



PSi DAEGU 2018

2018 국제퍼포먼스학회

Performance Studies international #24

Performance as Network :
Arts, City, Culture

Daegu Art Factory DAEGU, KOREA
Exco DAEGU, KOREA
3-6 July 2018



Welcome Message

Greetings! On behalf of Daegu, a United Nations Educational, Scientific and Cultural Organization (UNESCO)-recognized city of musical creativity and an emerging center of global culture, I extend the warmest welcome to all of you.

Since 1997, Performance Studies International (PSi) has been organizing annual conferences, promoting exchanges and communication among performing artists, activists, and scholars from around the world. We at Daegu are especially grateful to its president, Sean Metzger, and other members of the organization for helping us organize the first PSi conference to be held in Korea.

Thanks to the advancement of digital media, artificial intelligence, and other fields of technology, performing arts are expanding their presence into general art, politics, society, and culture, exerting an ever-growing influence.

PSi #24 Daegu, which gathers over 130 participants from 18 countries around the world to discuss "Performance as Network: Arts, City, Culture," will shed light on multiple perspectives on the necessity of performance as a network along which art is created, experienced, and transmitted, and enhance the stature and capability of PSi further through meaningful conversations.

Ladies and gentlemen,

Daegu is a center of culture and the arts, and it is equipped with world-class musicians and infrastructure. Please note that it will host a variety of other major exhibitions and performances including the International Musical Festival and the Gansong Exhibition of Exemplary Portraits from the Joseon era. I strongly suggest that you check out these events.

Welcome to Daegu once again. I hope you enjoy your stay!

Kwon Young-jin

Mayor, Daegu Metropolitan City Government

To all of you, a warm welcome to colorful Daegu!

I feel honored and joyful to have the Daegu Foundation for Culture play a significant role in the organization of PSi #24 in Daegu. The Foundation and its staff have done everything they could to ensure a comfortable and fun experience and environment for all participants. We are especially hopeful for the opportunities we have prepared for PSi participants to experience art in Korea and Daegu and get acquainted with artists from around the world.

I hope that PSi, which encompasses theories and artistic practices of multiple disciplines, would be better known to the Korean academia as a result of this year's conference. As the advancements in artificial intelligence and biotechnology are giving rise to new and more diverse social and cultural discourses, I wish that the discussions at this year's conference, on the theme "Performance as Network," would further our understanding of human lives and art.

Most importantly, I wish that PSi #24 in Daegu would be an exciting experience for all of you.

Park Young Suk

President, Daegu Foundation for Culture

Program at a Glance

Time / Date	July 3, 2018 (Tue)	July 4, 2018 (Wed)	July 5, 2018 (Thu)	July 6, 2018 (Fri)
09:00	Check-in	Summer School	Summer School	Summer School
09:15	Summer School	Summer School	Summer School	Summer School
09:30	Opening Ceremony (EXCO)	Keynote Speech 1 Yun-Cheol Kim (10:30 - 11:15) - EXCO 325	Keynote Speech 2 Marianne Weems (10:30 - 11:15) - EXCO 325	Keynote Speech 2 Marianne Weems (10:30 - 11:15) - EXCO 325
09:45	Keynote Speech 1 Yun-Cheol Kim (10:30 - 11:15) - EXCO 325	Keynote Speech 2 Marianne Weems (10:30 - 11:15) - EXCO 325	Keynote Speech 2 Marianne Weems (10:30 - 11:15) - EXCO 325	Keynote Speech 2 Marianne Weems (10:30 - 11:15) - EXCO 325
10:00	Transportation Time (EXCO → Daegu Art Factory)	Transportation Time (EXCO → Daegu Art Factory)	Transportation Time (EXCO → Daegu Art Factory)	Transportation Time (EXCO → Daegu Art Factory)
10:15	Transportation Time (EXCO → Daegu Art Factory)	Transportation Time (EXCO → Daegu Art Factory)	Transportation Time (EXCO → Daegu Art Factory)	Transportation Time (EXCO → Daegu Art Factory)
10:30	Lunch (12:00 - 13:00)	Lunch (12:00 - 13:00)	Lunch (11:30 - 13:00)	Lunch (11:30 - 13:00)
10:45	Lunch (12:00 - 13:00)	Lunch (12:00 - 13:00)	Lunch (11:30 - 13:00)	Lunch (11:30 - 13:00)
11:00	Break	Break	Break	Break
11:15	Break	Break	Break	Break
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20:00	Break	Break	Break	Break

* This program is subject to change.

Venue





Conference Information

Opening Ceremony & Keynote Speeches

Date&time **July 3 (Tue), 2018 / 10:00~10:30** (Opening Ceremony), **10:30~11:15** (Keynote Lecture 1)
July 4 (Wed), 2018 / 10:30~11:15 (Keynote Lecture 2)

Venue **EXCO, Daegu**

**Simultaneous Interpretation will be provided.

Shuttle Bus (EXCO ↔ Daegu Art Factory)

Daegu Art Factory → EXCO		
Bus No.	Departure	Arrival
July 3 (Tue)		
No 1, 2	08:45	09:25
No 3, 4	09:00	09:40
No 5, 6	09:15	09:55
July 4 (Wed)		
No 1, 2	09:00	09:40
No 3, 4	09:20	10:00
No 5, 6	09:40	10:20

EXCO → Daegu Art Factory		
Bus No.	Departure	Arrival
July 3 (Tue)		
No 1, 2, 3, 4	11:40	12:10
No 5, 6	11:50	12:20
July 4 (Wed)		
No 1, 2, 3, 4	11:40	12:10
No 5, 6	11:50	12:20

Lunch

Date&time **July 3~4, 12:00~13:30 / July 5~6, 11:30~13:00**

Venue **1F Lobby & Terrace**

[We prepared the Vegetarian Lunch Box](#)

Welcome Reception

Date&time **July 3 (Tue), 18:30~20:00**

Venue **1F Lobby**

PSi AGM plenary meeting

Date&time **July 5 (Thu), 18:00~19:00**

Venue **1F Room B**

PSi 20th Anniversary Party

Date&time **July 5 (Thu), 19:30~21:00**

Venue **1F Lobby**

Elizabeth Son's Book launch

Date&time **July 6 (Fri), 10:00~11:30** Venue **2F Man Gwon Dang**

Moderator **Karen Shimakawa** (Professor, NYU)

Respondents **Hayana Kim** (Ph.D. candidate, Northwestern University),
Areum Jeong (Visiting Research Fellow, Asia Culture Research Institute)

Dr. Elizabeth Son is an Associate Professor in the Department of Theatre at Northwestern University. Her research focuses on the interplay between histories of gender-based violence and contemporary performance in the United States and South Korea. Her book *Embodied Reckonings: "Comfort Women," Performance, and Transpacific Redress* (2018) examines the political and cultural aspects of contemporary performances in South Korea, Japan, and the United States that have grappled with the history of Japanese military sexual slavery.



Elizabeth W. Son

Summer School

Date&time **July 1 (Sun) ~ 7 (Sat), 2018**

Venue **Room J**

Organizers

Felipe Cervera (LASALLE College of the Arts, Singapore)

Shawn Chua (Independent artist and scholar)

Yiota Demetriou (Bath Spa University, UK)

Areum Jeong (Asia Culture Research Institute, Korea)

Eero Laine (University at Buffalo, SUNY, USA)

Azadeh Sharifi (Ludwig-Maximilians-Universität München, Germany)

Evelyn Wan (Utrecht University, Netherlands)

Asher Warren (University of Tasmania, Australia)

Participants

Mariane Amor Romina Abuan (De La Salle University, Philippines)

Nazli Akhtari (University of Toronto, Canada)

Taylor Black (New York University, USA)

Peter Burke (RMIT University, Australia)

Jonathan Geronimo (De La Salle University/University of Santo Tomas, Philippines)

Mary Harmony I. Guevarra (De La Salle University, Philippines)

HeunJung Lee (University of Alberta, Canada)

Sarah Lucie (Graduate Center, CUNY, USA)

Rumen Rachev (Auckland University of Technology, New Zealand)

Mitchell Whitehead (University of New South Wales, Australia)

Angela Viora (Monash University, Australia)

Wen Yau (Hong Kong Baptist University, Hong Kong)

Soo Ryon Yoon (Lingnan University, Hong Kong)



Venue Information

Daegu Art Factory

58-2 Suchang-dong, Jung-gu, Daegu



EXCO

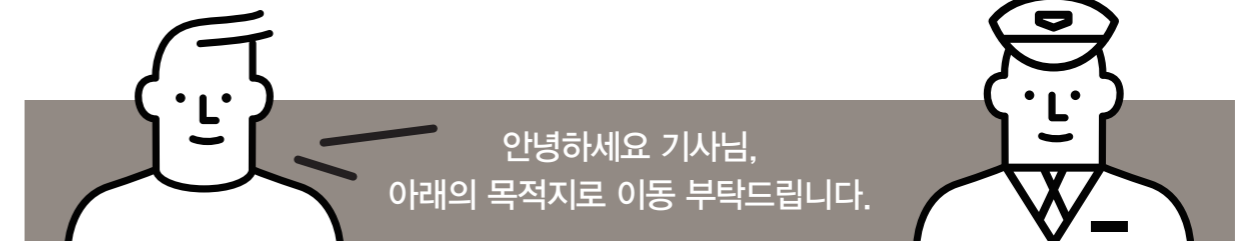
Daegu, Buk-gu, Sangyeok 2(i)-dong, EXCO-ro 10



Destination Memo for Taxi Driver

Korean Taxi drivers are not good at speaking English.

Please bring the Korean message tacking on your destination;



Daegu Art Factory (Main Conference Venue)

대구예술발전소로 가주세요.

(주소 : 중구 수창동 58-2, 수창초등학교 인근)

EXCO (Opening & Keynote Lecture Venue)

EXCO로 가주세요.

(주소 : 북구 산격동 1676, 유통단지 인근)

Dongdaegu Station (for KTX, Express Bus)

동대구역 복합환승센터로 가주세요.



Events

2018 Daegu Symposium of The Korean Drama Society in Association with Psi

Date&time **July 4 (Wed), 13:00~July 5 (Thu), 13:00**
 Place **1F Room B / 3F Room H**
 Theme **"Performance Dramaturgy of contemporary theatre : Theory, Practice and Methodology"**
 Program **Section 1 : "Performance Dramaturgy of contemporary theatre : Theory, Practice and Methodology"**
Section 2 : "Free Topics"
Section 3 : "Round Table Discussions for the Emergins Scholars" (Private)

Daegu City Dance Company (DCDC)

The Daegu City Dance Company(DCDC) was established in 1981. It is the first national and public modern dance organization in Korea that has been actively engaged in activities including regular performances twice a year and numerous projects and special performances every year.

The DCDC presents choreographers representing Korea and dancers with the best talent who continue to show their reputation through their high-quality creative works.

As the representative dancing company of Daegu, the city of performance and culture, the DCDC is enhancing its position through performances in Korea, Asia and Europe, The DCDC is having competitive power in the world stage by accepting and exchanging advanced dance information.

Date&time **July 3 (Tue), 18:20~18:40**
July 4 (Wed), 16:30~16:50
July 5 (Thu), 11:00~11:15
 Place **2F, Exhibition Hall 2**



Musical "Flash Dance"

Date&time **July 4 (Wed), 19:30**
 Place **Daegu Opera House**

* Shuttle bus to Daegu Opera House will be provided.
 * Due to limited ticket number, pre-applicants only available. If you interest to join, please visit registration desk.

Daegu Art Factory → Daegu Opera House	Daegu Opera House → Daegu Art Factory
19:00	22:00



Daegu International Musical Festival (DIMF)

Date **June 22 (Fri) ~ July 9 (Mon), 2018**
 Place **In All over Daegu Metropolitan City**
 How to purchase **Visit PSI 2018 Website - DIMF - Move to Online Ticket Page**
 Contact **DIMF International Support**
 intl@dimf.or.kr | +82-53-622-1945 | www.dimf.or.kr | Find@kakao DIMF

*** 50% Special Discount for the international attendee!!

Book Exhibition (Publisher : Dong-In)

Date&time **July 4 (Wed) ~ 5 (Thu)**
 Place **2F Man Kwon Dang**
 Exhibit **books about performance and theatre and William Shakespeare Collection**



Keynote Speakers



Yun-Cheol Kim

July 3 (Tue), 2018
10:30~11:15
EXCO 325

Kim Yun-Cheol began his theatrical career as an actor. In the mid-1970s, he founded a theater troupe called Maekto and worked not only as the head of the troupe but also as an actor and a translator. However, after playing as Hamlet in *The Marowitz Hamlet* by Charles Marowitz, for which he also translated the script, he experienced a problem with his vocal cords. Afterward, Kim shifted his career as a theater practitioner to a scholar. After obtaining Ph.D. from Brigham Young University in the United States with his dissertation on contemporary American drama, Kim returned to Korea to begin work as a theater critic. Until his retirement in 2014 as a professor at Korea National University of Arts from 1994, Kim dedicated his efforts to theater criticism and education, receiving numerous recognitions including the Critic of the Year Award in 1995, the Yeo Seok-Gi Theater Critic Award in 2005, and the Order of Cultural Merit from the Korean government in 2008.

Kim Yun-Cheol was appointed as president of the International Association of Theatre Critics in the 2008 general meeting held in Sofia, Bulgaria. He served three consecutive terms until the Beijing Congress in 2014, leading 3,000 members from 70 countries and greatly contributing to promoting the international role of theater criticism. In particular, he launched a web journal called *Critical Stages* (www.critical-stages.org), which is published twice a year. Until its 10th edition, Kim analyzed and organized trends in global theatrical plays and criticism by contributing articles including special issues, essays, artist interviews, theater reviews, and book reviews as the editor in chief. So far, 17 editions have been published, and he currently serves as a senior editor of the essay section.

For the first time as a theater critic, Kim Yun-Cheol was appointed as the art director of the National Theater Company of Korea in 2014. For about four years, Kim focused his work on questioning, analyzing, and defining the identity of Koreans while directing some 100 plays. He shed particular light on today's Koreans by delving into everything related to their identities ranging from the identity of Koreans verified from the past (*The Rediscovery Series of Modern Dramas*) and the identity of Koreans in the eyes of contemporaries (*The Portrait of Koreans*) to the identity of Koreans from the view of outsiders and the identity of Koreans as remembered by the second generation of Korean immigrants (*The Korean Diaspora*).

Kim Yun-Cheol has been appointed a judge for major theater festivals in Korea as well as international festivals around the world, including the Fajr International Theater Festival in Iran, the Belgrade International Theatre Festival in Serbia, the Divine Comedy International Theatre Festival in Poland, and the Europe Theatre Prize. Most recently, he was named as a special advisor to the International Shakespeare Festival Craiova in Romania.

His major publications include theater review collections such as *Are We Moving into the Era of the Theatre of the Ugly?* in 2000 and *Between Chaos and Hybridity* in 2004, and *Analysis of Contemporary American Plays 1 and 2* in 2004.



Marianne Weems

July 4 (Wed), 2018
10:30~11:15
EXCO 325

Marianne Weems is a theater and opera director, a teacher, and co-founder of the award winning New York-based performance and media ensemble *The Builders Association*. Since 1994, *The Builders Association* has created a significant body of work at the forefront of combining media and performance. They have created many original large-scale productions and worked with some unexpected collaborators including the architects Diller + Scofidio, *The National Center for Super Computing Applications*, and the South Asian arts collective *motiroti*. Since 1994 they have toured domestically and internationally to over 80 theaters, festivals, and museums, and their last four productions have premiered in New York at *The Brooklyn Academy of Music*. (www.thebuildersassociation.org)

Weems has also worked in various creative roles with *The Wooster Group*, *Susan Sontag*, *David Byrne*, *The V-Girls*, and many others. She serves on the board of *Art Matters*, a modest but fierce foundation giving grants to individual artists. While working with *Art Matters* Weems participated in founding *Visual Aids*, the *National Campaign for Freedom of Expression*, and the *Arts Forward Fund*.

Weems is a professor in Theater Arts at the University of California, Santa Cruz. From 2008-2014 she was an Associate Professor and the head of Graduate Directing at the School of Drama at Carnegie Mellon University and from 2014-17 she was the lead faculty of a Carnegie Mellon University arts and technology initiative based in New York City. She is the co-author with Prof. Shannon Jackson of *The Builders Association: Performance and Media in Contemporary Theater* (MIT Press Fall 2015) and *Art Matters: How The Culture Wars Changed America* (NYU Press 2000.)



