Fernando Quesada

Universidad de Alcalá, Madrid

The Nomos of The Earth

José Ortega y Gasset defined the seminal space for citizenship as a piece of field fenced on their sides and open to the sky. The polis was by no means reducible to a set of houses, but it was the "limited" civil council for discussion, clearly differentiated from the house where shelter and reproduction take place. After Ortega, Carl Schmitt equally commented on the origin of the city as the fencing of land that, in the act of separation from the field itself, establishes an entirely new space.

Schmitt developed his schemes from the term nomos beyond the usual identification of nomos and law. The first is what is accepted and recognized, the law established by custom or by an assembly thanks to a constituent act of setting limits to land ownership, as well as the remission of debts. The second refers to the nomos as the grass, forage, pasture or meadow. The seminal grass was for Schmitt the origin of law from three standpoints: it contained within itself the reward of labor for harvesting; it was revealed as a physical limit; and it was the basis for the erection of symbols such as billboards, fences, houses and landmarks.

Jock Gilbert and Sophia Pearce

RMIT University

This paper is based around a field-based mapping workshop project that sought to test and explore ways in which critical approaches to mapping can be considered in ways that move beyond the ontological. It proposes the presentation of a paper unpacking work around the workshop held in September 2015 on country in south-west NSW. Working between Aboriginal landowners in south western NSW and independent creative practitioners including Indigenous artists and design focused academics, rational western understandings and representations of country are actively juxtaposed with Indigenous storylines and interpretations of country through the device of a participatory mapping workshop held on country. The project aimed to open a transformative space of encounter through the active blending of methodologies and interpretive juxtaposition of ontologies, through collaboration and participation between 'outside' creative practitioners and 'local' community members and 'country' itself. The space thus opened will be explored in this presentation as a means through which new stories might be produced and mapped – in effect new landscapes with attendant potential capable of adapting to 'new conditions, institutional frameworks and localized challenges.' Issues of biodiversity, water and energy use and allocation as well as land custodianship will be explored through the presentation.

P3.2.4

Expanded Sceneography II

Lecture Theatre D

Chair: Ian Garrett

Tanya Beer

University of Melbourne

Refugium: an Ecoscenographic Approach to Nurturing Environmental Stewardship

Participatory events have the capacity to rapidly catalyse engagement, cultivate empathy, precipitate action and generate hope. This provocation examines the potential of scenography to reimagine new public engagement tools and strategies that explore ways in which creative practice can sow the seeds of ecosystem restoration and community vitalisation. I propose an 'ecoscenographic' project that engages with 'stories of place' through performative, dramaturgical, narrative and experiential site-based approaches. Considerations of this proposal include: how urban spaces have transformed past ecosystems; how multi-layered historic and contemporary landscapes intersect with human trajectories and spatial hierarchies; and how these stories might be revealed to audiences through new forms of communication. By incorporating creative engagement as a tool for environmental and social remediation, this proposal blends cultural and scientific methodologies to ask: 'How can we engage audiences to reveal urban nature, and provoke humanities intrinsic emotional connection with nature?'; 'How can scenography deliver ecological understanding of environmental adaptation and resilience?', and; 'How can scenographic practices reveal pathways for community involvement in environmental stewardship, and cultivate hope for the future?'

Jennifer Tran

Independent artist/researcher

The Foodscray Race

In this presentation, I will be presenting The Foodscray Race, a community-engaged project that I conceived and produced as part of the 2014 Melbourne Food and Wine Festival. The event was an immersive experience of 56 participants, racing through Footscray (Melbourne) in search for key ingredients that make up this ethnically diverse community. Participants discovered hidden specialty stores and engaged themselves with the locals and its culture. By searching for rare ingredients in an Indian grocery store, smelling a particular Vietnamese mint and making an Ethiopian pancake called Injera, The Foodscray Race aimed to breakdown social barriers through food and to establish new connections between these three cultural generations. Being a member of this community, I will discuss the changing face of Footscray since the Vietnamese refugee settlement, the underlying stigma towards the Horn of Africa Communities Network from the Chinese-Vietnamese perspective; and how I

addressed these social challenges with The Foodscray Race.

Efterpi Soropos

Independent artist/researcher (Melbourne)

HUMAN ROOMS™

HUMAN ROOMS™ creates immersive transformative spaces in hospital rooms to alleviate psychological and physical suffering for people with mental, chronic, life threatening illnesses. The combination of content – video, sound and colour lighting sequences – creates an experiential space to assist participants in inducing relaxation and meditative states within a peaceful and harmonious environment. Combining scenography with biophilia, these spaces are influenced by the way combinations of light, sound and image (via interactive games, virtual reality and a variety of apps) affect audiences, guiding them through spectrums of emotion and sensation. The interior architecture of the room is designed to absorb and reflect the sensory content and create an atmosphere that enables participants to reconnect with themselves and the environment presented in the room. HUMAN ROOMS™ combines indoor and outdoor spaces for meditative reflection and biophilic connection for both patients and families. The process includes adopting a co-design approach that utilises the knowledge and talents of artists, artisans, architects, musicians, video makers, academics, clinicians, businesses, environmentalists and community volunteers.

P3.2.5

Theatre Ecologies

North Lecture Theatre - 239

Chair: Diana Looser

William Feuerman and

Joanne Paterson Kinniburg

University of Technology Sydney

We are conditioned to experience our environment so that over time we no longer register the familiar. Where surroundings become predictably constructed, perceptual habituation occurs, whereby attention to the context is diminished. If habituation has an impact on environmental apathy, can disruption to the environmental construct offer opportunities for dishabituation that might challenge this indifference? This paper explores the responsiveness of material performance to environment through a series of case studies, which deploy a material approach to reinterpret the everyday object. Taking normative devices of the contemporary urban streetscape and of the theatre, early case studies focus on surfaces and their potential to activate space in performative and dishabituated ways. Inverting its historical identity as an object embedded in space, the mirror-ball is employed as the provocation: in the city, to the street banner; in the performance space, to the back-drop. Subsequent projects explore the material and atmospheric effects produced. What are

the architectural implications of capturing both the natural and artificial conditions of the context in which it is embedded? At the scale of the interior, site-specificity creates a more strategic transformation that allows information about the environment to become legible: the invisible becomes unexpectedly visible, and the familiar is transformed.

Bree Hadley

Queensland University of Technology

Mapping Changing Theatre Climates

Over the past decade, researchers at QUT have been experimenting with the use of an ecological approach to map the ways in which changing climates – cultural, aesthetic, economic, technological, and environmental – change the type, scale, and volume of work particular communities of theatre makers produce. Using the AusStage archival database of Australian theatre producers, productions and tours together with other tools, QUT researchers have attempted to map the way in which changing policy, production and industrial ecologies effect Brisbane theatre (Makeham, Hadley, Kwok 2012), and, more recently, independent Indigenous theatre in Brisbane and beyond (Hadley, Seffrin, Miletovic, Borland-Sentinella forthcoming). In this paper, I will look at a new project I will be undertaking in the next few years, which attempts to apply this approach to a new theatre making community, in which I have a longstanding interest - the disabled theatre making community. I will discuss the ways in which a value ecology approach has the potential to provide a more textured picture of players, patterns, relationships, activity levels, and rhizomatic relations between production, distribution and consumption infrastructure, and, as a result, teach us more about opportunities and barriers to access when it comes to disabled people's participation in theatre making in Australia as artists and as audiences. I will also discuss the potentials and challenges of using a tool such as the AusStage database to support this sort of analysis, and how this sort of database can support, showcase, and facilitate access to information about disabled people's theatre making practice in Australia.

Jondi Keane and Rea Dennis

Deakin University

The Atmospheric Intricateness of Practice-led Research

This co-presentation addresses the ways in which 'transdisciplinary' practices inflect and drive approaches to and production of practice-led research outcomes. Post dramatic, enactive and reflexive modalities will be explored as a way to think about how arts practice constitutes a living diagram. The diagram enacts, in real time, the connections that we select and emphasize as a function of collectively shaping our environment. Atmospheric intricateness refers to the polyvalence of ideas, experiences and techniques deployed when co-selecting the

features of an environment and co-constructing modes of existence that sustain ecologies within an environment-in-the-making. Specifically, we will discuss the process and production of a collaborative work: BIKEWALL in which one person operates 3 large moving walls while the other person rides around and outside the walls. Four cameras recorded video simultaneously as well as a Go-pro on the bicycle in order to produce a series of multi-channel videos to be installed to the specifics of a presentation venue. Inhabiting scales of interaction to produce encounter where art and performance become co-extensive. The aim is to enrich research cultures and build a 'community of practice' not quarantined to the arts, but reaches into community, public sphere, and everyday life.

P3.2.6

Rimini Protokoll & workshop participants

South Lecture Theatre - 224

Screening of World Climate Conference, and Lecture Presentation

P3.2.7

Distributed Deforestation

CL Space 2 - 257
Chair: Tom Gutteridge

Lucia Monge

Independent Artist

Plantón Móvil: Interspecies Collaboration in the Walking Forest

In 2010, I initiated work to raise awareness of the importance of public green areas, their maintenance and sustainability. This developed into "Plantón Móvil": a walking forest that peacefully reclaims its place and respect in the city with the mobilization of participants playing the role of city plants and trees. Covered in and carrying different plants and collected limbs we form a particular forest that challenges a normal urban day. The activity culminates with the creation of a public green area. "Plantón" is the word in Spanish for a sapling, a young tree that is ready to be planted into the ground. It is also the word for a sit-in. This project takes on both: the green to be planted and the peaceful protest. It is about giving the plants and trees the opportunity to "walk" down the streets of a city that is also theirs. In return, people may have to momentarily borrow some of their slowness. Plantón Móvil has occurred yearly since its inception in different communities throughout Lima and was commissioned for the United Nations Climate Change Conference in 2014. Last year it made its international debut in Providence, Rhode Island and this year it will take place in London.

Sharon Mazer

Auckland University of Technology

See No Evil: 'Marama' and the Poetics of Deforestation in the South Pacific

We see: long ropes in silhouette, the patterns of forest glimmering upstage, a broad green leaf, a large spidery creature skittering through scattered leaves, up and over a still object. A log, no, a supine woman. She rises: nature, native, spirit, woman. She dances. Four others join her, carrying us from the deep past to something like the present. They are marama, women of the Pacific Islands, of power and light. A roar of chainsaws and bulldozers. A light, so blinding we can't see. Then: devastation, deforestation, the women bent in silhouette as if stumps. One calls the others to arms: a karanga. They fight, they fade, they fall abject. A green vine rises through the women's bodies. They become mulch, the material of regeneration. In 'Marama', indigenous women embody the forest: its poetics, its primordial stirrings, its exploitation, its enduring fertility. This paper, however, is concerned for what we don't see: the pressures of capitalism, the presumptively male bodies that violate forest and women alike. How might this performance, and others like it, be seen to do more than lament the loss of nature, nurture and native? How might it call us through reflection to action?

Rebecca Mayo

Australian National University, School of Art

Wearing Weeds: The Materiality of Art, Labour and Care on the Merri

This paper discusses the performance of plant/human relations in context to citizen restoration and visual arts practice at the Merri Creek in Melbourne. My art practice is concerned with relations between volunteer workers, flora and restoration sites. It examines the iterative and performative processes of planting, weeding and collecting rubbish through the analogous and repeatable methods of making found in printing and textile production. Using plant dyes sourced from the creek, I make props and garments to bring to Friends of Merri Creek restoration events. Volunteers wear the textiles if they wish. Through attending to relations between volunteers and plants, a gift economy of care and support is revealed. Claire Bishop has discussed how artists use social groups or collective bodies in 'delegated performances' that reveal social, political and economic relations. This paper builds on Bishop's work to suggest how my participation as artist and volunteer restorer in the construction and enactment of this work both exemplifies and complicates this reading. It examines how the use of plant dyes and 'wearing weeds' while working at their removal allows for a shared materiality between plant dyed garment and plants, potentially connecting workers more closely to their collective performance.

P3.2.8

Sonic Environments

CL Space 3 - 143

Chair: Matt Delbridge

Christopher Wenn

Monash University

Acoustic Ecologies

Our world is increasingly sonified. Our pockets and bags are filled with devices that beep and trill our every interaction – a mealtime, a message, the number of steps we've taken. The sounds of our devices blend with the noise of our machines and vehicles, with voice and with nature, in what Ross Brown calls 'an immersive theatre of sonic ambiguity' – a world permeated with acoustic and sonic design. Brown asks us: 'What else can theatre show?' This paper aims to navigate an acoustic ecology for performance as it incorporates modern technologies, modern cities, and modern crises. Gernot Böhme asserts that "the characteristic experience of a lifestyle, of a city's or a countryside's atmosphere, is fundamentally determined in each instance by the acoustic space." If we accept that 'theatre noise' is the characteristic sound that emerges in our performance spaces – from the performer's breath to audience laughter, air conditioning, the crash of bottles from the restaurant next door – is the role of sound design to make this more meaningful, or less? Are our performance spaces immune to 'noise pollution' or should we bring the sonified world to the work of sound design as a response to ecological reality?

Sam McAuliffe

Monash University

Reflecting the Environment through Improvised Musical Performance

Performance frameworks for improvisation can be conveyed to performers via a number of mediums, such as traditional music notation, graphic images, and text-based written instruction. However, less common is the idea of an audio-score, an audio recording that improvising musicians may interpret and respond to in order to create a musical work. In this paper I discuss how field recordings of acoustic environments (such as train stations, walking tracks, people's homes, nature reserves, etc.) can function as performative frameworks for musical improvisation. Through (on-going) practice-led research, I investigate how improvising musicians respond to sounds of the environment, a practice that reflects acoustic environments. I propose that this practice provides a foundation for personal musical development, the generation of unique musical works, as well as a method of creating artistic impressions of the environment.

Rosie Klich

University of Kent

'Tuning In and Sounding Out': Staging Sonic Environments

The use of binaural sound technologies in performance creates various dimensions of 'auditory space' (McLuhan) that surround and stem from the body of the listener. Binaural sound recording is a century-old technique experiencing a renaissance in contemporary performance that presents sound as a listener-specific 3D environment. This paper addresses audience experiences of binaural soundscapes and argues that binaural technologies stage the act of listening, drawing attention to the performance of the listener's perceptory apparatus as they realize and render the sonic environment. Addressing works by Simon McBurney and Lundahl and Seidl, this paper explores how binaural technologies conflate the audience's experience of interior and exterior space as they become both 'house of sound' (Serres) and sounding board. Frances Dyson suggests, "In listening, one is engaged in a synergy with the world and the senses" (2009:4) and this paper explores the listener's construction, experience and understanding of their sonic environment. It will explore how binaural performances create a theatrical relationship between what is seen and what is heard, and activate the auditory perception of a listener positioned at the centre of the soundcloud.

P3.2.10

Contested Environments

CL Cecil Scutt - 227

Chair: Solveig Gade

The word 'climate' turns our attention out from human lives to their dynamic environmental context, the importance of 'climate change' in metaphorical as well as literal senses. Human lives are not discrete entities located outside 'the environment'. Lives are lived in, through and with environments in finely tuned material and cognitive ecologies: webs of relationships including spatial, temporal, material and interpersonal dimensions, among others. Moreover, when life is conceived as intricately connected to the environments in which it plays out, then sustaining moral boundaries between health and its supposed opposites, illness and disability, proves impossible (Dokumaci, 2013). Embodiment is inextricably bound to environments, and vice versa, including the cultural practices and 'ways of seeing' that determine, in large part, how bodies live their lives. Cultural practices, especially performances, may either revalidate or contest normative assumptions about the body, health, illness and disability. In this presentation, each panelist looks at the ways some bodies are positioned as healthy and others not, and at the conflicts that arise when performance is suggested as a way of transforming their environments. Murphy begins the discussion by exploring performances from the Drama for Life festival in Johannesburg, examining how they either adhere to

or challenge fear-based approaches to sex, while questioning their potential to transform ideas around HIV prevention, sexuality and gender. Maguire-Rosier opens discussion on the location of 'disability' in live integrated performance. Gibson then presents dementia care settings where the environment, in concert with performance, supports possibility rather than funding normative deficit approaches.

Alyssa Critchley
UNSW

Sydney's 'Illegal' Performance Venues: Thinking about What an Atmosphere Can Do

This paper considers the paradox of informally-operated venues in Sydney, in the context of planning and regulation, and the successful atmospheres in part generated by conditions of precarity. On the one hand, Sydney's local councils (City of Sydney, Marrickville and Leichhardt councils - now the amalgamated Inner West council), support live music and performance venues through initiatives such as 'Renew Leichhardt' and the Live Music Taskforce. Cultural critics and academics herald informal venues as important for emerging artists and musicians (Shaw), as breeding grounds, or as "major strand[s] of our city's cultural DNA" (Armfield 2007), and as vibrant spaces, many of which receive funding from government arts bodies. On the other hand, councils shut down informal venues due to lack of compliance with a host of regulations. This paper argues that the concept of atmosphere as an assemblage of human and nonhuman constituents can help make sense of why these performance venues have been successful. Their transgression of the domestic and creative, public and private, as venues, rehearsal spaces, studios and galleries, as well as households for live-in artist-operators begs the question of how dual atmospheres of homeliness and precarity influence performance as a relationship between patron and performer, as well as space.

Armstrong, N 2007, 'We need a place to breed our cultural DNA', Sydney Morning Herald, 28 July, viewed 10 December 2015, <http://www.smh.com.au>.

Shaw, K 2013, 'Independent creative subcultures and why they matter', International Journal of Cultural Policy, vol. 19, no. 3, pp. 333-352.

Kat Maguire-Rosier
Macquarie University

Aestheticising Access in Live Integrated Performance

'Disability' presents a dilemma of location and environment. Medical and political locations of 'disability' contained to the body are problematic. With the social model of disability, radical disability rights politics have situated 'disability' solely within social structures. Yet, this location of 'disability' is also untenable

because it denies bodily experiences like pain and undermines health and welfare support systems (Siebers 2010). Live integrated performance offers a resistant and transgressive space to reimagine the location of 'disability'. In this paper, I employ conducive parameters of 'disability' including Garland-Thomson's (2011) feminist, disability concept of 'misfit' and Haiping's (2013) notion of the 'intermedial' to consider the integration of Auslan interpreters as performers in developing work, 'Off The Record', a collaboration between companies Force Majeure and Dance Integrated Australia. I consider the inclusion of Auslan interpreters as a response to museum curator Amanda Cachia's (2013) call for 'creative access as methodology' to artistically incorporate access in art-making processes. I argue this strategy, applied to a live performance context, aestheticises access, thus extending artistic forms and synthesising form with functionality. The creative team, however, must juggle with the ethics of aestheticization and curiously, exclude, at times, mainstream audiences. Here, 'disability' is dynamically repositioned in the environment between performers and their audience.

Janet Gibson
Macquarie University

Narrative Places/Spaces: Changing Environments, Changing Minds

People diagnosed with dementia tend to be seen as embodiments of impaired brains for which there are no cures. But place, space and how people are treated within these spaces can make a difference to the experience of dementia, and even alter brains, as Tom Kitwood theorised in his idea of "rementing" (1997:4). In this paper I present examples of specified narrative practices in care homes wherein embodied, immersive and relational performance spaces have been created, weaving material, sensory and imaginative objects and qualities into a layered ecology for older adults diagnosed with dementia. Through these practices the whole environment supports what these adults are capable of, rather than focusing on problematic behaviours and non-normative communication styles. The actual place of the care home is thereby not just determined by its bricks and mortar, nor by its institutional regimes, although these play a role to a greater or lesser degree, depending on the particular facility. But the home may also become a metaphorical space of possibility where selves are allowed to be both who they are now and who they were once, and even selves they have never been, involving play-acting and improvisation, as the real and the imaginary are happily conflated in day-to-day interactions.

P3.2.12

Climate Gaming

eLearning - 204

Chair: Misha Myers

Misha Myers

Monash University (AUS)

Bharath Palavalli

Fields of View (India)

Dave Griffiths

FoAM (UK)

Games bring complex systems, social issues, cultural knowledge and practices to life through immersive fields of play and lived practice. They can be powerful story-telling mediums to model, rehearse, strategize, anticipate, envision and perform the scale and complexity of the anthropogenic causes and effects of climate. While a range of climate games have attempted to engage with these issues, existing analysis suggests that those that invite more active forms of response to experiences of climate change promote more sophisticated forward-looking action and few focus on adaptation (Reickien and Eisenack 2013). Furthermore, there has been little consideration of the interconnected issues of climate justice. Therefore, we propose a praxis workshop led by an inter-disciplinary and international team exploring game structures that grapple with issues of adaption to climate change through performance and live action. Participants will be invited to imagine and create a future Melbourne contending with Australia's unique propensities for drought, fire and flood propelled by the unpredictable non-seasonal climatic cycles of ENSO and compounded by the global warming trend. How can the challenges of this context inform our understanding of the global impacts of anthropogenic climate change? The workshop facilitators, Misha Myers, Bharath Palavalli (Fields of View) and Dave Griffiths (FoAM) have each designed games that engage with challenging and complex social issues in varying international urban and rural contexts. Fields of View's CityGame explores urban form and experiments with different policies and rules so that players can observe the contrasts of the various patterns and scenarios that emerge. Griffiths has created a range of citizen science games including Egglab, Heliconius Butterfly Wing Pattern Evolver Project Nightjar designed to engage people in scientific research. FoAM designed Germination X to strengthen the connection between plants and people. Myers' game Bumper Crop simulates and models the economic, cultural, environmental and political challenges faced by small-holding farmers in India. The workshop will be introduced with a panel of both remote and live presentations from the workshop facilitators on their practice and research which involves designing games as creative responses to complex social problems in different social contexts and across disciplines and domains of technology, policy, economy and cultural practice.

P3.2.14

Discussion Room #2

205

Chair: Spatula and Barcode

Would you like a break from presenting and listening? Please join us in Arts Hall for an informal discussion.

These sessions are intentionally free of pre-planned agendas. There will be no papers, position statements, or formal remarks. Rather, we hope to build a conversation among whomever is in the room based on ideas that have emerged at the conference over the preceding days. The sessions will be lightly moderated (by Spatula&Barcode) to steer the conversation away from tangents (like whinging about conference structures) and towards topical debate.

The discussion rooms are open to all conference attendees. No preparation is required; all you need to do is show up with some reflections on the sessions you have attended previously.

P3.2.16

Soils and Laboratories

Guild Theatre

Chair: Josh Abrams

Sarah Blissett

Roehampton University

Plates

"Notice how each particle moves. Notice how everyone has just arrived here from a journey..." -Rumi

In response to earth's changing climate, we are performing a series of adaptations and transformations, within our various ecosystems, cultural systems and environments. Through re-examining the world on a biological level, we are discovering potential new models of sustainability that are crucial adaptations for the future.

This performative presentation will invite participants to enter a laboratory where the 'performance' of algae will be examined in a series of experiments. The laboratory will be a space of phenomenological encounter, framed around algae taxonomy and morphology. Organisms can be viewed under a microscope, eaten and/or danced with, as part of these experiments into interactions as/with organisms in changing environments.

Questions to be considered:

- What can we learn about adaptation through examining the morphology of plants?

- How might we work with natural processes and organic materials to better inform sustainable practices for the future?

This work is part of my current practice-as-research, which engages with concepts of ecological environments, sustainability and the performance of organic materials. I am considering the intersection of these ideas in art and performance through cultural and biological ecosystems.

Aviva Reed

Independent Artist

Soil Biome Immersion

This Creative Ecologies workshop seeks to explore ones ecological ontology in relation to soil as a 'supplement' that cycles nutrients temporally throughout the planet and hence binds all organisms to be ancestral remnants of each other. Ecological processes associated with nutrient cycles and biodiversity within the soil biome will be addressed as a tool to expand ones ecological imagination and understand the important role soil plays in the ecosphere. This perspective enables an understanding of molecules that once resided within the primordial soup becoming part of ones self. The workshop will take place within an immersive horticulturally scaped installation in which the workshop space becomes an affective environment. A curated visual slideshow will accompany a storytelling session on soil ecology. A participatory activity which involves engagement with soil will also be situated within the space as a method for instigating an embodied and creative response to the knowledge explored through the ecology lecture. The Soil Biome Immersion experience explores habitats and environments, both spatially and temporally.

Additional support and technical assistance from

Patrick Belford

Inner City nature (pb@innercitynature.com.au)

LUNCHTIME EVENT

P2.1.18

Skull Acoustics workshop Old Arts Quad.

Chris Braddock & Olivia Webb

Auckland University of Technology

Olivia and I had been discussing the First Workset (1963- 1969) of 58 objects by the sculptor Franz Erhard Walther. He was creating objects from fabric and other materials that spectators could interact with, sometimes in pairs or groups. We were looking with interest at a long fabric 'hood' that covered the heads of both participants. At the same time we heard news items about how the Queen's plastic umbrella 'acted like a satellite dish' and amplified her rebuke of 'rude' Chinese state officials, reported by Australia's Daily Mail on 12 May 2016. Apparently, her majesty was clutching a clear plastic brolly in the drizzle which amplified her comments and sent them towards a sensitive directional microphone belonging to her BBC cameraman. An insider told the Telegraph: "Because it's plastic, it reflects the sound like a satellite dish." Olivia and I went immediately to Smith & Caughey's department store on Auckland's Queen Street and tried out identical clear plastic umbrellas imagining that we might use them to reflect the humming voice in Skull Acoustics. They didn't work! It was not the umbrella! But what transpired was a hybrid of a Franz Erhard Walther First Workset object and the Queen's umbrella.

PANELS & PRESENTATIONS

P3.3

13:30 - 15:00

P3.3.1

Social Climates

Macmahon Ball Theatre

Chair: Mark Harvey

In the current climate in Aotearoa many who hope to combat climate change face a steep uphill with ourselves and many in positions of political power (Coates, 2015). We often feel good as consumers doing 'green' things that will make a difference, but they do not often help in reality (Zizek, 2011). We like many are caught in a consumerist neo-liberalist bind that prevents us from dealing with climate change. It is often argued that we cannot deal with climate change without first dealing with inequality (Klein, 2014). It is proposed by many that we face new terrains of community existence due to what climate change will bring over the next hundred years. In Giorgio Agamben's *The Coming Communities* it may be through our singularity in the moment where all things matter that we can contribute to what we communally become (1993). *Social Climates* will be a panel of Auckland-based artists who reflect on approaches towards dealing and sometimes not dealing with climate change through performance related and performative approaches. Each presenter, Deineke Jansen, Kathy Waghorn and Christina Houghton will discuss the different ways they approach social with spatial dimensions and at times collectively working in relation to climate change.