Detail Program _ July 3 (Tue), 2018

Floor	1F		2F		
Time/Room	Room A	Room B	Room C	Room D	Room E
9:00-9:45	Check-in & Transportation Time (Daegu Art Factory ▶ EXCO)				
10:00-10:15	Opening Ceremony (Room 325, EXCO)				
10:30-11:15	Keynote Speech (10:30 - 11:15)				
11:30-11:45	Transportation Time (EXCO ▶ Daegu Art Factory)				
12:00-12:45	Lunch (12:00 - 13:00)				
13:15-13:30	The Curse as a Myth: Demythologizing Menstruation Mariane A. R. Abuan	(Un)Performing Authenticity in Everyday Life and Theatre Areum Jeong So-Rim Lee Eunha Na	Let a Sleeping Bear Lie: Awakening the Gongju She-Bear Legend in Site-Based Performance Cherie Sampson (Video)	weS.A.N.K (Speculative Architectures of Neganthropocenic Kronotopias) Prototyping the Stage of the Future - Collaborative session #5 Workshop, installation and presentation Vincent Roumagnac, Emmanuelle Chiappone-Piriou & guests	The Dance Performance Network of Alain Platel Piet Defraeye HeunJung Lee
13:30-14:00	The Construction of an Alternative Masculinity for the Filipino Youth in Instagram's Hyperreal Space Mary Harmony Guevarra		Web of Affect: Fandom, Love and Politics in the KDrama Love in the Moonlight Jazmin Llana		Performing Transcultural Networks in East Asia: Process and Interaction Cherie Wang
14:15-14:30	Performing the reproductive female body - a case study of the online absence of reproductive performance Denise Ackler		Dancing Against the Dead: Temporal Resistance Towards Marriage in Contemporary South Korea Cody Black		Performance: Reproducing life and reinventing the everyday in the Korean Film Along With the Gods: The Two Worlds Iris H. Tuan
15:00-15:15	Surviving Termination: Evolutionary Tradition of Kun Opera from Late Qing Dynasty to the 1949 Xuan Liu	Past Event, Insufficient Memory. Historical Imagination: Re-presenting the Tragedy of Prince Sado Youngjoo Choi	(Re)performing Ali: legacy as network in contemporary pugilistic plays P. Solomon Lennox	En Cours: Dance Improvisation with Projection Design and Performance Location Sharing Networks Online Kara Miller (Skype Presentation)	Evoking History through the Wall Hsiao-Mei Hsieh
15:30-15:45	The Innovation Of Actor's Training And Education In The Acting Department Of Shanghai Theatre Academy (STA) Eric Li	Toward a New Mode Of Being-With: The Utopian Impulse in the Work of Siren Eun Young Jung Yeong Ran Kim	A public space; underground cultural gourmet Ma Rosalie Zerrudo		
16:00-16:15	Martial Training as Martial Performance: On the Interchanging Relationship Between Martial Arts, Performance, and Ideology Martin Minarik	Imagining Ngoc: Stage encounters as performing archive Hyongjin Oh		The Global Network of Ballet. The Exchange of European and Korean Dance Aesthetics Su Jin Kim	Artistic Research Working Group Session 1 (180min.)
16:45-17:00	Dancing in Transnational Networks: AI Chungliang Huang's and Yen Lu Wong's Transnational Moves Tsung-Hsin Lee	Rescaling the Private: Miniaturization in the Theatre of Niwa Gekidan Corey Wakeling			
17:15-17:30	Dramaturgy of the Corporeal In Chinese Choreographer Wen Hui's Projects: Choreographing Personal and Social Memory-Archive Chiayi Seetoo	Networked Spectres of the Pacific: The Art of Shigeyuki Kihara Jonathan W. Marshall			AI, gender and reproduction: An introduction into performance-enhancing technologies Denis Ackrel
17:45-18:00	Choreographies amidst Complexity: analysing the independent dance sector in Sydney as a Complex Adaptive System (CAS) Julie-Anne Long	Developing Digital Teaching Tools on Butoh: Networking Students, Researchers and Artists in Performance Studies Yu Homma	Performance 1	Taiwan Arts Exhibition Poster Characters Preliminary Study (Poster exhibition) Hsiu-Ju Lee	
18:45-19:45	PSi Welcome Reception (18:45 - 20:00 / 1F Lobby)				

Floor	3F				5F	Floor
Time/Room	Room F	Room G	Room H	Room I	Room J	Time/Room
9:00-9:45	Check-in & Transportation Time (Daegu Art Factory ▶ EXCO)				Summer School (Coffee Long Table)	9:00-9:45
10:00-10:15	Opening Ceremony (Room 325, EXCO)					10:00-10:15
10:30-11:15	Keynote Speech (10:30 - 11:15)					10:30-11:15
11:30-11:45	Transportation Time (EXCO ▶ Daegu Art Factory)					11:30-11:45
12:00-12:45	Lunch (12:00 - 13:00)					12:00-12:45
13:15-13:30						13:15-13:30
13:30-14:00						13:30-14:00
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15:00-15:15	Catch Your Breath Peter Burke					15:00-15:15
15:30-15:45	Performance 2					15:30-15:45
16:00-16:15						16:00-16:15
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17:30-18:30						17:30-18:30
18:45-19:45	PSi Welcome Reception (18:45 - 20:00 / 1F Lobby)					18:45-19:45



Detail Program _ July 4 (Wed), 2018

Floor	1F		2F						
Time/Room	Room A	Room B	Room C	Room D	Room E				
9:00									
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10:00	Transportation Time (Daegu Art Factory ▶ EXCO)								
10:15	Keynote Speech (10:30 - 11:15)								
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12:30									
12:45	Lunch (12:00 - 13:00)								
13:00									
13:15						An Unsettling Responsibility: Decolonial Performance and Confrontational Aesthetics Mitchell Whitehead	The Korean Drama Society Conference	Networks for rethinking theatre politics Peter Eckersall Caroline Wake Edward Scheer	Pyeongchang Winter Olympics Opening Ceremony, Media Art, and Urban Regeneration Hyunshik Ju
13:30	THE FURIOSO NETWORK Performing the Common from Spoleto to New York (1969-1970) Stefano Tomassini		Deconstructing the performances of democratization demonstrations and youth in the Korean blockbuster "1987: When the Day Comes" Yoona Kang						
13:45	An introduction to masks in Australia Dominique Sweeney		Performance and Public Space: Seoul's Gwanghwamun Square as a Political Stage of Network and Mobilization Kyueun Kim						
14:00									
14:15	Pop-Ups: Performing creative disruption in social space Peter Burke		weS.A.N.K (Speculative Architectures of Neganthropocenic Kromotopias) Prototyping the Stage of the Future - Collaborative session #5 Workshop, installation and presentation Vincent Roumagnac, Emmanuelle Chiappone-Piriou & guests						
14:30	The Performances of Cinema in Cooperative Formations: Towards a Network Methodology Megan Hoetger								
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19:00	Musical "Flash Dance" (19:00 - 22:00 / Daegu Opera House)								
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21:30	Musical "Flash Dance" (19:00 - 22:00 / Daegu Opera House)								
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Floor	3F				5F	Floor				
Time/Room	Room F	Room G	Room H	Room I	Room J	Time/Room				
9:00					Summer School (Coffee Long Table)	9:00				
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10:00	Transportation Time (Daegu Art Factory ▶ EXCO)					10:00				
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12:45	Lunch (12:00 - 13:00)					12:45				
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13:15						Performing Labour: Co-operation in Exhaustion Rumen Rachev	Dwight Conquergood Working Group Session 1 (90min.)	A transnational feminist inquiry in motion: female gestures from Brazil and Japan juxtaposed Juliana Moraes Katherine Mezur	Artistic Research Working Group Session 2 (180min.)	Event Encounter Instant Dialogue and Action Network Caleb Hammond
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21:30	Musical "Flash Dance" (19:00 - 22:00 / Daegu Opera House)					21:30				
21:45						21:45				
22:00						22:00				



Detail Program _ July 5 (Thu), 2018

Floor	1F		2F							
Time/Room	Room A	Room B	Room C	Room D	Room E					
00	"THE FOREIGNER - Unknown Unlabeled Unexpected" Angela Viora Performance 7 (2F lobby, 09:30 - 10:45)									
15										
30	Epistemologies of Immersion James Ball	The Korean Drama Society Conference	Alter, Android Performer, and the Neural Network Yuji Sone	weS.A.N.K (Speculative Architectures of Neganthroposcenic Kronotopias) Prototyping the Stage of the Future - Collaborative session #5 Vincent Roumagnac	weS.A.N. (Speculative Architectures of Neganthroposcenic Kronotopias) Prototyping the Stage of the Future - Collaborative session #5 Vincent Roumagnac					
45	Choreographing the urban-wild: flows, convergence, and meaning Carolyn Deby		A Dramaturgy for Posthuman Subjects: Ryoji Ikeda's supercodex Sarah Lucie	Prototyping the Stage of the Future - Collaborative session #5 Workshop, installation and presentation Vincent Roumagnac, Emmanuelle Chiappone-Pirou & guests	Ubiquitous Theatre: Staging networked performances with smartphones Robert Walton					
00	Messages from Kochi: Culture, Heritage, and the Shape of Stories to Come Kanta Ann Kochhar-Lindgen		Posthuman landscapes: dwelling in non-belonging Kristof Van Baarle	PANATA: Rituals And Processional Performances as Channels of Filipino Catholic Devotion to Lolo Uweng in Landayan, San Pedro City, Laguna, The Philippines Daniela J. Dalumpines						
15										
30	Lunch (11:30 - 13:00)									
45										
00										
15	"It Will Never Happen Here": Rehearsing Contingency with Scenario-Based Preparedness Exercises in Singapore Shawn Chua	Banksy in Palestine: Performing International Solidarity vs. Palestinian Self-Determination Rand Hazou	weS.A.N.K (Speculative Architectures of Neganthroposcenic Kronotopias) Prototyping the Stage of the Future - Collaborative session #5 Workshop, installation and presentation Vincent Roumagnac, Emmanuelle Chiappone-Pirou & guests	Images as 'Becoming' and 'Action': on Things-Affect-Virtuality (Lecture Performance) Henna Yoon	Performance 7					
30	The Sea as a Stage, Islands as Network-Performative Practices in Recent Works by Tomiyama Taeko and Yamashiro Chikako Rebecca Jennison	remote control human Outi Condit								
45	Performing Istanbul: City as a Site of Resistance Serap Erincin (Skype Presentation)	Utopian Cityscapes: Will Chamberlain and the Legacy of Belfast Community Circus Siobhán O'Gorman								
00	Asian Cultural Networks, Temporality, and Urban Spaces Sean Metzger, Karen Shimakawa, Elizabeth Liz Son, Evelyn Wan	Tierra Y Libertad: Autonomous Aesthetics at the Magonista Front Grant Leuning		Performative Autoethnography as a Tactical Research Methodology in Activism Wen Yau		Rebellious Women, Spoken Drama, Revolution: Performing Foreign Plays in Republican Shanghai (1915-1937) Siyuan Liu				
15	Dead White Zombies: Animating Indigeneity, Networks, and Community Thomas Riccio	Building Memory in Hong Kong: Creative City Networks and the Crossover Dramaturgy of Zuni Icosahedron Joanna Mansbridge		Social Functions of theaters in Republican Shanghai Jiqing Xian						
30	The Understanding Performance through the Enactive Approach Inkyung Baik	Embodiment of a Nation in Protest Literature and Social Encounters in the Struggle of Political Writer-Prisoners Jonathan Geronimo		Surviving Termination: Evolutionary Tradition of Kun Opera from Late Qing Dynasty to the 1949 Liu Xuan						
45	The Network of K-Pop Performance: Artistic and non-artistic performances in K-pop Hakyung Sim	Networked Collaboration(s): Reconsiderations of Humanity and Rights in the Twenty-First Century Joshua Abrams, Jennifer Parker-Starbuck (16:45 - 18:15)								
00	Visualising the networks of international entertainment in the nightclubs of Hong Kong, 1958-1962 Jonathan Bollen									
15	PSi AGM Meeting (18:00 - 19:30 / Room B)									
30										
45										
00	PSi Anniversary Party (19:30 - 21:00 / 1F Lobby)									
15										
30										

Floor	3F			5F	Floor			
Time/Room	Room F	Room G	Room H	Room I	Room J			
00	"THE FOREIGNER - Unknown Unlabeled Unexpected" Angela Viora Performance 7 (2F lobby, 09:30 - 10:45)				Summer School (Coffee Long Table)			
15								
30	Dwight Conquergood Working Group Session 2 (90min.)	The Korean Drama Society Conference	The Efficacy of the Performance Programme and Embodiment for Women Prison in Taiwan Shu-wha Jung					
45			pompom Simo Kellokumpu					
00	Lunch (11:30 - 13:00)							
15								
30								
45	The revival of historic movements and Technology Ki Hyo Kim	Performing Labour: Co-operation in Exhaustion Rumen Rachev	Anatomizing the Asian American Body: Zebras, Cyborgs, and British Empire in Michael Joo's Untitled 2009 Show Terry Park	Artistic Research Working Group F.P. (60min.)				
00	Performance 8	Aspirational Labor and Amateur-Professional Performance Networks Megan Evans	Disconnecting From Korea: Migration, Nationalism, and Cold War Ideology in the Plays of Young B. Koh and Kim Jae-yeop Kee-Yoon Nahm					
15		Connective Networks, Conjunctive Daniel Keegan	Clay as a Performative Tool Nayoung Jeong					
30	Community Performance Working Group: Networking Session (Open to Public 60 min.)							
45								
00								
15	urbanflows (an experiment :1) Carolyn Deby	"Networking: Finland, Malta, Korea" - a performative panel on connections across time and space Tero Nauha, Annette Arlander, Hanna Jarvinen, Pilvi Porkola	Apex Serap Erincin (Video/Lobby)	Performance 10				
30	** Please bring your own mobile							
45	Performance 9							
00	PSi AGM Meeting (18:00 - 19:30 / Room B)							
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45	PSi Anniversary Party (19:30 - 21:00 / 1F Lobby)							
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Detail Program _ July 6 (Fri), 2018

Floor Time/ Room	1F		2F						
	Room A	Room B	Room C	Room D	Room E				
00									
15									
9 30	Unwritten Conversations Sara Jansen Heine Avdal Yukiko Shinozaki	Puppet Networks (Language: English & Korean) Jungmin Song Kathy Foley Matthew Isaac Cohen	"Riddle Coma": Enthrallment at the Neuro-receptor Theatre Ray Langenbach	weS.A.N.K (Speculative Architectures of Neganthropocenic Kronotopias) Prototyping the Stage of the Future - Collaborative session #5 Workshop, installation and presentation Vincent Roumagnac, Emmanuelle Chiappone-Piriou & guests	Everyday images through a performative lens Susan Sentler				
45									
10 00									
15			<PLEASE SHARE!!!> Participatory Networks and the Compulsion to Confess Asher Warren		"The Being of "Encounters with Ice Watch" Chih-Ai Yu				
10 30					Spatial Performance, Performative Space: Sitting, Standing and Contested Practices of Fandom in English Football Stadiums Chris Henderson				
45									
11 00	Lunch (11:30 - 13:00)								
15									
12 30									
45									
13 00			Surveilled: Performing trust and authenticity in the era of #fakenews Taylor Black Evelyn Wan	weS.A.N.K (Speculative Architectures of Neganthropocenic Kronotopias) Prototyping the Stage of the Future - Collaborative session #5 Workshop, installation and presentation Vincent Roumagnac, Emmanuelle Chiappone-Piriou & guests					
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16 30									
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Floor Time/ Room	3F				5F	Floor Time/ Room				
	Room F	Room G	Room H	Room I	Room J					
00					Summer School (Coffee Long Table)	00				
15						15				
9 30				Joint Working Group Sharing and Exchange Session (90min.)		9 30				
45					45					
10 00					10 00					
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11 00	Lunch (11:30 - 13:00)					11 00				
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15 00					Summer School <i>Robert Walton</i> (15:00-17:00)	15 00				
15 15						15 15				
16 30						16 30				
45						45				



PSi DAEGU 2018

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PSi DAEGU 2018
Performance Studies international #24

July 3 (Tue), 2018

Day 1



Day 1 July 3 (Tue), 2018

Room A

13:15~13:45

The Curse as a Myth: Demythologizing Menstruation

Mariane A. R. Abuan (De La Salle University)

She teaches at the Department of Literature of De La Salle University. A bilingual writer who had attended several National Writers Workshops. She co-authored the Pinoy Rock Musical "Sa Wakas" and is a founding member of the Fringe Manila Art Festival. She is currently pursuing her doctoral degree at DLSU

Menstruation has been considered a taboo, something that should not be discussed in public, something that must be hidden, women are taught to believe that menstrual blood is gross and if seen by the public she is perceived to be dirty and ugly. This study aims to posit some possible social, cultural, and possibly, economical reasons why most women feel negatively toward a natural process their body experience and to examine the stigma of menstruation in society. This study will review and reassess the Libresse Feminine Napkins and Liners brand and its two commercials featuring men as the main endorser of the product. The concentration on the particular brand is intentional for it serves as a clear demonstration of how feminine care or FemCare products influence and contribute to how the Filipino society, particularly the women that experience it, treats, handles, and perform their menstruation. Furthermore, a discussion of some of the most common local superstitious beliefs and rituals about menstruation will be used as a preliminary tool to reexamine how the Filipino culture handles menstruation, what is the perception and treatment that is distinct in Filipino culture and whether it contradicts or supports what the commercials say about menstruation.

Day 1 July 3 (Tue), 2018

Room A

13:45~14:15

The Construction of an Alternative Masculinity for the Filipino Youth in Instagram's Hyperreal Space

Mary Harmony Guevarra (De La Salle University-Manila)

I am a Doctor of Philosophy in Literature candidate at De La Salle University - manila. My research focus is on masculinities, specifically on the dynamics of Filipino masculinity/ies.

The expanding terrains of the digital sphere have concurrently brought forth new platforms to advance and update notable social, cultural, and philosophical disciplines, and such a simultaneous development holds out promises of new domains and ingenious forms of 'alternatives' for these disciplines. The Philippines proves to be a steady producer of content for the emerging digital domain of social media; As of April 2017, about 40% of the users in the Philippines of the popular social media platform Instagram are 18-24 years of age, and only 35% from its total population are males. Hence, this statistic sets a profile for Instagram users in the Philippines to be of a younger population that are primarily composed of females. Furthermore, this situates the parameters of Instagram to be of a feminized and youthful terrain, and it is within this context that the minority of its demographic, males, fashion and identify their masculinity. What results is a particular structure of masculinity that deviates from the supposed conventional understanding of masculinity, and thus serves as an appropriation to the advancement of today's global gender relations. It is further revealed that such an identification is exclusively achieved in Instagram's space, for it offers hyperliberal parameters that eliminates prejudice among males who display nontraditional male patterns.



Day 1 July 3 (Tue), 2018

Room A

14:00~14:30

Performing the reproductive female body - a case study of the online absence of reproductive performance

Denis Ackerl (University of the Arts London)

Denise Ackerl is a practice-based PhD student at University of the Arts London. In her research she investigates post-Fordist strategies of resistance in digital spaces from a feminist performance perspective. She is the receiver of the TECHNE-doctoral research-award (2017) and the MEAD British School at Rome research residency award (2016).

In this paper I analyse how the online images of the female body projecting fertility, reinforce gender hierarchies but simultaneously offer opportunities for its reversal in the context of professional networks. For that purpose, I use Beyonce's Instagram post from February 2017 where she announced that she is expecting twins. I exploit this picture to draw parallels between online and on-stage performativity and its relation to biopolitical mechanisms of control. I put this approach into the context of self-exposure and censorship addressing the role of social media within a performance career where pregnancy among female performers is often hidden in an effort to avoid missing opportunities. Using a cyberfeminist perspective, which signifies the feminist appropriation of technology, this paper shows how increased visibility within competitive performance networks can be both advantageous and disadvantageous depending on the economic and political contexts of exposure.

Day 1 July 3 (Tue), 2018

Room A

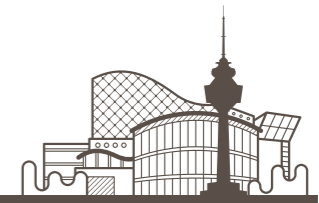
15:00~15:30

Surviving Termination: Evolutionary Tradition of Kun Opera from Late Qing Dynasty to the 1949

Xuan Liu (Shanghai University)

Liu Xuan, Art Phd, graduated from Shanghai Theatre Academy, doing post doctoral research in Shanghai University. Majoring in History and Theory of Chinese Traditional Theatre. Has published 14 papers and art criticism which focus on the tradition of performance of Kun opera.

During the period of late Qing dynasty, the performance art of Kun opera gradually declined. By the end of the Qing dynasty and the beginning of the Republic of China, there were only a few professional troupes and commercial performances in several urban centers such as Beijing and Shanghai. Among them, it is especially noteworthy that Kun opera performances were conducted in Shanghai from the late Qing dynasty to 1949 by amateur societies and a group of young performers, who had been staging professional performances in Shanghai between 1927 to 1936. In this period the northern Kun opera artists also visiting Shanghai brought several shows, which were more affected by the performance of "Huabu". Although this period is quite short compared with the development course of 400 years of Kun opera, it witnessed an important transition of Kun opera from the Ming and Qing dynasties to its contemporary form. Most of this took place in Shanghai, the first big modern city of China. This progress was under a more complicated historical and sociological context. The late Qing dynasty to the Republic of China, when changes in all aspects of society had a profound influence on culture and art, was an important period in the modern history of China. Combining this with exploring the inherent logic of art development itself could help us understand the meaning of Kun opera as a "heritage" in the contemporary era better.



Day 1 July 3 (Tue), 2018

Room A

15:30~16:00

The Innovation Of Actor's Training And Education In The Acting Department Of Shanghai Theatre Academy (STA)

Eric Li (Shanghai Theatre Academy)

Minyuan(Eric) Li, Doctor of Arts and Letters, graduated from Université Lumière Lyon 2, has lived in France for 9 years. Specialist in intercultural theater between East and West, he teaches at the Shanghai Theater Academy in the Department of Dramatic Literature. He is also an educational jury of the Acting Department.

For a long time, the "Method" of Stanislavsky is almost the only way that we refer to teaching and training modern actors in theatre academies in China. Surely, it helped train many talented actors, but it has also become limited. In 2014, the performance of a Chinese classic play *The Thunderstorm*, by Beijing People's Art Theater, was laughed at by the young audiences for its outdated acting. Heated discussions followed regarding acting problems and ways to develop new forms of performance and education for young actors. From 2012, He Yen, Dean of Acting Department and Director of Experimental Teaching Studio at STA, has actively organized master classes on acting training and techniques (Jerzy Grotowski, Michael Chekov, Meisner, Linklater, Fitzmaurice). From 2015, the Acting Department at STA began to introduce new kinds of actor's training and education into the curriculum. It becomes an important subject for young actors in China and many new concepts about theater and actor's training evolved.

Day 1 July 3 (Tue), 2018

Room A

16:00~16:30

Martial Training as Martial Performance: On the Interchanging Relationship Between Martial Arts, Performance, and Ideology

Martin Minarik (Hamburg University)

Martin Minarik is currently working at the faculty of cultural sciences at Paderborn University, while being a PhD candidate at Hamburg University at the department for human movement science/Performance Studies. Since 2010 he has worked with the independent theatre group FLEISCHEREI_mobil, which is based in Vienna/Austria. Since 2002 he has practiced different martial arts, which he also incorporates in his artistic work.

The subject of this paper is to introduce the training of gendai budō/mudo (East Asian martial arts) as theatrical performance. While there are already studies that discuss theatricality in martial arts, the aim of this paper is to provide a systematic structuring of theatrical elements in martial arts training, which could further be applied to the training of different martial arts in comparative case studies. For this purpose, Andreas Kotte's theory of scenic processes is used to arrange different phenomena in martial arts training in a systematic structure, representing the constitutive aspects of theatricality as derived from theatre and performance art. Gendai budō/mudo are used as a case to elaborate a systematic approach to analyse martial arts as theatrical performance because of their emphasis on aesthetics and technical expertise, rather than practical fighting applications. While theatricality in martial arts is usually seen as something for enjoyment or possibly to improve and display athleticism, it is argued here that theatricality has to be viewed as a mode of communication to convincingly elevate and spread ideological content. It is therefore possible to trace ideological features such as norms, values, and ideals in the theatrical staging of martial arts training.



Day 1 July 3 (Tue), 2018

Room A

16:45~17:15

Dancing in Transnational Networks: Al Chungliang Huang's and Yen Lu Wong's Transnational Moves

Tsung-Hsin Lee (The Ohio State University)

Tsung-Hsin 'Joda' Lee is a PhD candidate in dance studies in the Department of Dance, The Ohio State University. His research interests focus on Taiwanese perspectives on global dances and dance events. He holds a M.A. from the Graduate Institution of Dance, Taipei National University of the Arts, Taiwan.

In the late 1960s, two US-based Chinese choreographers, Al Chungliang Huang and Yen Lu Wong, were invited to teach American modern dance workshops and to present their dance works in Taipei, after two American modern dance companies' visits. I argue that Huang's and Wong's earlier East Asian-US migration shaped their Chinese identities and the dance histories of Taiwan and the United States. Engaging a theoretical framework of assemblage focusing on human networks, this research highlights "actors'" influences in their social network to explore how their individual embodied reiteration of national ideologies creates transnational history. I utilize oral history, archival research and performance analysis to explore Huang's and Wong's moving stories, their paths to the United States and to American modern dance, all in relation to their Chinese practices of Tai Chi Chuang and Chinese American concert dance. I assert that their migration experiences and their Chinese identities were entangled while continuously negotiating with other actors, thus creating an assemblage of a global society. In this sense, Huang's and Wong's stories exemplify how Huang and Wong interacted with other actors to shape the development of American modern dance in Taiwan as well as in Chinese American history.

Day 1 July 3 (Tue), 2018

Room A

17:15~17:45

Dramaturgy of the Corporeal In Chinese Choreographer Wen Hui's Projects: Choreographing Personal and Social Memory-Archive

Chiayi Seetoo (Shanghai Theatre Academy)

Chiayi Seetoo is Visiting Assistant Professor at Shanghai Theatre Academy. Ph.D. Performance Studies, UC Berkeley; board member of PSi. Publications in TDR: The Drama Review, P[art]icipatory Urbanisms, The Routledge Companion to Butoh Performance, etc. Two book manuscripts about contemporary dance in Taiwan and mainland China are underway. Scholar, teacher, artist.

For years, Chinese choreographer Wen Hui, taking body as a site of social memory and "archive," has been investigating the connection between the individual and the collective in her socially concerned projects. Her latest documentary dance-theatre *Red* (2015), for example, takes Chinese cultural revolution model ballet *The Red Detachment of Women* (1964) as an entry point to reflect on the corporeal-ideological inscriptions on Chinese individual and collective bodies. Wen Hui's praxis harkens to Diana Taylor's concept of "repertoire" that "enacts embodied memory-performance," in counterpoint to "archive." However, Wen Hui's projects also inspire further thoughts about bodily experience, embodied memory, and their reflexive potentials in theatrical contexts. The complexity of the somatic yields to the temporal and multiply interwoven experiences of the pasts, present, and the immediate, relational now when embodied memories are activated. I will discuss the theoretical and dramaturgical potency that Wen Hui's dance-theatre projects inspire, focusing on *Report on Giving Birth* (1999), *Memory* (2008), and *Red* (2005), in dialogue with discourses of performance, historiography, and documentary theatre.



Day 1 July 3 (Tue), 2018

Room A

17:45~18:15

Choreographies amidst Complexity: analysing the independent dance sector in Sydney as a Complex Adaptive System (CAS)

Julie-Anne Long (Macquarie University)

Julie-Anne Long is an artist-scholar and Lecturer in Dance and Performance at Macquarie University. She works in a variety of dance contexts as performer, choreographer, director, producer, mentor, dramaturg, and curator. Julie-Anne has a significant solo practice, as well as a more communal, collaborative way of working with other like-minded artists, within the diversity of Australian contemporary performance.

In the last thirty years complexity theory has been developed and applied to ecological, social and economic systems and the networks of interaction within and between the organisms and agents of these systems. In this paper complexity theory offers valuable tools for understanding and analysing independent dance practices and dance networks and provides a lens for analyzing the characteristics, behaviours and processes of the independent dance sector in Sydney.

To understand the sector as a complex adaptive system the following questions will be asked: What does the independent dance sector in Sydney look like in terms of its structures, networks and diverse practices? How does it function as a complex adaptive system (CAS)? How does/can the sector cope with an environment that is changing rapidly, in terms of places and possibilities for community and collaboration? How does/can the sector build and increase its capacity for innovation and a sustainable practice in times of crisis? Through a discussion of the independent dance sector as a type of complex system and networks, I propose to take a multi-layered view of the real, practical, everyday dance topography with which I am personally very familiar.

Day 1 July 3 (Tue), 2018

Room B

13:15~14:45

(Un) Performing Authenticity in Everyday Life and Theater

Areum Jeong (Visiting Research Fellow, Asia Culture Research Institute)

So-Rim Lee

Eunha Na

Areum Jeong holds a PhD in Theater and Performance Studies from UCLA and a MA in Performance Studies from NYU. Her work takes a transnational approach to twentieth and twenty-first-century Asian and Asian American cinema, literature, theater and performance. She has taught at UCLA, USC, and UC Santa Barbara.

This panel investigates the idea of authenticity in everyday life and performance, questioning how performing (in)authenticity can push against gendered, national, and temporal boundaries. Eunha Na's paper, "Theater and Translation," examines recent Korean productions of contemporary American plays and explores challenges and stakes of staging works in theater in translation. Through an analysis of directorial choices and audience reception, Na questions how performative (mis)translation may open up new aesthetic and political possibilities. So-Rim Lee's paper "Cosmetic Surgery as Performance" comparatively construes cosmetic surgery's development into a technology of performing one's subjectivity in two historical contexts of U.S. and South Korea. Exploring the relationship between cosmetic surgery and the discourse of pathology, Lee renders performance not as a threat to authenticity but as an act of pursuing it. Areum Jeong's paper "A Room (Not) of One's Own" examines a photography exhibit mourning the Sewol victims and analyzes how (in)authentic objects stage particular affective responses, investigating stillness as an affective and critical analytic that serves as an interface between embodied spaces and subjectivities.



Day 1 July 3 (Tue), 2018

Room B

15:00~15:30

Kwangju as Memory and Imagination

Youngjoo Choi (Korea National Research Center)

Korea National Research Center for the Arts, Korea National University of Arts
Theatre Critic and Dramaturg, and Lecturer

Historiography itself is performative action about past events, insufficient memory, and historical imagination with spatial and temporal perspective. Historian Greg Dening argues that history making can be realized through the "transformation of the lived experience into the narrative" Greg Dening, "Theatricality of History Making and Paradoxes of Acting" *Cultural Anthropology* 8.1 (1993), p. 73. as the "metonymic of the present and metaphoric of the past." *Ibid.*, p.74.

As he believes, history making involves "viewing" and "experiencing of otherness", which can be remarked as a theatre. My paper explores the Kwangju Civic Uprising which happened in Gwangju of Jeolla district in Korean in 1980, and caused about 400 casualties by the armed soldiers. Then it examines two theatrical productions among others: *O wolyui Shinbu* (meaning *The May Bride*) and *Prurun Nalye* (*The Fine Days*) as a supplement to an unfulfilled memory with theatrical imagination. My views on this historical moment is not locked up by the past events. Rather, they approaches the historical movement as a part of *theatrum mundi*, which is unfinished and ongoing.

Day 1 July 3 (Tue), 2018

Room B

15:30~16:00

Toward a New Mode Of Being-With: The Utopian Impulse in the Work of Siren Eun Young Jung

Yeong Ran Kim (Brown University)

Yeong Ran Kim is a PhD candidate in the department of Theatre Arts and Performance Studies at Brown University.

This paper engages in a feminist artist Siren Eun Young Jung's *Yeosung Gukgeuk Project*, which was launched in 2009 and is still ongoing. Moving across different artistic mediums, such as media installations, performances, and stage productions, Jung revitalizes the radical potentiality of *yeosung gukgeuk*, an all-women cast Korean opera that was extremely popular in the 1950s and 1960s. In examining Jung's eight-year-long extensive work on *yeosung gukgeuk*, this paper observes the ways in which a utopian impulse drives the *yeosung gukgeuk* actors, their fans, the artist herself, and eventually, gestures toward a new mode of being-with. In particular, this paper focuses on one of the most recent works of hers, *Anomalous Fantasy* (2016), through which she actively explores a radical potentiality of an encounter between Nam Eun-jin, a young generation of *Yeosung Gukgeuk* actor and *G-Voice*, a gay chorus group based in Seoul.



Day 1 July 3 (Tue), 2018

Room B

16:00~16:30

Imagining Ngoc: Stage encounters as performing archive

Hyeongjin Oh (University of Minnesota, Twin-Cities, Ph.D. Student in Art History)

Hyeongjin Oh is a third-year Ph.D. student at the University of South Korea and studies contemporary visual literacy and performance art in the circum-Pacific world. His dissertation investigates works that are simultaneously bound to multiple geographical sites, including Allan Sekula's documentary projects and Korean community artists Jee Song's performance pieces.

In 2016 August, a performance project titled Pattern of Ngoc reenacted a migrant subject lost in the shipwreck of Sewol in April 2014 and the ensuing discourse of national belonging. For two weeks, a circular stage measuring thirty-feet in diameter and props were installed at the Foreign Citizen Plaza of Ansan, South Korea. The artist, Jee Song, problematizes the national media's ethnocentric representation of the victims as "our children," which embodies a view that the future of South Korea belongs to the Korean race. That representation works to marginalize immigrants in the shipwreck, by memorializing the Vietnamese-Korean victim, Phan Ngoc Thane, only as the wife of a Korean man and the mother of his child.

My paper examines how Ngoc is reenacted, if not remembered, on the stage by the encounter between the audience and the stage props, an encounter made when the stage is left unattended by the artist. Using a sundial mechanism that indicates, once a day, only the moment when the ship was hit by a rock, the stage evokes a somatic sense of time in the body of the audience, overwhelming the progressive notion of time. This suggests that the performance enables the audience to live in alternative modes of temporality. Not avoiding the problem of representing the other, Song complicates the meaning of the shipwreck and South Korea as an imaginary construction.

Day 1 July 3 (Tue), 2018

Room B

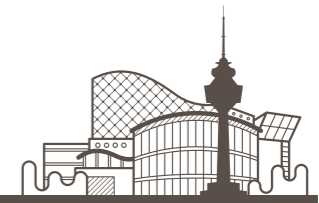
16:45~17:15

Rescaling the Private: Miniaturization in the Theatre of Niwa Gekidan

Corey Wakeling (Kobe College (Lecturer))

Corey Wakeling is a Lecturer at Kobe College, and received a PhD in English and Theatre Studies from the University of Melbourne in 2013. He has published essays in journals such as Modern Drama, TDR: The Drama Review, Performance Research, Westerly, Cordite Poetry Review, and Plumwood Mountain. His critical writing investigates interactions between affect, figuration, dramaturgy, corporeality, and experiment, and their influence upon economies of attention in text and performance.

A critical dimension of any discussion of network in performance is the question of human scale. In my view, the contemporary theatre practice of Japanese theatremaker Kuro Tanino and his company Niwa Gekidan Penino confronts the subject by way of rescaling the human in relation to space. Specifically, Tanino's innovative dramaturgical restrictions on actor and character construction rescales what we understand to be so-called private life. Niwa Gekidan Penino is noted for its use of restrictive stage construction techniques based on recognisably contemporary Japanese settings. I argue that the dramaturgical consequences of such innovations with the dramaturgical rescaling of familiar, often private contexts, amount to an encounter with extimacy, which is to say, encounters with the uncanniness of the real in some of the least assuming of human network contexts.



Day 1 July 3 (Tue), 2018

Room B

17:15~17:45

Networked Spectres of the Pacific: The Art of Shigeyuki Kihara

Jonathan W. Marshall (WAAPA@ECU)

Dr Jonathan W. Marshall is an interdisciplinary scholar with a background in history. Marshall is the author of "Performing Neurology: The Dramaturgy of Dr Jean-Martin Charcot" (Palgrave MacMillan 2016). Marshall has published on Modernist primitivism & dance, human/animal relations, landscape & performance, butoh, and other topics. He is based at the West Australian Academy of Performing Arts, Edith Cowan University, Perth. <https://edithcowan.academia.edu/JonathanWMarshall>

"Network" may at once be describe concrete, material relations of individuals, labour, etc. Abstract immaterial relations may also be called "networks." Like the geography of the Pacific region linking the Asian peninsula to the Americas, Australasia, etc, the net is an image of open space—water, ocean, gaps between strings—as well as one of entanglement. I By merit of their long history of interconnection to both colonial communities and indigenous modernism, regional Pacific communities and their aesthetic practices should be seen as not marginal, but central to geopolitical cultural criticism. Shigeyuki Kihara is my case study, a Samoan-Japanese artist based in Auckland working in fashion, performance, installation, photomedia, etc. Her work exhibits what performative ghosting. Ambiguous images, bodies and spectres are repetitively cited and evoked to bring them fleetingly into being even as they rest uncertainly within the picture plane or performance. The instability of colonialism and capitalism is performed through the ghostly flicker of these partial acts of corporeal manifestation. [see attached file for longer version]

Day 1 July 3 (Tue), 2018

Room B

17:45~18:15

Developing Digital Teaching Tools on Butoh: Networking Students, Researchers and Artists in Performance Studies

Yu Homma (Keio University Art Center)

Yu Homma [<http://keio.academia.edu/yuhomma>] is Archivist and Curator at Keio University Art Center. She graduated in Art History (BA, MA) at Keio with particular interests in Italian Renaissance Altarpiece paintings. In 2006 she joined Keio University Art Center and has been involved with several projects concerning archives, university museums and digital humanities.

Keio University Art Center launched the Hijikata Tatsumi Archive in 1998, which is one of the pioneering performing arts archives in Japan. Based on the 20 years of its activities, Hijikata Tatsumi archive is developing digital teaching tools on Butoh. The main course uses U.K. based MOOCs (Massive Open Online Course) platform "Future Learn". Through developing the course, the archive tries not only to deliver lectures on Butoh but also to network students, researchers and artists who are interested in Butoh, making use of the digital media technology.

In this presentation, I will introduce the digital course developed and examine important points to produce digital teaching tools for performance studies. The presenter will particularly focus on distributing the archive materials online, the language barrier, and discussions on the teaching contents which can be reached by the international audience.



Day 1 July 3 (Tue), 2018

Room C

13:15~13:45 (Video)

Let a Sleeping Bear Lie: Awakening the Gongju She-Bear Legend in Site-Based Performance

Cherie Sampson (University of Missouri)

Cherie Sampson has worked for 25 years as an environmental performance and video artist in live art projects, art-in-nature symposia and video screenings in the US, Finland, Norway, Netherlands, Cuba, France, Spain, South Korea, and other countries. Sampson have received many grants including two Fulbright Fellowships in 1998 and 2011.