Christina Houghton

University of Auckland

Performing Ecologies – The Art of Survival

Participatory performance can respond to differing temporal and spatial perspectives of Anthropogenic climate change as an embodied practice of 'minimal ethics' (Zylinska, 2014). Participating bodies can become agents for action, engaging in political acts through sensory experiences that lie beyond what artists on their own can produce; thus creating agential enfoldings of different scales through another. This paper will discuss my own practice with participatory performance walks. My performance walks and boat journeys are spatial, temporal, durational encounters that, drawing on a minor gesture and a poetics of failure, create a ground for subversion and resistance. These modes of experience and manners of expression can enable us to survive together, cooperatively within a processual model of co-existence. ... Survival drills and safety protocols, somatic actions and poetic narratives, evoke corporeal experiences of land and water addressing notions of preparation, risk and disaster, creating collective narratives around survival and place. Ritual processions, evacuations and migrations require

alternative ways of being moved by and moving through the world, responding to forgotten sites of colonisation, modification and environmental degradation. Sharing of water stories and actions become survival tactics for being-with others and the environment, allowing us to re-think human subjectivity from an Oceanic perspective.

Kathy Waghorn

University of Auckland

Becoming Ultralocal

A range of scholars, from differing fields, grapple with the mutable connectedness of people, places and things, (Massey 1991, Nancy 1991, DeLanda 2006, J.K. Gibson-Graham 2011). Perhaps performance practices can address climate change through this terrain? Through a socially engaged art practice I suggest a strategy of becoming ultralocal to leverage this fluid state of connection. Enacting the ultralocal is a means of brokering everyday performative knowledge and a subtle way to engage transformative processes. It is both inward and outward looking, to understand one's locale and one's local-ness as agentic, accessing the latent potential of entanglements within and without. Acting as an ultralocal is to deal with the bigness of things from one's own position. This engages the coupling of theory and action while avoiding collapse into a closed finitude of the micro. For Friere (2000) it is not enough for people to come together in dialogue in order to gain knowledge of their social reality. They must act together upon their environment in order to critically reflect upon their reality and so transform it. This presentation will discuss some of the work in which this strategy of becoming ultralocal has been performed by myself and with others.

Dieneke Jansen

Independent Artist

Dwelling on the State

Without us dealing with our living conditions and the inequalities of capitalism, it is often argued that climate change cannot be dealt with (Klein, 2014). How we approach state housing, a terrain of potential spatial justice and emancipation or a product and means of absorbing surplus capital (Harvey, 2012), is therefore of significance in climate change. For Jacques Rancière (2010) politics is when people challenge the hierarchical order of social arrangements; challenge itself is a presupposition of one's own equality. When the subordinated stand up and speak for themselves, 'this is politics'. How people find their voice and self determining actions within urban housing estates and listening to people's experience of dwelling in state/public

housing is a focus of Jansen's artwork. This presentation will reflect on three performative gestures and public engagements that listen to social life and enact social space at the stoep of public housing. In Glen Innes, Auckland; Bijlmermeer, Amsterdam and Marunda, Jakarta these attentions and activations engage with issues of displacement and expulsion in our transglobal time of unhomeliness, while using a lens-based practice to address the specificity of time and place. Gentrification, dislocation, and perceived failure are some of the synergies between these three locations.

P3.3.2

Tracking through Tropical Performances: Dramaturgy in Hot and Humid Climes

Lecture Theatre B

Chair: Charlene Rajendran

Seeing as the climate across Southeast Asia is primarily hot, wet and humid, and the natural foliage is dense and thick with undergrowth, tracking through the tropics is a sweaty business. While the range of flora and fauna is delightful to encounter, one is also likely to be bitten or stung in the process. Making sense of the terrain and respecting its density is rarely straightforward. It includes watching, negotiating, listening, improvising, attending and mapping. Sometimes this also means confronting, breaking through, crossing, disputing, and challenging. Not unlike the work of a dramaturg in experimental contemporary performance, that is dense with sprouting ideas and fertile possibilities. As dramaturgs in urban contexts, we navigate through sometimes muddy, other times dusty, most times congested trails in which artists plunder and play, to create performance spaces that challenge the landscape with something new, alternative and provocative. Working through the jungles (concrete and otherwise) of the collaborative imagination, we pick our way through varied turfs and terraces to provide critical support and creative input. But what does it mean to nurture a dialogic space amid the sprawling expeditions through political issues, aesthetic frames, historical narratives, and other complex settings? What is the role of the dramaturg in this network of multicultural rhetoric, intercultural dynamics, community antipathies and everyday cultural clash? This panel will articulate a certain practice that we are still trekking towards.

Charlene Rajendran

Nanyang Technological University

Retracing Steps in *Both Sides, Now*: Dramaturgy as Dialogue and Collaboration

As dramaturg for *Both Sides, Now* (2013 & 2014), an immersive arts project produced by Drama Box and ArtsWok, that looked at issues of death and dying in Singapore, my work entailed navigating critical dialogue, mapping the links between different

aspects of the project, and collaborating with artists and producers to chart suitable vocabulary for the work. This entailed drawing attention to the ecology of the arts, often regarded as elitist in the Singapore context, and how it can be reconfigured to engage the public space as culturally valid and aesthetically vibrant. Developing a dramaturgical literacy about multi-modal and participatory art in relation to a potent topic like death, raised several questions about cultural sensitivity and social resilience in a multicultural urban context. Dialogue sessions were often long and winding, yet they provided important thinking spaces that allowed artist-collaborators to recoup their energies and find new resources before continuing on their journey. This paper will traverse some of the issues that emerged in working as dramaturg for a project that consciously situates the arts in a public space and reconfigures how the arts can produce meaning and reshape thinking through the everyday. The dialogic aspects were crucial, even as dealing with death is always about a dialogue within and between selves. And the process of collaborating across boundaries was critical to working with multi-dimensional and multifarious texts.

Ken Takiguchi

National University of Singapore

Translation and Dramaturgy in Asian Intercultural Theatre: Working Across Borders and Between Boundaries

The practice of intercultural theatre, at least in the context of Asian practices, is about translation in many ways. At a textual level, translation of the script requires specific considerations for realizing the intercultural strategy of the director. At a cognitive level, the process of the intercultural negotiations itself is an act of translation for accessing the culture that is alien to the participant. The translator in an intercultural theatre project is requested and even challenged to go beyond the conventional practice of transforming the source text into the target text. He or she has to get involved in multiple translations, working across and between different borders and boundaries, which seriously demands dramaturgical analysis and decisions. The translator is in a position that connects the individual artists, bridges the text and the mise en scene, and mediates between different terrains and cultures. Such in-betweenness is precisely the positionality that is expected of the dramaturg, and the translator can (and probably should) play the role of dramaturg in intercultural collaborations. This paper suggests the possibility of translational dramaturgy (or dramaturgical translation, depending on the stress placed upon the practice) by integrating the roles of translator and dramaturg in the practices of intercultural theatre, based on the cases in which the author participated as a dramaturg/translator.

Lim How Ngean

Asian Dramaturgs Network (ADN)

Working With and Through ‘Sticky’ Situations in Sweaty Climes: Dramaturgy and the Dramaturg as Choreographic Modernities

Dance dramaturgy is a new concept and practice among Southeast Asian contemporary dance practitioners, while the figure of the dramaturg working with the choreographer and in rehearsal is just as novel, if not enigmatic. However, Singapore's Esplanade Theatres by the Bay officially initiated a dramaturgy programme in their dance festival commissions in 2011, that has led to my working as dramaturg with Thai contemporary choreographer Pichet Kunchun. It began with his *Black and White* that year, and then in 2015, with his *Dancing with Death* that premiered in February 2016. This paper treks my steep learning curve(s) as Klunchun's dramaturg during these two choreographic journeys/projects, proposing that dramaturgical pathways/processes, as well as the dramaturg, operate as modernising tools in contemporary dance-making in this region. While formal and official organisational mechanisms necessitated the work and role of dramaturgy, the on-ground development and negotiation of intellectual and artistic collaboration between dancemaker and dramaturg is more fluid and organic, and sometimes even sticky or tumultuous. I offer some practical insights to navigating dramaturgy and dramaturging in relation to choreographer and choreography, from pre-creation discussions to workshop observations, from rehearsal feedback to performance critique. In the process, I also hope to trace and illuminate the significance of nurturing a professional as well as convivial relationship to further the dramaturgical process.

Robin Loon

National University of Singapore / Centre 42, Singapore

Practice Meets Pedagogy: The Centre 42's Apprentice Dramaturg Programme

Centre 42 started its Apprentice Dramaturg Programme in April 2015 as an attempt to raise the profile of Dramaturgy in Singapore and also as a means of introducing prospective dramaturgs into the practice and its attendant rigour. Conceived as a series of preparatory workshops and seminars followed by two full production attachments, the programme aims to merge both discursive and embodied knowledge into the practice of dramaturgy. This paper will trace the progress of the four apprentice dramaturgs through their reflections and attachments report to draw preliminary ideas and pedagogies on dramaturgy and the industry-based training of dramaturgs. The paper will also assess the programme's syllabus and curriculum to reflect on its efficacy and shortcomings vis-à-vis the intended outcomes and results. This paper hopes to generate discussions on the viability of dramaturg training and pedagogy in the Asian context and beyond.

P3.3.3

Performing Techno-Cultures I Lecture Theatre C

Chair: Sarah Bay-Cheng

This interlinking, two-part panel considers how non-human dramaturgies shape understandings of “techno-climates,” that is, atmospheres of performance, both on and off stages, in the face of a complex and evolving technological society. Non-human figures of animals or nature occupy a prominent place in several of the presentations as both mediators of interspecies storytelling and uncanny reminders of life in what might be called a “post-nature” future. The talks are organized around performances and art works that open up new ways of dramatizing an interconnected world that encompasses – and bridges - human and non-human activity.

Jennifer Parker-Starbuck

University of Roehampton

A Personal Micro Climate of Human-Animal

Labor: Laurie Anderson's *All the Animals* and *Heart of a Dog*

Examining the symbiotic labor “when species meet,” this paper explores Laurie Anderson's recent work revisiting her performative and technological engagements with animals, from *Songs and Stories of Moby Dick* inspired by the iconic American novel, to her new documentary *Heart of a Dog*. Investigating larger questions of the mediation of animals here specifically through Anderson's work, the paper questions their inclusion and projects their relevance against a critique of what Nicole Shukin considers a “social fantasy of ‘nature capitalism’” (*Animal Capital*, 17) to better understand this mode of personal interspecies storytelling as a way of affecting and reimagining a micro-climate for change. Anderson's work attempts to allow non-human dramaturgies interrupt what Shukin calls the “closed loop” of animal-capital as a disruptive and affective force in considering changing climates of human-non-human relations. This work might attempt to, as Latour has suggested, “bridge the distance between the scale of the phenomena we hear about and the tiny Umwelt inside which we witness,” showing how stories might create atmospheres that matter.

Peter Eckersall

City University of New York (CUNY)

Life in Postnature: Nonhuman Performances in the Radiation Zone of Fukushima

One of the aftereffects of the March 2011 Fukushima earthquake was the venting of radioactive material into the surrounding landscape. Survivors have long been evacuated and towns that

were not destroyed now lay empty. They are like ghost towns with buildings, machinery, and even produce left as it was at the time of the disaster. This is now in a stasis-like prolonged cycle of decay. Artists have utilized these spaces to comment on the nature of ecological disaster in which forms of existence are now in a state of postnature. This paper considers two recent works made inside the radiation exclusion zone around Fukushima: Pierre Huyghe's 'Human Mask' (2014) and Takayama Akira's 'Demarcation: Happy Island: The Messianic Banquet of the Righteous' (2015). Both works utilize film and feature animals. In 'Human Mask' Huyghe shows a monkey who plays the role of a waiter in a bar, seeming serving drinks to nobody. In 'Demarcation', Takayama features irradiated cows that are no longer able to be farmed. The farmer keeps them alive as an act of protest. In these art works everything looks normal but only the nonhuman performs. In both examples the animal inhabits otherwise empty spaces as an uncanny reminder of life in postnature. This paper will consider the prospect that these works are examples of a future genre of dystopian performance that comes after the life of the human.

Elizabeth Jochum
Aalborg University

Techno-Animal Effigies: Robots and Telepresence in Non-Human Performance

Robots and networked devices in performance highlight the ways in which technological advancements change our relation to the natural world as well as to human and non-human entities. This paper considers two works that contemplate extinction and cultivation in a post-nature future. David Nunez's "Requiem for Rhinoceros: Nabire's Dream" foregrounds the three remaining Northern White Rhinos by giving flight to robotic puppets, calling attention to their imminent extinction. Laura Beloff's "Fruit Fly Farm: The Telepresent Animal Hall of Fame" is a wearable art object that functions as both personal pet and wearable device with public access via a mobile phone. The art work promotes the cultivation of an abundant, "nuisance" species through an artificial, techno-climate, transforming the user into a telepresent artwork where any member of the public can access the farm by sending an SMS to receive live updates. In these art works, techno-animal effigies are not representational but relational: they model the technological society in which we live and its implications. Technological tools and scientific inquiry are the means through which audiences confront how technology continually reconfigures our relationship to the natural world in ways both troubling and promising.

P3.3.4

Expanded Sceneography III Lecture Theatre D

Chair: Tanya Beer

Ian Garrett
York University (Toronto, ON, Canada)

Technological Haunting for the Time Shifting of Performance

"This presentation will demonstrate the basis and potential uses for a technology platform used to create performance ""ghosts"" in threatened environments using geolocation, augmented reality, and 360 film making. This platform allows performance with an intrinsic relationship to space to be time-shifted for viewing after the event and after the landscape has changed. The world may soon lose a number of Island nations that sit under the two metre-above-sea-level mark. In Victoria Burns' short film Tinau (My Mother), the director interviews her mother, indigenous to Kiribati. In closing the film, Burns says, ""I think what makes me sad, is that one day in the future I hope to have children, and I won't be able to take them to their grandmother's home island. And, maybe, there will be nothing to show them...". What will remain of these islands once they have disappeared into the sea? Will these newly invisible locations leave a trace? In what way will the ocean become haunted by the spectres of drowned nations? This performance system proposes the use of technology in assisting with an intentional haunting and the consideration of an altered landscape as the contextual theatre for a previous event."

Gwenyth Dobie and William Mackwood
York University (Toronto, ON, Canada)

Rallentando

Gwenyth Dobie is the creator of Rallentando, an installation from Out of the Box Productions that creates a virtual forest for hyper-living humans to experience a vital restoration of body and memory of Shinrin-Yoku or forest bathing. Rallentando is an environment that creates calming effects through changes in the nervous system in the same way as exposure to nature has been proven to do. Entering Rallentando, the audience experiences a gradual slackening in tempo, leaving behind the distractions of contemporary urban life. Inside the installation, SlowPitchSound DJ Chel Paterson creates a sonic trail for a deeply poetic experience. Using his turntable as an instrument, sounds are captured and looped. Digital media artist William Mackwood uses video to fully map immersive projected portraits of ""forest medicine"". Movement artists use the Kinect Camera to contribute interactive events to the Forest Bathing experience as live Animators. Selected participants wear pulse monitors to create a collective resting heartbeat, producing a deep shared experience. Rallentando acts as a counterpoint to our

contemporary rhythm and pace. It reaffirms the importance of contemplation in nature to aid in stress recovery and attention restoration. Writer Milan Kundera wrote, “the degree of speed (at which we live) is directly proportional to the intensity of forgetting” – the faster we live, the less we actually experience.

P3.3.5

Performance Sites: Malls, Dumpsters, Lecture Halls

North Lecture Theatre - 239

Chair: Prue Wales

Joel Anderson

Central School of Speech and Drama, University of London

The Westfield Hole

In 2004, the Australia-based international developer, Westfield, announced ambitious construction plans for Bradford in West Yorkshire, England: a large shopping and leisure complex would reinvigorate the city, and create new 'public' spaces within a design 'sympathetic' to the local landscape (using, for example, the local stone prevalent in the surrounded buildings). The project necessitated the clearing of a large area of the city centre, including roads and public transport facilities, parts of a 1960s pedestrianised zone, and Victorian civic infrastructure. Behind hoardings proclaiming the soon-to-come the 'urban life', demolition was quickly completed, but construction barely started before slowing, and then halting, with the council and developers each blaming the other for the problems. For a decade, the city centre was a flooded crater, exacerbating the city's longstanding economic problems. With construction finally having started in the last year, I examine the uses to which the Hole was put during that decade, and the performances it hosted: as an 'urban garden', an Occupy camp, and the site of a 'static protest' by the English Defence League. I explore the Westfield Hole as a battleground, an emblem, and a model for urban regeneration.

Yasmine Jahanmir

University of California, Santa Barbara

High Heels and Dumpster Pools: Synchronized Swimming as Public Intervention

In September 2015, nine synchronized swimmers in vintage polka-dot swimsuits smiled and splashed in a benefit performance for the Museum of Contemporary Art in Tucson, AZ. In many ways, this was a typical synchronized swimming show, replete with hyperfeminine props, such as high heels and parasols. Yet, there was one big difference: we were swimming in dumpsters. Originally part of a “DIY (do-it-yourself) country club”—a junk lot where hip Brooklynites cooled off on summer nights—the Macro Sea dumpster pools were constructed in 2009 by artists David Belt, Alix Feinkind, and Jocko Weyland.

In 2010, the pools were retrofitted for health-code compliance and featured in New York City's Summer Streets program. In summer 2015, I was invited to choreograph and perform at the pools, donated to MOCA Tucson, since I am both a synchronized swimming researcher and practitioner. This paper follows these pools through various environmental and cultural climates. I argue that these pools affirm societal understandings of public space and environmental conservation, as well as provide an important interrogation of these themes. By putting the dumpster pools into discussion with New York City's history of community pools and Arizona's water scarcity, I will also reflect on performance's efficacy in highlighting the climactic tensions of these artworks.

Kelly Doley & Diana Smith

UNSW Art and Design

Sunday School: The Lucy R. Lippard Lecture

In 1975, feminist art historian Lucy Lippard came to Australia. During her stay Lippard gave a series of lectures that have been said to have kick-started the Women's Art Movement in Australia. Doley and Smith will present a performative presentation in response to Lippard's infamous visit incorporating memories, anecdotes and rumours from those that were 'there'. This is part of an ongoing series of performative experiments by Doley and Smith that revisit feminist histories, practices and events through oral histories, archival research and performance re-enactment. The presentation will consider feminist climates of the past and analyse the shifting and repeated trends, opinions and beliefs surrounding gender representation, feminist aesthetics and the politics of the female body. The presentation situates the past as an intermingling force in the present to consider where the histories of these significant feminist events remain, how they are remembered and how their atmospheric patterns place pressure on our conceptions of a political present and a feminist future.

P3.3.6

Rimini Protokoll & workshop participants

South Lecture Theatre - 224

Screening of World Climate Conference, and Lecture Presentation

P3.3.7

Rewilding Skyscapes

CL Space 2 - 257

Chair: Kimberley Jannerone

Andrew Goodman

University of New South Wales

Fragility, Flux and the Rewilding of Art

The recent 'Rewilding' movement has proposed radical new ways of conceiving of the care for ecologies as self-organising

systems. Here the emphasis is placed on increasing system-wide dynamism rather than 'conservation'. Stripped of its potentially romantic and sublime aura, rewilding's rethinking of environmental degradation as a lack of intensive difference here provides the basis for an enquiry into radical experiments in enabling the prehensive capacities of ecologies to intensively evolve their own motivations: for climates or fields to immerse creatively. In this paper the success of rewilding is examined through physicists Prigogine and Bak's writing on far-from-equilibrium and self-organising criticalities and philosopher Erin Manning's concept of the 'minor gesture' or the prehensive capacities of ecologies to evolve their own motivations. This discussion is then utilised to speculate on possible forms of such an approach within participatory art: What might a 'rewilded' art look like and what intensive motivations would it attend to? What transindividual collaborations might evolve? Here this is thought through an examination of Australian artist Cat Jones' Somatic Drifts V1.0, a strange hybrid of therapy, participatory art and black magic that grafts human and plant life into new collective ecologies.

James Ball

Texas A&M University

Immersive Spectatorship in James Turrell's Skyspaces

In Theatre Ecology Baz Kershaw calls for "biocentric performance events that use an ethically principled immersive participation". The same phrase could handily describe the site-specific installations of sculptor James Turrell, especially his skyspaces, simple rooms with apertures cut to frame a square or circle of sky. While Turrell has often invoked the language of performance to describe these spaces which "dramatiz[e] the materialization of our own perception", they remain under-investigated in performance studies. This paper argues urgently for the relevance of Turrell's works to the social and ecological politics of immersive spectatorship and performance. This paper begins by considering archival reports of performers who collaborated with Turrell to produce the dance *Severe Clear* in 1985, before turning to unique sets of skyspace spectators in Houston, Texas: congregants at the Quaker Live Oak Friends Meeting (which features Turrell's *One Accord*), and the students and performers who use Turrell's *Twilight Epiphany* skyspace, adjacent to the Shepherd School of Music at Rice University. Considering the experiences of these dancers, worshippers, and musicians suggests the utility of performance strategies that destabilize boundaries between exterior and interior worlds, fragmenting our view of the environment in which we are always already immersed.

Reagan Maiquez

Independent Scholar

Examining Flow Through Performance: Ecotones in Tourist Zones

This paper seeks to investigate flow in performance studies. In 2011, I started examining flow through an auto-ethnography of cultural event in the Philippines. My findings suggest that flow is multifaceted and can be broadly analyzed as both literal and abstract movement performed by subjects and agencies. In fields of anthropology and cultural studies, a macro perspective of flow pertains to viewing the mobility of humans and instrumentalities as transnational connections between places, as argued by researchers of globalization such as Stuart Rockefeller, Arjun Appadurai, Manuel Castells, etc. In the field of performance studies, however, I contend that a micro-perspective situates flow as movement of human agency in various contexts, for example, behavioral, ritual, theatrical, and cultural. For this presentation, I intend to situate my analysis and usage of flow in ecology and theatre. I borrow Baz Kershaw's notion of 'theatre ecotones' or places where various ecologies meet and perform. I will explore theatre ecotones and imagine various theatrical, performative, and aesthetic flows moving within these places of performance. Furthermore, I will return to my auto-ethnographic encounter of visiting a famed tourist spot, an underground river in the island of Palawan in the Philippines, in extending my examination of flow through performance and ecology.

P3.3.10

Storytelling, Oral Performance, Listening

CL Cecil Scutt - 227

Chair: Meredith Rogers

Molly Mullen

University of Auckland

Oceans Apart? Teaching Ecological Sustainability in Secondary School Drama Classrooms

Climate change will have significant, complex effects in Aotearoa New Zealand, but the curriculum's 'future focus' of ecological sustainability remains a marginal concern. Contemporary performance makers have responded to calls "to play a role in transforming social values in the face of the ecological challenges of the twenty-first century" (Arons and May, 2012, p. 2). The call for papers for PSI#22 proposes that the performing arts have distinctive contributions to make to the project of finding creative responses to climate change. We are interested in how contemporary performance practice can inform the teaching of ecological sustainability in secondary school drama classrooms in Aotearoa New Zealand. This presentation suggests that as a lens through which rangatahi (young people) view themselves,

the world, and their place in the world, performance can be a powerful means of navigating and negotiating environmental identity and engaging with ecological sustainability in Oceania. Our presentation form and purpose is informed by talanoa – a Pasifika mode of collective storytelling. This conversation emerges from and seeks to inform our work on a TLRI (Teaching and Learning Research Initiative) project that examines how ecological sustainability can be integrated into the Arts learning area within the New Zealand secondary school curriculum.

Sukanya Chakrabarti
Stanford University

'For although we are accustomed to separate nature and human perception into two realms, they are, in fact, indivisible. Before it can ever be a repose for the senses, landscape is the work of the mind. Its scenery is built up as much from the strata of memory as from layers of rock.' – Simon Schama, *Landscape and Memory* This paper focuses on oral performative practices of the wandering minstrels of Bengal, the Bauls. Particularly interested in their relationship with nature, natural settings and the human body, my paper also explores how their performances intervene in (re)creating ties with nature. I argue that these performances have not only been inspired by the spiritual and the natural, but also have transformative powers, even at a societal and global level, to create environmental awareness and bridge the increasing schism between humans and their environment. This leads me to question the urgency and the importance of addressing the present environmental crisis of the twenty-first century. How effective are contemporary Baul performances on nature in creating and deepening environmental awareness and responsibility towards our natural resources? What are the limits and scopes of 'nature performances', through orality, storytelling and reiteration of memories?

Robert Lane
Art Association of Australia and New Zealand (AAANZ) member

In tropical Northeast Arnhem Land Australia, long-duration ceremonial events are performed throughout the year across a network of sites, sustaining links between neighbouring Yolngu clans. At each event, multiple performances occur alongside each other at the same time in one bounded space. Like a single gallery space reverberating with many multimodal works, clan members gather in song circles to produce autonomous orchestrations according to the internal mechanisms of their own performance cycle. Overlapping performances do not blend but operate according to their own choreography, which must be completed in order to move forward into the next cycle. Performing the required repertoire varies from several days to several months, generating a climate of many scales and speeds that testify to the irreducible complexity of negotiating interconnected worlds. The coming together of different durations on shared ground through collective performances, acts out

how Northeast Arnhem Land inhabitants co-compose the interdependent world they inhabit. Can a discussion of ceremonial practices articulate distinctive contributions being made by Yolngu scholars, artists, and producers, who use creative processes and performative methods to interconnect custodians?