While participating in the 2016 Artist-in-Residence program at YATOO Korean Nature-Art Association in Gongju, I created the site-based performance work "Let a Sleeping Bear Lie." This piece was inspired by the old "she-bear" legend in the Gongju and Geumgang River region. The legend tells of the she-bear who captured a human man in her cave, his eventual escape and the bear's tragic death in the river in pursuit of her beloved. The project was also informed by Korean origin stories involving human-bear interactions as well as the mask-making traditions and the Salpuri funerary dances of Korea. The month-long project involved a series of video performances as well as a live performance for the Gongju community. I propose to feature this work as a three-fold paper-presentation (or performance) focusing on its site-specificity and cultural connectedness to the Gongju area and Korea, from the perspective of a performance artist based in the West. The three components of the presentation will be a live costumed performance as the "she-bear," screening of excerpts from the site-specific video performances and some discussion of highlights of the project concept and working process.

Day 1 July 3 (Tue), 2018

Room C

13:45~14:15

Webs of Affect: Fandom, Love and Politics in the KDrama Love in the Moonlight

Jazmin Llana (De La Salle University)

Jazmin Badong Llana is an associate professor of drama, theatre, and performance at De La Salle University, where she is also the Dean of the College of Liberal Arts. She is a member of the PSI Board of Directors, serving as its Membership Officer.

The neoliberal fantasy of a world where all forms of significant political speech and action have been rendered impossible is sustained in part by what I would call the manufacture of kilig by the Korean dramas that are part of our everyday entertainment fare in the region. Recently included in the Oxford English Dictionary, the Tagalog term kilig is defined as the 'exhilaration or elation caused by an exciting or romantic experience'. The Korean dramas are products of Hallyu, the Korean Wave sweeping across Southeast Asia, its success gargantuan, its fandom counted in the millions. The Korean culture industry definitively and programmatically churns out K dramas as commodities meant to be consumed by its target market, meant to lure and entrap viewers and create networks of loyal followers or fans by its technologies of manufacturing kilig. However, the paper considers a critical rethinking of kilig incited by the kdramas, following an immersive experience of watching the drama Love in the Moonlight (KBS2 2016), while also reading Alain Badiou's In Praise of Love (Polity Press 2013). Is it possible that Moonlight may have something else to offer, a possibility for a radical love and politics in our confused times?



Day 1 July 3 (Tue), 2018

Room C

14:15~14:45

Dancing Against the Dead: Temporal Resistance Towards Marriage in Contemporary South Korea

Cody Black (Duke University)

Cody Black is a doctoral student at Duke University researching precarious South Korean young adults and their sonic engagement with escapism in everyday life.

In this paper, I invert the concept of marriage in South Korea from a coming-of-age event towards one akin to death. My informants—young adult women in Seoul—ubiquitously view marriage as an inevitable, yet undesirable life event: marriage causes the rupture of an neoliberal self-fashioned identity, shifting to a primarily derivative identity status. Within this social transformation, marriage becomes an event these women desperately seek to resist, and is primarily performed by substantially extending and intensifying the temporal and spatial components of leisure within their remaining temporality of single life. Within in this bidirectional temporality which attempts sustains an ephemeral present and resists an inevitable future, I am concerned with how modes of temporal resistance are phenomenologically realized through mundane leisure performances. I specifically discern how the temporal spaces of nightclubs and bars in Seoul offer the possibility for these women to rationalize and experience moments of temporal pause. Drawing primarily from Henri Bergson's (1944) notion of duration and Elizabeth Grosz's (2005) reading of unbecoming, I argue that corporeal movement within these sonically-defined spaces offer phenomenologically-temporal possibilities to rupture the socio-deterministic flux of a "becoming-woman," which offers an phenomenological halting towards the fear of becoming "dead" within an overarching socially-durational temporality

Day 1 July 3 (Tue), 2018

Room C

15:00~15:30

(Re)performing Ali: legacy as network in contemporary pugilistic plays

P. Solomon Lennox (Northumbria University)

Lennox is Senior Lecturer in Performing Arts at Northumbria University, UK. Current work explores the relationship between narrative and physical practices in combat sports. This work examines boxing in contemporary performance and the boxer-actors of the long nineteenth century.

Self-proclaimed as "The Greatest" boxer in history, the late Muhammad Ali's impact extends beyond sport. From politics, art, media, and stage plays, Ali's legacy has an imprint upon contemporary culture. Ali's legacy is woven into the narrative of a number of contemporary pugilistic plays, from Mojisola Adebayo's (2008) *Muhammad Ali and Me*, Bryony Lavery's (2010) *Beautiful Burnout*, and Kemp Powers' (2013) *One Night in Miami*, Ali is present on the contemporary stage. Or rather, a collective memory of Ali is anchored in the present, re-presented, (re)performed through the pugilistic plays. As such, Ali's legacy serves as a human network, a network of collective embodied memory, through which he is (re)performed and reproduced on stage. Through the reproduction of Ali's embedded practices (the Ali shuffle, iconic images, his poetry and speech patterns), contemporary pugilistic plays challenge one of the major narrative tropes of boxing, that being that the sport is an isolating and lonely practice. By (re)performing Ali on the contemporary stage, the pugilistic plays demonstrate human networks through collective memory and offer the possibility or reinventing, or at least problematising, understandings of the embodied performative experience of the sport.



Day 1 July 3 (Tue), 2018

Room C

15:30~16:00

A public space; underground cultural gourmet

Ma Rosalie Zerrudo (University of San Agustin)

Ma Rosalie Abeto Zerrudo bridges multi-characters as performance and visual multi-media poet artist. Her background in BA Psychology, and MA Educational Theater (New York University) 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. Currently she serves as Asst Professor at College of Fine Arts and Humanities at University of San Agustin, Iloilo, Philippines.

A universe in a city, New York City is one of the richest street theater scenes in the world, combining many genres with hundreds of styles and forms combined. Indigenous and contemporary navigates the public spaces where general public access, congregate or utilize such as subways, parks and streets.

The streets and the public spaces are the most intensified interactive spaces, where millions of people come and go every day; They are pathways of overwhelming exchange and sensory overload. On the other hand, they are a wealth of details, spontaneous resources of living archives and walking think tanks coming from diverse backgrounds and professions.

People access, traverse and experience these public spaces as they become part of the routinary role playing and negotiating, from one train to the next, where people intimately share their personal spaces voluntarily and intentionally. The variety of personal encounters is a rich textures of individuality, breaking and making lines to confront order and disorder. Amidst the chaos, the artists break the patterns by creating a space to feel a universal oneness, where by the end of the day, we realize that we are so much more similar than different from each other.

Day 1 July 3 (Tue), 2018

Room D

Workshop, Installation and Presentation (Performance 1)

weS.A.N.K (Speculative Architectures of eganthroposcenic Kronotopias) Prototyping the Stage of the Future - Collaborative session #5

Vincent Roumagnac (Uniarts Helsinki)
Emmanuelle Chiappone-Piriou

Vincent Roumagnac is a French director based in Helsinki, currently conducting a doctorate in artistic research on "Deepening of the Stage: Neganthroposcenic Chronotopias and Hyperdramatic Theatre" in the Performing Arts Research Centre, in the Theatre Academy of the University of the arts of Helsinki. His work and research address the evolution of scenic thinking from the anthropocenic perspective of a time ecology reset.

Emmanuelle Chiappone-Piriou (1985) is an architect and independent curator, based in Paris. She is a PhD candidate at the ATTP, Technische Universität Wien (Austria) and a member of the CIVA Foundation Contemporary Culture & City scientific council. Her work focuses on architecture in its experimental dimension, and her research and projects are thus situated at the intersection of architecture with other disciplinary fields, amongst which art and computation.

The weSANK research project emerged from Roumagnac's dialogue with architect-researcher Chiappone-Piriou on the encounter of scenic thinking and proto-architecture. Together they have designed and implemented a two-year experimental project on How to prototypes of the stage of the future? Via four collaborative sessions, in Tokyo, Paris, Helsinki and Barcelona, the project convenors, together with artists and architects invited locally, initiated the performative design and production, and the critical discussion, of those prototypes. From general themes – including big data and post-industrial





Day 1 July 3 (Tue), 2018

Room D

landscapes, dystopian narratives and daily rituals, networks, climate, memory, energy and affect – the spontaneous conceptualization and manufacture of prototypes sought to explore techno-sensitive and geographical conditions and, within them, the seizing and coalescing of physical and informational objects, within a performative dimension. For PSi24, Roumagnac and Chiappone-Piriou propose to add a fifth collaborative session to the project. The session taking place in Daegu, in the company of local guests-participants, during three days before the conference, will then be critically shared with PSi24 participants in the form of an installed outcome. A twenty-minutes presentation, whether in the installation or in a relevant panel, could be scheduled to disclose the whole project, at the same time addressing the situated specificity of the Korean session.

Day 1 July 3 (Tue), 2018

Room E

13:15~14:45

The Dance Performance Network of Alain Platel

Tauberbach (2014) : A Diagrammatical Reading
Piet Defraeye (University of Alberta)

Platel's 2014 production Tauberbach was a great international success, touring all over Europe and N. America for over two years. It features six performers on a stage, covered with a pile of discarded clothing, which serves as a theatrical landscape, but also as a depository for drawing costumes, props, and dance support. All this happens with the support of mostly Bach-sourced music, as is often the case for Platel. Dramaturgically, Tauberbach presents an eco-system that draws or rests on three different networks or systems: the natural world of insects, the human world of schizophrenia, and the world of artistic expression and celebration. In Tauberbach, they present a unique eco-system that seems particularly geared towards coping with failure, and ends up as a 90-minute celebration of a poetics of failure. In my paper, I will apply a dia-grammatical reading of these different networks as a model for a reception method for the work of Alain Platel.

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Day 1 July 3 (Tue), 2018

Room E

15:00~15:30 (Skype Presentation)

En Cours: Dance Improvisation with Projection Design and Performance Location Sharing Networks Online

Kara Miller (University of Hawaii at Mānoa)

Kara Miller is a dancer, choreographer, and new media artist. She is an Associate Professor of Dance at the University of Hawai'i at Mānoa. Kara received a PhD in Performance Studies from UC Davis and is a graduate of The Juilliard School.

The emergence of new media has reshaped the expression of dance improvisation in the radically altered performance environment of the digital screen and performance networks online. On December 15, 2017 a performance location sharing event was presented simultaneously at Espace En Cours: Site D'art Contemporain in Paris, France and in two homes in Honolulu, Hawai'i utilizing the Zoom video conferencing network for an audience of 45 people. The Spinning Goats Collective in collaboration with Asphodele Danses conducted rehearsals online over the course of six weeks between Paris, Honolulu, Berlin, Virginia, Minnesota, and Las Vegas to create this innovative evening of live performance research including "Un Chemin de Miettes / Trail of Crumbs" with digital creative collaboration through a distribution across time zones alongside a new media dance installation "Boulangerie d'Antan / Bakery of Years" filmed in the historic En Cours Bakery. The audience and performers brought food to eat together during the performance. The research questioned if there is something else that happens when we eat and dance together at a distance? This paper rethinks the paradigms of creating and performing live with video projection design and through the internet in shared locations in public spaces.

Clothes in Alain Platel's Works: Distributed Cognition, Network, and Ecology

HeunJung Lee (University of Alberta)

HeunJung Lee completed her MA in Performing Arts Studies at Seoul National University in 2016 and currently in the PhD program in Performance Studies at the Department of Drama, University of Alberta, Canada. Her doctoral research interest lies in the intersection between Performance Studies and Cognitive Science, with a focus on embodied cultural cognition and cognitive ecologies. She presented "Performative Approach to the Concept of Body Schema and Body Image" at the Cognitive Futures in Arts and Humanities Conference at Stony Brook University (2017), and "Enhancing Memory of the Aged through Theatre-based programs" at the Aging and Society Conference, University of California at Berkeley (2017).

In Alain Platel's works, clothes function as a complicated dramaturgical tool. Clothes do not just serve representations and scenography, but they create individual characters, interpersonal movements and relationships, and further put into question human existence and the ecology of society. In *C(h)oeurs* (2012), dancers dance holding pieces of underwear in their mouths and in between their legs, the performance plays with the social affects of stripping clothes and the complex affect of underwear. Watching naked bodies between 10 dancers and 75 choir members creates a very specific world of licence and taboo. Moreover, hanging cowhides in *Pitié* (2008) and the huge tattered shroud behind a realistic sculpture of three dead horses in *Nicht Schlafen* (2016), parallel the dancers who tear off each other's clothes until the clothes are left in ragged tatters and stretching each other's skins. Focusing on these usages of clothes in Platel's works, this paper will examine the complexities and ambivalence of clothes: as signposts or totems of individuality, but also as shared objects, that create community, networks, or just plain anonymity. They work as extension of skin and create connections beyond individual bodies. They suggest both sympathetic as well as violent relations with animals. In short, they are origins, as well as the barriers and boundaries of individuals and community. Referring to Edwin Hutchins' notion "the cultural-cognitive ecosystems," this paper analyzes how Platel explores clothes and acts of unclothing as a shared object and experience of human beings, and as a means of problematizing social cohesion and culture.



Day 1 July 3 (Tue), 2018

Room E

15:30~16:00

The Global Network of Ballet. The Exchange of European and Korean Dance Aesthetics

Su Jin Kim (University of Hamburg)

Su Jin Kim (1988, South Korea) completed her dance studies with the classical ballet at the Ewha Womans University, Seoul. 2014 she began to study MA Performance Studies at the University of Hamburg. Since 2017 she works as research fellow under the chair of Prof. Dr. Gabriele Klein in the field of culture, media and society (KMG) at the Institute of Human Movement, University of Hamburg.

Korean enjoyed drinking singing and dancing since early age and it played a major role in relieving suppressed feelings of suppressed dances and songs. This culture of excitement accompanied with singing and dancing is a traditional culture and identity inscribed on Korean body. Based on this sorrow-pleasure emotion body, Koreans developed their own unique tradition dance and folk music, rhythm for accompanying on their dance.

Meanwhile, the ballet culture has centered around the three large ballet companies representing ballet of south Korea. However, it hasn't been still clearly defined how the Korean dance cultures met ballet derived from Western culture, such as Italy, France and Russia, and nothing remains in the modern period of Korean history but to be found with the traces of ballet recognized fragmentarily.

This research aims to examine how Western ballet has crossed the border and come to Korea and how Korean moving body translated and acquired the Western ballet system. In order to examine deeply the origin of ballet in South Korea, the history of Korean traditional dance and European ballet history according to social political circumstance will be presented.

Moreover, this paper aims to present how ballet has developed in Korean way and appreciated in Korean society in relation to social aspects.

Day 1 July 3 (Tue), 2018

Room E

16:45~17:15

Taiwan Arts Exhibition Poster Characters Preliminary Study

Hsiu-Ju Lee (NTUA GSCID)

I am a doctoral student from Graduate School of Creative Industry Design of National Taiwan University of Arts. I am work at junior high school and instruct visual communication. My research realm is focus on arrangement of Taiwan museum art exhibition poster, Taiwan Traditional artistry technology, and China traditional ornamentation.

This research is mainly study the development of art exhibition poster character design among Taiwan Art Museum during 1984~2017. Take "Content Analysis Method" as the tool to analyze character development of main title and subtitle of these poster samples.

The research process divided into three phase. First phase: collection of sample and document, second phase, categorize these Taiwan Art Museum art exhibition posters by three expert with related background and refer to the DynaFont Computer character, third, analysis and result demonstrated.

This research has three purposes. First, To realize using situation of main title and subtitle among Taiwan Art Museum posters. Second, To analyze the using preference of different art exhibition category. Third, To compare and analysis poster title in different period of Taiwan Art Museum exhibition.



Day 1 July 3 (Tue), 2018

Room F

14:30~16:15 (Performance 2)

Catch Your Breath

Peter Burke (RMIT University)

In his art practice Peter Burke examines the blended relationships between the artworld, commerce and the public through 'pop-ups' that employ performance and audience participation in commercial and civic sites where art and the public intersect. His research contributes new ways to understand and negotiate social space.

Catch Your Breath is a 'community service' featuring a pop-up stall, a 'breath expert' (played by myself) and a collection of test tubes containing individual samples of human breaths. The 'breath expert' will draw participants into a lively and off-the-cuff debate about the value of the human breath. Participants will be invited to take part in an intimate 'test' that involves filling a test tube with a single breath of air. They will be invited to donate, sell or swap their own breath samples in a discursive installation at the stall. The breath samples will be permanently sealed and labelled for posterity.

Catch Your Breath uses performance and audience participation to explore Marcel Duchamp's playful examinations of 'value' through his artwork *Air de Paris* (1919)—a glass vial containing 50 cc of Paris Air. Catch Your Breath borrows from slapstick theatre, fiction and marketing practices to blend into 'everyday' activity in the street. It is designed to engage with participants who are conference members in a workshop environment, and with passersby who encounter the work by surprise. It offers new ways consider the blended relationship between everyday life and performance, and between performance and theatre.

Day 1 July 3 (Tue), 2018

Room G

13:15~13:45

Performing Transcultural Networks in East Asia: Process and Interaction

Cherie Wang (Taipei City Government)

I am a theatre researcher based in the Department of Cultural Affairs, Taipei City Government. My PhD thesis is "Technological Theatre and its Interactivities" (2009) written at the University of Warwick, UK. Currently I produce Asian Performing Arts Forum with Tokyo City Government, manage Taipei Artist Village at Treasure Hill and responsible for analyzing cultural policies. I am also an active contributor to theatre publications in Taiwan.

In this paper I will review some transcultural performances that I produced under the framework of "Asian Performing Arts Forum" in order to analyze how performing artists interact with neighboring cultures in an intense collaboration process.

In order to encourage more young performing artists working with their peers in Asia, Tokyo Metropolitan City government and Taipei city government invite artists working intensely to co-create a short piece in a 10-day workshop in Tokyo. As a researcher based in Taipei City Government, I observe closely of these policy-driven performances to examine the shaping of transcultural networks among artists and audiences. The construction of these networks, I will argue, is based on a wide array of imaginations of transcultural relationships.

When some directors choose to position characters in the Second World War to rationalize a multi-lingual setting, others challenge their audiences with traditional Peking Opera and classical Chinese stories. The other strand of narratives reveals a dark apocalyptic future in which surveillance cameras and environmental disasters remind their audiences of familiar real-life events. Transcultural love is a popular story that may symbolize the possibility to break boundaries of nations, languages, cultures and ethnicities.



Day 1 July 3 (Tue), 2018

Room G

13:45~14:15

Performance: Reproducing life and reinventing the everyday in the Korean Film *Along With the Gods: The Two Worlds*

Iris H. Tuan (National Chiao Tung University)

Iris H. Tuan is a Professor at National Chiao Tung University in Taiwan. Tuan was a Visiting Scholar in the Department of English at Harvard University. Tuan received her PhD in Theater from UCLA. Tuan's selected publications include nine books (*Translocal Performance in Asian Theatre and Film*, co-edited *Transnational Performance, Identity and Mobility in Asia* (Palgrave Macmillan, May 2018), and hundreds of papers published in *Asian Theatre Journal* (A&HCI), *Theatre Topics*, etc.

This spectacular Korean film *Along With the Gods: The Two Worlds* (2017) (cost 400 billion wons), adapted from the same title comic book, uses special effects to present the historical imagination about the seven layers of hell. Concerning of the audiences' response, this film amazes the audiences in not only Korea, but also Taiwan, North America and Canada with the fantastic theatrical representation of what the protagonist Kim, as a firefighter, after his heroic sacrifice death for saving the kid's life, unexpectedly go through all kinds of 7 trials in Hell under 7*7=49 days judgments with the three messengers' help from the underworld. Cinematically reinventing the everyday of Kim's hard-working day and night (two side-jobs working in the restaurant and driving a taxi) no rest no holidays and his younger brother's daily lives serving in the army and accidental murder before their deaths reveal the truth of reality. The cast's extraordinary performance shows guilt, filial piety, human nature, revenge, forgiveness, and poetic justice. The pathos, sorrow and hardship in the everyday mirror the pain, terror and suffering in Hell. I argue performing everyday lives in this film is theatrically represented in order to reproduce life ascending to heaven and reincarnation.

Day 1 July 3 (Tue), 2018

Room G

14:15~14:45

Evoking History through the Wall

Hsiao-Mei Hsieh (National Taiwan University)

Hsiao-Mei Hsieh is an associate professor of the Department of Drama and Theatre in National Taiwan University. She received her Ph.D. in Performance Studies at Northwestern University in the United States. Her research interests include transcultural adaptation and performance, traditional theatre in contemporary Taiwan, and Asian American Theatre.

The Wall, premiered in the summer of 2016, was staged outdoors on the square by the East Gate of Zuoying, an old community of Kaohsiung, Taiwan. The environmental theatre production and the choice of the venue echoed the government's project of remodeling the historic stone walls of Kaohsiung. It tells the story of the wall, personified as Mr. Stone Wall, who suffers from amnesia. Mountain spirit and water spirit come to tell him pieces of local stories to help him reconstruct his identity, and thus memories of the city and the wall, starting from 1721, were evoked and acted out. The production features six divas from different troupes and theatre genres, mainly, gezaixi (traditional Taiwanese opera) and yuju (Henan opera). It also engages various performance traditions, such as folk dance, drumming, and ritual procession, and around three hundred performers participated in the production. The paper attempts to discuss how the playwright LIU Jiankuo reconstructs the past and incorporates the strength of the lead performers into her narrative. I also look at the dynamics of collaboration in this production and discuss how talents from various fields work together under the direction of the director LI Xiaoping.



Day 1 July 3 (Tue), 2018

Room G

15:00~16:15

New Theatrical Currents in South Korean Performances and Theaters- toward potentialities of performance studies in the South Korean scholarship

Hye-Kyong Kwon (UCLA)

Miseong Woo (Professor, English department in Yonsei Univ.)

Hyewon Kim (Ph.D. candidate, English dep. in Yonsei Univ.)

Hayana Kim (Ph.D student, Performance Studies in Northwestern Univ.)

Hye Kyong Kwon is a Ph.D candidate in Theater and Performance Studies, UCLA School of Theater, Film, and Television. She completed her B.A and M.A in Sogang University, Seoul, South Korea. She studied contemporary South Korean political theater and feminist theater during her M.A program, and her thesis focused on the way in which textual anxiety from national censorships and governmental surveillance manifest in the theaters of 1970s of South Korea. Her recent research interest is how surface of Korean-ness has been shaped in the context of globalization - including transnational mobility of South Korean visual media, multi-cultural performances, and Korean/American theaters-along with methodologies of theory of postcolonial/globalization studies, representation theory, and theory of gender studies.

In this panel, we aim to explore various modes of performances and theater representations in relation to gender/queer politics in contemporary South Korea. Throughout our presentations, we attempt to delineate the trajectories of gender/queer representations and performances as network connecting historically specific moments and spaces of South Korea. Hence, Hye-Kyoung Kwon's presentation will focus on ways in which Korean women factory workers what is called "factory girls (gongsuni)" mobilizes their social statuses through daily performances of beauty practices and fashion trends against the backdrop of Jeong-Hee Park's politically oppressive regime and export-led national economic developments during the 1970s of South Korea. Kwon will investigate how the images of factory

Day 1 July 3 (Tue), 2018

Room G

girls blurred class boundaries through fashion in urban spaces. Hayana Kim's project is concerned with examining a range of South Korean performances of democracy - protests, public hearings, memorialization practices, etc. Kim attempts to locate the specific ways in which Korean women contributed in making the Gwangju Uprising (1980) possible. Specifically, Kim intends to show that their acts of making democratic claims during the uprising served to redistribute the existing pattern of gender visibility in the public sphere, asserting democracy as one that thrives when a more inclusive mode of gender politics is embraced. Hyewon Kim deals with American-imported cultural products in musical theatre which permeated into South Korean theatre industry. The unprecedented commercial success clearly established a new paradigm for Korean musical theatre, and served as prelude to the outpour of entrepreneurial theatricalization of gender-bending characters, fashioning a trend that solidified the mainstream presence of genderqueer representations on stage. The musical, Thrill Me, offers a rich site to examine the domestication of the constructed LGBTQ perspective that ascribes politics to how they are produced, and the process into mainstream musical theatre.



Day 1 July 3 (Tue), 2018

Room I

13:15~16:00

Artistic Research Working Group Session 1

Day 1 July 3 (Tue), 2018

Room J

14:45~16:15 (Performance 3)

AI, gender and reproduction: An introduction into performance-enhancing technologies

Denis Ackerl (University of the Arts London)

Denise Ackerl is a practice-based PhD student at University of the Arts London. In her research she investigates post-Fordist strategies of resistance in digital spaces from a feminist performance perspective. She is the receiver of the TECHNE-doctoral research-award (2017) and the MEAD British School at Rome research residency award (2016).

In this performative talk, I offer an analysis of the career obstacles to women working at the intersection of performance and technology and present a solution using Artificial Intelligence (AI). With a special focus on on- and offline reproduction, this talk critically highlights the dominance of online images of the female body performing fertility in contrast to images of women working in or with technology. Here I suggest that this phenomenon can be reversed with the help of AI, using the big volume of data available through global networks. This form of AI could offer support in career development to women in the technology and performance sector by displacing part of the reproductive work online. In the talk I demonstrate the AI's capabilities and perform the so-called Turing test which tests for human level of machine intelligence. This performance is part of a series called TAP talks, which stands for Technology, Art and Performance, addressing issues at the intersection of these areas from a feminist perspective. Here I critically examine the relationship between the performing body and technology in networked economies where circulation and the consequential reproduction of images is a dominant form of value creation.



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July 4 (Wed), 2018

Day 2



Day 2 July 4 (Wed), 2018

Room A

13:15~13:45

An Unsettling Responsibility: Decolonial Performance and Confrontational Aesthetics

Mitchell Whitehead (University of New South Wales)

I am a postgraduate student in Theatre and Performance Studies at the University of New South Wales, Sydney, and performance artist. Both my performance work and research focuses on the legacies of colonial history, decolonisation, race, and the performance of gender in Australia.

In Australia, decolonial performance reasserts Aboriginal and Torres Strait Islander knowledges and subjectivities, contests notions of national 'progress,' and makes visible the insidious white logics that continue to dominate the hegemonic Australian cultural imagination. A powerful aesthetic found in some decolonial performance is one that seeks to discomfort and unsettle its spectators, that establishes an ethical connection through a confrontation with complicity, and places onus and responsibility on settler-descended Australians for the continued impact of Australia's history in the present.

Beginning with recent theories of spectatorship that claims conscientiously political or 'critical' art is flawed for its overdetermination and political impetus, this paper will argue that in Australia, where the contemporary nation's responsibility for its colonial history is often unacknowledged or refuted, the need for a confrontational aesthetic can be vital to challenging such a subjective elusion of responsibility. To demonstrate the efficacy of a confrontational aesthetic this paper will focus on SJ Norman's *The River's Children* (2013), a work that disrupts the ability for its spectators to look on unimplicated in the violent histories it represents.

Day 2 July 4 (Wed), 2018

Room A

13:45~14:15

THE FURIOSO NETWORK Performing the Common from Spoleto to New York (1969 - 1970)

Stefano Tomassini (Università IUAV Venezia (I))

Stefano Tomassini is Assistant professor at IUAV – University of Venice (I) for the ERC project *Incommon*. In praise of community: shared creativity in arts and politics in Italy (1959-1979), directed by Annalisa Sacchi (Principal Investigator). He teaches at the University of Lugano in Switzerland (USI) and he is Dance Adviser for *LuganoInScena* (CH). In 2008-2009 he was Fulbright-Schuman Research Scholar (NYC); in 2010 Scholar-in-Residence at the Archive of the Jacob's Pillow Dance Festival (Lee, Mass.) and, during the 2011's fall semester, Associate Research Scholar at the Italian Academy for Advanced Studies in America, Columbia University (NYC).

The adventure of *Orlando Furioso*, a play from Lodovico Ariosto's 16th century epic poem of the same name adapted by Edoardo Sanguineti and directed by Luca Ronconi, began in Spoleto (I) on July 4th 1969 and ended in NYC (US) in November 1970. This production which transfigured all the traditional devices of theatre was unique and unforgettable. In the deconsecrated church of San Nicolò, the *mise-en-scène* inaugurated a new way of understanding the use of theatrical devices in their relationship with the literature, and with the public. Structured in blocks of sequences acted simultaneously over the entire surface used for the performance, in a spatial continuum that indistinctly included both audience and actors, it was shown in several European cities before coming to the United States. Its genesis is in fact more complex than what has been documented so far. Behind it were undoubtedly the interdisciplinary experiences of Gruppo '63, and the Italian neo-avantgarde movements in which Sanguineti was anything but a secondary figure. However the network that needs to be reconfigured more directly concerned the questions of form. Similarly, the panels and drawings by Uberto Bertacca that define the space of the set and all the machinerie may be reinterpreted as the maps of an experience of sharing: an emotional geography of an extraordinary networked phenomena.



Day 2 July 4 (Wed), 2018

Room A

14:15~14:45

An Introduction to Masks in Australia

Dominique Sweeney (Charles Sturt University)

Dominique lectures in Stage and Screen Acting at CSU. He is a filmmaker specialising in documenting performance practice. In particular he has been researching and filming traditional Aboriginal performances. Dominique taught acting at the Sydney Theatre School and at the St. Petersburg State Theatre Arts Academy. Dominique trained and works as a performer. His education included two years in Paris at L'Ecole de Théâtré, Jacques Lecoq.

Two large white masked figures appear out of the dark with spears taunting the audience. These eerie beings, BaliBali, Jalmung or Malagala, Agula, Juwarri are the devil devil masks, images of the deceased ancestor ghost who visited the poet at night and imparted the balga in a 'stand up in my head' dream. Spears in hand, the masked actors taunt their audience. Their heads move sharply from one side then to the other. The masks hold still. We are in the presence of the devil devil. The actor's legs move in large dramatic steps lifting sideways from the knees in opposition to the torso, which remains relatively still. The size of these masks demands theatrical stylisation of this kind. They make their way back to the bough screen and disappear into the darkness. This paper looks at masks in Australia.

Day 2 July 4 (Wed), 2018

Room A

15:00~15:30

Pop-Ups: Performing creative disruption in social space

Peter Burke (RMIT University)

In his art practice Peter Burke examines the blended relationships between the artworld, commerce and the public through 'pop-ups' that employ performance and audience participation in commercial and civic sites where art and the public intersect. His research contributes new ways to understand and negotiate social space.

In contemporary art practice the sites of the art world & commerce are increasingly blended. The distinction between the roles of artist, curator and audience is less evident. By examining a series of performative 'pop-up' interventions that I carried out in public spaces this paper investigates how such works disrupt the usual experience of site and provide an understanding of human behaviour in social space. It articulates how performance-based art practices employ the material and social aspects of site to activate public engagement; and how humour and fiction break down social barriers and connect with audiences.

My pop-up projects include vendor stalls, picket lines and spruiking. They question how meaningful interactions can be created if a contemporary experience of site is defined by the tensions of transience and capitalist expansion. As site and the social become more central to art practices, artists cannot avoid myriad complex relations and conflicts bubbling under the surface. Through pop-ups that engage with everyday urban spaces, artists have the means to encourage reflection on these shifts and tensions. Artistic collaborations with everyday life can therefore be playful, unfixed enquiries defined by potentially unrepeatable, discursive, fleeting situations that include ethnographic processes, social relations and power relations.



Day 2 July 4 (Wed), 2018

Room A

15:30~16:00

The Performances of Cinema in Cooperative Formations: Towards a Network Methodology

Megan Hoetger (UC Berkeley)

Megan Hoetger is a PhD candidate in the Department of Theater, Dance, and Performance Studies at the University of California, Berkeley with Designated Emphases in Critical Theory and Film. Hoetger's current research tracks the development of transnational underground distribution networks for experimental media art through the Cold War period.

Q How was experimental cinema performed outside movie theaters and before its entry into visual arts institutions?

A Vis-à-vis ad hoc, underground networks of circulation

Throughout the 1960s and 1970s filmmakers' cooperatives emerged around the globe and were central to creating the material conditions (storage facility, rental management, and so forth) for the movement of filmmakers and their reels across cities, countries and continents. The cooperatives forged new kinds of markets for experimental cinema by connecting distant geographic areas through networks of circulation. This paper takes up these networks in two ways: first, as a form/ation; and, second, as a method. In so doing, it aims to articulate a network methodology, which draws on hallmarks of Performance Studies—the lines of movement (Roach), the frames of encounter (Taylor), and the infrastructural supports (Jackson)—in order to establish a mode of inquiry that places emphasis on the kinds of relations that communities have to film screenings (or any event culture) and the experience of film (or any cultural material). Such a network methodology, I argue, is crucial for making sense of how cultural materials become accessible to publics and, reciprocally, how publics are able to form around cultural materials.

Day 2 July 4 (Wed), 2018

Room A

16:45~17:15

Performance as Infrastructure

Gigi Argyropoulou (Independent Scholar)

Dr. Gigi Argyropoulou is a researcher, curator, artist and theorist working in the fields of performance and cultural practice based in Athens and London. Gigi has initiated and organised festivals, conferences, performances, actions and cultural collaboration projects both inside and outside institutions. She is a founding member of Green Park, Mavili Collective, Institute for Live Arts Research, and F2 Performance Unit/Mkultra. As a member of Mavili and other collectives Gigi co-initiated/organised occupations, interventions, programmes and cultural critique actions during the crisis. During the last twelve years her artistic work has been presented in theatres, festivals and found spaces in Greece, the UK and throughout Europe. She holds a PhD from Roehampton University and publishes regularly in journals, books and magazines. Gigi received the Routledge Prize for PSi 18 and Dwight Conquergood Award in 2017. She co-initiated the Performance Biennial in Athens and co-curated its first edition. She co-edited the special issue of Performance Research Journal "On Institutions" (September 2015).

This paper seeks to critically examine the impotential role/place of performance practice in the current neoliberal socio-political landscape. Questioning the ongoing recuperation of "participation" and operations of the "social and political turn" within dominant art institutions in conditions of precarity I will theorise on how performance might function as a mode of social improvisation, as a model for organisational formations and unlearnings that move beyond the existences of current crises. I will argue that modes of performance that experiment with organisational formations critically unsettle spatial powers within a specific "here and now" and bear the potential to generate what Lauren Berlant calls "infrastructures for transitional times" or "transformational infrastructures" (2016: 393). By generating forms from "within brokenness" (2016: 393), ephemeral infrastructures might offer ways to practically rethink pre-given political imaginaries and produce destituent strategies and networks of instituting otherwise.



Day 2 July 4 (Wed), 2018

Room A

17:30~18:00

Performing associations: avatars of kinship in a niche-seeking artworld

Eileen Ramirez (University of the Philippines)

Eileen Legaspi-Ramirez is an Assistant Professor of the Department of Art Studies of the University of the Philippines. Her current research focus encompasses attempts at variable forms of grassroots historiography, the reimagining and activation of contested space, and alternate modalities of exchange among artists navigating the institutional and extra-institutional.

This proposed presentation looks into how enacting the associative impulse among artists may be read as tactical and agentive performance. Such performances of affinity inform for instance the visibility strategies of early Filipino conceptual and community art-inclined artists who ambivalently positioned themselves in regard to official and market validation. The presentation hopes to occasion reflexive moments regarding these alignments unapologetically proffered as close, albeit temporal, fronts that court critical attention to the oppositionally novel. The paper will also surface contemporary manifestations of these performative gestures of difference in the post-2000 rise of artistic and curatorial platforms taking up territorial stakes in the field.

Day 2 July 4 (Wed), 2018

Room C

13:15~14:30

Networks for rethinking theatre politics

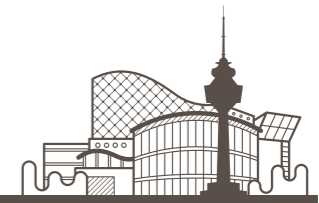
Peter Eckersall (The Graduate Center CUNY)

Caroline Wake (University of NSW)

Edward Scheer (University of NSW)

Peter Eckersall is Professor of Theatre Studies and Executive Officer of the PhD Program in Theatre at the Graduate Center, City University of New York and Honorary Professorial Fellow in the Department of Culture and Communication, University of Melbourne. His research interests include Japanese performance, dramaturgy and theatre and politics. His recent publications include: *New Media Dramaturgy: Performance and New-materialism*, co-authored with Helena Grehan and Ed Scheer, (Palgrave 2017) and *The Dumb Type Reader*, coedited with Edward Scheer and Shintarô Fujii (Museum Tusulanum Press, 2017). He serves as the Vice President of PSi.

In this panel, we discuss a project to make a new lexicon for describing political theatre and reading the political effects of theatre. Why do we need a new publication on this topic? What should such a project look like? As scholars how can we reengage with thinking politically in a time of post-politics and populism? In this project, we have drawn on ideas of network, assembly and recombination. Our aim is to develop a critical text that engages with performances that 'subtly or polemically... critique the capitalist status quo. ... [and in doing so] shift the emphasis from the ambiguity of the artwork to the ambiguity of our own lives' (Florian Malzacher, 2014: 25). The panel will give an overview of the project and include two case studies as examples of work generated by the project's networked dramaturgy.