P3.3.12

Robot Matrix
eLearning - 204

Chair: Katherine Mezur

Aneta Stojnic
Singidunum University Belgrade and Academy of Fine Arts Vienna

Matrix Climate: Digital Dystopias of the Anthropocene

According to Bruno Latour anthropomorphism can mean 'either that which has human shape or that which gives shape to humans'. I would argue here that a digital environment responds to both parts of this definition. It is both created by humans and at the same time it is shaping the humanity. The invention of cyberspace redefined our ontology and become continuation, extension and even a new dimension of the time-space that we inhabit. I will argue here that such human-created and machine-generated (technology designing other technologies) environments are symptomatic for the age of the anthropocene. The questions is what are the political and social implications of new digital environment? It is necessary to understand how, in its short history, cyberspace went from the utopian concept of Internet as "most democratic media" to the dystopian reality of what Deleuze anticipated as "the society of controle", e.i. condition of mass surveillance and control established via digital panopticon. I will look at the artistic examples that address these issues such as Laura Poitras's exhibition "Astro Noise" (2016, Whitney Museum, New York) in order to re-think the performativity of onto-historical changes developed in relation to digital environment.

Kevin Brown
University of Missouri

I, Robot (Approaching Singularity): Or, 'Every Body's Working for the Roomba'

"In 1958, the Hungarian scientist John von Neumann predicted a "singularity," a time in the future when computer intelligence will surpass that of humans. Artificial intelligence experts predict the date of singularity at approximately 2040. This paper explores the theoretical implications of the coming singularity on the performance of humans and machines. I recently acquired an iRobot brand "Roomba" vacuum cleaner. Although the Roomba is an incredibly intelligent cleaning device, it has limitations.

Sometimes I wonder if I spend more time cleaning and tending to the needs of my robot than I would otherwise perform cleaning on my own. This contemplation has led me to wonder, if there is a coming singularity, what will it look like? While popular science fiction envisions a hostile takeover of the world by computers, I predict that the singularity will happen quite differently from how it is portrayed in the movies. Until my Roomba can clean itself, it will depend on me and my human body as a caretaker."

Christel Stalpaert
Ghent University

This Body is in Danger! Composite Bodies and Posthuman Prototypes in Action

As Bruno Latour observes in *Politics of Nature*, recent ecological crises are a rhizome network, with their producers being invisible, and their "numerous connections (...) that link them in many different ways to beings" (24). Latour for that reason urges political ecology to operate from within a complex collective or community, incorporating humans and nonhumans. A posthuman perspective on ecology inaugurates a mode of activism as "a distributed agency with vibrant matter" – to put it in Jane Bennett's words (Bennett, 2009: 7). The entangling mesh of interdependent beings, of a coexistence with other life forms is the ground and also the object of contemporary eco-artists like Benjamin Verdonck, Elly Van Eeghem, Maria Lucia Cruz Correia and collectives such as the Italian 'Strasse'. They are composite bodies and posthuman prototypes in action. Rather than conveying a clear message or communicating their ecological aims in order to instruct the audience to take direct action, these artists perform the labour of what I call a philosopher as diplomat, combining Latour's writings on contemporary ecology and the function of the diplomat therein, and Jacques Rancière's writings on dissensus and art in public space. These diplomats of dissensus shift from an activist counter-culture or militant ecology to the cultivation of ecological thought, asserting several ecological claims. They do not enact power, and do not refer to a debated conviction, but to the complexity of the ecological debate itself.

P3.3.14

Hungry for Art and Social Practice: The Politics and Performance of Melbourne Food Culture

Arts Hall

Chairs: Marnie Badham & Robert Walton

Professor Laurie Beth Clark and Associate Professor Michael Peterson (Spatula&Barcode)

Department of Art, University of Wisconsin

Foodways Federation Square and Foodways Melbourne

Foodways is a performative research project which examines the social systems that move food and food culture through Melbourne. Bringing together food production and hospitality industries with students, consumers, academics and artists projects, we will explore the complexity and vibrancy of Melbourne as a centre of markets and cuisine. We don't just ask, 'how do some mushrooms come to market?' but 'who wants to eat them?' 'why?' and 'how?' What memories, and experiences are put into a garden, market stall, cooked dish, or family menu? The research is made visible through public spectacle, cultural exchange, and community conversation. Spatula&Barcode's Melbourne project was developed first with Federation Square and the Centre for Cultural Partnerships masters students and then for PSI2016.

Jen Rae

Centre for Cultural Partnerships, VCA, University of Melbourne

Dawn Weleski

Conflict Kitchen, Pittsburgh

Fair Share Fare

This art and engagement multi-platform project examines emergent and localised issues of food security and justice, first, in the context of an environmental emergency in North Melbourne for Arts House's disaster simulation Refuge, and more broadly in relation to global climate change. The arts have proven to be a useful tool to not only communicate complex climate change messages, but can also be used to help citizens make sense of data through meaningful and experiential exchanges. Sustainable food production and access in Melbourne is explored through a social equity lens, by employing innovative and participatory approaches. Through industry partnership, food security will be examined in relation to global conflict and migration resulting from climate change impacts. Artist researchers will collaborate with an extended group of local citizens, climate change

researchers, artists/activists, policy makers, and industry food production experts through partnerships and shared public outcomes.

Angharad Wynne-Jones

Arts House, City of Melbourne, Tipping Point Australia

Kendyl Rossi

Federation Square

The Supper Club

Four or five times a year Arts House invites people to gather at the Supper Club...the place underneath the town hall's main performance space, which has always been a place of gathering and eating and has an equipped professional kitchen. The Supper Club is an opportunity to meet artists in the program and others from outside or alongside the arts and explore some of the thematics, contexts, intersections and divergences whilst sharing food. The Supper Club is a ritual of hosting that keeps us on our toes, and a communal feasting that we hope draws people together, that recalibrates the audiences' role in the market as consumers of culture into something altogether more satisfying. We will share reflections on two of our recent mealtime discussions – The Revolting Body and COPOUT.

P3.3.16

Different Light Theatre Guild Theatre

Chair: Tony McCaffrey

Members of A Different Light Theatre

University of Canterbury

Three Ecologies of Different Light

Members of Different Light Theatre present performance explorations of their place in Christchurch, a city in which, after the earthquakes of 2010-11 and the disaster capitalism of the 'recovery', mappings no longer correspond to the shiftings of the terrain. For people with intellectual disabilities how can they have a place in terms of Guattari's three ecologies of the social, mental and environmental? John Lambie, a former member of the theatre company, a person with Down Syndrome, recently celebrated fifty years of institutionalization by being transferred to a dementia centre. Glen Burrows, a performer with cerebral palsy requires human and other systems of support to speak, to shower, to swim. Louise Payne, a member of the company who was a survivor of the psychiatric system and activist died recently but her affective presence lives on in the work of the company. The performers of the company will narrate, enact and trace the lines of errance (Deligny) or lines of flight (Deleuze and Guattari) of John, Glen and Louise. The presentation will explore transversal connections between the experience of postinstitutional 'care' and meanings of 'caring' in ecological senses, looking toward 'new micro-political and micro-social practices, new solidarities, a new gentleness.' (Three Ecologies)

PANELS & PRESENTATIONS

P4.1

9:00 - 10:30

P4.1.1

Ocean Ontologies, Atmospheres and Avant-Garde Art and Performance

Macmahon Ball Theatre

Chair: Rachel Fensham

The ocean which covers the largest amount of the Earth's land mass remains the least known aspect of the Earth's biosphere and yet may be the most significant ecological resource remaining for planetary survival. It may also be the most contested and polluted medium for any current understanding of climate change. It has however voice and representations in scientific research as well as avant garde art and performance. Beginning with consideration of atmospheric chemistry in the southern ocean, and what that means for legal conceptions of the 'freedom of the seas', this interdisciplinary panel will also consider abstract representations of the ocean by the modernist avant garde in the works of visual artist Frank Stella, composers John Cage and David Tudor, and choreographer Merce Cunningham. We might ask how the ocean performs atmosphere? or how artists make works that are not extracted from the ocean, or about the ocean, but yet organised at high levels of complexity. Or indeed, how might we analyse feelings that arise 'without perceptible boundaries' (Rolland to Freud) that might be produced by the ocean? The panel proposes that a more complex 'oceanic consciousness' may be an affective resource within cultural history that can contribute to current debates about the ocean.

David Mence

University of Melbourne

The Freedom of the Seas: An Early Modern Debate for the Twenty-First Century

That which cannot be occupied, or which has never been occupied, cannot be the property of any one, because all property has arisen from occupation. So wrote the great Dutch jurists Hugo Grotius in his 1609 treatise *Mare Liberum* ('The Free Sea'), a seminal contribution to the Enlightenment, and a founding text of international law. While scholars are familiar with Grotius's views on the high seas, the views of his eminent English opponent, John Selden, are less well-known. Selden wrote his *Mare Clausum* ('The Closed Sea') in 1635 as a direct challenge to the Grotian vision and its enthusiastic uptake throughout Europe. Where Grotius argues that the high seas cannot be occupied, a claim which he seeks to demonstrate both practically and theoretically, Selden argues that it can be occupied and is

thus essentially no different from property on land. An underlying issue here is the ontological status of the sea: is it, as Grotius claims, a form of ungraspable chaos (a view with roots in ancient philosophy); or is it, as Selden claims, as graspable as any other terrestrial phenomena? While the debate was never settled, an accord was reached in practice with the so-called 'cannot-shot rule', which held that sovereignty extended into the sea only so far as state power could be projected (the customary basis for the three-mile territorial limit). In this paper, I shall rehearse this seminal early modern debate, and ask what its relevance might be for us today as we seek to confront such urgent twenty-first-century problems as overfishing, oceanic pollution and climate change.

Anthony White

University of Melbourne

The Movement of Water: Frank Stella and the Moby Dick Series

Frank Stella's Moby-Dick series is a group of abstract works named after each of the 135 chapters of Herman Melville's 1859 novel of the same title. Like the book to which it closely corresponds, the series of paintings, sculptures and prints created between 1985 and 1997 has as its fundamental subject the movement of waves, the vastness of the ocean, and the dramas that take place both upon and beneath the sea. However, rather than resorting to an improvised language of aesthetic spontaneity and originality to convey the movement of water, as has been the practice of most modern artists who depict the marine world, Stella took a different path. Recycling studio debris, pre-existing motifs and artist's tools into a restless array of brightly coloured geometric shapes, Stella paid his unique tribute to Ahab, the crazed captain of industry whose dysfunctional quest after a mythic beast results in complete ruin. In the process the artist pointed to the porosity between the discoverable natural world and the invented mechanical one, the industrialisation of the ocean through fishing and pollution, as well as the entropic forces within the sea that set definitive limits to human ambition.

Rachel Fensham

University of Melbourne

Fashioning Feeling in Ocean (1994, 2008):

David Tudor, John Cage, Marsha Skinner, Merce Cunningham, Charles Atlas

Beginning with James Joyce's writings about water, rivers and seas in his novels, most notably *Finnegan's Wake*, the mythologist

Joseph Campbell predicted that Joyce's final, never completed new work, number 19 would be about the ocean. In his turn, John Cage began work on a score for number 19, an opus on the Ocean before he died in 1992. Presented in 1994 at the Cirque Royale, Belgium, this work was subsequently realised by his collaborator, the pianist and composer, David Tudor in 1994, in partnership with Merce Cunningham, the choreographer with whom Cage shared a lifelong personal and artistic partnership. Using a rigid framework for this monumental work became paradoxically its most evocative contribution to aesthetic collaboration as a metaphor of environmental awareness. This paper will, in particular, examine the ways in which the designer Marsha Skinner enabled a 'feminine' responsiveness to Cunningham's own 'nature studies', as well as facilitating movement through costume that altered the affects of his 'aleatory' aesthetic. The textures of colour and dynamic shape contribute to the finitude of this ecological aesthetic. Associated not only with Cage's death but also the subsequent death of Tudor, Ocean constructs an "oceanic feeling" of mourning or death that might contribute to a better understanding of the human in its relations with the ocean.

Robyn Schofield

The University of Melbourne

The Southern Ocean's Atmosphere - A Scientist's Perspective

Our atmosphere is made up of discrete layers – the troposphere defined by water and weather, and the stratosphere by the ozone layer and nacreous clouds being the two most crucial. The atmosphere provides the most fundamental of our needs: breathing and UV screening. Without food you can survive three weeks, without water a week, but without air you would die in 3 minutes. We have now moved into a new geological period – the Anthropocene – the changes we have made to the atmosphere are now identifiable by someone studying geology at a distant time reference frame far into the future. The impacts of the greenhouse gas loading of our atmosphere and the extent we continue to increase that loading will be defined by our decisions and actions now. This paper will discuss my recent research trips into the Southern Ocean to sample the atmosphere above the ice: it will discuss how movements of gases are affected by climate change and the ways in which observations of the ocean in the Antarctic instruct scientists about the fragility of this environment.

P4.1.2

Telepresence: Affect and Intimacy across Distances

Lecture Theatre B

Chair: Hanne-Louise Johannesen

Gunhild Borggreen

University of Copenhagen

Beau Coleman

Independent Artist

Gry Worre Hallberg

Independent Artist

IT-university of Copenhagen and Diffus Design

In June 2015 the North Atlantic part of PSi Fluid States took place. In this cluster we invited artists to explore experiences across the Atlantic area in Nuuk, Greenland, Torshavn, Faroe Island and Copenhagen, Denmark. By setting up three telematically connected spaces in the three locations, we created a common space across the distances. Keywords for Fluid States North were intimacy, telematic meetings and tangibility. How is intimacy perceived without physical contact or nearness? Does environmental distance have a crucial effect on the perception of intimacy and how does the telematic presence interact with our sense of nearness? Of course a phone call can be intimate, but the platform Fluid States North provided, Pantopia: Telematic Encounters, offered the possibility of communicating intimacy through realtime video and sound within a performative and public setting. Our core idea was to focus on the artistic and performative aspects - the relationship between performers and audience both physically and telematically present and to investigate the technological layer as a performative element. The telematic setting also aimed to facilitate unplanned social encounters in the same way a normal conference setting provides. Therefore the telematic connection was maintained even when nothing was on the agenda or when planned events were taking place outside the telematic arena. Our panel will discuss the outcomes of Fluid States North as well as future perspectives of Telematic Encounters in a performative setting within the context of PSi #22: Performing Climate's call to address "new conceptual paradigms (that) offer ways of re-thinking this radically inter-connected world across many scales of human and non-human activity". We will investigate the planned performances, the random encounters, the mis-performances, the affective reactions, audience/performer/participant relations, the glitches and the centralistic feeling of the circular space. All members of the panel played an active role in the telematic space of Fluid States North as organizers, facilitators, performers, tele-operators, participants and audience. Drawing upon the experience of conceptualising, organising and executing the Fluid States North cluster event in Copenhagen, Nuuk, and Torshavn in June 2015, this presentation reflects upon creating telematic spaces of interaction that are fragile and vulnerable: not only because of technologies and stage design,

but also in terms of the transfer of cultural knowledge and artistic practices. Almost everything that was planned ahead failed, but so many other astonishing things happened instead, which highlights aspects of intellectual and managerial labour in relation to D.I.Y and amateurism. Paradoxes accumulate when comparing the initial conceptions of Fluid State North with the actual outcome: despite two years of preparations and fundraising, it was the last minute ad-hoc innovations that occasioned the most interesting and alternative modes of communication; it was the glitch and the malfunction of technologies that provided unexpected insights of interaction and intimacy; and it was the insistence on a core concept of a linear telematic model that brought the project to a full circle. Referring to Ken Goldberg's concept of telepistemology, this paper asks the question of how new knowledge may be produced through telematic encounters.

P4.1.3

Gothic Atmospheres

Lecture Theatre C

Chair: Paul Rae

How might performance and performance theory benefit from a renewed engagement with the relationship between the living and the dead? Bringing the philosophical climates of the nineteenth and twenty-first centuries into dialogue, our panel examines how contemporary performance genres collapse established separations of the animate and inanimate, and science and art, and we consider how – and to what ends – the interests of the dead intervene in the problems and politics of the living. Shannon Steen sutures the scientific imaginaries of the early 1800s and the early 2000s in her study of recent adaptations of Mary Shelley's *Frankenstein*, investigating how the (neo-) gothic enables insights into contemporary discourses of creativity. Margaret Werry argues that a critical focus on the performance and object aesthetics of the nineteenth century might help present-day performance scholars negotiate the challenge to humanist notions of agency and efficacy posed by part- or post-human animacies. Diana Looser connects nineteenth century France and the twenty-first century Pacific through a reading of Stuart Hoar's play *Pasefika*, which spirals out from the Oceanian phantasmagoria that invades artist Charles Meryon's gothic etchings of urban Paris. By interanimating notions of past and present, absence and presence, our discussions seek to illuminate society's climactic conditions.

Shannon Steen

University of California at Berkeley

Reanimating Reanimation: *Frankenstein* and the Art and Science of Creation

At the same time that the arts are increasingly seen as the handmaiden to or source of inspiration for scientific and technological innovation, the Enlightenment separation of these domains of activity is also being unmade via contemporary

discourses of creativity. Against this development, the past five years have witnessed a particularly intense moment of cultural fascination with one of the ur-texts of the relationship between the arts and the sciences: *Frankenstein*. While Mary Shelley's titular anti-hero has been understood for some time as an icon of modern culture, her 1818 meditation on the relationship between the rapture of discovery and the will to power has been brought to life with surprising repetition of late. Since 2009, there have been two stage adaptations (including the National Theater's 2011 production directed by Danny Boyle), a graphic novelization, and a further two film adaptations, capped by the 2015 rendition with James McAvoy and Daniel Radcliffe. What parallels in the scientific imaginaries of the early nineteenth and early twenty-first centuries are being forged through these adaptations? What discourses of creativity—here in the biblical and deific sense of making life from the void—are being remade through the framework of the Gothic?

Margaret Werry

University of Minnesota

Very Still Life: Performance on the Frontiers of Animacy

Behind *Frankenstein's* contemporary resuscitation, the neo-gothic excesses of TV forensic procedurals, or the ubiquity of the undead on screens small and large, lies a larger cultural recalibration of the relations between the dead and the living. The recent impossible hybrids of biotechnology, it has been argued – from transplants, to implants, to biotic engineering – are part symptom and part cause of this change. Theorists cite the interpenetration of bio- and necro-worlds, of human and non-human (part- or post-human) matter, as the hallmark of late-capitalist modernity, collapsing the imperative of sequestration of the dead that was (according to sociological and historiographic consensus) the signature of Western modernity's earlier phase.

Diana Looser

Stanford University

Gothic Etchings, Pacific Visions: Meryon, Māori, and Stuart Hoar's *Pasefika*

Gothic tropes are a common occurrence in postcolonial performance, where ghosts of the indigenous and colonial pasts haunt and inform the pathologies of the present. This paper considers this theme from a different angle through a reading of *Pasefika* (2014) by Pākehā New Zealand playwright Stuart Hoar. Hoar's play spirals out from the oneiric Pacific imagery superimposed upon French artist Charles Meryon's gothic etchings of urban Paris, which recall Meryon's time in the Māori settlement and fledgling French colony of Akaroa in the 1840s. In Meryon's engravings, Oceanic phantasmagoria erupt incongruously into the Parisian *mise-en-scène*: whales, albatrosses, warriors, and canoes invade from the sky and the

sea, wheeling past rooftops and obelisks, and riding crashing waves that inundate streets and buildings. I examine how, in Pasefika, this nineteenth-century vision morphs into a twenty-first-century vision for Aotearoa/New Zealand and the Pacific, moving beyond the colonial logic of cross-cultural encounter to dramatize a mobilizing Pacific arising from the complex, fraught, and fecund traffic between Oceania's many indigenous and non-indigenous peoples. In this regard, Pasefika offers an alternative approach to reading the gothic in colonial history, while indicating New Zealand theatre's increasingly expansive engagement with the Pacific region and the world.

P4.1.4

Performing Techno-Climates II Lecture Theatre D

Chair: Jennifer Parker-Starbuck

This interlinking, two-part panel considers how non-human dramaturgies shape understandings of "techno-climates," that is, atmospheres of performance, both on and off stages, in the face of a complex and evolving technological society. Non-human figures of animals or nature occupy a prominent place in several of the presentations as both mediators of interspecies storytelling and uncanny reminders of life in what might be called a "post-nature" future. The talks are organized around performances and art works that open up new ways of dramatizing an interconnected world that encompasses – and bridges – human and non-human activity.

Louis Philippe Demers

Nanyang Technological University

Atmospheres and Machine Performers

Neither truly authentic nor representational, rules of classical aesthetics in visual art might be shifting towards the creation of atmospheres. Boehme claims that the classicalAesthetics dealt practically only with a few at atmospheres (the beautiful, the sublime for example). However, he points out that the multitude of linguistic expressions indicates that a more complex knowledge of atmospheres exists than aesthetic theory suggests. Boehme states that "It is the art of the stage set which rids atmospheres of the odour of the irrational: here, it is a question of producing atmospheres. To attune the spectators to synthetic and machinic atmospheres is recurrent in the late 20th century. Science-fiction movies are permeated of utopian or dystopian sensations rooted in post-apocalyptic scenography. Media Arts immerse the viewer in a sensual saturation of sounds and images. Nowadays, interactions are less about the devices and systems but more about the viewer experience. Producing an environment the atmospheric background is a fundamental role of scenography. I will present a series of works where non-human machinic performers, either stage elements or fictional characters, produce singular atmospheres through their labour of repetition, flocking and patterns.

Kristof Van Baarle

Ghent University

Places of Extinction: Posthuman Time and Space in the Work of Kris Verdonck

Abstract: The nexus between new technologies, the decline of democracy in favour of economic government and Anthropocene harbours an apocalyptic or catastrophic drive in which object obtain a performative status (Agamben). In an interview with Alexander Kluge, Heiner Müller once said: 'Whatever occupies this place can always change. It does not have to be a human being, it can also be a computer or a vegetable substance or anything else.' What would a world without man look like? And what does this imply for the performing arts? In this contribution, I will draw from the work of Belgian theatre maker and visual artist Kris Verdonck, and more specifically the performance UNTITLED and the installation circuit IN VOID to reflect on these questions. In the Verdonck's performances, objects acquire the value of living beings and performers are objectified. Verdonck brings the two together in a 'Nothing', a 'Void', in a posthuman after-time and space. I will analyse this space as a place where objects and machines perform human absence and spectral presence. Similar to Beckett's 'grey' (Badiou), Verdonck's theatrical apparatus operates as an interdisciplinary space, crossing black box and white cube, chronological time and the suspension of time.

M. Cody Poulton

University of Victoria, Canada

Spectral Presences of Media and Machinery in Contemporary Japanese Performance

This paper will enquire into how, in contemporary Japanese performance, media and technology can conjure up spectral experiences. I will examine a range of examples of spectral performance, including those of the vocaloid Hatsune Miku and Geminoid F in three plays by Hirata Oriza: Three Sisters: the Android Version (2012), Sayonara (2010) and its sequel Sayonara II (2012), mostly recently adapted into a film by Fukuda Kōji (2015). In these works, nonhuman performers serve as mediums to facilitate relationships between artists and audiences and as dramatic and performative devices. The pop idol Hatsune Miku is a video projection that serves as the voice for a synthesizer program; she is a shared imago created by a collective of fans. For her part, by virtue of her inability to "read the emotional atmosphere" (kūki o yomu) created by the twisted interpersonal dynamics of one family, the android sister in Hirata's version of the Chekhov play becomes a veritable angel of retribution for her human double. In Hirata's Sayonara and its sequel, the mortality of the young woman serves as counterpoint to the android's indestructibility. Geminoid F represents the immortality of the soul. But is it human?

P4.1.5

Domesticity, Commodity, Theatricality: Atmospheres and Affects of Racial Performance in the Post-Racial Era

North Lecture Theatre - 239

Chair: Sean Metzger

What are the climates in, of, and for black performance at a time of unprecedented attention to the movement(s) for black lives within the US and globally? Examining sites as divergent as the mid-20th century kitchenette as instigator of Afro-sociality, the sneaker campout as a disappearing space of black homosociality, and the Anglophone art and theater world as a space for racial ventriloquism masquerading as social critique, these essays explore the ways in which domestic architecture, the development of a digital commons, and the discursive predilections of high art criticism, not only produce and constrain embodied, experiential blackness, but also reinforce structures of racial feeling that rely upon 'blackness as fulcrum' (S. Nakagawa 2012) for practices of segregation, commodification, and sensationalism.

Christina Bush

University of California, Berkeley

Racial Fanscapes: The Sneaker Campout and the Changing Terrain of Performance

The sneaker campout has been, arguably, the most significant and visible marker of a highly complex form of object-based black male fandom. In spite, or perhaps, because of this, the campout has become an increasingly surveilled and stymied, with many private merchants cooperating with law enforcement to effectively undo the practice, deeming it a threat to public safety. In the wake of these concerns, much of sneaker consumption has now migrated to online platforms. And yet, some merchants have attempted to replicate components of the experience of camping-out for customers online (i.e. telling consumers that they are now "in line" while waiting to check out)--underscoring the significance of the practice to consumers. In this paper I identify camping-out as a performance of a specific mode of object as well as knowledge dissemination and acquisition indicative of a black masculine homosocial fandom that is inextricably linked to the social climate and physical environment in and upon which it takes place. I query what, then, becomes of the fan and the fan behavior when they are unmoored from the physical and social landscape that are central to their respective legibility as such. Furthermore, I investigate how the campout as a practice, both aligns with and diverges from, broader ritualized modes of public consumption of commodities, and what an explication of this particular practice might reveal about the complex interplay between object-based fandom, identity, and environment.

Amani Morrison

University of California, Berkeley

Black Domesticity and the Built Environment: The Kitchenette Apartment in South Side Chicago

Bringing together dramatic literature, archival sources, and performance theory, this paper engages the mid-twentieth-century kitchenette as a space produced by and producing unique racial performance climates. How is domesticity performed in the kitchenette, and how does the kitchenette become informed by and constructed through black domestic practice? How can we understand domestic practice and dwelling space as indicative of particular—and peculiar—social, political, and historical environments? Following Robin Bernstein's theory of scriptive things, in which artifacts prompt meaningful bodily behaviors, I posit "scriptive space" as a tool for investigating built environments that prompt and delimit performance. More than acknowledging the functionality of space, I am interested in understanding the repertoire of behaviors that arise from the midcentury kitchenette, structured as it is by the racial climate of housing segregation, economic oppression, and other forms of de facto and de jure discrimination. Such an understanding is relevant not only to mid-20th century Chicago, but also underscores the extent to which concepts of scriptive space might enable more nuanced analyses of the intersections of race and space in contemporary politics.

Brandi Wilkins Catanese

University of California, Berkeley

Racial Ventriloquism and the Postracial Turn

How has the postracial turn affected black performance, and what racial climate is produced through the vexed embrace and disavowal of blackness as a potent global signifier of difference? This paper advances a definition of racial ventriloquism that emphasizes the ways in which non-black authors animate blackness, particularly when their work comes to shape the contours of racial discourse in broader society by leveraging the weight attached to their subject positions. By engaging a variety of sites (David Mamet's 2009 play *Race*, the recent controversies surrounding the work of conceptual poets Kenneth Goldsmith and Vanessa Place, Brett Bailey's *Exhibit B*), I examine how, in each of these cases, blackness—attached to some concept of black flesh—is called upon to perform itself as both central and ancillary to the authors' intended messages about the afterlives of racism in emergent postracial contexts. Does the perpetual hotness of blackness as source material for art afford people living (and dying) in black bodies the ability to control the salience of their experiences within the representational sphere? Or put differently, how do (all) authorial voices matter when the stakes for black life are so high?

P4.1.6

Dance Ecologies

South Lecture Theatre - 224

Chair: Chris Braddock

Anny Mokotow

University of Melbourne

Positioning the Dance Body in Contemporary Ecologies: Avoiding Crisis

This paper considers the current challenge faced by dancers to position the body within contemporary ecologies. Currently, dancers are confronted with environmental unpredictability and destabilisation in the sustainability of their arts practice as well as in the crisis posed by ecological and climate changes. The paper considers two different performative approaches in which the destabilized position of the body is reconsidered as a site for positive affect, and potentially, a means to avoid crisis.

Atalanta Eke's *Miss Universal* (2015) recognizes that the upending of anthropocentrism destabilizes the position of the 'body'. Her non-individualized but unquestionably female bodies exhibit their versatile materiality to amalgamate, mutate and transform a co/independent relation to the universe. Depth of Field (2015) Anouk van Dijk, questions the dramaturgical considerations in play when performing in public spaces. Recognizing the body as 'culturally intelligible' (Butler, 1990), the production seeks to expose the lingering humanity of the individual and their cohabitation within a city scape affected by historical ghosts, technological magnificence, ecological destruction and the poetic interaction of individuals with their surroundings.

Through a consideration of the different approaches to future bodies, I examine the possibility of affective bodies (Braidotti, 2013) as a positive response to multiple challenges.

Laura Potrovic

University of Paris 3 - Sorbonne Nouvelle, University of Zagreb

Relational BodyScape(s): Exploring the Body Boundaries in the State of Becoming

This paper is approaching the question of performer's body, materiality and immateriality of its landscape – through the concept of Becoming. What defines the boundaries of a particular landscape, especially the one of the body itself? Are those defined by the sensation itself and its relation to affects? Is it possible to think and rethink performer's body as relational bodyScape in Becoming, composing and decomposing its boundaries in relation to the other or sensation as such? Body as a landscape in motion is also a landscape in co-motion – its boundaries are organizing and reorganizing themselves through its environment-dependent, experience-dependent and time-

dependent transformation. The body itself is both human and non human, organic and inorganic living system; mostly made of water it can also be thought as a body-flow characterized by its own metamorphic body intelligence and polymorphism on all of the levels of becoming the body as such. The movement of experience-dependent transformation, the movement of transforming and being transformed is being studied here as a movement of relational climate(s) of performer's body. The point of mutual transformation is questioning the inner climate of performer's body as outer and outer as inner, a point of their (ex)change. This paper is based on the theoretical, as well as practical work of Somagram – experimental corpography lab.

Phoebe Rumsey

City University of New York (CUNY)

The Body as Animal: Pack Mentality as a Climate for Performance in Wayne McGregor's *Entity*.

In discussing the layers of exchange between bodies, Giles Deleuze and Felix Guattari state, "Thus packs, or multiplicities, continually transform themselves into each other, cross over in each other."* This study investigates how dancers' collective work pushes and pulls on choreographic material from a place of instinct and intuitiveness engaging a mode of physical thinking that opens up an animal or "pack-like" sense of community within the experimental. Considering choreographer Wayne McGregor's "Entity," this paper asks under what creative circumstances can the body as animal flourish? In a piece book-ended by video footage of a dog sprinting, McGregor engaged with cognitive scientists during his choreographic process to consider the habitat created by bodies in performance and the cognitive and intuitive balance its landscape necessitates. How do the dancers whose cognitive faculties are pushed to the edge by extreme technicity of movement draw on their animal impulses to traverse the spatial ecology of the piece? Using theories of connectivity (Erin Manning's "Relationscapes") and intuitiveness (Gabriele Brandstetter's *Choreography as a Cenotaph: The Memory of Movement*) this paper aims to link the motion of the pack to an understanding of a kind of molecularization of the collective as a climate for performance.

P4.1.7

Artistic Research Group

CL Space 2 - 257

Chair: Joanna Householder

Among Artistic Research's primary characteristics is its potential to expand traditional epistemological frameworks for the discovery, creation, and dissemination of knowledge and experience. Artistic Research provides rich and robust contexts for investigations of both tangible events and the affective ambience that they generate. The PSi #22 CFP notes that "Climates [...] are both the general conditions in which events take place, and the ambience produced as a result," and

that “innovative research methodologies and new conceptual paradigms offer ways of re-thinking this radically inter-connected world.” Fittingly, the Porous Studio is designed to realize a productive laboratory of experimentation at the permeable borders of theory, philosophy, pedagogy, practice and research—one that underscores the notion of annual continuity and the practical/symbolic significance of studio/site/process at the PSi annual conferences. We are a constantly mutating social network of artists, which over successive years maps itself onto sites in different cities, countries and continents. Porousness thus indicates both an opening of the traditionally private domain of the artist’s studio to the public nature of performance research and practice, and a determination to engage with local artist-researchers to explore the specific climates of performance in the region.

P4.1.8

Plastics Matter

CL Space 3 - 143

Ioana Jucan

Brown University

Malin Palani

Macalester College

From home appliances, to bottles and bags, to textiles, to credit cards, to the stomach of albatrosses, to oceans, coastlines, and land, plastic is a ubiquitous form of matter. It is a form of matter that undergirds a widespread mindset of disposability on which neoliberal capitalism thrives. We would love to collaborate with artists, researchers, and activists from Australia and around the world to devise and perform practices of thought and action concerned with the problem of plastics and the mindset of disposability. We will have the space of a workshop from 9-10.30am on July 9 to try out some things. Before then, we will come together more informally over e-mail or other online platforms, and in Melbourne over tea or coffee, to share ideas and experiences. For those participants who will be in Melbourne a few days before the conference, there will be an opportunity to learn about plastics pollution and ways of dealing with it around Melbourne, and to explore the work of the Port Phillip Bay EcoCentre.

P4.2.9

Campus Climate: Crisis/ Management of Academic Freedom workshop/roundtable

CL Space 4 - 116

K. Frances Lieder

University of Wisconsin Madison

Shayoni Mitra

Barnard College, Columbia University

Boundaries are being violated: walls need to be shored up. A pervasive sense of vulnerability yields a constant state of crisis – The building of one set of walls, and then another. -Jennifer Doyle, *Campus Sex, Campus Security*, 11. The university campus has become embattled, and a new term is being deployed in this discourse and defense – campus climate. Physical violence, gender justice, racial tension, diversity agendas, psychological trauma are all being marshalled under this ecology of discontent ; the climate is one which is always malicious, volatile, and provocative. On the other hand the responses undertaken in its name are often timid, retroactive and seemingly innocuous. And hostage in these discussions is a fragile notion of ‘freedom of expression.’

We propose a workshop/roundtable at Psi#22 to discuss some of these complex entanglements. We abjure the conventional panel format as unilateral and limiting. Instead we propose a more open ended discussion on the collective stories and strategies we inhabit within our various academic communities. Theatre, dance, and performance studies departments, by their ethic of embodied representation, have been at the frontlines of these tense battles. Broadly, we are interested in three lines of inquiry – campus sexual assault, campus race relations, and campus economics. The task of the workshop will be to pry open how these questions have specifically been enacted in embodied performative practices.

P4.1.10

PSi Performance & Science Working Group

CL Cecil Scutt - 227

Chair: Maaike Bleeker and Eddie Paterson

New PSi Performance & Science working group

Scholars and artists with an interest in collaborations between performance (academic studies and practice) and science are invited to join the first meeting of the new PSi working group Performance & Science. Big players in the field of science like CERN and NASA invest in collaborations with performance makers. Joint research projects demonstrate the potential of science-performance collaborations in a diversity of fields, including medicine, cognition, and robotics. Performance

presents a key to understanding scientific research and practices of knowledge production past and present, while expanded notions of performativity, like McKenzie's technoperformance and Barad's posthuman performativity, afford new, situated, embodied, environmental and post-anthropocentric approaches to questions and issues of concern to both science and performance. These potentials and possibilities are the subject of the working group Performance & Science. The working group aims to bring together scholars and artists with an interest in collaborations between performance and science to share work in progress, to explore common interests, to build a network, and to consider joint publications and interim events.

P4.1.11

Affecting Change: Attending to Sites and Ecologies through Choreographic Practice

eLearning - 156

Chair: Charlene Rajendran

Under the guise of a traditional scholarly panel, we aim to collaboratively unsettle too-tidy articulations of words, gestures, ideas and bodies. An experiment in tuning and doing together within the panel format we offer three, artist-scholar perspectives on choreographic relationships with sites. Bonded through an interest in the materiality of the body, textual mappings and durational approaches to environmental performance, the three presentations explore a range of geographical orientations across New Zealand the UK and journey between Vancouver to Shanghai. Considering the inter-relationship between human and non-human enabled by these three projects the panel explores how the choreographic might be argued to evoke subtle change in perceptions of relatedness to environment and community.

Natalie Garrett Brown

Coventry University, UK, Centre for Dance Research (C-DaRE)

River Walking: Convivial Collaborations with Community and Place

Dr Natalie Garrett Brown, Coventry University, UK, Focusing on a collaborative site performance project enter & inhabit this presentation explores the ways in which the creative process for this artistic collaboration resides in an exchange across, between and amongst the lived body (Fraleigh) of the artists and participating audience. enter & inhabit is underpinned by an engagement with Somatic Practices, a field of practice within contemporary dance which is concerned with bodymind integration and advocates embodied encounter with other as central to subjectivity. From this perspective the presentation considers the ways in which dance practitioners and the dancing body can be argued to offer haptic and affective (Manning) understandings of the inter-relationship between self and

environment thereby invoking a convivial collaboration between community and place. Re-visiting River Walking (2009) within the collaborative panel format this presentation works to reveal the sensorial exploration intrinsic to the collaborative process of enter and inhabit, and draws upon photographic image, writing and poetic improvisational scores from the project to detail the ways in which sensory receptivity to site is cultivated. In doing so it proposes that such projects such as River Walking enable an attentive dialogue between the materiality of site and an attuned body mind, from which alternate and new perspectives on environment can emerge.

Alys Longley

The University of Auckland, NZ

I am considering different artistic practices and their artistic outcomes as forms of maps – that is - ways in which to see, feel and understand place/space/experience in micro and macro, through different perspectives, scales, senses and values. In doing so, choreographic, somatic, and site-based practices become sophisticated tools for listening and responding to diverse environments, ecologies and materialities. I am particularly interested in the potential of these practices for dissolving binaries between categories/ species to decentralize the human, instead working with an understanding of materials and molecules as positioned on a spectrum of affective and sensory properties such as density, temperature, speed, size, organization, colour, form, vibration.

In this paper I will share some experimental and multi-modal maps, emerging from a series of projects exploring human and environmental relationships – including the fluid city project, an art-science project exploring how artistic practices might translate issues of water sustainability to diverse general publics in Tamaki-Makaurau, Auckland, through provoking liquid perception, curiosity, surprise and dialogue; and the Moving Writing Living project with Paula Kramer in Berlin, Germany, which focused on site-based dance practice and experimental documentation.

Amaara Raheem

RMIT University

Container, Contained, Conceits: Tracing Passage Aboard a Cargo Ship

Established in 1991 Access Gallery - an artist run space in Vancouver's Chinatown - supports the work of artists whose practices have taken a decidedly experimental turn. In 2015 Access launched a residency programme offering four selected experimental artists passage aboard cargo ships sailing from Vancouver to Shanghai. Crossing the Pacific Ocean on a freighter takes approximately three weeks, during which time artists would be considered "in residence" aboard the vessel. The aim is for the artists to maintain a log for the duration of their crossing and, to generate a new body of work in response to the voyage,

to be subsequently exhibited at Access. Dance artist Amaara Raheem sets sail in April 2016 and exhibits at Access in May 2016. She comes to PSi fresh from the experience of taking and tracing passage aboard a cargo ship which, as Access Director Kimberly Phillips suggests, “offers a near bottomless container for the imagination, for narrative and for cultural critique.” This performative presentation offers a multi-scalar portrait of sea voyage in contemporary times, drawing on the autobiographical body and the inscribed body as a way to register and transmit a dancer’s work during twenty-three days at sea.

LUNCHTIME WORKSHOPS

P4.2.13

Strange Gardening Workshop: Cultivating the Futures of Performance Studies

Arts Hall

Evelyn Wan & PSi Future Advisory Board (FAB)

In this lunchtime session, the PSi Future Advisory Board (FAB) hosts a workshop on cultivating seeds of the future for our collective milieu. The workshop is structured around encounters, reflections, and conversations that cross-fertilise, across generations of performance scholars, from various localities and flows of epistemic traditions. In the spirit of queering genealogies and processes of (re)production, we invite participants to tend to our garden of theories past, make way for new deterritorialisations/ reterritorialisations, and sow the seeds for a futurity that is not yet here. How do we reclaim the future from the reckonings of the past and the precarities of the present? What are actual strategies and tactics we could take up in our scholarly-artistic practice--personally and institutionally? Entitled Strange Gardening, you are invited to come along to dig up old dirt, dance amongst flowers and propagate ecologies of performance practice and research.

PANELS & PRESENTATIONS

P4.3

14:30 - 16:00

P4.3.1

How PSi Thinks

Macmahon Ball Theatre

Chair: Ray Langenbach

The How PSi Thinks... roundtable is now in its 6th semi-annual incarnation. No papers will be presented. This is a facilitated open roundtable discussion. Originally inspired by Mary Douglas' 1986 inquiry into 'how institutions think', the How PSi Thinks... open roundtable offers a chance to take time out for a reflexive glance at our own processes as a collective, an 'institution' and conference gathering each year. How does PSi archive community memory, create and maintain classifications and borders, determine doctrine and ideology, partake of the cognitive and social episteme, and constitute subjectivity and agency? What are the problems and the possibilities of this annual gathering? "How PSi Thinks Australia Thinks PSi" is an opportunity to analyze our own performance.

Ray Langenbach

University of the Arts Helsinki

and Performance Climates Organising Committee and PSi members

P4.3.3

A Glass Falls Off the Table: Nonhuman Performativity

Lecture Theatre C

Chair: Peter Eckersall

Mari Boyd

Sophia University, JP

The Edo Marionette Theater Youkiza and "Utsushie Animation"

How does tradition feed into making the new and experimental in today's object-centred theater? It is almost paradoxical that the Edo Marionette Theater Youkiza (1635-), the oldest active marionette company in Japan and designated intangible cultural property by both the state and the city of Tokyo, is also a thriving contemporary performing object theatre. This paper will investigate how Youkiza employs this premodern art in making contemporary productions of value through an analysis of Youkiza's 2015 production, "Kenji Miyazawa's Magic Lantern Theatre—The Restaurant of Many Orders.

Shintaro Fujii

Waseda University, JP

Mechanic Scenography as a Performer – On the Work of Robert Lepage

My presentation will focus on the scenographic elements serving as a performer in the work of Robert Lepage. In *Needles and Opium* (2013), a remake of the 1991 production of the same name, the acting area is a half of the cube, but with only three sides, which occupies the centre of the stage and which slowly rotates along the diagonal axis, whilst the computer-regulated images are projected on all the sides. More than 10 technicians work off stage to help change the props and objects of the represented space (for example, a bed, a side table, a telephone to represent a hotel room), like they do to help change the costumes of the actor. Such machinery can be situated on the same level as the characters, or can be considered as a performer in its own right.

Krisztina Rosner

Waseda University, JP

Object and Voice Software as Character: Vocaloid Opera Lady Aoi

The presentation focuses on how the concept of presence is put into play in connection to objects, disappearance and media technology in the 2014 production of *Vocaloid Opera Lady Aoi* composed by Hiroshi Tamawari. In the traditional noh theatre version of the famous story, the character Aoi does not appear "in person," she is represented by a kimono. The 2014 adaptation is performed with bunraku puppets and sung by a Vocaloid a software singer. In analyzing the performance, the non-reflective animist position of the pop culture fan base (that attributes personality and emotions to their respective robot/android/software idol) is contextualized by the recent findings of the "nonhuman turn" (Braidotti, Jensen).

Eylül Fidan Akinci

CUNY Graduate Center, USA

Choreographed Objects: Geumhyung Jeong's Love Machines

My presentation deals with the choreographer Geumhyung Jeong's solo pieces *7 Ways* and *Oil Pressure Vibrator*, both developed in 2009 and still touring. The specificity of Jeong's

choreographic and dramaturgical choices in these interrelated works allows her to incorporate mundane objects on, along, and through her body in ways that transcend anthropomorphic metaphors and operate beyond the paradigm of puppetry. As the objects acquire expressive and performative power, Jeong as the human performer yields her body to the objective needs of her “collaborators,” resulting in an overlap of a queer sort of desire. Taking inspiration from Deleuze and Guattari’s interpretation of Spinoza’s question “What can a body do?” I am investigating ways to refashion this question to include nonhuman bodies, and propose contemporary performance as a site for such transitive materializations.

P4.3.7

Artistic Research Group

CL Space 2 - 257

Chair: Joanna Householder

Continues from previous session.

P4.3.10

Working Group Space

CL Cecil Scutt - 227

Open for meetings by existing or new working groups

PERFORMANCE PROGRAM

PSi #22 - MELBOURNE **Performance Climates**

Curated by Arts House and presented in partnership with the University of Melbourne, Performing Climates is the public arts and cultural program of the 2016 Performing Studies International Conference.

The Conference of the Parties (COP 15) in Copenhagen marked a tipping point: at the very least, a global acknowledgment of the impacts of climate change; and perhaps the beginning of real plans to limit future damage. In this context, artists, activists, scientists and citizens are collaborating to radically re-imagine, reconfigure and research how and where art intersects with climate change; and our capacity to respond to, prepare for and mitigate it.

Performing Climates investigates these themes with five major projects – *Cut the Sky*, *Refuge*, *And the Earth Sighed*, *Best Festival Ever* and *Enfold* – along with a series of panel discussions dinners.

For Bookings and more information visit: artshouse.com.au or (03) 9322 3713

CUT THE SKY

Marrugeku

Dance, video, poetry and song are breathtakingly combined in a major new work from intercultural and interdisciplinary company, Marrugeku. In a burnt landscape a group of climate change refugees faces yet another extreme weather event. Propelled back and forward in time, they revisit conflict with mining companies, the destruction of fauna and the relegation of the marginalised, while contemplating the gift of life and the life-giving force of the sun.

Butterflies swarm searching for water; dancers disintegrate into the light. A song is sung, calling for rain. Like climate change itself, *Cut the Sky* is both local and international – bringing together artists from Europe, Asia, Africa and remote and urban Australia. An ambitious and poignant meditation on humanity's frailty in the face of our own actions, *Cut the Sky* showcases Marrugeku's unique contemporary vision – restless, taut and unwavering.



Wednesday 6th – Friday 8th July: 7.30pm

Saturday 9th July: 2pm & 7.30pm

Sunday 10th July: 2pm

Post show artist Q&A: Thu, 7 June, 8.45pm

<http://sa2.seatadvisor.com/sabo/servlets/EventSearch?&presenter=AUARTSHOUSE&event=cuthesky>

REFUGE

A creative day of preparation.

How should cultural spaces respond to catastrophic emergencies? As a community, how can we come together to collectively respond to climatic events or disaster? How should cultural spaces respond to such emergencies? What role should the arts, and artists, play in planning for such events?

In the case of an emergency, North Melbourne Town Hall – the home of Arts House – is one of the City of Melbourne’s designated Relief Centres. On the weekend of July 9, Arts House will host **Refuge** – a 24-hour, artist-lead disaster exercise at North Melbourne Town Hall, which will be transformed into an actual Relief Centre, where a disaster simulation will take place.

In collaboration with Red Cross and Emergency Management Victoria, six artists, from a range of disciplinary backgrounds, have developed artistic responses to the needs and functions that arise within an Emergency Relief centre. Investigating the provision of food; light and warmth; well-being; wayfinding/communications; and sleep, each artist’s response will be tested within the real-time disaster simulation setting:

Latai Taumoepeau will conduct bodies through action to make power in **Human Generator 57**. One person is energetic – a collective body is a power station

Kate Sulan will create **Nest**, an evolving landscape of nests and refuges built over the 24-hour period throughout the building, housing music for a disaster. Music that inspires a sense of safety, hope and refuge.

Hannah Donnelly’s response **Dungin** explores sleeping on country and acknowledging sovereignty in times of emergency and disaster, through listening, writing and sleeping between two fires.

Information Flood is **Lee Shangs’** narrative about the ways we communicate during emergencies and considers how technology has affected the way we experience and manage disaster.

A delightfully disturbing take on food distribution and regulation systems during periods of conflict, **Dawn Weleski** and **Jen Rae’s Fair Share Fare** explores historical, contemporary (and inevitably) future food rationing.

An Australian first, **Refuge** will investigate the roll cultural organisations and artists can play in preparing and connecting communities as they brace for the increasing concern of climate-induced disaster.

For further information, visit the Arts House website.

This is a free event open to the public at the times listed below.



Saturday 9 July: 12pm-10pm

Sunday 10 July: 9am-12pm (community breakfast, 9am)

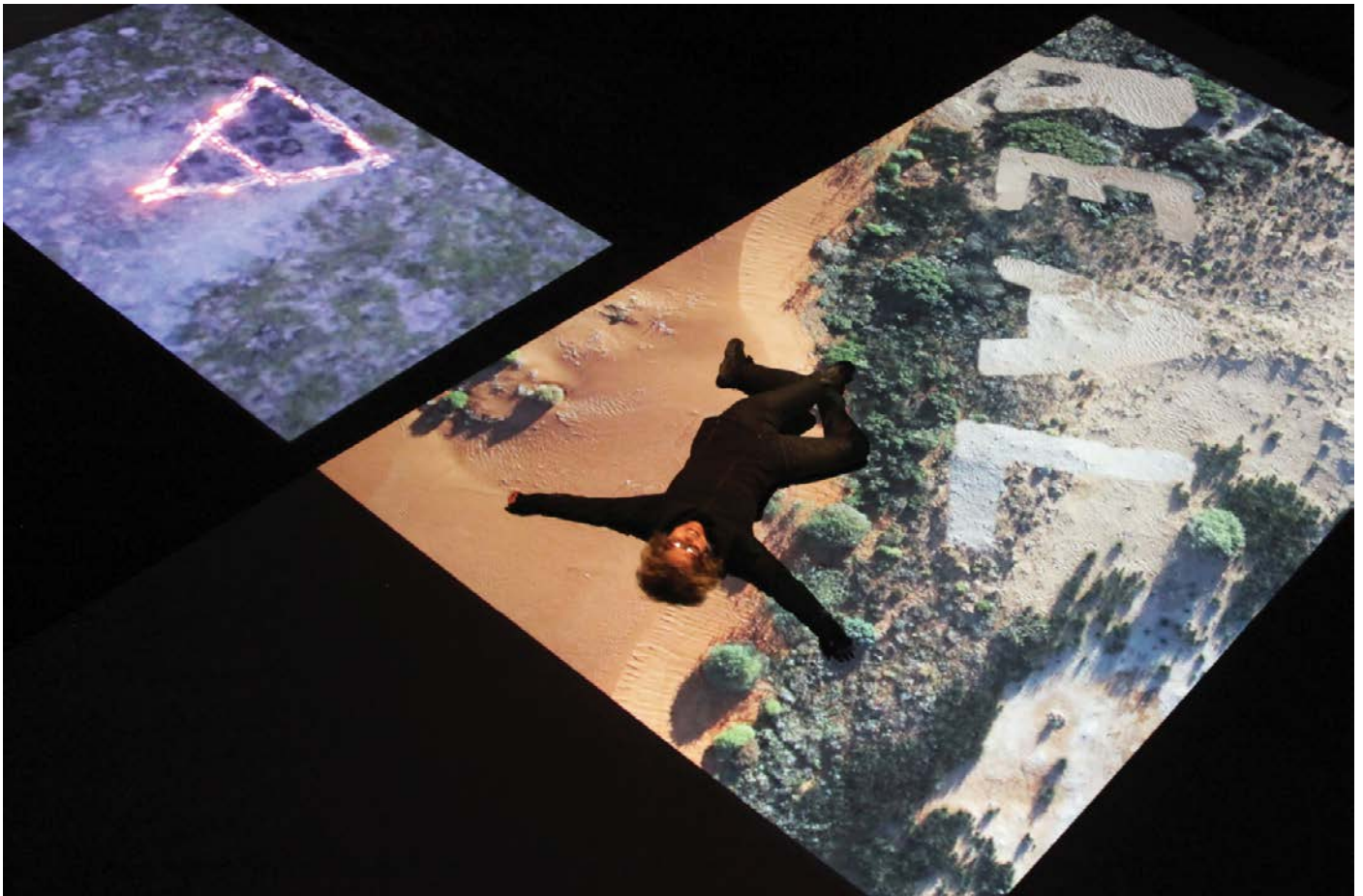
FREE

AND THE EARTH SIGHED

Josephine Starrs & Leon Cmielewski

In an immersive audiovisual installation that re-imagines the relationship between nature and culture, Josephine Starrs and Leon Cmielewski configure the land itself as active, not neutral, and able to speak about our human impacts upon it. Using imagery captured by drones, detailed aerial views of

Australian landscapes and waterways are dynamically manipulated in ways that reveal their underlying fragility; while Alex Davies' surround soundscape invites contemplation of the impact of climate change on natural ecologies.