Day 2 July 4 (Wed), 2018

Room C

15:00~15:30

Social Functions of theaters in Republican Shanghai

Jiqing Xian (Shanghai Theatre Academy)

Xian Jiqing, associate professor of stage design specializing in History of Chinese stage art and modern Shanghai theaters, has published *The Stage Research in Republican Shanghai* a monograph and 11 papers including "The Origin and Branches of Stage Set Designers during the Early Republican Shanghai."

A network is a virtual platform of information transmission, reception and sharing, which has the characteristics of multi-point, connective and interactive sharing. In the field of sociology, theatrical performance has its similar social function with Internet, and the theater has even become an important network node and communication platform. In Republican Shanghai, theatre and performing arts had played an important role in China's modernization process. In Xinhai Revolution, Democratic Republic, Anti-Japanese War, integration of immigrants, urbanization, and entertainment industry development, Shanghai style culture, modern drama, New Culture Movement, left-wing culture movement, folk inheritance and god worshipping and benediction, theatres and performing arts in Shanghai played both the role of a "site" and a "base", which had made special contributions to the urbanization and modernization of Shanghai

Day 2 July 4 (Wed), 2018

Room C

15:30~16:00

Connectivity or commonality? Exploring the networks of shared creativity in the Italian performing arts scene of the 1960s - 1970s

Stefano Brilli (IUAV University of Venice)

Stefano Brilli is Postdoctoral Fellow at IUAV University of Venice for the ERC project "Incommon. In praise of community: shared creativity in arts and politics in Italy (1959-1979)". He received his PhD in Communication Studies from the University of Urbino in 2016. His research interests revolve around the study of digital media, social networks and performative practices.

This paper presents the work on flow of the ERC research project "INCOMMON", which analyses the field of performing arts as resulting from the practice of "commonality" both theorized and experienced over the 1960s and the 1970s. More specifically, the project is intended to study the history and the social configuration of the 'laboratory Italy' as the place where artistic counterculture expressed by performing arts arose in a milieu characterized by a profound relation between philosophy, politics, and revolutionary practices. However timely the concepts of 'community', 'network', 'Art/activism' are, no research has been conducted so far to put in relation the 'will-to-the-common' (Campbell, 2009) of the Italian thought of the 1960s-1970s and the rise of the practice of commonality from which the first, most radical generation of performance artists originated. Moreover, even if the application of Social Network Analysis has proved to be valuable in the investigation of creative worlds (Lopes 2002, Crossley 2008, Pedrona, Volonté 2014) –, the analysis of networks of performing arts remains an under-researched area. The paper will therefore try to address the theoretical and methodological challenges in analysing the creative networks of Italian scene of the 1960s-1970s, tackling the distinction between the 'will-to-the-network' and the 'will-to-the-common'.



Day 2 July 4 (Wed), 2018

Room C

16:00~16:30

Mapping the Network: Performance and the Geopolitical

Andrew Westerside (University of Lincoln(UK))

Andrew Westerside (Wes) is an academic and co-artistic director of Proto-type Theater. He is a Senior Lecturer at the University of Lincoln. Recent work has been published in Performance Research and Theatre & Performance Design, and he is currently working on the forthcoming book Staging Loss: Performance-as-Commemoration.

This paper considers how contemporary theatre and performance practices can (and might) be a politically efficacious tool in the mapping, understanding, and disruption of geopolitical crises across material and virtual networks. Through an analysis of Proto-type Theater's A Machine they're Secretly Building (AMTSB) (2015) and The Audit (2018), the paper proposes theatre and performance as a site of resistance to what Georges Didi-Huberman and (later) Henry Giroux refer to as the 'disimagination machine' (2013) of contemporary institutions, government, discourse and representation.

In her critical introduction to A Machine they're Secretly Building (2016) Walsh argues that 'in the face of crisis, utopia is not a luxury for speculative fiction lovers; it becomes a pedagogic and performative imperative' (2016) In this way, both AMTSB and The Audit explore performance as a means of unravelling and re-, or 'un-' thinking the complex geopolitical landscapes of contemporary life, and work at 'positioning the spectator within the crisis and reflecting upon it. Not as the source of (or responsible for) war, but as complicit within its mechanisms. As agents, and yet, somehow, as still bound up in the narratives, conventions and aesthetics that constitute the crisis' (Walsh, 2016).

Day 2 July 4 (Wed), 2018

Room E

13:15~13:45

Pyeongchang Winter Olympics Opening Ceremony, Media Art, and Urban Regeneration

Hyunshik Ju (Kyonggi University)

Hyunshik Ju graduated with Doctor of Korean Literature from Sogang University in South Korea in 2010. He majored in Korean drama and performance. His doctoral dissertation thesis was "A Study on Reflexivity of the Traditional Korean Masked Dance Drama". He is currently a full-time researcher at the Institute of Media Arts Culture, Kyonggi University, South Korea. Areas of interest include Performativity in Korean theatre; Traditional Korean theatre and Orientalism; North Korean Theatre's Politics; Technology and Performativity. His paper, "Becoming Hamlet for Only Nine Days: Korean Workers and Documentary Theatre" was recently published in Theatre Research International in July, 2016.

The number of the audience at the Pyeongchang Winter Olympics opening ceremony was estimated to be approximately 35,000. When adding the number of viewers who watched the ceremony through television outside of Korea, the event collectively showed the traits of the mega event as a global event. Mega events are the events which are held with the characteristics of dramatic suggestion, appealing to mass media, and global importance and are bigger in the number of participants than regular events. Under state control and the preparations by a global civilian organization, they are held to regularly reproduce, understand, and confirm social integration. When the Olympics, including the opening ceremony, is interpreted as a mega event, the meaning of its cultural performance is revealed in a straightforward manner.

The exaggerated unity of national identity surpasses practical things and probable things as the form of experience and imagination and gives birth to the pursuit of more Korean-like and more impressive Koreans at the ceremony. This is the Korean identity invented for the Korean audience internally and





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Room E

for the foreign audience externally. At the moment of reflexivity which Korea looks at itself and at the moment of network of image of self and image of others after taking into consideration how foreign audience will see Korea, this exaggerated narration begins. Thus, the past of Koreans who developed brilliant science technology, possess cultural heritage, and loved peace and the future of Koreans to lead the Fourth Industrial Revolution have their origins in some point between the local culture limited to territory and the global culture. The past and the future, which can be seen at the opening ceremony, and Pyeongchang can be returned to a specific Korean situation but they have expressed the global utopian situation in circumlocution which is desired at the same time. The past and the future of Koreans at the ceremony are fiction and myth like movies. They rather imply the tension between the national self-consciousness and the global utopia. Therefore, the storytelling of the opening ceremony is within the performative process of fixed, flexible, and becoming identity invention and at the same time has a sort of allegorical meaning of 'stating something else'.

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Room E

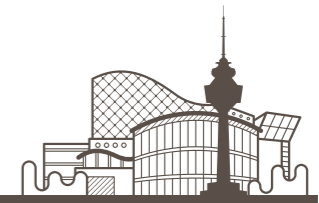
13:45~14:15

Deconstructing the performances of democratization demonstrations and youth in the Korean blockbuster "1987 : When the Day Comes"

Yoona Kang (Korea National Univ. of the Arts)

Yoona Kang is an adjunct professor at the school of drama of the Korea National University of the Arts. Her research interest lies in the performance of Korean childhood and youth. She received her PhD and MFA in Theater for youth and MA in Performance Studies.

In this study, I will study the performances of democratization protests and youth in the recently released Korean blockbuster movie "1987: When the Day Comes." Democratization protests are performances as "human networks cohering around shared values" and Korean democratization protests are theatrical products of a specific time and space. Korean youth has been performed in a way which has reflected and influenced Korean cultural ideas about it. And in the Korean sociocultural context, the democratization protests and youth have been linked to each other in an ideological way. The performances of the two and the way they are related to each other reveal the sociocultural specificity of the Korean context. "1987: When the Day Comes" deals with the Korean nationwide democratic movement which started because of the death of a student activist and through which Koreans achieved democracy by introducing a direct presidential election system. The movie being a blockbuster based on a historical event, the theatricality of demonstrations and performances of youth in it relate to Korean ideologies in an interesting way. By conducting a detailed performance analysis, I will study how resistance rituals and youth are performed in the movie and what cultural meanings are attached to the pair of both. I want to explore what kind of major tropes of youth are hidden in the performances and how they reflect dominant Korean paradigms of youth.



Day 2 July 4 (Wed), 2018

Room E

14:15~14:45

Performance and Public Space: Seoul's Gwanghwamun Square as a Political Stage of Network and Mobilization

Kyueun Kim (Graduate Center, CUNY)

Kyueun Kim is a Level II Ph.D. student at CUNY Graduate Center's Theatre and Performance Program. She teaches speech communication at Baruch College as a Graduate Teaching Fellow and is currently enrolled in Interactive Technology and Pedagogy Certificate program. Her research interests include technology and body, feminism, urban modernity in East Asian cities, and the notions of the public.

This paper propose to theorize the reciprocal relation between bodies and public sphere by focusing on major anti-government protests such as the one in Gwanghwamun Square during former President Park's regime. How does bodily presence at the Square change the socio-political significance of the place? Do they produce new (hi)stories and networks manipulating the original purposes of the urban planners? Although I methodologically based my analysis on Judith Butler's theory on bodies and assembly, I aim to include my bodily experiences of being at the assembly, either virtually or physically. After historicizing the political-spatial importance of Gwanghwamun Square for social performances in Korean history/culture, I analyze how the major streams of social performances have turned the space from a discursive public sphere into the networks of direct political actions. For example, I examine Seoul's hologram protest in February 2016 ("ghost protest") as an intersection of the real and the virtual political demonstration that actively claims freedom of speech and assembly and theatre artists' "Project for Right 2016: Against Censorship" festival that built the temporary public tent theatre at the Square to protest against the Park administration's systematic censorship on arts.

Day 2 July 4 (Wed), 2018

Room E

15:00~15:30

Performing the Liminal

Iolanda Palmer (Washington State University)

Reza Safavi

Squeak Meisel

Io Palmer, associate professor at Washington State University, Pullman WA, USA teaches ceramics, sculpture and performance art. With a keen interest in understanding how objects move through spaces, Palmer's mixed media work references class structure through home decor, couture garments and labor.

A panel made up of artists whose work utilizes performance in and around political, social and personal liminal spaces Performing the Liminal, would be a panel of several artist's whose work explores and reframes the often overlooked, unconsidered environments in our world. These environments can be understood as "nonspace" such as airports or hotels. Or simply locations we often experience, peripherally and superfluously. But many times, these marginally situated environments have a plethora of cultural interests rich with vibrancy and excitement.

This panel consists of artists representing the marginal category of performance that is not necessarily dependent on the stage but lives in the everyday under the esoteric label of Performance Art. Within this category viewers are often reached when they least expect it.

This artwork is ripe for network and transformation by developing ideas and collaborations that extend beyond the traditional viewing space.



Day 2 July 4 (Wed), 2018

Room F

13:15~14:45 (Performance 4)

Performing Labour: Co-operation in Exhaustion

Rumen Rachev (AUT)

Minyuan(Eric) Li, Doctor of Arts and Letters, graduated from Université Lumière Lyon 2, has lived in France for 9 years. Specialist in intercultural theater between East and West, he teaches at the Shanghai Theater Academy in the Department of Dramatic Literature. He is also an educational jury of the Acting Department.

Labour labours all labour. This paper sets to engage with a diagnostic upon the role of performing labour in the institutional machinery of the academia, and the role of co-operation between practising researchers, in exhausting bodies and possibilities. Using the apparatus of the academia, as a starting point for carrying out critical practice-led research, the practices of everyday academic labouring will be investigated, to question what constitutes performing labour in the system of cognitive capitalism and ever increasing precarious times. The initial medium of hands-on practices presented here is bricks, performing through them labour and exhaustion of the urban fabric and human bodies. Through the bricks, the body of the academic is materialized, and it opens a space to engage in active dialog about reshaping the monospectacle. Discussing new regimes for expanding and intensifying the co-operation between different social actors, the bricks perform as a labour platform for magnifying the interconnected chains of producing academic proficiency and mutual exhaustion. Aiming to fulfil the slogan 'Performing Co-Operation is Performing Labour', this paper wishes to acknowledge all those who have fallen behind the gears of labouring.

A performance will be carried out, connecting to the theme of the suggested paper for presentation. In this performance, using the medium of bricks, a social engagement will be shared with the potential audience, activating the material aspect of labour and mutual exhaustion. The performance will future site-specific walk/any other activity that will occupy the given space, and make the use of non-linear ways of communal engagements with bricks.

Day 2 July 4 (Wed), 2018

Room F

15:00~16:30 (Performance 5)

The Innovation Of Actor's Training And Education In The Acting Department Of Shanghai Theatre Academy (STA)

Eric Li (Shanghai Theatre Academy)

Minyuan(Eric) Li, Doctor of Arts and Letters, graduated from Université Lumière Lyon 2, has lived in France for 9 years. Specialist in intercultural theater between East and West, he teaches at the Shanghai Theater Academy in the Department of Dramatic Literature. He is also an educational jury of the Acting Department.

For a long time, the "Method" of Stanislavsky is almost the only way that we refer to teaching and training modern actors in theatre academies in China. Surely, it helped train many talented actors, but it has also become limited. In 2014, the performance of a Chinese classic play The Thunderstorm, by Beijing People's Art Theater, was laughed at by the young audiences for its outdated acting. Heated discussions followed regarding acting problems and ways to develop new forms of performance and education for young actors. From 2012, He Yen, Dean of Acting Department and Director of Experimental Teaching Studio at STA, has actively organized master classes on acting training and techniques (Jerzy Grotowski, Michael Chekov, Meisner, Linklater, Fitzmaurice). From 2015, the Acting Department at STA began to introduce new kinds of actor's training and education into the curriculum. It becomes an important subject for young actors in China and many new concepts about theater and actor's training evolved.



Day 2 July 4 (Wed), 2018

Room G

13:15~14:45

Dwight Conquergood Working Group Session 1

Day 2 July 4 (Wed), 2018

Room G

15:00~16:30

Transcending Disasters: Memory Making, Weaving Stories and Community Networking

Belen Calingacion (University of the Philippines)

Dennis D. Gupa

Shekinah Dorelle P.

Dr. Belen D. Calingacion is a Professor of Speech Communication and Performance Studies at the University of the Philippines Diliman. 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, youth drug offenders, etc.) and for those affected by disasters.

Mr, Dennis D. Gupa is a PhD Candidate, Applied Theatre at the Theatre Department, Faculty of Fine Arts, University of Victoria, Canada

Ms. Shekinah Dorelle P. Queri is currently an assistant professor of Speech Communication in the University of the Philippines Baguio. She is drawn toward researches that attempt to open up spaces for discourse for the disempowered (indigenous studies, performance studies, cultural studies as prime examples).

In this panel, the three papers examine, interrogate, and reflect stories on both traditional and current ways of knowing and practices, pedagogic and creative approaches within the circuits of ecological stewardships and disaster memories. In gathering stories from people and community folks on and about their struggles for survival in sites of precarity due to social, economic, and ecological injustices that entangle this issue, we also attempt to engage in fracturing spaces of knowing for possible futures to emerge.

**Day 2** July 4 (Wed), 2018**Room H**

13:15~14:45 (Performance-Workshop)

A transnational feminist inquiry in motion: female gestures from Brazil and Japan juxtaposed

Juliana Moraes (Belas Artes University)**Katherine Mezur** (UC Berkeley)

Juliana Moraes is a Lecturer at Belas Artes University in Sao Paulo, Brazil, and a guest teacher at Accademia Teatro Dimitri, in Switzerland. She is an independent artist with an intense career in collaborative works in dance, performance and theatre.

Katherine Mezur Lecturer Comparative Literature, University of California, Berkeley; Research Associate, SF Museum of Performance/Design, dramaturg/choreographer. Publications: Beautiful Boys/Outlaw Bodies 2005, Corporeal Politics: Dancing East Asia (with Emily Wilcox) 2018; "dumbtype's Women: Affect/Medial Precarity," the dumbtype Workbook, 2017; "Girls R Pets," On Turning Animal, Performance Journal, 2017; Cute Mutant Girls, 2018.

In the performance section of the panel Juliana Moraes will first present a 15 minutes version of her solo piece EU ELAS [I HER], based on the accumulation of female gestures she learned since childhood in Brazil, either from the way her relatives moved or images she copied from movies and television. Afterwards, the score of Juliana's piece will be the basis for a new creation, a 15 minutes duet by her and Katherine Mezur, in which Brazilian and Japanese gestures are juxtaposed in order to create a transnational feminist inquiry in motion. Both artists work across bodies and intersections of photographs, magazines, film and animation between those two very different cultures, playing with visual and kinetic bodies of women (submissive, cute, aggressive, passive etc.) and using choreography as a political means to critique and challenge those stereotypes.

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Behavioural memories as dance material, personal and cultural networks of feminine gestures

Juliana Moraes

EU ELAS [I HER] is a solo that focuses on feminine identity built in highly complex processes of submission and resistance to cultural gestures learned by interpersonal relationships as well by virtual images projected on screens. The body as a network of repetitive and sometimes conflicting information, a site in which the way we move is partially conscious and partially unconscious. The artist takes her cultural body as a highly trained one and creates a dance piece in which feminine gestures are accumulated in extreme acceleration. As an automaton, she follows an aural score which keeps the pulse but allows for free and crazy combinations. EU ELAS [I HER] views the dancing and the personal body as inextricably linked, a network of behavioural memories reinforced by constant representations of women in fashion, television, movies and social media.

The Shōjo Rocks Out: Networking "HER" Gesture between Brazil and Japan

Katherine Mezur

As the second gesture persona in our performance research project, I use film editing and a choreographic dramaturgy to respond to Juliana Moraes's performance work "EU ELAS [I HER]". I have taken iconic gestural patterns for the stylized kabuki musume (girl) roletypes, K-POP group and solo performances, the animated 3D vocaloid girl performers, and the costume and character related poses from cosplay (costume play) related to girl anime characters. I first created a sequence that moves with pauses between gesture types with sequences that move from hand/arms to face/head, and leg movements. Through repetition, changes in tempo, and re-sequencing, the contrasts and the similarities between "girls" becomes blurred and even overwhelmed by the imposition of a choreographic framework of cyclic patterns. However, with the insertion of the Japanese performance aesthetic of MA (or space between), the gestures' kinetic politics returns through the "pausing," when we kinaesthetically register the sensing of these radically altered forms. The performance becomes an experience of girl repression, resistance, desire, and attraction provocatively re-assembled and re-formed in disturbing configurations. This duet between Brazilian and Japanese gestural patterns suggests a much a more subtle form of performance politics in transit and networked across mediated bodies in dialogue.