Season: 6 – 10 July 2016

Wednesday 6th July: 10am – 9pm

Thursday 7th & Friday 8th July: 10am – 9:30pm

Sunday 10th July: 12pm – 9pm

FREE, no bookings required

BEST FESTIVAL EVER: HOW TO MANAGE A DISASTER

Boho

We are surrounded by and embedded in systems, both natural and human-made – from climate and the ecosystem to the economy or even society itself. Many of today's significant issues emerge from the interplay between such systems. Taking systems science as its basis, *Best Festival*

Ever is both interactive and performative – part theatre show, part performance lecture and part board game. Its audience gathers around a table, working together to deliver a unique music festival, from planning to execution, and doing their best to prevent the system from collapsing into chaos.



Season: 6 – 10 July 2016

Wed – Fri: 2pm & 7pm

Sun: 3:30pm & 7pm

Tickets: Full \$25 / Conc. \$20 / Student \$20 (ticket price includes complimentary beverage)

<http://sa2.seatadvisor.com/sabo/servlets/EventSearch?&presenter=AUARTSHOUSE&event=BESTFEST>

ENFOLD

Ria Soemardjo & Jade Dewi Tyas Tunggal

The rising waters of the Pacific and increased displacement of Pacific Islanders provide the impetus for *Enfold* – a poetic contemplation of water and our relationship to it. An installation and ritual performance from the deeply experienced and richly talented team of Jade Dewi Tyas Tunggal, Ria

Soemardjo and Paula van Beek, *Enfold* explores themes of tidal shorelines, relocation and shelter. It invokes an ancient way of seeing, in which deep interconnections are revealed between the microcosmic realms of the human body and the macrocosmic, mystical universe



Season: 6 – 10 July 2016

Wed – Fri: 4:30pm, 5:15pm, 6pm, 7.30pm, 8:15pm & 9pm

Sun: 2pm, 2:45pm, 3:30pm, 5pm, 5:45pm, 6.:0pm

Tickets: Full \$15 / Conc. \$10 / Student \$10

<http://sa2.seatadvisor.com/sabo/servlets/EventSearch?&presenter=AUARTSHOUSE&event=enfold>

PARTICIPANT BIOGRAPHIES

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Dr Heli Aaltonen is an Associate Professor in Drama and Theatre Studies at NTNU, Trondheim, Norway. She is a Finnish theatre researcher, performing storyteller and drama educator with a specialization in applied performance practices, practice-led research methods, and encounters between ecology and performative art forms.

Josh Abrams

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Joshua Abrams is Deputy Dean at Royal Central School of Speech and Drama. He is completing a monograph about the restaurant as performance space and co-editing the forthcoming "On Taste" issue of *Performance Research*. He publishes and speaks widely on food and performance, philosophy of performance, and identity politics.

Mohebat Ahmadi

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Mohebat Ahmadi is a PhD candidate in the English and Theatre Studies Program at the University of Melbourne. Her current research focuses on an ecocritical examination of selected contemporary dramatic works in light of anthropocene discourse.

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Özgül Akinci did her MA in Cultural Studies at Sabancı University. She is currently a PhD Candidate in the Interdisciplinary Graduate Studies Program at UBC and writing her dissertation, with the working title of "Practical and Theoretical Exploration of the Prostitution Effect in Women's Contemporary Performing Practices in Turkey".

Eylül Fidan Akinci

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Eylül Fidan Akinci is currently a doctoral student in the Theatre Program at the Graduate Center of the City University of New York. She completed her MA in Critical and Cultural Studies at Boğaziçi University in 2013. Her research interests include

dramaturgy, contemporary dance, new materialism, as well as performance in Turkey.

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Sami L.A. Akuna is a choreographer, creative director, performance artist, costume designer, and Artist-in-Residence at Leeward Community College on O'ahu, Hawai'i. Sami holds degrees in theatre and dance from UH Mānoa, where he is currently pursuing an MFA in Directing, and plans to undertake a PhD in Performance Studies.

Anja Ali-Haapala

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Anja Ali-Haapala is a Brisbane-based audience researcher and contemporary dance practitioner. She recently completed her PhD with Queensland University of Technology which explores spectator-dancer relationships fostered through open rehearsals.

Annalaura Alifuoco

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Annalaura Alifuoco's current research explores performance as a frame that renders interesting collaborations between the human, inhuman life and immaterial agencies. The ensuing critical and physical forms of address focus on anomalous or fragmented bodies in relation to affective politics, modes of existence, radical activism and cosmopolitics.

Katherine Allan

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Katherine Allan is a doctoral candidate in the History and Philosophy of Science department at the University of Melbourne. Her research explores the history of ambient air pollution, focusing particularly on how we might conceptualise smog: as an historical phenomenon, a symbol of alternatively progress and environmental degradation, and as an unavoidable by-product of economic prosperity.

Gary Anderson

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Co-founder of The Institute for the Art and Practice of Dissent

at Home, The Free University of Liverpool, the Family Activist Network, The Liverpool Anarchist Communist Sunday School and Senior Lecturer in Performance Studies at Liverpool Hope University.

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Joel Anderson is programme leader for the MA Theatre Studies at Central School of Speech and Drama, University of London, and teaches theatre and psychogeography at Brunel University London. His recent book *Theatre & Photography*, is published by Palgrave.

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Annette Arlander is an artist, researcher and pedagogue, one of the pioneers of Finnish performance art and trailblazers of artistic research. Professor of Artistic Research at University of the Arts Helsinki. Visiting professor at Stockholm University of the Arts. For artworks and publications, see annetearlander.com.

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Sarah Austin is a theatre maker and researcher whose practice blends an interest in live art, visual theatre and participatory theatre. She was the Artistic Director and CEO of St Martins Youth Arts Centre from 2008-2014. She is currently a PhD Candidate at the Victorian College of the Arts.

Kate Auty

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Kate Auty is Commissioner for Sustainability and Environment, in the Australian Capital Territory as well as an Honorary Vice Chancellor's Fellow with University of Melbourne and Chair of MSSl. Prior to this, she was the Victorian Government Commissioner for Environmental Sustainability, Chair of the Victorian Ministerial Reference Council on Climate Change Adaptation and a senior lawyer for the Royal Commission into Aboriginal Deaths in Victoria, Tasmania and Western Australia. Her career includes curriculum development and reports on natural resource management, native title, Indigenous issues, and the choices facing local government in regard to a rapidly changing climate.

Marnie Badham

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Marnie is an artist-researcher exploring representational practice (art, policy, research) in the margins. Building on work in socially-engaged arts and the politics of cultural measurement, her research examines 'the social turn in artist residencies.' Marnie convenes the Masters of Arts and Community Practice.

Sarah Balkin

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Sarah Balkin is a Lecturer in English & Theatre Studies at the University of Melbourne, where she teaches courses on theatre and performance, modernism, and genre fiction. She has published essays and reviews in *Modern Drama*, *Genre*, *Theatre Journal*, and *Public Books* and is Assistant Editor of *Theatre Research International*. She is currently at work on a monograph, *Occult Materials: Character on the Modern Stage*.

James Ball

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James R Ball III is an Assistant Professor in the Department of Performance Studies at Texas A&M University. His work has been published in *TDR* and *e-Misferica*, and his research interests include diplomatic performance, immersive theatre, and theories of spectatorship. He received his PhD from NYU in 2012.

Kim Barbour

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Kim Barbour is a qualitative new media scholar and lecturer in the Department of Media at The University of Adelaide. Kim's research looks at online persona, the production of identity through digital media, particularly social media. Kim is the co-founding editor of the *Persona Studies* journal. She has published articles in *Celebrity Studies*, *M/C Journal*, *First Monday*, and *Platform: Journal of Media and Communication*. Kim is author of 'Registers of Performance: Negotiating the Professional, Personal and Intimate in Online Persona Creation' in *Media, Margins, and Popular Culture* (2015, Palgrave Macmillan) and 'Performing Professionalism Validating Artistness' which won the Grant Noble award for best post-graduate paper at ANZCA 2014.

Briony Barr

Artist

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Briony Barr is a visual artist whose practice investigates individual and collaborative rule-based drawing, with a focus on far-from

equilibrium pattern formation. Briony is an honorary fellow of Melbourne University's School of Physics and Co-Director of Scale Free Network: art-science collaborative. www.brionybarr.com

Kaya Barry

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Kaya Barry is an artist-researcher currently based in Brisbane, Australia. She recently completed a practice-led PhD at Deakin University, focused on creative practices of tourists. Kaya has exhibited within Australia, internationally and online, and is a research fellow at the Griffith Centre for Social and Cultural Research, Griffith University.

Bruce Barton

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Bruce Barton is a creator/scholar whose creative practice, practice-based research, and teaching focuses on physical dramaturgies in devised and intermedial performance. He is the Artistic Director of Vertical City, an interdisciplinary performance hub, and the Director of the School of Creative and Performing Arts at the University of Calgary.

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Ph.D. associated professor and choreographer, University of Stavanger (NO).

Tanya Beer

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Tanja Beer is a scenographer and theatre maker exploring the intersection between performance and ecological design. Her projects seek to re-think traditional design practices and re-interpret materials to embrace the possibilities of 'ecoscenography' – a new concept that integrates ecological thinking into all stages of scenographic production.

Patrick Belford

Inner City nature

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Patrick Belford is a trained horticulturalist who is the Director for garden design company, Inner City nature. He aims to recolonise the city with other than human life forms. He has a background in ceramics, and thus has a close relationship to soil, clay and properties therein.

Ana Vrtovec Beno

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Born in 1986 in Ljubljana, Slovenia. In 2010 she finished her graduate studies at the Department of Ethnology and Cultural Anthropology at the Faculty of Arts in Ljubljana with the thesis *Slovenian trademarks as cultural heritage of Slovenia: Example of trademark Cockta*. Since 2011/12 she is a postgraduate student, researching the Slovene contemporary folk theatre, and employed as a research assistant at the Department of Ethnology and Cultural Anthropology.

Sebastián Calderón Bentin

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Sebastián Calderón Bentin is Assistant Professor in the Department of Drama at New York University. His writings have appeared in the journals *TDR*, *Identities*, and *Istmo* as well as book anthologies such as *Neoliberalism and Global Theaters* (Palgrave Macmillan, 2012) and *Support Networks* (University of Chicago Press, 2015).

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Laura Bissell is a Lecturer in Contemporary Performance Practice at the Royal Conservatoire of Scotland. Laura also teaches on the MRes in Creative Practices at Glasgow School of Art. She is Associate Editor of the *Theatre, Dance and Performance Training* journal and is currently writing a book about the sea in performance.

Chelsey Blanke

4D Arts / Centre for Culture History and Environment – University of Wisconsin-Madison

I am a graduate student in wildlife ecology currently investigating the dietary response of a collapsed group of fishes to 90 years of ecological change in the North American Great Lakes. I am interested in creative solutions for the combined preservation of biodiversity and human well-being.

Sarah Blissett

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Sarah Blissett is an artist and PhD candidate at Roehampton University. Her research investigates food and ecology in performance, exploring modes of consumption and energy production through a study of algae organisms and ecosystems. Sarah holds a BA from the University of Cambridge and an MA from The Royal Central School of Speech and Drama.

Matteo Bonfitto

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Matteo Bonfitto is a performer, theatre director and a researcher - BA cum laude from Bologna University, Italy and PhD from RHUL, in England. He is one of the founders of Performa Teatro, with this collective he presented performances in Brazil, Chile, France, Scotland and England. See www.performateatro.org

Gunhild Borggreen

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Gunhild Borggreen (Denmark) is Associate Professor at the University of Copenhagen, and focuses on contemporary Japanese art and visual culture. She has published in *Performance Research* and is co-editor of *Performing Archives / Archives of Performance* (MTP 2013). Gunhild was the manager of Fluid States North cluster of PSi Fluid States conference in June 2015 operating from Copenhagen.

Mateusz Borowski

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Mateusz Borowski teaches cultural studies, queer theory and translation studies at the Department for Performance Studies at the Jagiellonian University, Kraków. He is also active as a translator. He published *In Search of the Real: New Developments of the European Playwriting of the 1990s* (2005), *Strategies of Forgetting: Memory and Cyberculture* (2015), and, together with Małgorzata Sugiera, *In the Trap of Opposites: Ideologies of Identity* (2012).

Mari Boyd

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Mari Boyd teaches theatre at Sophia University, Tokyo. Her research focus is modern Japanese theatre. Author of *The Aesthetics of Quietude* (2006), she contributed "Surviving and Succeeding: The Story of the Youkiza Marionette Theatre Company" to *Rising from the Flames: The Rebirth of Theatre in Occupied Japan, 1945-1952* in 2009.

Chris Braddock

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Christopher Braddock is Professor of Visual Arts at AUT University, New Zealand. He is author of *Performing Contagious Bodies* (2013). His performance and sculpture was included in *Material Traces: Time and the Gesture in Contemporary Art* curated by Amelia Jones in Montréal (2013). See www.christopherbraddock.com

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Dr Kevin Brown is Assistant Professor of Performance Studies and Digital Media in the Department of Theatre at the University of Missouri. He is a producer, director, actor, and designer. He has published in many journals. His book *Karaoke Idols: Popular Music and the Performance of Identity* is now available.

Carol Brown

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Dr Carol Brown (The University of Auckland) choreographs internationally and locally in the Antipodes. Her writings on dance, space, technology and sexuality are published widely. Recent collaborations include *PAH* with Gillian Whitehead (Auckland Arts Festival, 2015), and *FLOOD* with Dorita Hannah and Russell Scoones (Prague Quadrenniale, 2015).

Natalie Garrett Brown

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Dr Natalie Garrett Brown is a scholar-artist based at Coventry University, UK. She co-convenes the international conference for Dance & Somatic Practices and is Associate Editor for the *Journal of Dance and Somatic Practices*. She is vice-chair of DanceHE and publishes on site-responsive dance, digital technologies and somatic practices.

Helen J. Bullard

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I am a research-based storyteller, currently living in the USA. My practice tells stories about animals, culturally, historically, and environmentally. Media ranges from performance and video, to sculpture, photography, and written form. My doctoral work focuses around the complex cultural, medical and environmental utilizations of the horseshoe crab.

Christina Bush

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Christina Bush is a PhD candidate in the department of African American Studies at the University of California, Berkeley earning a designated emphasis in Women, Gender, and Sexuality. She is currently working on her dissertation, a mixed methods examination of the racialization of the sneaker from 1985 to the present.

Belen Calingacion

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Dr. Belen D. Calingacion is a Professor of Speech Communication and Performance Studies. Her research interests include explorations on the use of theatre/performance for empowerment and education of marginalized communities (i.e. street children, women in prison) and recently, for those affected by disasters.

Angela Campbell

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Angela is a Lecturer in Performing Arts at Federation University. Her research and published work has been both practical and theoretical, investigating site-specific theatre, the politics and poetics of place, intercultural and Indigenous theatre and practice-led research.

These interests have developed from 15 years experience as a freelance actor and theatre creator in a range of industry environments from mainstream to independent production. She is currently researching intersections between theatre and performance, heritage, history and sustainability.

Barbara Campbell

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Barbara Campbell has been a performance artist since first leaving art school in 1982. She is now completing her PhD candidature at Sydney College of the Arts, University of Sydney. The title of her doctorate is *Ex Avibus: Distributed Performance by Way of Migratory Shorebirds on the East Asian-Australasian Flyway*.

Maryrose Casey

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Maryrose Casey is an Australian Research Council Future Fellow with the Monash Indigenous Centre. Her publications include *Creating Frames: Contemporary Indigenous Theatre* (2004), *Telling Stories: Aboriginal and Torres Strait Islander Performance* (2012) and *Embodying Transformation: Studies in Transnational Performance* (2015).

Brandi Wilkins Catanese

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Brandi Wilkins Catanese is an Associate Professor of African American Studies and Theater, Dance, and Performance Studies at UC Berkeley, where she teaches and writes about the sociopolitical efficacy of black performance in a variety of contexts.

George Catsi

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Doctorate in Creative Arts (UTS) explores persuasive performance techniques of Christian fundamentalist evangelists. His Doctoral creative theatre script was national winner of Kit Denton Fellowship for courage & excellence in performance writing. George has an extensive background overlapping writing, film, theatre, business, health and education.

Felipe Cervera

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Felipe Cervera is a PhD candidate with the Theatre Studies Program at the National University of Singapore. He is part of the pilot project PSI Advisory Board for the Future of Performance Studies and co-leads the working group After Performance.

Sukanya Chakrabarti

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Sukanya Chakrabarti is currently a doctoral candidate at the Department of Theater and Performance Studies, Stanford University, specializing in the area of transcultural theater and performance, postcolonial and ethnic studies (with a focus on South Asian studies), ethnomusicology and experimental and community-based performance-making.

Te Ahukaramu Charles Royal

Te Papa

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Te Ahukaramū Charles Royal is a Māori composer, researcher and advocate for indigenous creativity in Aotearoa-New Zealand. He is the leader of 'whare tapere' – tribal based 'houses' of storytelling, music, dance, games, puppetry. Charles is currently, Director of Communities, Repatriation and Sector Development, Te Papa Museum of New Zealand.

Kate Church

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Kate Church is a lecturer and PhD candidate in the Landscape Architecture program at RMIT. Her research frames the landscape as a performative medium, the material registration of events and flows. It situates both the matter of the landscape and its bodily experience as mobile to engage with landscape as unstable ground.

Laurie Beth Clark

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Laurie Beth Clark is a Professor in the Art Department of the University of Wisconsin. She holds affiliate appointments in Art History, Interdisciplinary Theatre Studies, Gender & Women's Studies, and the Center for Visual Cultures. Clark has created art projects and lectured about her work more than forty countries on six continents and has thirty published essays in periodicals and anthologies. Her book-in-progress is a comparative transnational study of trauma memorials.

Angela Clarke

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Angela Clarke is an artist-researcher interested in the relationship between embodiment and artistic creativity. She uses embodiment practices, underpinned by immersive ontologies, to move, sound, speak and sing. A theatre maker, singer/songwriter and arts educator she is committed to fostering conditions that allow creativity to thrive.

Beau Coleman

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Beau Coleman (Canada) is a multidisciplinary artist whose work has been performed and/or exhibited across North America, Europe and in parts of Africa, Australia and Asia. Her work encompasses the mediums of live art, intermedial performance, site-specific, theatre, dance, video and new media installation. Themes of isolation, suspension, gender, sexuality and intimacy are interrogated in her work. Beau is an Associate Professor at the University of Alberta where she specializes in interdisciplinary performance, theatre and live art. Beau participated in Fluid States North as a performer acting from Copenhagen.

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Liz Conor is an ARC Future Fellow and Associate Professor in History at La Trobe University. She completed an ARC postdoctoral fellowship in the Department of Culture and Communication at the University of Melbourne from which she wrote *Skin Deep: Settler Impressions of Aboriginal Women* [JWAP forthcoming 2016].

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Alyssa Critchley is a PhD candidate in Cultural Studies at UNSW, researching and writing creatively about informally-operating performance venues in Sydney. Alyssa has previously published

writing on such spaces in music publication, *Cyclic Defrost*.

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David Cross is an artist and writer who works across performance, installation and public art. His practice brings together live and object-based environments, focusing on relationships between pleasure, the grotesque and phobia. Cross has exhibited extensively in Europe, Canada and the UK. He is Professor of Visual Arts at Deakin University.

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Glenn D'Cruz teaches drama and cultural studies at Deakin University, Australia. He is the author of *Midnight's Orphans: Anglo-Indians in Post/Colonial Literature* (Peter Lang, 2006), the editor of *Class Act: Melbourne Workers Theatre 1987-2007* (Vulgar Press, 2007) and *Contemporary Publics*—with Katja Lee, David Marshall, and Sharyn Macdonald (Palgrave, 2016). He has published widely in national and international journals in the areas of literary studies, performance studies and cultural studies. His book, *Teaching Postdramatic Theatre*, will appear in 2017.

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Sandra D'Urso is currently a researcher at The Australian Centre, The University of Melbourne, Australia. Her research interests include performance art, theatre, and performative cultures at the intersection of religion, politics, and the law. She has published in the areas of theatre and politics, performance art in the 21st Century, Australian aesthetic modernism and the plays of Patrick White, as well as forthcoming work on Australian poetry and governance in the Arts. She also has an interest in philosophy and feminism. Sandra is the co-convenor of Performance Studies Melbourne and a current member of the IFTR Feminist Research Working Group

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Søren Dahlgaard, b. 1973, Cph, Denmark. www.sorendahlgaard.com. Education: 2015-18 PhD Candidate VCA – Victorian College of Art. 2002 BA (Hons) Slade School of Fine Arts, UCL, UK. Has exhibited extensively around the world in major institutions and biennials. A major monograph: *Dough Portraits*, published by Art Books Ltd, UK 2015.

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Tharanga Dandeniya has been working as a playwright, director, actor, author and a translator for over twenty years. Tharanga has recently completed a PhD (Theatre Performance) at Monash University, and also received a MAR (Theatre and Drama) from Latrobe University. Tharanga won the PSi Enrichment Bursary in 2014.

Robin Davidson

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Robin Davidson is the artistic director of Rebus Theatre, a Canberra-based company that employs Theatre of the Oppressed techniques. He has led three Theatre of the Oppressed projects addressing climate change and recently completed his Honours dissertation on the topic through Charles Sturt University.

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Heather Davis is a postdoctoral fellow at the Institute for the Arts and Humanities at Pennsylvania State University. Her current project traces the ethology of plastic as a materialization of the philosophic division of the subject and object. She is the editor of *Art in the Anthropocene: Encounters Among Aesthetics, Politics, Environments and Epistemologies* (2015) and *Desire/Change: Contemporary Feminist Art in Canada* (forthcoming).

Campion Decent

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Campion Decent recently completed doctoral studies at La Trobe University. Current publication includes articles in *New Theatre Quarterly* (Cambridge UP), and *Diffractions* (Catholic University of Portugal/Lisbon Consortium). He is an award-winning playwright, with plays produced at, among others, STC, Griffin, HotHouse, and NIDA.

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Matt Delbridge is Head of Theatre at the Victorian College of the Arts, University of Melbourne and Adjunct Professor in the School of Creative Media at City University Hong Kong. He has worked in Orchestra management for Orchestra Victoria, operated MoCap systems at the Deakin Motion.Lab, designed for Split Britches, and stage managed for Gilgul Theatre.

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Louis-Philippe Demers is Associate Professor at the School of Art, Design and Media at Nanyang Technological University (Singapore). Demers makes large-scale installations and performances building more than 375 machines over two decades. Demers' works have appeared at Ars Electronica, VIDA, Japan Media Arts Festival, Lightforms and the Helpmann Awards.

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Rea Dennis: Artist-scholar, performer and curator- works across a range of performance contexts investigating the body in interdisciplinary and collective creating.

Catherine Diamond

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Catherine Diamond is a Professor of Theatre and Environmental Literature at Soochow University, Taiwan. She is the author of several articles and books on the theatres of Taiwan and Southeast Asia, and is currently director of the Kinnari Ecological Theatre Project.

Gwenyth Dobie

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Gwenyth Dobie is an Associate Professor at York University. She teaches Movement for the Actor and supervises the Devised Theatre sequence. She is Co-Artistic Director of Out of the Box Productions and lives in Toronto with creative and life partner William Mackwood and daughter. She is a deaf artist who thrives in the world of sound and silence.

Kelly Doley & Diana Smith (Sunday School)

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Sunday School is a feminist pedagogical project led by artist/researchers Kelly Doley and Diana Smith. In 2015 they hosted Wikipedia-Edit-a-Thons and seminars and presented the first stage of their research project The Lucy R. Lippard Lectures, Artspace, Sydney. Smith and Doley are currently undertaking their PhDs at UNSW Art and Design, Sydney.

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Minty Donald is a Senior Lecturer in Contemporary Performance Practice, University of Glasgow and an artist. Her practice-

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Mick Douglas makes work across performance, art, design and writing. He was director of PSi#21 cluster Performing Mobilities, and is a creative practice researcher at RMIT University.

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Campbell Drake is an architect and a lecturer of Interior & Spatial Design at the University of Technology Sydney. His research is focused on the notion of Performative Spatial Practice and the relations between situations, subjects and environments.

Natalie Driemeyer

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Natalie Driemeyer (author, curator and dramaturg). She combines climate science and theatre: festival ODESSEY : CLIMATE; CLIMATE-PARCOURS in Germany and Indonesia, WORLD-CLIMATE-THEATRE-RESEARCH-JOURNEY & in November 2015 her conference KLIMA-SICHTEN at Theater Bremen / Germany. Member of the management committee of the Dramaturg Society Germany.

Jane Frances Dunlop

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Jane Frances Dunlop is a performance artist and writer. She is currently researching a PhD at the University of Brighton that addresses how contemporary performances practices occur through internet communication methods. She lives and works in London, UK. On the internet at janefrancesdunlop.com

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Peter Eckersall is Professor of Asian Theatre at the Graduate Center, City University of New York. Publications include *We're People Who Do Shows*, *Back to Back Theatre: Performance, Politics, Visibility, Theatre and Performance in the Asia-Pacific: Regional Modernities in the Global Era*, and *Performativity and Event in 1960s Japan: City, Body, Memory*. Peter serves on the PSi board as Vice President.

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Serap Erincin is a performance artist, director, and postdoctoral scholar at the Institute for the Arts and Humanities at Penn State. She received her PhD. in Performance Studies from New York University. The recipient of various awards, she has published on experimental performance and human rights performance.

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Eugene van Erven is Professor of Media, Performance and the City at Utrecht University, He is also artistic director of the International Community Arts Festival in Rotterdam. He is the author of several books on performance and society, including *Community Theatre, Global Perspectives* (Routledge 2001).

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Rachel Fensham is the Head of School of Culture and Communication, and a dance and theatre scholar. She is currently involved in three distinct research projects that respectively involve digital archives, modern dance and costume histories, and evaluation of the affective impact of theatre.

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William Feuerman is the Director of Office Feuerman and the Course Director for the Bachelor of Design in Architecture program at the University of Technology Sydney.

Kristin Flade

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Kristin Flade is a PhD student working on applied theatre and politically engaged artistic practices in the Palestinian and Israeli societies. Her research is concerned with the political and ethical implications of self and other in public spaces and in the visual

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Lecturer in History of Modern and Contemporary Art and Visual Culture. João's interdisciplinary research navigates the intersections of visual culture and performance with queer theory, philosophy, geohumanities and posthumanism in order to rethink visibility and embodiment vis-à-vis the troubling of Western 'human'/'nonhuman'/'inhuman' divides.

Richard Frankland

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Richard J. Frankland is Head of Curriculum and Programs at the Wilin Centre for Indigenous Arts and Cultural Development, and one of Australia's most experienced Aboriginal singer/songwriters, authors, playwrights and film makers. Born in Melbourne, but raised mostly on the coast in south-west Victoria, Richard is a proud Gunditjmara man who has worked as a Soldier, Fisherman, and Field Officer during the Royal Commission into Aboriginal Deaths in Custody. His extensive body of work includes award winning documentaries *Who Killed Malcom Smith?*, *No Way to Forget*, *After Mabo*, *Harry's War* and *The Convincing Ground*. He has also written and directed for stage, including *Conversations with the Dead* (2002) and *Walking into Bigness* (2014). For a full list of Richard's achievements, go to <http://www.richardfrankland.com.au/>

Shintaro Fujii

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Shintaro FUJII is a Professor in Theatre Studies at Waseda University, Tokyo. He specialises in contemporary performing arts, with a focus on francophone countries and Japan. He writes on dramaturgy of the works of Romeo Castellucci, Robert Lepage and Dumb Type, as well as on cultural policies concerning performing arts.

Solveig Gade

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Postdoc at the University of Copenhagen with a project centering on documentary strategies in contemporary performance engaging with war in a post-Cold War context. Author of the book *Intervention & Kunst* (2010), and her work on social and political engagement in contemporary art has been published in Danish and international journals.

Tobias Mandelson-Galvin

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Tobias is a practicing artist specialising in new writing and politically responsive work. He's co-founder, and Artistic Director/CEO of MKA Theatre of New Writing, Melbourne. He's also co-director of Doppelgangster, a Welsh/Australian performance company focussing on climate change and migration.

Ian Garrett

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Ian Garrett is Assistant Professor of Ecological Design for Performance at York University, Toronto. He is director of the Center for Sustainable Practice in the Arts and is resident designer for the Indy Convergence. His design work includes the Venice Biennale, Nuit Blanche Toronto, Zata Omm's Vox:Lumen and the Crimson Collective's Ascension.

Christy Gast

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Gast's sculptures and video installations focus on issues of politics and aesthetics with regard to landscape. Her work has been exhibited at MoMA/P.S.1 Contemporary Art Center, Performa, Exit Art and Artist's Space in New York, Perez Art Museum of Miami, the Bass Museum, the de la Cruz Collection and Gallery Diet in Miami, Matucana 100 and Patricia Ready Gallery in Santiago, CL and the Kadist Art Foundation in Paris.

Joelle Gergis

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Joelle Gergis's research focuses on reconstructing climate variability over the past 200-1,000 years using annually-resolved tree rings, corals, ice cores and historical records. She is leading a large multi-disciplinary Australian Research Council (ARC) Linkage project to reconstruct South-Eastern Australia's climate history over the past 200-500 years (www.climatehistory.com.au). As leader of the international Past Global Changes (PAGES) working group on Australasian climate variability of the past 2,000 years (Aus2K), she coordinated the region's 1000-year temperature reconstruction for input into the Intergovernmental Panel on Climate Change (IPCC) Fifth Assessment Report. Her fields of expertise include palaeoclimatology, climate variability and change, historical climatology.

Janet Gibson

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Dr Janet Gibson's research interests lie in the nexus between narrative, cognitive disability and the creation of identity with a

focus on reality theatre productions and applied performance practices which use words and stories about, with and by people living with a dementia diagnosis (older adults in the main).

Helen Gilbert

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Helen Gilbert teaches at the University of London and is author of several books, notably *Performance and Cosmopolitics: Cross-Cultural Transactions in Australasia* (2007, with Jacqueline Lo). In 2013, she curated a major exhibition in London, focusing on indigenous performance-based arts.

Jock Gilbert

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Jock Gilbert is a Lecturer in Landscape Architecture at RMIT and is undertaking a Phd there.

Bruce Gladwin

Back to Back Theatre

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Bruce Gladwin, Artistic Director of Back to Back Theatre, won the Australia Council Award for Outstanding Achievement in Theatre. Gladwin is the fourth and longest serving Artistic Director of Back to Back, being at the helm of the company and its ensemble of actors who identify as having intellectual disabilities for 16 years. Back to Back has toured the world — 70 cities in 20 countries — with its innovative shows, winning a plethora of awards along the way.

Derek Goldman

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Derek Goldman is an award-winning stage director, playwright, adapter, and published scholar, whose work has been seen around the US, Off-Broadway and at major regional theaters, as well as internationally. With Ambassador Cynthia Schneider he is co-Founding Director of the Laboratory for Global Performance and Politics, with a mission "to harness the power of performance to humanize global politics." In 2016 he was honored to receive the prestigious President's Award for Distinguished Scholar-Teachers.

Andrew Goodman

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Andrew Goodman is a visual artist and a post-doctoral researcher at the University of New South Wales. He writes on art and process philosophy and collaborates with Montreal based art-philosophy research group the Senselab based at Concordia University.

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Richard Gough is Artistic Director of the Centre for Performance Research (CPR) - a multi-faceted theatre organisation based in Wales that works internationally. He is General Editor of *Performance Research* (published bi-monthly by Routledge), Performance Books and Black Mountain Press (imprints of CPR). He is Professor of Performance Research at Falmouth University and Emeritus Professor of Aberystwyth University. He was founding President (1997-2001) of Performance Studies international (PSi).

Stuart Grant

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Stuart Grant is a Senior Lecturer in Performance at Monash University. He writes about performance phenomenology and site-specific performance. He conducts ecological practice research as director of the performance group, the Environmental Performance Authority. He is convenor of the phenomenology group in the Performance Philosophy organisation.

Sasha Grbich

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Sasha Grbich is an artist and a lecturer at Adelaide Central School of Art. She makes installation, sound and video experiences that explore the potential for art to act with the sociality of local environments. Sasha has a long engagement with experimental arts, including projects with ANAT and Vitalstatistix.

Helena Grehan

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Helena Grehan is Professor in the School of Arts at Murdoch University. She is the author of *Performance, Ethics and Spectatorship in a Global Age* (2009) and co-editor with Peter Eckersall of *'We're People Who Do Shows': Back to Back Theatre, Performance, Politics, Visibility* (2013). She has written essays on performance and ethics, politics and new media dramaturgy.

David Griffiths

Independent artist

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David Griffiths (UK) is an award winning game designer, creative coder and livecoding artist, and part of FoAM — an independent arts and research organisation. With an early education in weaving, bell ringing, 8 bit computers and animation, he worked in the games and film industries for 10 years (Moving Picture Company, Sony Eyetoy R&D) and went on to robotics research

for the FP7 EU funded Lirec project with FoAM. Alongside Aymeric Mansoux and Marloes de Valk he created the satirical Facebook game 'Naked on Pluto' which won the Telefonica Vida competition in 2011. He performs internationally with 'slub' a livecoding algorithmic rave group and also works with scientists for bioinformatics and science outreach work. He currently lives and works in Falmouth, Cornwall.

Mish Grigor

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Mish Grigor co-directs POST, whose *Oedipus Schmoedipus*, a Belvoir/Sydney Festival commission, recently toured to Melbourne. Her solo work *The Talk* premiered in 2015 through Field Theory's 'Site Is Set' program, and she performed *Sex Talk* for the 2015 Proximity Festival at Art Gallery of West Australia.

Dennis Gupa

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Dennis D. Gupa is an PhD in Applied Theatre PhD. student at the University of Victoria. As a director his works have been exhibited and performed in the Philippines, Indonesia, Malaysia, Cambodia, Canada and the United States of America. He received his MFA in Directing at University of British Columbia. Email: dennis.gupa@gmail.com

Tom Gutteridge

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Tom has over twenty five years experience in performance as a director, actor, dramaturg, deviser, composer and teacher. Artistic Director at Black Swan Theatre Company, positions at the Queensland and Melbourne Theatre Companies. MA, Latrobe University, 2014. Currently teaching, and researching a PhD on the training of theatre directors at VCA.

Bree Hadley

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Bree Hadley is Head of Postgraduate Coursework Studies at Queensland University of Technology in Brisbane, Australia. Her research on spectatorship in contemporary, pop cultural and public space performance has appeared in journals, as well as in her recent book on *Disability, Public Space Performance and Spectatorship* (Palgrave Macmillan 2014).

Ken Hagiwara

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Professor at the School of Global Japanese Studies, Meiji University (Tokyo). Conducts research on contemporary Japanese

and German theater and gives lectures on Japanese theatre history. Regularly works as a subtitle translator and operator for German speaking theatre productions staged in Japan (Ken Hagiwara-Wallentowitz).

Gry Worre Hallberg

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Gry Worre Hallberg (Denmark) is a performance artist and artistic director of the performance-group Sisters Hope (ongoing large-scale project Sisters Academy). Artistic Director and Head Curator of the Dome of Visions – A 1:1 sustainability experiment and a site-specific contemporary cultural center. External Lecturer in Performance Design, Roskilde University, DK. Practice unfolds in the intersection of performance art, research, curation and activism. Sisters Academy was established in Nuuk Greenland during Fluid States North. Get an overview of all activities at www.sensuous.dk.

Dorita Hannah

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Dr Dorita Hannah is Research Professor of Interdisciplinary Architecture, Art and Design at the University of Tasmania where her creative practice and scholarship focus on the intersection between performance and architecture. A past Director of PSI she co-Chairs the Performance+Design Working Group and is completing a book, *Event-Space* (Routledge Press).

Rurihiko Hara

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Rurihiko Hara is a doctoral student at the University of Tokyo, Graduate School of Arts and Sciences, and Research Fellow of Japan Society for the Promotion of Science. He majors in Japanese gardens, Noh and Kyogen. He was the dramaturge in Ryuichi Sakamoto+Mansai Nomura+Shiro Takatani's collaborative noh performance "LIFE-WELL" (2013).

Mark Harvey

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Mark Harvey is a New Zealand-based artist working in performance. His practices are conceptually driven, and often dialogue driven, while testing out notions of minimal endurance with constructions of idiocy, seriousness and deadpan humour. He has recently shown in a range of international contexts such as *Working the Room* (2012), *Productive Bodies* (2012), the *Wrap Me Up* series (2005-2012), *Outlet* (2013, 2012), *Work!* (with Johanness Blomqvist, 2012), the *Lie Down* series (2009), *Security First* (with Oreet Ashery and Johannes Blomqvist, 2012), *Gaphoomph* (with Soren Dahlggaard, 2012), and *Private Dancers*

(2006). He recently completed a PhD at AUT in the School of Art and Design in performance art/choreographic live art practice, and he is currently a Senior Lecturer in National Institute of Creative Arts and Industries at The University of Auckland.

Linda Hassall

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As a practice-led playwright researcher, Linda's works explore current landscape discourse as performance practice. Linda has an extensive professional history as playwright and director and is specifically interested in investigating white inheritance of landscape and environmental legacy through her creative work.

Caroline Heim

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Caroline Heim is a lecturer in Drama at Queensland University of Technology. Her paper borrows from material in her book *Audience as Performer: The Changing Role of Theatre Audiences in the 21st Century* (Routledge 2016). Before entering academia Caroline worked as a professional actor on New York stages winning a Drama League Award.

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New Performance Turku Festival, Aboagora symposium (University of Turku, Åbo Akademi University), University of Helsinki, University of the Arts Helsinki, Aalto University

Antje Hildebrandt

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Antje Hildebrandt is a choreographer, performer, researcher and lecturer based in the UK. Her work, which takes the form of conventional theatre pieces as well as site-specific works, videos and installations, has been presented in various platforms, festivals and galleries in the UK, Germany, Greece, Italy and Sweden.

Phu Hoang

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Phu Hoang leads MODU and currently teaches advanced design studios in the Graduate School of Architecture, Planning and Preservation at Columbia University.

Yu Homma

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Yu Homma is an Archivist and Curator at Keio University Art Center [<http://art-c.keio.ac.jp/en/>]. As a lecturer she teaches Digital Humanities in the Faculty of Letters at Keio University. She graduated in Art History (BA, MA) at Keio with particular interests in Italian Renaissance Altarpiece paintings. Through her research, she grew her interests in the archives and the distribution of scholarly information. In 2006 she joined Keio University Art Center and has been involved with several projects concerning archives, university museums and digital humanities. She is a core member of a Butoh research unit Portfolio Butoh [<http://www.portfoliobutoh.jp/>].

Christina Houghton

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Christina Houghton (AUT) works between social choreography, ecology and site-specific and participatory art, showing her work within a wide range of ecological and artistic contexts. She explores guided and (non) guided performance experiences that evoke poetics through story telling, somatic attention and costumes/props as an embodied practice of minimal ethics.

Emma Hughes

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Emma Hughes is a PhD Candidate in the Theatre and Drama Program at La Trobe University. She has a Bachelor of Performing Arts (Honours) from Monash University and a Master of Arts from La Trobe University. Emma's doctoral research investigates the representation of mothers within contemporary Australian female authored plays.

Kate Hunter

Independent Performance Maker and Researcher

Dr Kate Hunter is a performance-maker and researcher whose research traverses the territories of memory, perception, cognition, fact, fiction and autobiography.

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Liisa Ikonen, Professor in Design for the Performing Arts and the Director of Scenography Major in Aalto University, School of Arts, Design, and Architecture, Department of Film, Television and Theatre. She has worked as scenographer throughout her 25 year long career in both experimental and institutional fields of performing arts.

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Maggie Ivanova holds a PhD in Comparative Drama, University of Illinois at Urbana-Champaign (USA). She is Director of Studies, Drama at Flinders University where she teaches and researches modern and contemporary European, American and East Asian drama and theatre; she also translates for the stage working with Bulgarian and English.

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Yasmine Marie Jahanmir is a doctoral candidate in the Department of Theater and Dance, with an emphasis in Feminist Studies, at UC-Santa Barbara. A lifelong synchronized swimmer, her dissertation identifies synchronized swimming as an important nexus of feminine labor, nationalist spectacle, and bodily display in American popular culture.

Branislav Jakovljevic

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Associate Professor and Department Chair in the Department of Theater and Performance Studies, Stanford University. In 2013 he chaired the 19th PSi conference, "Now Then: Performance and Temporality" at Stanford University. His most recent book is *Alienation Effects: Performance and Self-management in Yugoslavia 1945-1991* (University of Michigan Press, 2016).

Kimberley Jannarone

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Kimberly Jannarone is Professor of Theater Arts at UC Santa Cruz, Visiting Professor of Dramaturgy and Dramatic Criticism at the Yale School of Drama, and a Beinecke Fellow at Yale Repertory Theater. She is the author of *Artaud and His Doubles* and editor of *Vanguard Performance: Beyond Left and Right*.

Dieneke Jansen

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Dieneke Jansen is an Auckland-based artist working through site responsive interventions, performative actions and documentary practices. She has been awarded the CK12 artist residency (Rotterdam), the New Zealand National Contemporary Art Award (2013), and invited to the Jakarta Biennale (2015). Jansen is a Senior Lecturer at AUT University, New Zealand.

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Elizabeth Jochum is an Assistant Professor at Aalborg University and the co-founder of Robot Culture and Aesthetics (ROCA) research group at University of Copenhagen. Her research focuses on the intersection of art, robotics and performance. She is a member of the Culture-Aware Robotics and the Erasmus Mundus Media Arts Cultures graduate program.

Hanne-Louise Johannesen

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Hanne-Louise is an art historian with focus on aesthetics, materiality and digital technology, working with intelligent textile, soft electronics and interactive installations. Focuses on the relation between body, space and technology. Teaching Digital Aesthetics at the IT-University, Denmark and is CEO of Diffus Design www.diffus.dk.

Ioana Jucan

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Ioana Jucan is currently completing her PhD in Theatre and Performance Studies at Brown University. She is a researcher and performance-maker working at the intersection of theatre performance, new media, and philosophy. At Brown, she leads the Performance and Philosophy Group. In the fall 2015, Jucan served as the Brown/Wheaton Faculty Fellow in Theatre and Dance at Wheaton College (MA) and in the spring 2016, she was guest researcher at the Flusser Archive at the University of the Arts in Berlin, Germany. Her book of performance pieces, *Cosmology of Worlds Apart*, is forthcoming from O Balthazar Press.

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Petra Kalive is a theatre-maker. Petra trained at WAAPA 2004 and has since been working professionally in a freelance capacity as an actor, director, and dramaturg. She is currently Artistic Director of Union House Theatre at Melbourne University.

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Arts practitioner and critical thinker - explores embodied cognition, and experimental architecture through installation performances and scholarly publications.

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Simo Kellokumpu is a choreographer and a doctorate candidate at the Performing Arts Research Centre of the Theatre Academy of the University of the Arts Helsinki, Finland. His ongoing research, Contextual Choreography, investigates how chosen cultural contexts operate as choreographic apparatuses.

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Coming from a background in landscape architecture, Saskia Schut and Louisa King's shared research practice explores performative landscape works, as alternatives to the aporia of climate and earth system uncertainty. Both are currently engaged in practice based PhDs in the School of Architecture and Design at RMIT University.

Joanne Paterson Kinniburgh

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Joanne Paterson Kinniburgh has extensive experience in architectural practice, designing and delivering urban and architectural projects in New Zealand and Australia since 1991. Her work ranges in scale from stage set design and pavilions, through all scales of architecture, to urban master-planning, and has been featured, in collaboration with Offshore Studio, in the Australian Pavilion of the Venice Architecture Biennale. She is also a member of Vector Guerillas architectural research group, and collaborated on a project entitled 'States of Convergence' which was featured in *Architectural Review* (Australia), the Sydney Future Visions Exhibition, as part of the AIA National Architecture Conference 'CV08: Critical Visions', which featured the visions of six young emerging architectural teams from around Australia.

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Rosemary Klich is Senior Lecturer and Head of Drama and Theatre at the University of Kent. She has published on intermediality, participatory spectatorship and immersive experience, and is co-author of *Multimedia Performance* (2012). Rosemary is a member of the Centre for Cognition, Kinesthetics and Performance at the University of Kent.

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Tuija Kokkonen (FI) is an artist-researcher. Since 1996 she has explored relationships between performance and non-human, focusing on non-human agencies of animals, plants and weather and the role of performance at the age of ecological crises in site-specific memo performances, e.g. *Memos of Time — performances with and for non-humans* (2006-).

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Robert is a PhD candidate at Research School of Humanities & the Arts (ANU), and a lecturer at the Grimwade Centre for Cultural Materials Conservation (JoM). He worked in Northern Australia for 5 years, creating a wide variety of cultural material, including ethnographic films, museum installations, music anthologies, performance recordings.

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Ray Langenbach creates conceptual performances, convenes gatherings, documents aesthetic & social performance, writes on cultural theory, visual art, performance and queer culture. Installations, video and performance art works and writings presented in the US, Europe and Asia-Pacific. Professor of Live Art & Performance Studies (ray.langenbach@uniarts.fi)

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Deborah Leiser-Moore is a critically acclaimed performance maker and director whose bold works use multiple theatrical languages to investigate culture, memory and identity.

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Hannah Liddeaux is an Australian artist, and theatre-maker. Her artistic interest is in young people's natural power to find moments of rupture and contradiction in our contemporary social condition. She was the Associate Director of St Martins Youth Arts Centre 2011-2014.

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K. Frances Lieder is a PhD candidate in Interdisciplinary Theatre Studies. She is currently writing her dissertation, which explores performative responses to the Delhi bus gang rape of 2012. Katherine is also a theater director; her most recent production credits include directing *Lights Out* and *Harvest*, both by Manjula Padmanabhan.

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Suzanne Little is Senior Lecturer in Theatre Studies at the University of Otago (NZ) and is an interdisciplinary researcher and practitioner. She has published on political dance, trauma in performance, Practice as Research (PaR), reflective practice and documentary theatre. Suzanne is Vice President of ADSA and a member of FIRT.

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Jazmin Llana (PhD, Aberystwyth University, UK) is Associate Professor and Graduate Program Coordinator at the Department of Literature, De La Salle University-Manila. She also currently serves as Head of the National Committee on Dramatic Arts of the Philippines. She was lead organizer of the Philippine Cluster of PSI#21 Fluid States.

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Anna Loewendahl is a theatre practitioner and animateur, with 18 years experience. She makes work to create dialogue within and between communities. Her work is founded upon principles of critical pedagogy and transformative performance praxis. She is currently a PhD candidate at the University of Melbourne, Centre for Cultural Partnerships.

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Tanja London is a German choreographer/filmmaker based in Salt Lake City. Besides a BA in Social Pedagogy and Contemporary Dance she holds a MFA in Modern Dance including a Screendance Certificate. Her work has an activist viewpoint and explores sociopolitical and ecological discourses such erosion of democracy and sustainability.

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Robin Loon is a Senior Lecturer in Theatre Studies at the National University of Singapore. A practicing playwright and dramaturg, Loon co-founded Centre 42, a centre dedicated to the creation, promotion and documentation of texts for the Singapore stage. He researches on Singapore theatre, performance, gender, media and popular culture.

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Diana Looser is an Assistant Professor of Theater and Performance Studies at Stanford University. Her current book project, *Moving Islands: Contemporary Performance and the Global Pacific*, examines the international composition and circulation of Pacific Islander performance in the twenty-first century.

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Sarah Lucie is a PhD Student in Theater at the CUNY Graduate Center and has an MA in Performance Studies from New York University. Her research interests include object performance and the nonhuman environment, intercultural adaptation, and participatory theatre. Sarah is also General Manager of East Coast Artists.

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As an art historian, Macchiavello has specialized in Latin American contemporary art, performance and video, and the relations between art, politics and performative practices. She received her PhD and Masters degrees in Art History and

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William Mackwood is a founder and Co-Artistic Director of Out of the Box Productions. He has lead the design team for productions of *Opera Erotique*, *The Third Taboo*, *Prior Engagement*, *Sound in Silence*, and *Bugzzz*. His research focus is developing meaningful stories told through a 'performance fusion' supported by sustainable 'design on demand'.

Kat Maguire-Rosier

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Kate Maguire-Rosier is a Sydney-based movement artist, writer and researcher. Trained in dance ranging from ballet to Senegalese 'sabar', she is curious about most movement-based cultural performance. Her PhD responds to her latest interest - contemporary Australian integrated dance. Kate also works with Treehouse Theatre, dramatherapy and performance for young refugees.

George Main

National Museum of Australia

George Main works as a curator and environmental historian in the People and the Environment section of the National Museum of Australia, where he has contributed to the creation and management of the Landmarks and Old New Land galleries. He is the author of *Heartland: the Regeneration of Rural Place* (2005) and helps run the Bush Retreats for Eco-Writers network.

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Reagan Maiquez finished his PhD at Monash University's Theatre, Performance, and Music Program. He has been actively engaged in teaching, research, community and extension work and creative writing in the Philippines. Currently, he is pursuing creative and community work in Australia, as a writer and independent researcher.

Malgorzata Sugiera

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Małgorzata Sugiera is a Full Professor at the Jagiellonian University in Kraków, Poland, and the Head of Department for Performance Studies. Her main research fields are performativity theory, cultural studies and queer studies. She is active as a translator. She has published ten books in Polish language, recently *Ghosts and Other Returns: Memory – History – Drama* (2006), *Other Shakespeare: New Readings of the European*

Canon (2008) and, together with Mateusz Borowski, *In the Trap of Opposites: Ideologies of Identity* (2012).

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Camila Marambio has an M.A. in Modern Art: Critical Studies, Columbia University, NY and Master of Experiments in Art and Politics, Sciences Po, Paris; attended the Curatorial Programme, de Appel Arts Center, Amsterdam; PhD candidate in Curatorial Practice, Monash University.

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Dr Jonathan W. Marshall is an interdisciplinary scholar with a background in history. In January 2016, he moved from the University of Otago in New Zealand, to return to the West Australian Academy of Performing Arts, Edith Cowan University, where he had previously been a postdoctoral fellow, 2004 – 2008. Jonathan is now the Coordinator of Research, Higher Degrees and Creative Practice, at WAAPA. Marshall has published in *TDR* and *Double Dialogues*, and his monograph on the work of late 19th century neurologist and "theatrical" presenter J.-M. Charcot is due to be published by Palgrave Macmillan in 2016.

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P. David Marshall holds a Personal Chair in New Media, Communication and Cultural studies at Deakin University where he is also the convener of the Persona Celebrity Publics Research Group (PCP). His recent books include the second edition of *Celebrity and Power* (Minnesota, 2014) and *Companion to Celebrity* (Wiley, 2015). Forthcoming books include *Persona Studies* (with Kim Barbour and Chris Moore) (Wiley, 2016), *Promotional Vistas* (Palgrave, 2016), *Persona in Formation* (Forerunner, Minnesota, 2016), and *Contemporary Publics* (Palgrave, 2016 with Glenn D'Cruz, Sharyn McDonald and Katja Lee).

Arihiko Matsuzawa

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As a producer and director of motion pictures, he produces lots of performance films focusing on extreme sports such as snowboarding, skateboarding and BMX. From 2005 he has been involved in the production of 4K motion pictures. In 2007, his team succeeded in World's First Trans-Pacific and Trans-Atlantic (21,000km) Real Time Streaming Transmission of Uncompressed 4K Motion Pictures. Principal works: *Matters in Shadow — Total Solar Eclipse* (2009), *GiRL* (2010) and *The 24/7 TOKYO* (2011).