Day 2 July 4 (Wed), 2018

Room H

15:00~16:30

Gesture as Network: Provoking the Power of Corporeal Politics of Convergence across Women, Girls, Animals, Media, and Fashion

Juliana Moraes (Belas Artes University)

Katherine Mezur (UC Berkeley)

Michelle Carriger (UCLA)

Krisztina Rosner (Meiji University)

Caitlin Coker (Ritsumeikan University)

Juliana Moraes is a Lecturer at Belas Artes University in Sao Paulo, Brazil, and a guest teacher at Accademia Teatro Dimitri, in Switzerland. She is an independent artist with an intense career in collaborative works in dance, performance and theatre.

Katherine Mezur Lecturer, Comparative Literature, University of California, Berkeley; Research Associate, SF Museum of Performance/Design, dramaturg/choreographer. Publications: Beautiful Boys/Outlaw Bodies 2005, Corporeal Politics: Dancing East Asia (with Emily Wilcox) 2018; "dumbtype's Women: Affect/Medial Precarity," the dumbtype Workbook, 2017; "Girls R Pets," On Turning Animal, Performance Journal, 2017; Cute Mutant Girls, 2018.

Michelle Liu Carriger is an assistant professor of performance studies at UCLA, where her research currently focuses on fashion, clothing, and performance of self in everyday life in Britain and Japan, using historiography, feminist, queer, and critical race theories.

Krisztina Rosner, lecturer School of Global Japanese Studies, Meiji University. Hungarian scholar/theatre director. PhD: University of Pecs. UNESCO-Aschberg Award, Robert Wilson's Watermill Center in New York. Japan Foundation Fellow (Hosei University, Tokyo, 2014) JSPS Postdoctoral Scholar (Waseda University, 2015-2017), research: non-human aspects of contemporary Japanese performing arts.

Caitlin Coker senior researcher at Ritsumeikan University in Kyoto. She conducted ten years of participant-observation research in Japan on butoh and finished her doctorate degree at Kyoto University in 2017. Her doctorate thesis was "The Anthropology of Affect: Becoming in Ankoku

Day 2 July 4 (Wed), 2018

Room H

Butoh." While retaining her basis in anthropology and affect theory, she is beginning research on other forms of dance in Japan.

In this panel we discuss the concept of Gesture as Network connected to the performance and through each of our research projects. We address the performative examples across our presentations: What happens in the blurring and convergence of gesture through repetition and speed and breaks? Here we will experiment with concepts of convergence of media, bodies, and theories of performance studies. Our paper topics range from Brazilian women, to Japanese girls and transnational hyper girl fashion and performance of animals and pets and the politics of taming. All of these papers challenge "convergence" acts and the assimilation of distinct subjectivities and differences across bodies in media and live performance. Together we provoke and challenge the concepts Gesture as Network: How does gesture enter the network? Who decides the network's range and functions? What is left out of the Network, the gestural prescriptions? Who is erased in the Network? On the other side, how can women, girls, and animals deploy gesture as network to empower new modes of performance and critical democratic thinking and being in the world?

Networks of contamination shaping movement qualities: real and virtual images influencing female identity

Juliana Moraes

How do gestures get transmitted through generations? Is it by unconsciously learning the way our parents, grandparents, uncles and aunts move, talk, interact — the values they express during family dinners or extended lunches? Is it also by the way actors and actresses move on films and TV series and, most recently, the moves of singers and trendsetters on videoclips/videoblogs on youtube shared by social media? Networks of contamination build up the choices we make when presenting our bodies, from the way we dress to the qualities of movements we use. The daily body is a highly trained body, just as much as the dancing body. Timed and controlled, the female body receives the biggest attention, being the arena of a constant fight for information to be repeated and reproduced. EU ELAS [I HER] is a solo piece that deals with those questions and is structured around the performer's memory of growing up in the countryside of Sao Paulo State, in Brazil.



**Day 2** July 4 (Wed), 2018**Room H****Networked Shôjo (Girls): The Danger of Cute Girl Exploitation, Assimilation, and Re-reproduction through Corporeal/Media Convergence****Katherine Mezur**

When IA, the vocaloid, kabuki's Heron maiden, the girl robot/humanoid, or JPOP's girl-idol drops her head and turns her face away, the audience knows: she is at a loss, in longing with this gesture of abjection. In Japanese traditional and popular culture, shôjo (girl) gestures form a network of meaning and affect across bodies, screens, and machines. The stylization and repetition of these gestures across bodies-in-media creates an arena of proscribed behavior or "networked gesture," which indicates a controlling mechanism can censor gestures and feelings if they are outside this girl-grid. In this presentation I will explore the transmission, assimilation, re-production and exploitation of these shôjo "character" gestures across bodies and media. I will focus on how the stylization of girl gestures, through repetition and abstraction supports and amplifies the powerful convergence of gesture and their meaning from one form to another. Does this corporeal/media convergence reveal state or social control? Or, can the shôjo deploy her networked gestures to serve her own "subjectivity" or even transform or sabotage the control of intermedia convergence? I wish to raise questions concerning the use of digital technology's subversive control of corporeal communication, whether or not that body is live, projected, or built.

Global Girl Power Now: Gothic Lolita and Transnational Communities of Frilly Femininity**Michelle Liu Carriger**

RuffleCon is North America's only conference dedicated to 'Gothic Lolita' subcultural fashion, a European history and fantasy-inspired style of hyper-feminine frills and lace that coalesced in Japan in the 1990s, but has spread, evolved, and been nurtured on the global network of the internet and burgeoning global networks of fast fashion (also enabled by the internet). In this paper, I will focus in particular on the performative language of gesture and pose— activities that, like the clothes themselves (and in many ways constituted or inspired by them), seem to more easily transcend language and cultural borders to help constitute a fractious global community of girl-powered femininity. At stake particularly will be attention to how Gothic-Lolita femininity constitutes a living, fluid identitarian community of enthusiasts that constantly works to erode or supersede earlier markers of gender, sexual, and raced bodies.

Day 2 July 4 (Wed), 2018**Room H****Urban Animals and Taming Gestures: The Network of Pet Performativity in Contemporary Japan****Krisztina Rosner**

In Tokyo, animals and their images are everywhere. The cuter the better. The number one meeting spot in the busy Shibuya crossing is at the bronze statue honoring Hachiko the dog (famous for its loyalty), and the statue gets a knit scarf every winter as a gesture to keep warm. Images of animals appear on the emergency traffic signs and roadblocks, socks, bags, sweets, chopsticks.

The epitome of this domesticated and "cutified" animal presence is the park parade of pets: on any weekend, the pets are being taken for walks wearing outfits that are considered cute, often sitting in a pet stroller or swaddle. Considering the two main challenges in Japanese society (the birth rate being critically low and the number of seniors living alone critically high), these walks with the pets can be seen as gestures for displays of anthropomorphized animal companionship, and as everyday performativity networks of organic nonhuman agents in public spaces.

The gesture of taming doesn't only mean exercising power on someone else's behavior, but also controlling the visual representation of the other: the concept of cuteness, the process of turning (distorting) an image into its cute version is inherently connected to taming the unknown.

Butoh's Networks of Movement: Focusing on "Becoming"**Caitlin Coker**

This presentation focuses on the role of "becoming" in the methodology of Hijikata Tatsumi's butoh and how this "becoming" can be thought of as a place in-between the performer and the object which she attempts to become, creating a kind of connection and perhaps even a network through the performer's imagination of the object set into motion. In Hijikata Tatsumi's butoh, much of the movement results from the performer attempting to become something not human. As philosopher Uno Kuniichi has stated, this "becoming" is tantamount to the "becoming" stated by Deleuze and Guattari; additionally, dance scholar Mikami Kayo has pointed out that this movement starts with the attitude of the dancer as well as the transformation of her perception and thus sensation. This research combines these approaches to look at the affect that the dancer-student is trying to take in from her choreographer-teacher. It especially clarifies her relationship with their words as possibly enabling, while it also strives to acknowledge factors disabling to current butoh practice. The concluding perspective of this research is of the movement of dance as contingent happenings that result from a network of language, imagination, and relationships all intersecting in the performer's body.



Day 2 July 4 (Wed), 2018

Room I

13:15 ~ 16:15

Artistic Research Working Group Session 2

Day 2 July 4 (Wed), 2018

Room J

13:15~14:45 (Performance 6)

Event Encounter Instant Dialogue and Action Network

Caleb Hammond (MIT Theater Arts)

Caleb Hammond is a creator and teacher of performance and visual art. His work as a performer, director and installation artist has been seen at Abrons Arts (NYC), The Kitchen (NYC), HERE Arts (NYC), Satellite Art Fair (Miami), The Nishida Art Museum in (Toyama, Japan) and Maison des Arts (Paris).

Exploiting the opportunity represented by the temporary community at PSI, I propose creating an "instant network" consisting of the attendees of the workshop/performance. This network will become a working group that engages a problem suggested by issues or events in the news at the time of the conference. I will conduct a 5-minute slide presentation on a few topics culled from very recent events in the political, social, artistic and scientific field. We will have a brief 5 minute group conversation to decide what the subject of our performative network will be. Partners will be picked, matching people who live distant from each other geographically. They will agree to continue a conversation about the topic through email, reporting on their interactions and/or research through a group wiki space. I will check in with participant/dialogue partners periodically. We will set a formal conclusion to the performance/conversation for January 2019. At that time I will interview the participants through skype and create a response, in the form of a video blog, summarizing our results and creating a plan of action based on the suggestions of participants.

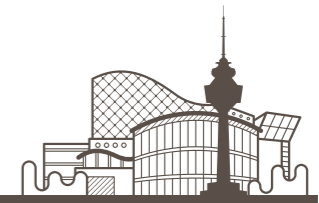
The goal will be to arrive at an action that makes a meaningful impact on the chosen issue.



PSi DAEGU 2018
Performance Studies international #24

July 5 (Thu), 2018

Day 3



Day 3 July 5(Thu), 2018

Lobby

9:30~10:45 (Performance 7)

THE FOREIGNER - Unknown Unlabeled Unexpected

Angela Viora (Monash University)

Angela Viora is a performance and visual artist currently undertaking a practice-based PhD project in performance art at Monash University. Viora explores the performance art flow from 'embodied presence' to 'embodied experience', and how this process affects those involved. She focuses on site-specific and durational works. Viora has performed and exhibited her work internationally.

From the written letters to WhatsApp, humans have been communicating without speaking in many ways. How about not using spoken words in a face-to-face communication by engaging in silence? Would new modes of communicating between people arise? Would social networks and phenomena behind the words reveal?

I do not speak 24/7 for the entire duration of the conference. I perform silence inside and outside the PSi environment. Performance and daily life coincide. I wear a badge that informs people about my performance. I carry with me a performance-kit: pens, note-pads, and flash-cards. Without spoken words, will my communication be more "selected" and "genuine"?

People interacting with me can choose to speak or not. They are performers either ways. The purpose is to find alternative ways to communicate: written words, drawings, gestures. Interlocutors are invited to propose new ways of communication. I document everything by means of drawings, written papers, photos, and videos (previous consent).

On the last day of the conference, I present my work to an audience without speaking. A discussion without speaking will follow. Participants become performers. How will they react? Will silence be an uncomfortable imposition, or will it work comfortably as a common language, overcoming the spoken language barriers?

Day 3 July 5(Thu), 2018

Room A

9:30~10:00

Epistemologies of Immersion

James Ball (Texas A&M University)

James R. Ball III (Assistant Professor/Director of Undergraduate Studies, Department of Performance Studies, Texas A&M University) studies the politics of spectatorship on the world stage. His work on the performance of diplomacy or the politics of interactive theatre has appeared in TDR, e-Misferica, Brecht Yearbook, and elsewhere.

The rise of immersive theatre and virtual reality are but two phenomena suggesting that immersion has become an especially prominent aesthetic strategy in the 21st century. This turn towards immersion can also be found in the work of scholars and educators—from the ethnographer immersed in the field to a student immersed in a museum—suggesting that immersion has significant epistemological effects. How do immersive strategies in art relate to the use of immersion by scholars to develop and share their findings? How does immersion impact the ways knowledge is generated, stored, and disseminated? This paper theorizes the epistemology of immersion by investigating how participatory theatrical aesthetics inform participant research methods in performance studies, and how site-specific museums use immersive strategies to transmit history. Combining a close reading of Schechner's Environmental Theatre with fieldwork conducted at museums built at the sites of the assassinations of John F. Kennedy and Martin Luther King, this paper argues that immersed spectators experience the everyday social, political, and historical networks in which they are embedded with greater intensity. This experience emphasizes what remains inaccessible or forbidden to those networks, generating ambivalent knowledge from the shadows and secrets that support power.



Day 3 July 5(Thu), 2018

Room A

10:00~10:30

Choreographing the urban-wild: flows, convergence, and meaning

Carolyn Deby (University of Warwick + LCDS)

Carolyn is an artist/choreographer creating site-based performance as sirencrossing. She is Head of Professional Studies at London Contemporary Dance School, and currently undertaking a practice-led PhD at University of Warwick. Carolyn was Leverhulme Trust artist-in-residence at University College London's Urban Laboratory (2011/12). She was an artist-researcher in AHRC-funded 'Rock/Body' project (Exeter University) and is a commissioned artist for University of Warwick's AHRC-funded 'Sensing the City' (2017-2020).

This paper will theorise sirencrossing's approach to choreographing 'audience experience' – an assemblage of flows, convergence, and being, sited within the urban-wild, by which is meant a continuous field where the urban and the wild are mutually manifest with various degrees of hybridity. This practice reveals the urban as a place of wild nature, of animal and elemental movement, and equally, urban space as social space and technologically reconstructed nature: a field of converging flows and energies that comprise our lived experience. Both human and non-human 'actors' are significant, as is the inter-mingling of conscious, unconscious, felt, and sensed ways of knowing. Being alive (and the sense of meaning and continuity that derives from having a life) is understood as an on-going act of movement through and as a part of multi-layered, rhizomatic, and interconnected system assemblages in space, and time. The city (or the urban) manifest a particularly potent nexus of this situation. Movement implies having a material body but equally could describe parallel movements of the immaterial self. The virtual/screen-based life is one thread that many urban humans carry; nevertheless, we still have physical bodies – is it therefore the phase shifts between the physical and virtual that are now significant?

Day 3 July 5(Thu), 2018

Room A

10:30~11:00

Messages from Kochi: Culture, Heritage, and the Shape of Stories to Come

Kanta Ann Kochhar-Lindgen (Folded Paper Dance and Theatre)

Kanta Kochhar-Lindgren, Ph.D., Director of Folded Paper Dance and Theatre Limited, is currently a Fulbright-Nehru Academic and Professional Excellence Senior Scholar in Kerala, India. She is researching Traveling Exchanges: Theatres, Architectures and Heritage. She focuses her collaborative research endeavors on building cross-cultural networks and new forms of dance laboratories.

This paper, which draws from my research as a Fulbright-Nehru Senior Scholar on Traveling Exchanges: Theatres, Architectures, and Heritage, investigates how a series of art-based exercises can focus on ways to build person-to-person understanding. It will also consider methods for moving from visions for the future to action through an ethical practice that carries with it respect for diversity, cross-cultural connections, and self-exploration. The paper documents the creation of a set of performance shorts and artifacts that will have been displayed at the Culture, Heritage and Our Future Cities Symposium to be held in Kochi, India, on April 21 & 22, 2018.



Day 3 July 5(Thu), 2018

Room A

15:00~16:30

Asian Cultural Networks, Temporality, and Urban Spaces

Sean Metzger (UCLA)
Karen Shimakawa
Elizabeth Liz Son
Evelyn Wan

Sean Metzger is an Associate Professor, Vice-Chair for Undergraduate Studies, and head of the PhD Program in UCLA's department of theater. He is also the current president of Performance Studies international. His publications include the book *Chinese Looks: Fashion, Performance, Race*.

This panel investigates how performance engages various temporalities across Asian spaces. Sean Metzger (UCLA) looks how the artist Cai Guo-Qiang's work immerses spectators in performances that create a loop between the Dutch Golden Age and present-day Shanghai. Karen Shimakawa (NYU) looks at work by Toshiki Okada, including his piece "Quiet, Comfort," in order to discuss both the production process and the issues of travel/globalized anomie that occur in his work. Shimakawa explores the ways in which Asian (American) bodies in performance activate multiple times and places, epistemologies, and states of being. Elizabeth Son (Northwestern) investigates the protesters who gather weekly across from the Japanese Embassy in Seoul to make demands in regard to the Japanese military sexual slavery system. Son explores the interplay between embodiment, memory, and the city as a performance space. She discusses how survivors and their network of supporters utilize performative methods to reimagine and enact expansive notions of justice. Evelyn Wan (Utrecht) analyzes performative iterations of Hong Kong's 'expiration date' using Wong Kar-wai's film *2046* and a recently censored digital animation project "Our 60-Second Friendship Begins Now"/ "Countdown Machine" (Sampson Wong and Jason Lam, 2016). "Countdown Machine" was in fact counting down the seconds to the expiration of Hong Kong's constitution on July 1st, 2047. Wan brings to the fore questions on the temporalities of the city and its postcolonial politics.

Day 3 July 5(Thu), 2018

Room A

16:45~17:15

The Network of K-Pop Performance: Artistic and non-artistic performances in K-pop

Hakyung Sim (Seoul National University)

Ph.D. student in Performing Arts Studies, Seoul National University in Seoul, Korea. Her master's thesis examined European contemporary dance and the shift in the traditional paradigm of dance, using concepts from Foucault's critical ontology. She is expanding her research interests into dance and theatrical aspects of Korean popular music performances.

With the arrival of performance studies, it has been shown that boundaries of performance have always been porous. Though the futility of distinction between artistic and non-artistic performances has been argued when speaking of aesthetic experience in performance (Fischer-Lichte, 2008), the binary still persists in most forms of performing arts. K-pop performance, however, demonstrates a form of network with its dynamic formation through both artistic and non-artistic modes of performance. On one hand, K-pop performances on stage or in music videos could be regarded as artistic performances, with music, dance, visual effects and the performers' charismatic bodily presence (albeit usually on screen). On the other, K-pop artists' continued "performance" through various channels such as YouTube and other social media could be seen as non-artistic performance, which, in turn, influence and shape their artistic performance. K-pop artists perform themselves as the desiring subject/desired object to complement their performance on stage. The characters and relationships built through non-artistic performance are absorbed into artistic performances, and vice versa, creating a porous network of performance going beyond various boundaries. This paper will take the recent phenomenon of unprecedented popularity of BTS, a K-pop boy group, as an example.



Day 3 July 5(Thu), 2018

Room A

17:30~18:00

Visualising the networks of international entertainment in the nightclubs of Hong Kong, 1958-1962

Jonathan Bollen (University of New South Wales)

Jonathan Bollen is Senior Lecture in Theatre and Performance Studies at the University of New South Wales in Sydney, Australia, with research interests in the regional distribution of entertainment, the repertoire of Australian theatre, and digital methods for performance history.