Christine Maxwell

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Christine Maxwell is currently an MFA candidate in Dance at the University of Hawai'i at Mānoa. She obtained her BS in Resource Recreation and Tourism from the University of Idaho. As a scientist, Christine worked six seasons for Wallowa-Whitman National Forest doing stream surveying, water quality monitoring, and habitat restoration.

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Rebecca Mayo is a Melbourne artist. Her current practice examines the ecological restoration and degradation of urban and peri-urban landscapes. She is a PhD candidate at the School of Art, ANU Canberra. Since 2000 she has taught at RMIT University, School of Art in Print Imaging Practice. www.walkingthemerri.com

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Sharon Mazer is Associate Professor of Theatre and Performance Studies at Auckland University of Technology. She is perhaps best known for her work on popular performance – in particular, for her book *Professional Wrestling: Sport and Spectacle*. Current research focuses on diverse aspects of theatre and performance in Aotearoa New Zealand.

Sam McAuliffe

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Sam McAuliffe is a student at Monash University, currently undertaking a research Masters degree under supervision from Assoc. Prof. Thomas Reiner. Sam's research interests include free improvisation, environmental studies, and cultural theory. He is currently working towards a CD release of works created for his research project.

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Performers from Different Light Theatre Company: Glen Burrows, Andrew Dever, Benjamin Morris, Josie Noble, Matthew Phelan, Peter Rees, Isaac Tait, Assistant Director/Support Person: Kim Garrett

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Sharyn McDonald is a Lecturer in the School of Communication and Creative Arts where she teaches Reputation Management and Marketing Communication. Sharyn has an undergraduate background in environmental studies and has combined this social responsibility and communication, by researching innovative collaborations that seek to resolve environmental (and social) issues. Related publications feature in the *Social Responsibility Journal*, the *Journal of Cleaner Production* and *Crisis Communication in a Digital World*. Her recent work has focused on the use of celebrities and public figures to promote causes with publications featuring in *Contemporary Publics* (Palgrave, 2016)

Vic McEwan

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Vic McEwan is the Artistic Director of The Cad Factory, the 2014-15 Inaugural Arts NSW Regional Arts Fellow, the 2015 Artist in Residence at the National Museum of Australia and a member of the NSW/ACT Arts and Health State Leadership Group. He holds a Masters of Arts Practice (High Distinction).

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Shaun McLeod is a dancer, choreographer and academic who lectures at Deakin University, Melbourne. He is interested in the affective situation of dance improvisation and performance, as well as exploring alternative audience/performer relationships.

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Alissa Mello, PhD is a theatre maker and scholar. Her company, Inkfish, uses historical, literary, biographical and verbatim material to create work about social and political subjects for adult audiences. She has published in journals and online; and curated Puppets and Politics symposium at the 2015 Copenhagen Puppet Festival.

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David Mence is a writer, director and dramaturge. As artistic director of White Whale Theatre his credits include *Macbeth Re-Arised*, *Convict 002*, *The Gully*, *Aeroplane Jelly*, *Melburnalia*, *Melburnalia No. 2*, *Othello* (Bell Shakespeare) and *Blackbird* (MTC). He has been a creative fellow at the State Library of Victoria, a writer in residence at the Edward F. Albee Foundation

in New York, and has had stories published in *Meanjin*, *Sleepers Almanac* and *Best Australian Stories 2010*. David is currently completing a PhD at the University of Melbourne on Herman Melville as well as a collection of stories about the early sealers and whalers who settled Victoria's rugged western coast.

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Sean Metzger is an Associate Professor in the UCLA School of Theater, Film, and Television. He is the author of *Chinese Looks: Fashion, Performance, Race* (Indiana U Press, 2014). His co-edited volumes include *Embodying Asian/American Sexualities* (Lexington, 2009) and *Awkward Stages: Plays about Growing Up Gay* (Cambria, 2015).

Katherine Mezur

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Katherine Mezur, (PhD University of Hawaii) is a dance, theatre, and performance studies scholar, curator, choreographer and dramaturg. She writes on Japanese traditional and contemporary performance, mediated performance, and gender performance from kabuki to J-pop. Published works include, *Beautiful Boys Outlaw Bodies: Devising female-likeness in Kabuki*, "Stranger Communities: Art Labor and Berliner Butoh." She is co-curator for the (PSi) Fluid States, Tohoku, Japan conference and core member of the Butoh research unit Portfolio Butoh [<http://www.portfoliobutoh.jp/>] at Keio University Art Centre, Tokyo.

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I am an aquatic ecologist studying inland aquatic plant communities to support sound decisions in the management of freshwater systems. I am exploring interdisciplinary collaborative practices in art and science with the goal of supporting effective integration of scientific information in public and political spaces.

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Kara Miller is a choreographer, performer, and dance filmmaker. She is an Assistant Professor of Dance at the University of Hawai'i at Mānoa, holds a Ph.D. in Performance Studies from the University of California, Davis and is a graduate of The Juilliard School in Dance in New York.

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Milstein is a writer and sociologist who teaches qualitative research at Columbia University. She received her BA in Latin American Studies from Brown University, and her PhD in Sociology from Columbia University.

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Anny has a dance and theatre background and works as a dramaturg and researcher in Melbourne. She has a PhD on Dramaturgy and a Masters in Interdisciplinary Dance. Her interest in contemporary performance and its social and cultural implications in relation to interdisciplinary practice and postmodernity forms the basis of her academic research.

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Lucia Monge is a Peruvian artist with a background in education and art-science collaborations. Her artistic research probes proximity and distance between humans and plants through material and movement exploration. She holds an MFA degree from Rhode Island School of Design and is a certified art educator.

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Sara Morawetz is an interdisciplinary artist whose work explores the processes that underpin scientific action, examining how these concepts can be leveraged through artistic inquiry. Interested in the Scientific Method and its philosophical implications, her work explores the exhaustive, obsessive and poetic nature of scientific endeavour.

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Takashi Morishita is in charge of the Hijikata Tatsumi Archive at Art Center Keio University and is a lecturer at the Department of Literature at Keio University. He has been working for many years at Asbestoskan, Hijikata's studio and theatre since 1972. Among his many books are *Hijikata Tatsumi's Notational Butoh: Sign, Hijikata Tatsumi — photographic record of Butoh's body* (2014), and *Hijikata Tatsumi's Notational Butoh — An Innovative Method For Butoh Creation* (English 2015). Takashi Morishita is in charge of the Hijikata Tatsumi Archive at Art Center Keio.

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Michael J. Morris is an artist, scholar, and Visiting Assistant Professor at Denison University, working in Dance, Queer Studies, and Women's and Gender Studies. They have been published in *The Oxford Handbook of Dance and Theater*, the *European Journal of Ecopsychology*, *Choreographic Practices*, and *TDR* (forthcoming).

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Amani Morrison is a doctoral candidate in the African Diaspora Studies program at UC Berkeley. Her research interests include black performance studies, black cultural studies, and twentieth-century African American literature. Her dissertation analyzes the space and concept of home for black migrants settling in Chicago's South Side in the 1940s and '50s.

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Dr lynn mowson is a practicing sculptor and animals advocate. She was awarded her practice-led PhD for her research entitled *beautiful little dead things: empathy, witnessing, trauma and animals' suffering* from the VCA, The University of Melbourne. mowson's sculptural research is featured in the book *The Art of the Animal*, (Lantern Press, 2015), and forthcoming exhibition at the National Museum of Animals and Society, LA, in October 2016. Her recent work will be exhibited at Animaladies, Sydney, July 2016.

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Stephen Muecke is Professor of Ethnography at the University of New South Wales, Sydney, where he is part of the Environmental Humanities program. *The Mothers' Day Protest and other Fictocritical Essays*, will be published with Rowman and Littlefield International in June 2016.

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Molly lecturers in applied theatre at The University of Auckland. To this role she brings experience producing theatre education, youth theatre and community arts projects in the UK and New Zealand. Her research focuses on management and organisational practices in applied theatre, and applied performance and ecology.

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Edwin Lee Mulligan (Warrda Lumbadij Bundajarrdi), is a painter, poet and dancer. He grew up in Yakanarra and lives in Noonkanbah and Broome. Exhibitions include *Nomad Two Worlds* (New York & NGV, Melbourne 2009) and *Portrait of Diversity* (Berlin, Rotterdam & Perth 2011). Edwin joined Marrugeku in 2014. He is currently developing a solo work *Ngarlimbah*

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Misha Myers (AUS), workshop convener, is a performance practitioner, Lecturer and researcher at Monash University. She creates digital, participatory and located performance to story complex social issues and geographies and has published extensively on the interface of located, participatory, digital and mobile performance methods and their application in a range of socio-cultural contexts. Leading the AHRC funded project 'Play to Grow' she has worked with rural development NGO Digital Green and to develop a social impact game for both physical and digital platforms with small-holding farmers in India based on their lives and experiences (now published on Google play store and the project website www.playtogrow.org).

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Christian Nagler is a graduate student in Performance Studies at UC Berkeley. His performance work and his scholarly research take up issues of performance and modes of embodiment in economics and global finance.

Amani Naseem

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Amani Naseem is a digital designer and researcher from the Maldives currently based in Melbourne. She has worked on experimental games shown at exhibitions and conferences including Meaningful Play (Michigan) Future and Reality of Games (Vienna), CODE 2012, (Melbourne) and at street games festivals Playpublik (Berlin), Play:Vienna and Nordic Game. Amani is undertaking her PhD in games design at RMIT 2013-16 Melbourne while curating w00t – Copenhagen Festival of Games and Play, and various games events in Copenhagen, and is also a member of the Copenhagen Game Collective.

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Moana Nepia is a choreographer, performer, painter and video installation artist. As Assistant Professor in the Center for Pacific

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How Ngean is a dramaturg, dance researcher, producer and performance-maker. He has dramaturged dances for critically acclaimed choreographers from Singapore, Thailand and Cambodia. In 2014 he received his PhD from National University of Singapore, entitled *Choreographic Modernities: Movement, Mobility and Contemporary Dance from Southeast Asia*. In February 2016, he presented the performance *What Price Your Dance?* in Japan. He also initiated the Asian Dramaturg's Network (ADN), with its inaugural symposium in Singapore in April 2016.

Takahiro Niibe

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Takahiro NIIBE. Born in 1991 in Yokohama, Japan. Niibe studied documentary filmmaking and cultural anthropology at Keio University. As the graduation production, he shot and edited *Momo to Komomo to Komomo-maru*, a documentary film about two female fishers in Kamakura, the master and trainee. He now works at the Research Institute for Digital Media and Content, Keio University as a video content producer. Screening/Awards: 16th Yufuin Culture and Documentary Film Festival [Matsukawa Award] (2013). 6th Fukuoka Independent Film Festival [Best documentary award] (2014). Press: Asahi, Mainichi, Oita Godo, Nishinippon.

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Evelyn O'Malley is a PhD student in Drama at the University of Exeter. Her research, supported by the Arts and Humanities Research Council, looks at audience responses to outdoor Shakespeares, with an emphasis on the environment. Wider research interests include the arts and the environment and early dance practices.

Gideon Obarzanek

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Gideon Obarzanek is a director and choreographer. He is an Artistic Associate with the Melbourne Festival, Chair of the Melbourne Fringe Festival and board member of Critical Path – choreographic research centre based in Sydney. Gideon founded dance company Chunky Move in 1995 and was CEO and Artistic Director until 2012.

Jess Olivieri

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Jess Olivieri has recently been seen at GOMA (Brisbane); MCA (Sydney) and Vrystaat Festival South Africa, and has combined forces with acclaimed Finnish artist Anni Puolakka, recently showing at the Baltic Circle International Theatre Festival (Helsinki), IDEAS CITY festival by New Museum (NYC), Art Metropole (Toronto) and TENT (Rotterdam).

Malin Palani

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Malin Palani received her Ph.D. from the University of Minnesota. Her research examines performance from the perspective of relationality—theorizing encounter with the more-than-human in performance. Her work emerges from an attempt to understand and practice care as a person embedded in the world.

Bharath M. Palavalli

Independent artist/researcher

Bharath M. Palavalli, Researcher for Fields of View (IN), designs games and simulations to understand complex adaptive systems. He is currently working on identifying and understanding the conflict prone relationship between the urban poor and the city; specifically, to help in policy design and planning in a rapidly urbanizing context of developing countries. Previously, he has designed agent based simulation frameworks, and games for safety and learning. He has a Master's in Information Technology from IIT-Bangalore and he has worked on infrastructure policy and design.

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Jennifer Parker-Starbuck is Head of the Drama Department, University of Roehampton, London, and co-Editor of *Theatre Journal*. She is the author of *Cyborg Theatre: Corporeal/ Technological Intersections in Multimedia Performance*, co-author of *Performance and Media*, co-editor of *Performing Animality: Animals in Performance Practices*.

Ella Parry-Davies

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Ella is a doctoral researcher and founding member of the 'After Performance' working group. She is co-convenor of 'Beirut: Bodies in Public,' a workshop on performance and public space in Beirut, and of 'Research with Reach,' a training initiative for postgraduates. Ella's doctoral research addresses cultural remembrance in Beirut and Singapore.

Eddie Paterson

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Eddie Paterson lectures in scriptwriting for performance at the University of Melbourne. He is the author of *The Contemporary American Monologue* (2015) and part of the ARC funded research project 'Power and Performance: Revaluing Theatre in the 21st century'. His research includes investigations into bioscience laboratories as sites of performance and new aesthetic innovations in Australian arts and disability practice.

Thomas Payne

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Tom is a practice-based researcher specialising in site-specific and socially engaged performance. He is Research Assistant on *Towards Hydrocitizenship*: a trans-disciplinary project exploring water and the eco-social. He is co-director of Doppelgangster, a Welsh/Australian performance company focussing on climate change and migration.

Sophia Pearce

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Sophia Pearce is a Barkandji woman who has lectured in the Centre for Indigenous Studies, Charles Sturt University and held research positions in community and health and currently undertaking a PhD. at Latrobe University.

William Peterson

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William Peterson is Senior Lecturer in Drama, Flinders University, Adelaide. Author of *Places for Happiness: Community, Self, and Performance in the Philippines* (Hawaii) and *Theatre and the Politics of Culture in Contemporary Singapore* (Wesleyan), his recent publications have focused on performance at festivals and expositions.

Sigrid Peterson

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I am a social scientist with an MA in human geography focusing on feminist geographies and science and technology studies (STS). I am also pursuing a second advanced degree in journalism and mass communication exploring ways to translate the insights from scholarly research through various mediums (i.e. longform essays, documentary photography, audio storytelling, comic art) to broader publics.

Michael Peterson

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Michael Peterson is Associate Professor at the University of Wisconsin-Madison, USA, in Art and Interdisciplinary Theatre Studies. A book on popular performance, *Las Vegas Culture*, is under contract with Michigan UP, and *Straight White Male Performance Art Monologues* was published by Mississippi UP. His current research is on performance and cruelty. He is currently performing "The Feeling of Doing", an intimate theatre work staged in participants' kitchens (bookings at indarkrooms.org).

Sasha Petrenko

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Sasha Petrenko is a San Francisco-based artist-educator and founding member of the environmental performance collective, the New Urban Naturalists. Her work utilizes sculpture, performance, prose and visual media to draw parallels between earth science and human relationships. www.sashapetrenko.org, www.thenewurbannaturalists.org.

Perdita Phillips

Independent Researcher

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Coming from a visual arts/science background, Perdita Phillips works with the performative in walking, mapping, installations, sculpture, photographs and book works. She has been creating 'eclogues' since 1990. Her practice-based PhD focused on fieldwalking and ecosystemic thinking. Phillips currently works in Western Australia and is co-editor of Lethologica Press. www.perditaphillips.com

Dalisa Pigram

Marrugeku

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Dalisa Pigram and Rachael Swain are founding members and co-artistic directors of Marrugeku. Dalisa is a choreographer, dancer and Yawuru language teacher.

Jen Plants

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A member of Actors' Equity Association, a teacher of playwriting, a director and a deviser, Jen's work has appeared in the UK and throughout the American regional theatre. Her immersive London-based work *No Feedback*, about the forms of discrimination that lead to genocide, was performed in Budapest for Open Society Foundations in June 2015.

Laura Potrovic

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Laura Potrovic, director, choreographer, performer, poet, philosopher, installation and movement artist. Doctoral student in Theatre studies (University of Paris 3 - Sorbonne Nouvelle) and Literature, Performance and Cinema studies (University of Zagreb). Founder of Somagram – experimental corpography lab and co-founder of Movement museum.

M. Cody Poulton

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M. Cody Poulton is Professor of Japanese Literature and Theatre in the Department of Pacific and Asian Studies at the University of Victoria, Canada. Author of numerous books on Japanese theatre and translator of kabuki and contemporary Japanese drama, he is co-editor of *The Columbia Anthology of Modern Japanese Drama* (2014).

Ugoran Prasad

CUNY Graduate Center, USA

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Ugoran Prasad has been working as a dramaturg and performance researcher, predominantly with an experimental performance collective, Teater Garasi, Yogyakarta. He is currently a doctoral student in the Theatre Program at the Graduate Center of the City University of New York.

V. K. Preston

University of Toronto

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VK Preston is Assistant Professor at the Centre for Theatre, Drama, and Performance Studies at the University of Toronto. She is an early career fellow with the Australian Research Council's History of the Emotions project and writes on witchcraft, models of global change, performance, and dance. She has published in *TDR*, *The Oxford Handbook of Dance and Theatre*, *TheatreForum*, and *History, Memory, Performance*.

Greg Pritchard

TPA NOMAD artist

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Greg is an inter-disciplinary artist with a long history as a performance artist, writer, digital media, installation and conceptual artist. His performances deal with philosophical, political and environmental issues.

Tara Prowse

Arts House

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Tara is a creative producer at Arts House and recently Creative Producer of Community Participation at Federation Square where she directed socially-engaged arts projects and ruminated on the vagaries of public space, as well as producing the Light in Winter season with Artistic Director Robyn Archer. Since completing VCA's Community Cultural Development post-graduate program she has produced multi-year projects with VicHealth, worked with BighART, Polyglot, Outback Theatre, Melbourne Museum and was Program Manager at the Women's Circus.

Anni Puolakka

Piet Zwart Institute Rotterdam

Anni Puolakka, recently showing at the Baltic Circle International Theatre Festival (Helsinki), IDEAS CITY festival by New Museum (NYC), Art Metropole (Toronto) and TENT (Rotterdam).

Sue Pyke

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Dr Susan Pyke teaches at the University of Melbourne with the School of Culture and Communications and the Office for Environmental Programs. Her work is increasingly bringing together ecocriticism and animal studies, through literature. Her most recent work can be found in *The Human Place in the Natural World: Essays on Creation and Creatureliness* (Fordham University Press 2015), *Australian Love Stories* (Inkerman and Blunt 2014) and *Southerly* (2013). Her monograph *The Haunted Moor* is under development (punctum press). She is a regular book reviewer for *Plumwood Mountain*.

Fernando Quesada

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Architect, 1995 and PhD (2002) ETSA Madrid. Postgraduate studies at GSAPP Columbia University 1998-2000. Post-doc at TU Delft 2009-2010. Since 2001 Associate Professor of Architecture at Universidad de Alcalá, Madrid. Author of *The Magic Box: Body and Scene* (Barcelona 2005) and *Architectures of Becoming* (Madrid, 2014) among other books.

Paul Rae

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Paul Rae is Associate Professor in Theatre Studies at the University of Melbourne. He is Senior Editor of the journal *Theatre Research International*, and author of *Theatre & Human Rights*. 'Infratheatre' is drawn from his current book project entitled *Real Theatre: Essays in Experience*.

Jen Rae

The Riparian Project

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Jen is a Canadian Métis/Australian artist-researcher engaged in environmental art practice. Her research interests include: visual literacy and humour in communication, transdisciplinary collaborative methodologies, and ecological futures thinking. She is the co-founder and Director of The Riparian Project (www.theriparianproject.com.au). Dawn's practice administers political stress tests, antagonizing routine cultural behaviour by re-purposing underground brawls, revolutionary protests, & political offices as transformative social stages. She co-founded Conflict Kitchen, a take-out restaurant serving cuisine from countries that USA is in conflict with. (www.conflictkitchen.org).

Amaara Raheem

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Amaara Raheem, a Sri Lankan born Australian / British choreographer & performer, makes dance-art inspired by multiple belongings. Playing with embodied experiences of in-between-ness she treats place/body as both disposable and demanding; writing into, being written upon, topographical flights that shed a skin, is at the heart of her practice.

Mina Rahimian

Penn State University

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Mina Rahimian is a PhD candidate in architecture at the Pennsylvania State University with a focus on Computational-Sustainability, and a current graduate assistant at the Institute for the Arts and Humanities in the same university. She holds a bachelor degree and a post-professional Masters in architecture (B.Arch and M.S), and is concurrently pursuing a master degree in geography (M.S) with her PhD. Her interest lies in microgrids as local energy infrastructures, which serves as a platform to re-vision energy efficiency in the scale of a community. She's currently researching on the contextual attributes of community-based microgrids with the help of GIS and big data analysis.

Charlene Rajendran

Nanyang Technological University, Singapore

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Charlene Rajendran is a theatre educator, researcher and practitioner, currently based at the National Institute of Education - Nanyang Technological University, Singapore. Her research interests include contemporary performance in Southeast Asia, difference and identity in urban multicultural contexts, and arts-based dialogic pedagogies that draw on contextually-based knowledges to deepen critical and aesthetic thinking. This includes examining pedagogies of play in arts education, and developing conversational approaches to teaching theatre as an integration of theory and practice. She has been involved

as director, performer, writer and dramaturg in a range of performance projects, most recently as dramaturg for *It Won't Be Too Long: The Cemetery* (2015). She was also dramaturg for *Both Sides, Now* (2013, 2014) and *Gitanjali: I Feel the Earth Move* (2014). In Jan 2015, she convened a practice-based conference entitled *Unfinished Business: Krishen Jit's Performance Practice and Contemporary Malaysian Theatre* in Kuala Lumpur, Malaysia. Her publications include articles in theatre journals such as *The Drama Review*, *Asian Theatre Journal* and *Theatre, Dance and Performance Training*, as well as chapters in scholarly books.

Janine Randerson

Auckland University of Technology

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Dr Janine Randerson is a New Zealand-based media artist. She is currently the programme leader of the Masters of Performance and Media Arts at AUT. Reef Sub was developed collaboratively with performers Olivia Webb, Zahra Killeen-Chance, Geoff Gilson, Kalisolaite 'Uhila and Rarotongan performers Dean Tangata and Nadia Manarangi-George.

Aviva Reed

Independent Artist

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Aviva Reed is an interdisciplinary visual ecologist. Her practice explores ecological theories, both philosophically and ontologically. Her work aims to explore time and scale in relation to self and ecology. She uses storytelling and visual aids to communicate complex scientific ideas in order to expand one's ecological imagination.

Kimberly Richards

University of California-Berkeley

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Kimberly Richards obtained her BA and MA in English literature at the University of Calgary, Canada, before pursuing a PhD in Performance Studies at UC Berkeley. Her dissertation considers the impact of oil and gas culture on the cultural economy and performance ecology of Alberta, Canada.

Sarah Rodigari

University of Wollongong

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Sarah Rodigari creates performances that address economies of exchange pertaining to socio-political engagement, shared authorship and new institutional critique. She is currently a PhD candidate in Creative Art at the University of Wollongong.

Nicole Rogers

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Nicole is a Senior Lecturer in Law at Southern Cross University.

She undertakes research into activism, climate change litigation and earth jurisprudence. In her PhD thesis she considered performance studies theory and the relevance of play and performance in the context of terror trials and environmental litigation.

Meredith Rogers

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Meredith was a companion curator on *Performing Mobilities* for PSi Fluid States in 2015. She edits the *Australasian Drama Studies* journal and is also co-editing a special issue "Transported" arising from the *Performing Mobilities* Assembly. In April she will rejoin the acting ensemble for the Vanya Project's third annual iteration.

Megan de Roover

Arizona State University

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I am a third year PhD Student in the Theatre and Performance of the Americas program at Arizona State University in the process of developing my dissertation prospectus. I am also a recipient of the Social Sciences and Humanities Research Council of Canada Doctoral Fellowship (awarded Spring 2015).

Krisztina Rosner

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Krisztina Rosner is an associate professor at the University of Pecs, Hungary. She wrote her PhD on the actor's presence and silence (2011). She was a Japan Foundation Fellow (Hosei University, Tokyo, 2014). Currently she is a JSPS Postdoctoral Scholar at Waseda University ('Reconsidering the Performer's Presence: Non-Human and Neo-Human Aspects of Contemporary Japanese Theatre').

Kendyl Rossi

Federation Square

With a portfolio of work that includes some of Melbourne's most complex and internationally-acclaimed recent public art projects, Kendyl is currently Creative Projects Producer at Federation Square and an Advisory Board member to Pause Fest - the premier creative tech conference and festival for Asia Pacific.

Vincent Roumagnac

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Vincent Roumagnac is an artist researcher currently conducting his doctoral research at the Performing Arts Research Centre of the University of the Arts Helsinki. His theatre practice is based on time-specific explorations on the mutations and permutations of scenic agencies during the current paradigmatic shift caused by

environmental crisis.

Phoebe Rumsey

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Phoebe is a PhD student in Theatre at City University of New York. She holds an MA in Performance Studies (NYU), an MA in Theatre (UNLV), and a BA in Contemporary Dance (SFU, Canada). A performer and choreographer, her research interests include dance, embodied performance, dance dramaturgy, and performances of memory and nostalgia.

Daniel Ruppel

Brown University

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Dan Ruppel performs doctoral research at Brown University. His dissertation, "Probable Histories and Virtual Performances," examines performative documentation in 16th Century France and the complex temporalities of spectatorship. His objects include books on melancholy kings, marriages without grooms, and theatres of the new world.

Michael Sakamoto

University of Iowa

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Michael Sakamoto (MFA, PhD) is active in dance, theatre, media, and photography. With works presented in 14 countries, he is currently touring *Flash*, a performance duet with Rennie Harris, and *blind spot*, a performance solo. Michael's book project on butoh and social theory is under contract with Wesleyan University Press.

Heike Salzer

Teesside University

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Heike Salzer (GER/UK) is a Senior Lecturer in Dance at Teesside University. Her work has taken various forms, from live performance and screendances to installations, which have been invited for performance, screenings and exhibitions at international venues and film festivals. Heike is co-artistic director of Tees Dance Film Fest (UK).

Kim Sargent-Wishart

Victoria University

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Kim Sargent-Wishart is a somatic movement educator, researcher and artist based in Warrnambool, Victoria. She recently completed a practice-led PhD in Performance Studies at Victoria University. Her work investigates notions of creative activity through somatic research, creative arts practice, and Buddhist-based philosophical inquiry.

Majid Sarnayzadeh

Independent Scholar

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I'm 32 years old. More than 15 years got involved in theater and performance. I am a member of PSi. Attendance at the International Symposium on Experimental Theatre in Shanghai 2013, performance studies International 20, 21, the National Conference of performance studies 2014, as parts of my research activities.

Gemma Savio

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Gemma Savio is an architect and academic. Her research is focused on the processes of architectural production under the accelerated conditions of political economy throughout the twentieth century. Gemma is a PhD candidate at the University of Newcastle (Australia).

Beate Schappach

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Studies: Theatre and German Literature (Berlin, Zurich, and Berne). Current position: Lecturer at the Institute of Theatre Studies, University of Berne. PhD: AIDS in Literature, Theatre, and Film. Current research project: *Dramaturgy: The Art of Tidying up*. She also works as a dramaturg for theatre and film and curates exhibitions.

Ed Scheer

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Professor Edward Scheer works across Performance Studies and Visual Culture and is currently engaged in two collaborative ARC funded Discovery projects: Towards an Experimental Humanities with colleagues (Brannigan and Muecke) at UNSW and New Media Dramaturgy with an international team (Eckersall and Grehan et al). His new book with Helena Grehan is *William Yang: Stories of Love and Death* (New South Press, 2015) and *The Dumb Type Reader* with Peter Eckersall (forthcoming MTP Press 2016). He has published articles on performance art and aesthetics in *TDR*, *PAJ*, *Parkett* and *Performance Research* and has written numerous catalogue essays for the AGNSW, Documenta (12), the Biennale of Sydney (2006) and the Auckland Triennial (2010) as well as pieces on arts and culture in *The Sydney Morning Herald* and *The Monthly*.

Immanuel Schipper

Independent artist/researcher

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Immanuel Schipper is a dramaturge, curator and a performance studies scholar. He holds an MA in Theatre and Dance Studies

of the University of Bern/Switzerland and a Diploma in Acting from the Hanover University of Music, Drama and Media. As a dramaturge he has collaborated with Rimini Protokoll, William Forsythe, Luk Perceval and Jérôme Bel.

Rebecca Schneider

Brown University

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Rebecca Schneider is Professor of Theatre Arts and Performance Studies at Brown University and author of *Theatre & History* (2014); *Performing Remains: Art and War in Times of Theatrical Reenactment* (2011); and *The Explicit Body in Performance* (1997). She is the author of numerous essays including "Hello Dolly Well Hello Dolly: The Double and Its Theatre," "Solo Solo Solo," and "It Seems As If I am Dead: Zombie Capitalism and Theatrical Labor." She is co-editor of *Re:Direction*, and of the book series *Theatre: Theory/Text/Performance* with University of Michigan Press as well as a special issue of *TDR* on "Precarity and Performance" (2012).

Robyn Schofield

University of Melbourne

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Saskia Schut

RMIT University

Coming from a background in landscape architecture, Saskia Schut and Louisa King's shared research practice explores performative landscape works, as alternatives to the aporia of climate and earth system uncertainty. Both are currently engaged in practice based PhDs in the School of Architecture and Design at RMIT University.

Ana Serrano

Bath University, UK and B.A.U., Lebanon

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Architect and performance designer cofounder of interdisciplinary London-based S.E.P., which uses motion as an analytical and design tool. She has been awarded the 2016 Tasmania Graduate Research Scholarship to study architecture's site-specificity through choreography in search for an atmospheric approach to designing and perceiving environments

Katie Sfetkidis

TPS NOMAD artist

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Katie Sfetkidis is a performance artist and lighting designer. Her experiential work is concerned with the human limits of understanding nature and what cannot be readily accessed within the natural world. Her work investigates how the artwork can invoke in a sense of wonderment and the Sublime.

Rajni Shah

Lancaster University (UK)
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Since 1999, Rajni has worked with others to create the conditions for performances, publications, conversations, and gatherings on and off-stage. Recent projects include *Glorious* (2010-12), *Experiments in Listening* (2014-15), *Lying Fallow* (2014-15), and *Song* (2016). Rajni is writing a PhD under the supervision of Professor Geraldine Harris.

Julie Shearer

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Julie Shearer is a Theatre Studies lecturer at the University of New England in Australia. She began as a professional actor and theatre-maker in Australia, before obtaining her PhD from Trinity College. Her current research is *Wide Open: The Landscape of Contemporary Australian Political Theatre*.

Hugh Sillitoe

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Artist / Activist / Anthropologist / Dustbin Diver. Following a 1st class BA from King's College, Cambridge and a 4.0 GPA MA from University of Chicago, my AHRC-funded PhD at University of Glasgow (auto)ethnographically investigates how 'artists' and 'activists' differently utilise absurd performance across diverse socio-political contexts.

Hayley Singer

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Hayley Singer is in the final stages of her PhD candidature in Creative Writing at the University of Melbourne where she also teaches in the School of Culture and Communication. Her critical and creative works address multi-species intersections via ecofeminist theory and creative writing praxis.

Sumugan Sivanesan

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Sumugan Sivanesan is a research-focused artist working internationally whose texts, videos, installations, performances and events serve as a platform for discussion and collaboration. He is currently undertaking a DAAD research fellowship at the University of Potsdam to study emerging eco-politics in Berlin. www.sivanesan.net

Diana Smith

University of New South Wales
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Diana Smith is an interdisciplinary artist, researcher and educator. She is a founding member of art collective Brown Council and one of the leading artists on the feminist pedagogical project Sunday School. Diana is also a Lecturer at University of Technology Sydney and a PhD candidate at UNSW Art & Design.

Efterpi Soropos

Independent artist/researcher (Melbourne)
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Efterpi Soropos is a sensory artist and designer in the health and wellbeing sector with a background in performance design. She completed a Masters in Community Cultural Development and Churchill Fellowship to develop work for aged care and increase the library of video and sound for appropriate cultural, religious and dementia specific therapies.

Spatula&Barcode

<http://spatulaandbarcode.net/>

Spatula&Barcode is an arts collaborative founded by Laurie Beth Clark and Michael Peterson. Their social practice projects explore conviviality, criticality, cartography and, always, foodways. Their work has been hosted in Brasil, Canada, Croatia, Germany, Morocco, the Netherlands, Uruguay and the United States. For the past six months, Spatula&Barcode have been living in Australia to develop *Foodways Melbourne*, the second part in a series that was piloted in Germany and will continue in the United States.

Priya Srinivasan

Independent Artist
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Priya Srinivasan is an independent artist and scholar who has a visiting research position at UCR in Global Studies. Her book *Sweating Saris: Indian Dance as Transnational Labor* focused on the racialization of gendered labor in the US asking how South Asian performance practices are constitutive of US modernity.

Christel Stalpaert

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Christel Stalpaert is full professor at Ghent University and is director of the research centres S:PAM (Studies in Performing Arts and Media) and PEPPER (Philosophy, Ethology, Politics and Performance). Her main area of research is performance philosophy. She published widely on the topic in journals such as *Performance Research*.

Sarah Ann Standing

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Dr Sarah Ann Standing is an Assistant Professor, New York City College of Technology. She was a recent invited guest speaker at UPenn, and a 2013-14 Faculty Fellow at the Center for Place, Culture and Politics. She has published a chapter in *Readings in Performance and Ecology*, as well as articles in *PAJ*, *Theatre Topics*, *The Eugene O'Neill Review*, *American Theatre*, and *Terra Nova*.

Shannon Steen

UC Berkeley

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Shannon Steen is Associate Professor of Theater, Dance, and Performance Studies at UC Berkeley. Author of *Racial Geometries: The Black Atlantic, the Asian Pacific, and American Performance* (Palgrave Macmillan 2010), she writes on the relationship between the United States and East Asia. Her proposal is from her current book project *The Creativity Complex*, which examines current discourses of creativity and their implications for the arts, particularly within the trans-Pacific high-tech world.

Cheryl Stephenson

University of Chicago

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Cheryl Stephenson is a PhD Candidate in the University of Chicago's Department of Slavic Languages and Literatures, where she lectures on Czech, Russian, and Polish theater. Her dissertation focuses on the intersections between discourse, performance, and identity in Czech puppet theater from 1912 through 1948.

Lara Stevens

University of Melbourne

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Lara Stevens holds a PhD in Theatre and Performance Studies from the University of Melbourne. In 2014 she was the Hugh Williamson Postdoctoral Fellow in the Australian Centre at the University of Melbourne. She teaches modern and contemporary theatre and performance studies at the University of Melbourne, the Victorian College of the Arts and La Trobe University. Dr Stevens is the author of the forthcoming books: *Anti-War Theatre After Brecht: Dialectical Aesthetics in the Twenty-First Century* (2016, Palgrave Macmillan) and editor and translator of *Politics, Ethics and Performance: Hélène Cixous and the Théâtre du Soleil* (2016, Re.press).

Aneta Stojnic

Singidunum University Belgrade and Academy of Fine Arts Vienna

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Aneta Stojnić (PhD) is a Belgrade-born theoretician, artist and curator. Currently Assistant Professor at the Faculty of Media and Communications in Belgrade. In 2015 she was a postdoctoral researcher at the Academy of Fine Arts in Vienna, and in 2013-14 a postdoctoral research fellow at Ghent University, Research centre S:PAM.

Sarah Cameron Sunde

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Sarah Cameron Sunde is a New York-based artist who has been making theater and interdisciplinary art since 1999. She is the Deputy Artistic Director of New Georges, Jon Fosse's American translator/director (five U.S. debut productions), and makes work individually and collaboratively with Lydian Junction. www.SarahCameronSunde.com, www.LydianJunction.com

Rachael Swain

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Dalisa Pigram and Rachael Swain are founding members and co-artistic directors of Marrugeku. Rachael is a director, dramaturg and performance researcher.

JuanAnn Tai

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JuanAnn Tai (Ann Hayward) is an Associate Professor in the Department of Dance at Tainan University of Technology in Taiwan, specialising in dance education, dance history and cross-cultural dance studies. She holds a PhD in Dance Studies from the University of Surrey. She is currently the chair of daCi Taiwan.

Peta Tait

La Trobe University

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Peta Tait FAHA is Professor of Theatre and Drama at La Trobe University and a Visiting Professor at the University of Wollongong. She was elected to the Australian Academy of the Humanities in 2013 and was on the PSi executive 2005–9. Peta is a playwright and an academic scholar of drama, theatre and performance studies, and currently publishes on body-based arts and phenomenology, interspecies art works, and cultural languages of emotion and affect. Her recent books include: *Performing Emotions* (2002); *Circus Bodies* (Routledge 2005); *Wild and Dangerous Performances: Animals, Emotions, Circus* (Palgrave MacMillan 2012); and *Fighting Nature: Travelling Menageries*,

Animal Acts and War Shows (Sydney University Press 2015).

Shinya Takahashi

Chuo University (Tokyo, Japan)

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Professor of The Chuo University (Tokyo, Japan), Department of German Studies

1985 – 1990: Lecturer of The Tsukuba University

1984 – 1985: Assistant of The Tokyo University

2012: Fellow of the international research center “Interweaving Performance Culture” at The Free University of Berlin

Ken Takiguchi

National University of Singapore

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TAKIGUCHI Ken is a research fellow at the Theatre Studies Programme, Department of English Language and Literature, National University of Singapore and the Deputy Director and Translation Editor of an online multilingual performance archive, Asian Shakespeare Intercultural Archive (AISIIIA, a-s-i-a-web.org) which has been developed by the Programme. He has also participated in a number of intercultural productions staged in Singapore, Malaysia and Japan as a dramaturg/translator/producer.

Myer Taub

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Myer Taub is a performer and dramatist. He teaches contemporary performance and theatre studies in the Drama Department at the University of Pretoria. His research and practice include Performance as research (PaR), performance as intervention, treasure hunts and waste.

Gretel Taylor

University of Melbourne

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Gretel co-founded Environmental Performance Agency (EPA) in 2013. In 2016 EPA will perform 47 site-specific works around Melbourne supported by Melbourne City Council (epaperformance.org). Gretel is an Artist/Research Fellow at University of Melbourne, investigating potentials at the juncture of site-specific art and community cultural development.

Alexa Taylor

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Alexa is a researcher and performance-maker from Perth, Western Australia, who is keenly interested in the possibilities performance holds to open up spaces to respond to global challenges in an individualised society. She recently completed her PhD at Murdoch University, where she teaches in theatre and

drama, creative arts, and sustainability.

Veronica Tello

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Verónica Tello is Vice-Chancellor's Postdoctoral Research Fellow at UNSW. Her research, which broadly focuses on biopolitics and critical border studies, has been published in *Third Text*, *Afterall* and *Contemporaneity*, her forthcoming book is entitled, *Counter-Memorial Aesthetics: Refugee Histories and The Politics of Contemporary Art* (Bloomsbury).

The Dig Collective

Independent Artists

www.thedigcollective.com

The DIG Collective (www.thedigcollective.com) are a contemporary theatre collective who have been working together since 2011 and comprised of alumni from the Victorian College of the Arts and the University of Melbourne. They are committed to work that interrogates the live connection with audiences and the political implications of action.

Jennifer Tran

Independent artist/researcher

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Jennifer Tran is a Chinese Vietnamese Australian theatre designer who grew up in Melbourne's western suburbs. Following studies of industrial design, interior design and community cultural development, she works with people from different ethnic backgrounds to design, build and deliver works that speaks of who they are and where they come from.

Sarah Treadwell

University of Auckland

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Sarah Treadwell teaches architecture at the University of Auckland. Her research investigates representations of architecture in colonial and contemporary images and proceeds with both writing and image making. She has published and exhibited on motels, suburbs, gender and volcanic conditions of ground.

Cynthia Troup

Independent Artist

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Cynthia Troup's writing for performance is often concerned with the inherent musicality of language. Her texts have been performed online, in concert and installation settings, and for radio broadcast; her plays have toured to USA, Denmark, Italy. She has twice been librettist for Chamber Made Opera's *Living Room Opera* series.

Sam Trubridge

Massey University

Sam Trubridge is a performance designer and artist, director of The Playground NZ, co-editor of *Performance Research* 'On Sea / At Sea', and Massey University PhD candidate.

Kristof Van Baarle

Ghent University

Kristof van Baarle is a research scholar at Ghent University with a PhD. fellowship of the Research Foundation - Flanders (FWO), working on posthumanism, Giorgio Agamben and the performing arts. He also works as a dramaturge for Kris Verdonck/ A Two Dogs Company and is an editor of the Belgian theatre journal *Etcetera*.

Denise Varney

University of Melbourne

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Denise Varney is Professor of Theatre Studies and co-director of the Australian Centre in the School of Culture and Communication at the University of Melbourne. She has served as co-convenor of the Feminist Research Working Group of the International Federation for Theatre Research (2010-2015).

Hartmut Veit

Victorian College of the Arts, University of Melbourne

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Hartmut Veit is a practicing, exhibiting artist and currently a research candidate at the Victorian College of the Arts (University of Melbourne). Influenced by new materialist perspectives and ongoing anthropological fieldwork in and with Latrobe Valley mining communities his research and performative/installation art practice collaborates with coal's materiality to excavate its relationality, political ecology and performative agency. He has recently presented at the VI International Conference on New Materialism and the PSi Fluid States Melbourne Cluster.

Siri Veland

Brown University

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Siri Veland is an Assistant Professor at the Institute at Brown for Environment and Society at Brown University. She builds on policy sciences and political ecology, exploring narratives, discourses and scales that shape knowledge of climate-related risks, and enable coexistence. She works in Australia and in the Arctic.

Hans Vermy

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Hans Vermy is Visiting Professor of Theatre Studies at FSU School of Theatre. His manuscript: *Alive and Life-Like: Animation, Theatre, and Other Performance Histories of the Digital*, awaits

conference talk. Hans' work falls between celluloid and stage and the cut and the page; a film editor, animator, performance studies scholar.

Alba Vieira

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Alba Vieira is the author of two books, book chapters and papers published nationally and internationally, and the co-writer of the Unesco's Report and Recommendations by the "Experts on Art in Latin America". Since 2012, she is a member of the Directory Board of two international organizations, DaCi and WDA.

Angela Viora

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Angela Viora is a PhD student in Performance and Live Art at Monash University, Melbourne. Her practice-led research focuses on the power of long durational, open ended and site-specific works as instruments of knowledge through which investigating, questioning, and challenging the idea of space and places in the Western contemporary society.

Malte Wagenfeld

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Dr Malte Wagenfeld is a designer, academic and researcher whose designs and texts have been internationally exhibited and published. His research *The Aesthetics of Air* investigates sensual and perceptual atmospheric encounters (air, sound, light, breezes, smells) and how these lead to new possibilities for a design typology of air and atmosphere.

Kathy Waghorn

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Kathy Waghorn is an artist who teaches architecture at The University of Auckland. She is undertaking a PhD at RMIT Melbourne and is the Associate Director of the New Zealand Pavilion at the 15th Venice Biennale of Architecture. Kathy lives with her family near Te Whau river, in Tamaki Makaurau.

Caroline Wake

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Caroline Wake is Australian Research Council DECRA Fellow at UNSW Australia, Sydney. Her research interests include theatres of the real; the participation and representation of refugees in performance; and theories and practices of witnessing. She is the Deputy Editor of *Performance Paradigm* journal, co-editor of *Visions and Revisions: Performance, Memory, Trauma* (2013) and author of articles in *Theatre Research International*, *Text*

& *Performance Quarterly*, *New Theatre Quarterly* and *Modern Drama*, among others.

Prue Wales

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Prue Wales is Assistant Professor at The National Institute of Education (NTU-Singapore) where she teaches theatre and drama/arts education. Her current research includes: young people's expressions of identity in digital storytelling; investigating issues of death and dying through *Both Sides, Now*; models for theatre for seniors programmes; artists-in-schools scheme for early childhood.

Alex Walker

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A graduate of the University of Sydney, Alex Walker was the Associate Director at St Martins Youth Arts Centre 2011-2015. Alex was also the Artistic Director for Outback Theatre for Young People, Director in residence at the Kattaiyokuttu Gurukulam in Tamil Nadu, India, and the Workshop Manager at the Australian Theatre for Young People in Sydney.

Robert Ellis Walton

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Robert Walton is a collaborative artist with a core practice as a director in experimental theatre and live art. He has also created interdisciplinary works that are more difficult to categorise including correspondence projects, durational performances, events for small groups or one-to-ones, interactive encounters and work with portable media devices in everyday sites.

Evelyn Wan

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Evelyn Wan is a PhD student at the Institute for Cultural Inquiry at Utrecht University under the support of the R.C. Lee Centenary Scholarship from her hometown, Hong Kong. She holds a research MA in Media & Performance Studies and an MA in Gender Studies from Utrecht University. She works on philosophies of experience, new materialism and affect.

Asher Warren

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Asher Warren is currently completing a PhD at the University of Melbourne. He is a member of the Intermediality Working group (IFTR), co-convenor of Performance Studies Melbourne and student member of the Research Unit in Public Cultures (RUPC). His current research is situated between publics, performance

and technology, and looks to address new developments in interactive and participatory performance and has published in *Performance Research*, *Australasian Drama Review* and has a forthcoming chapter in *Performance in a Militarized Culture*.

Olivia Webb

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Olivia Webb is a PhD candidate at Auckland's University of Technology. Her sound oriented art practice combines her experience as a classical singer with various time-based art forms. Webb uses the voice to create performances and installations that reveal and usher forth silent traditions and experiences embodied in space and place.

Beth Weinstein

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Beth Weinstein works at the seam between architecture and performance, and across scales from drawing to installation, performance and interventions in urban and landscape spaces. Her work frequently explores climate change and public space. She is Associate Professor and Master of Architecture Program Chair at the University of Arizona.

Dawn Weleski

Independent Artist

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Dawn's practice administers political stress tests, antagonizing routine cultural behaviour by re-purposing underground brawls, revolutionary protests, & political offices as transformative social stages. She co-founded Conflict Kitchen, a take-out restaurant serving cuisine from countries that USA is in conflict with. (www.conflictkitchen.org).

Martin Welton

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Martin Welton is Senior Lecturer in Theatre Studies at the Queen Mary University of London, and author of *Feeling Theatre* (Palgrave). His research centres around two broad thematic concerns – movement and the senses – in relation to the theory and practice of contemporary performance. He is interested in how theatre practitioners and audiences make sense of the unusual ways that they are sometimes invited to look, feel or listen.

Christopher Wenn

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Chris Wenn is a PhD student at Monash University, and a sound designer for theatre. His sound design has featured in works by

MKA, Red Stitch, Turtle Lab and Liminal Theatre. His research is a phenomenological investigation of sound design, through the metaphorical frame of Mike Pearson's *Theatre/Archaeology*.

Margaret Werry

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Margaret Werry is Associate Professor at the University of Minnesota, in the Department of Theatre Arts and Dance. She is the author of *The Tourist State: Performing Leisure, Liberalism, and Race in New Zealand* (University of Minnesota Press, 2011), and has also published on critical pedagogy, spatial theory, photography, intercultural performance, museums, and cultural policy in a range of US and international journals.

Maria White

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Maria White is a Sydney-based artist, curator and PhD candidate at the University of New South Wales. As an artist, Maria works solo, with collective Friends with Deficits, and in an intergenerational vocal collaboration. Maria co-curated Tiny Stadiums 2012-2014. She is currently researching democracy within contemporary performance practices.

Anthony White

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Dr Anthony White is a Senior Lecturer in the School of Culture and Communication at the University of Melbourne. He holds graduate degrees in Art History from Harvard University and The University of Melbourne and a business degree from Swinburne University. His most recent book, co-authored with Grace McQuilten, is titled *Art as Enterprise: Economic and Social Engagement in Contemporary Art* (IB Tauris, 2016). His monograph *Lucio Fontana: Between Utopia and Kitsch* was published as part of the October Books series by MIT Press in 2011. His writing on modern art has been published in journals including *Art Bulletin*, *Art Journal*, *October*, *Grey Room*, *Third Text*, and the *Australian and New Zealand Journal of Art*.

Malcolm Whittaker

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Malcolm Whittaker works as an interdisciplinary artist, writer, researcher and performer. His projects are made and executed through the engagement of participants and collaborators in the framing of play spaces that adopt social forms and rituals of popular culture and the everyday. He is a PhD candidate at the University of Wollongong.

Emma Willis

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Emma has published in the areas of contemporary performance, spectatorship, ethics, and memorial studies. Works include *Theatricality, Dark Tourism and Ethical Spectatorship: Absent Others* (Palgrave Macmillan 2014). In 2015 she was awarded the Vera Mowry Roberts Award for Research and Publication from the American Drama and Theatre Society.

Josephine Wilson

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Josephine Wilson is an interdisciplinary artist, dramaturge, writer and teacher. She has a Ph.D from the University of Western Australia. She writes novels, performance works and poetry. Her works include: the novel *Cusp*, and the performance work *The Geography Of Haunted Places*. She has taught at Murdoch, UWA and Curtin Universities.

Jojin van Winkle

Independent Artist

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My multi-channel video installations explore loss and resilience. I was a cinematographer for *In the Shadow of Ebola*, a PBS Independent Lens documentary (2015). From 2008-2012 I choreographed collaborative installations at colleges, children's museums and art institutions. Previously adjunct faculty, Virginia Commonwealth University and University of Virginia Art Museum's education director. BFA, School of the Art Institute of Chicago.

Jane Woollard

La Trobe University

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A writer, dramaturg and director. Her play *The Hammer of Devotion* was produced by Theatre of Spheres in 1994, and *Aelfgyva* by the Melbourne Autumn Music Festival in 2003. A PhD candidate at La Trobe University, researching the work of early 19th-century performer Eliza Winstanley.

Danielle Wyatt

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Dr Danielle Wyatt is a cultural researcher at the University of Melbourne. Her work examines public art and its relationship to place, and the way art practices are reconfiguring around shifting technological, social and environmental conditions.

Angharad Wynne-Jones

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Angharad Wynne-Jones is Artistic Director at Arts House. Angharad's career includes the roles of Artistic Director, founding CEO and Associate Director of venues (Performance Space, Arts House), arts companies (Chunky Move, Lucy Guerin Inc), arts/science organisation TippingPoint Australia and festivals (Adelaide Festival and LIFT).

Amanda Yates

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Amanda works between performative installations and speculative visualisations to address changing climates and ecologies. She directs the Emergent Ecologies Lab at AUT University, a creative research studio for indigenous and urban ecologies, and the Oceanic Performance Biennale that brings creative practice and activism together as it lenses Pacific ecologies.

Shannon Young

La Trobe University

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Shannon Young is a multi-media artist who currently lives and works in Mildura Victoria. Shannon is a PhD candidate at La Trobe University Melbourne. She recently exhibited in the 2015 Mildura Palimpsest Biennale and exhibited widely in the U.S. Before moving to Australia in 2013.

Ma Rosalie Zerrudo

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She bridges multi-characters as performance and visual multi-media poet artist. Her life gifted her a complete workshop. She combines her community-engaged culture-based art practice as creative process she calls soul work. The process employs intuitive spontaneity, memory making, ritual performance, music poetry, and ephemeral installography.

Wei Zhang

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Wei Zhang is a PhD student at University of Hawaii at Mānoa. She holds a PhD from Shanghai Theatre Academy. From August 2009 to August 2010, she was the visiting scholar in the Department of World Arts and Culture /Dance at UCLA. Wei received the 2015 Emerging Scholars Award from the Association for Asian Performance.

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