By 1960 Hong Kong was an international hub in the world of entertainment. Between 1958 and 1962, twenty-one nightclubs advertised performances from over 250 troupes and 330 individual acts. Given that each troupe also comprised several performers, the population of entertainers passing through Hong Kong in those years is estimated at over 1,250. The national origins of touring entertainers appearing in Hong Kong were proclaimed as an indication of their international appeal, although these indications neither predicted nor guaranteed the national character of their performance. Nevertheless, the range of national origins attributed to acts was extensive. For example, the Paramount nightclub featured entertainers from America, Australia, Canada, China, England, France, Germany, Hawaii, India, Japan, Korea, Malaya, Netherlands, Philippines, Russia, Spain and Switzerland. This paper analyses the networks of entertainers performing in the nightclubs of Hong Kong, drawing on a survey of advertisements in local newspapers. It uses data visualisation to analyse the touring patterns and national origins of entertainers moving among the nightclubs of Hong Kong as indices of the commercial mobility that shaped the urban-economic network of the Asia-Pacific region and forged an international style of tourist entertainment during the Cold War years.

Day 3 July 5(Thu), 2018

Room B

13:15~13:45

“It Will Never Happen Here”: Rehearsing Contingency with Scenario-Based Preparedness Exercises in Singapore

Shawn Chua (Independent)

Shawn Chua is a researcher and artist based in Singapore, where he has been engaged with performance archives. He holds an MA in Performance Studies from Tisch School of the Arts, New York University, and is a recipient of the National Arts Council's Arts Scholarship (Postgraduate).

In this paper, I analyse the TV series “It Will Never Happen Here”, a program that explores five different terrorism-related threats through dramatisation and analysis with experts. The series was broadcast in January 2018, as part of a national effort to combat the threat of terrorism and to raise the level of emergency preparedness. By examining the narratives embedded in the series and by approaching scenario-based preparedness exercises as a strategic form of rehearsal, I explore how preparedness frames contingency and the future, and is enacted as a double performative that invokes a catastrophic future while diverting its actualisation. As the tropes of terrorism play out on the national stage, emergency preparedness becomes a technology of rehearsal for a population that is called to take up its role as active citizens who must learn to play their part.

**Day 3** July 5(Thu), 2018**Room B**

13:45~14:15

The Sea as a Stage, Islands as Network~ Performative Practices in Recent Works by Tomiyama Taeko and Yamashiro Chikako

Rebecca Jennison (Kyoto Seika University)

Rebecca Jennison teaches courses on literature, art and gender in the Department of Humanities at Kyoto Seika University. She is co-organizer (with Fran Lloyd) of the "Art of Intervention: Critical Enquiries into Private and Public Memory" (2012), co-editor (with Laura Hein) of *Imagination without Borders: Feminist Artist Tomiyama Taeko and Social Responsibility* (2010), and co-translator (with Brett de Bary) of *Still Hear the Wound: Toward an Asia, Politics and Art to Come* (ed. by Lee Chonghwa, 2015).

This paper discusses recent works by two artists, Tomiyama Taeko (based in Tokyo, b. 1921) and Yamashiro Chikako (based in Okinawa, b. 1976). Though they work in very different media and are of different generations, both artists have evolved unique and innovative uses of media in works that explore themes of history, memory and place. Both artists have also discovered and developed links between artistic practice, performance and activism; their works and the spaces of dialogue where they have been shown and discussed have helped nurture networks beyond national borders in East Asia.

After tracing the recurring theme of the "sea as a stage" in Tomiyama Taeko's paintings, prints and collaborative slide/dvd works, I will focus on "Revelation from the Sea" (2014) and "Owari no Hajimari, Hajimari no Owari" (The end, a beginning—the beginning, an end, 2016) created in collaboration with composer and musician, Takahashi Yuji. Next, I will discuss the esthetics and politics of Yamashiro Chikako's three-channel video work, "Mud Man" (Aichi Triennale, 2016) in an attempt to shed light on the artist's highly innovative use of performance, photography, film and soundtrack to explore memories of place as a metaphor for networks that link "islands" in the Asia-Pacific region.

Day 3 July 5(Thu), 2018**Room B**

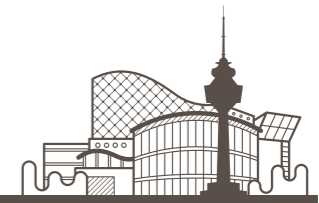
14:15~14:45 (Skype Presentation)

Performing Istanbul: City as a Site of Resistance

Serap Erincin (Louisiana State University)

Serap Erincin is an artist-scholar originally from Istanbul, Turkey. She holds a Ph.D. in Performance Studies from NYU's Tisch School of the Arts and is Assistant Professor of Performance Studies at Louisiana State University. She is the recipient of various awards and has published on performance and technology, experimental performance, and human rights performance. She is the editor of *Solum and Other Plays from Turkey* and the special issue of *Liminalities: A Journal of Performance Studies*. She is also the writer and director of plays such as *Atrocity Boulevard*, *Inside "Out,"* and *Connected*, and the curator of several symposiums and the Neurohumanities Initiative and Salons.

This paper focuses on the role of art and media in performing Istanbul, Turkey -- both as an urban habitat that embodies the culture of its dwellers and also as a site for resistance and protest of neoliberal economic policies of urban renewal – through graffiti, literature, film, dance, performance art, and social performance. I analyze the role of the city as a network that hosts transnational performances of disobedience, such as the peaceful protests of the Kurdish mothers of the disappeared, silent or still dance and theatre performances of resistance inspired by the grievances of Alevi and Armenian citizens of Turkey, e.g. *The Standing Man* that emerged during the Gezi Park movement, and the non-violent protest by displaced Syrian refugees who are denied safe travel and who live on the streets of Istanbul. Additionally, I analyze how the city is performed in works of art and literature that feature Istanbul not just as a backdrop but as a character, such as in Nobel Prize winner Orhan Pamuk's novels *The Black Book* and *The Museum of Innocence*, the play *For Rent* by Ozen Yula, in various films e.g. Cannes Palme D'or recipient Nuri Bilge Ceylan's *Distant*, Tanztheater Wuppertal's performance *Nefes* which was directed by the late Pina Bausch, and in Murathan Mungan and Nazim Hikmet's poetry.



Day 3 July 5(Thu), 2018

Room B

15:00~15:30

Tierra Y Libertad: Autonomous Aesthetics at the Magonista Front

Grant Leunig (UC San Diego)

Grant Leuning and Pepe Rojo are two members of the Comité Magonista, an artistic and political community in the Tijuana-San Diego borderzone. Both are currently pursuing a PhD in Communication at UC San Diego.

Tierra y Libertad is a series of performances thinking-through-production. The project is the repetition of an historical event. In 1911, at the peak of Mexico's revolutionary moment, an army formed in Los Angeles: a collection of trade unionists, anarcho-communists, immigrants and indigenous fighters, organized by the revolutionary Mexican exile Ricardo Flores Magón. These "Magonistas" crossed the US-Mexico border, capturing Mexicali and Tijuana. There, they raised a flag, white text on red background, it said Tierra y Libertad.

The Comité Magonista has been conducting a new iteration of that flag's trajectory, pursuing "penshacer", an aesthetic-political performance method and an autonomously-generated repetition of (art)works provoked or converged into existence. Reintroducing the flag to the 21st century borderzone, the Comité has produced several thousand flags with a community of hundreds of artists, activists, and academics. This community has paraded, marched, distributed blankets and food, seed-bombed the land, and produced festivals in San Diego, Holtville, Tijuana, Mexico City and Mexicali. Through these provocations, the flag circumscribes a world, distributing the labor of its enactment as a way of defining the modes of relation between flags, marches, and the Comité Magonista itself, that entity tasked with the work of the flag's instantiation and spread.

Day 3 July 5(Thu), 2018

Room B

15:30~16:00

Dead White Zombies: Animating Indigeneity, Networks, and Community

Thomas Riccio (University of Texas at Dallas)

Thomas Riccio, Professor of Performance and Aesthetic Studies, UTD. He worked extensively in the area of ritual, shamanism, and indigenous performance in Alaska, South Africa, Zambia, Tanzania, Korea, India, Nepal, Kenya, Burkina Faso, Ethiopia, Siberia, and is currently working with the Miao of China. Director of Dead White Zombies. www.thomasriccio.com www.deadwhitezombie.com

Dead White Zombies is a performance collective based in Dallas, Texas. In its seven years of existence, it has experimented with a variety of site-specific events creating a distinct identity, expression, and position within its community. Each event explored a deeper connection to the world and self in a multicultural, post-industrial, and rapidly transforming economic, technological, and urban environment. Inspired by the performance models, methods, and expressions of a variety of indigenous groups, DWZ seeks to re-establish and reanimate indigeneity. Understanding performance as an emotional, psychological, spiritual, mythic, sensorial, participatory, and functional site of agency and transformation. A site where the body travels through spaces to reiterate, reaffirm, and reconsider its place in a mercurial, networked, modern reality. The paper presents a conceptual overview of DWZ performances using specific examples to illustrate methods and expressions. Included, *Flesh World*, (*w*) *hole*, and *Karaoke Motel*, a cycle of death, the afterlife and re-birth; *T.N.B.* (typical nigga behavior), a ritual of African-American male identity in a former crack house; *DP92*, the devolution to the origins of life; and *Holy Bone* (2017), a durational performance of initiation, beginning at a Taco restaurant and journeying through city streets to fourteen sites in six buildings.

**Day 3** July 5(Thu), 2018**Room B**

16:00~16:30

The Understanding Performance through the Enactive Approach

Inkyung Baik

Ph.D. candidate in Interdisciplinary Program in Performing Arts Studies at Seoul National University

This paper examines the philosophical position and methodological implication of enactivism, which understood cognition in terms of action among the discussions of embodied mind/cognition that rose as the central issue of cognitive science after the 1980's, in the context of performance studies. To the enactivists, cognition is an organism's action of generating and embodying the meaning-world. In such process of circulation, the world appears as a realm of co-deciding action that includes and is being made by the organism itself. This approach is especially a useful frame of reference for analyzing the characteristics of performance, which takes place based on the bodily co-presence of participants, and further helps our understanding of the human body as a medium.

Day 3 July 5(Thu), 2018**Room B**

16:45~18:00

Networked Collaboration(s): Reconsiderations of Humanity and Rights in the Twenty-First Century

Joshua Abrams (RCSSD, University of London)**Jennifer Parker-Starbuck** (Royal Holloway University of London)

Joshua Abrams is Deputy Dean, Academic at Royal Central School of Speech and Drama, University of London. He speaks and publishes on intersections of performance and food, and is currently completing a monograph on theatrical techniques within the restaurant space. He is Co-Editor of the 2017 "On Taste" Performance Research.

These papers focus on human networks of shared cultural value, suggesting that they continue to rely all too often on Enlightenment understandings of humanity and the importance of ownership, particularly in a world dominated by structures of neoliberal capital. Abrams's essay "Privileging Sharing: Comensality, Exchange, and the Celebrity Chef", looks at ideas of free exchange and the ways that 'top restaurants' rely on networks of partnership and open conversation to explore different models of participation and changing definitions of belonging in the contemporary moment.

In Parker-Starbuck's essay, "Leeches and Jellyfish and Drones, Oh My: The Robotic Animal Agents in the Machine", she uses the work of Korean-American artist Doo Sung Yoo, building on her theorisation of a cyborg theatre to explore notions of bodily and corporeal networks, moving across triangulations of animal, human and robotic to refigure what it means to be human today.

Following Jane Bennett's suggestion that we need "new techniques, in speech and art and mood, to disclose the participation of nonhumans in 'our' world,"(225) these two papers look at hybrid art forms and culinary transmission as "techniques" that might startle and provoke new modes of thinking about exchange and definitions of identity in an Anthropocene age.

**Day 3** July 5(Thu), 2018**Room C**

9:30~10:00

Alter, Android Performer, and the Neural Network

Yuji Sone (Macquarie University)

Dr Yuji Sone teaches theatre and performance studies in the Department of Media, Music, Communication, and Cultural Studies at Macquarie University in Australia. His research has focused on the cross-disciplinary conditions of technologised performance. He is the author of *Japanese Robot Culture: Performance, Imagination, and Modernity* (Palgrave Macmillan, 2017).

This essay examines Alter, an android developed by Japanese roboticist Hiroshi Ishiguro and A-Life (artificial life) scientist Takashi Ikegami, who contributed its autonomous systems. Alter, first presented as an interactive performance installation at a Japanese science museum in 2016, was built as a model for studying human embodiment and sentience. Alter's performance was designed to induce in its audience a sense of its embodied agency. Alter's dynamic systems are autonomously functioning: a neural network controls and coordinates signals for pneumatic actuators, allowing the robot's body parts to move. Ikegami discusses Alter through a mechanistic understanding of the body, citing recent neuroscientific theories such as those of Benjamin Libet and Antonio Damasio. Ikegami sees the body as disassembled and readily re-assembled through networks beyond bodily boundaries. Critically, in this transhumanist framework, Ikegami sees consciousness as emerging from these very networks over time. In this paper, I consider how Ikegami and Ishiguro view Alter as evidencing such claims. Relating this understanding of consciousness to theories of acting, such as Elly Konijn's discussion of 'task emotions and character emotions', I consider how robot performance might be theorised, and how a model of networked consciousness may be instructive for theories of acting. (198 words)

Day 3 July 5(Thu), 2018**Room C**

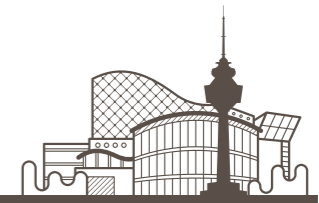
10:00~10:30

A Dramaturgy for Posthuman Subjects: Ryoji Ikeda's supercodex

Sarah Lucie (The Graduate Center, CUNY)

Sarah Lucie is a PhD Candidate 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, and contemporary and postdramatic performance. Sarah is also General Manager of East Coast Artists.

The network of actors given dramaturgical focus in much contemporary performance has expanded to include nonhuman elements. In Ryoji Ikeda's supercodex [live set], as performed in the Crossing the Line Festival in 2017, the spectator's material body enters into this network of actors. Ikeda works with tones beyond the human ear's capacity to detect, but the body's materiality is sonically accessed on a more atomic level. As the body responds to the sound waves, the audience briefly accesses a perception of the body's independent response to environmental actants. This paper will interrogate Ikeda's supercodex from a posthuman perspective. How does atomic interaction with the human body suggest the body as a "material-informational entity" (Hayles 1999)? How might this influence a posthuman subjectivity that is "materialist and vitalist, embodied and embedded" (Braidotti 2013)? What happens to the subject/object divide when the subject experiences their material objecthood?



Day 3 July 5(Thu), 2018

Room C

10:30~11:00

Posthuman landscapes: dwelling in non-belonging

Kristof Van Baarle (Ghent University)

Kristof van Baarle is a research scholar at Ghent University with a Ph. D. fellowship of the Research Foundation - Flanders (FWO), focussing on critical posthumanism and Giorgio Agamben. He is also a dramaturge for Kris Verdonck and various other artists.

In this paper presentation I wish to focus on the critical reflection in Kris Verdonck's 2017 theatrical installation *Conversations (at the end of the world)* on how human beings' creations of networks and being part of networks – of technology, politics, economy, ecology – can lead to potential ends, and how these ends (and hence, the networks as well) are latent futures of our present. I will analyse how Verdonck creates a network beyond the subject/object divide in his performance, a network that also transgresses the stage and creates a particular shared space of being in the theatre. The landscape as scenographic element and machine, and as the final element that remains after the human performers have disappeared, will be the central element in my analysis. In the performance, this landscape is formed by a relentlessly falling snow. Using concepts such as the eerie by Mark Fisher (2016), and being in *état-de paysage* ('landscape-state'), by Giorgio Agamben (2014), I will propose the posthuman landscape as a place where it is possible to critically think our posthuman(ist) condition and its potential destructive forces, as well as a place where, once our ontological non-belonging and non-knowing, the human might find a home.

Day 3 July 5(Thu), 2018

Room C

13:15~13:45

Banksy in Palestine: Performing International Solidarity vs. Palestinian Self-Determination

Rand Hazou (Massey University)

Rand T. Hazou is a Senior Lecturer in Theatre at Massey University, Auckland. His research explores theatre that addresses exclusion and engages with issues of social justice. His research on Asylum Seeker and Refugee Theatre has been published in a series of international journal articles.

In November 2017, the UK street artist Banksy marked the 100th anniversary of the Balfour Declaration by hosting a party outside the recently established Walled-Off Hotel in Bethlehem. The party included an actor dressed as Queen Elizabeth II who unveiled the word 'Er... Sorry' carved into Israel's Separation Wall. Children from the nearby Aida refugee camp were invited to enjoy a cake decorated with the Union Jack. The mock celebration was gate crashed by local Palestinian activists unhappy with the use of the British flags and the Palestinian children. An activist planted a Palestinian flag in the cake as the crowd cheered and shouted 'free Palestine'. Banksy's intervention sparked a controversy online and in the media, with numerous voices criticising the artist for profiting from Palestinian suffering and normalising the occupation. Others insist that Banksy is deploying his celebrity and brand to shine a satirical light on the Israeli occupation and apartheid politics in Palestine. To what extent can Banksy's intervention be considered a performance of international solidarity with the Palestinian cause? And how might the counter-intervention by the Palestinian gate-crashers be read as an assertion of Palestinian self-representation and self-determination?



Day 3 July 5(Thu), 2018

Room C

13:45~14:15

remote control human

Outi condit (University of Arts Helsinki)

I am a Helsinki-based actor, performance maker, and doctoral researcher in the Performing Arts Research Centre, University of Arts Helsinki. I am interested in the embodied politics/poetics of a/the stage/s, exploring material/corporeal/discursive/performative power relations, intimacies, feminisms, and queerz.

Expanding the material/corporeal/affective/gendered power relations and fantasies embedded in the fabric of theatre. Destabilising the notion of distinct self/soma through performative couplings of technological/metabolic bodies, hardware, software, and fleshware. Dreaming together with situated networks, telematic presence and surveillance technology. Embracing the embodied glitch.

"I experience the glitch as a wonderful interruption that shifts an object away from its ordinary form and discourse, towards the ruins of destroyed meaning.... a system exhibiting its formations, inner workings and flaws." (Menkman, 2010)

"I would rather be a cyborg than a goddess" (Haraway, 1991)

remote control human experiments with a presentation mode engaging with the sci-fi, network technology, and gaming inspired notion of inhabiting and controlling another person. The work is part of my perennial exploration of material/corporeal/gendered power practices within artistic and performative settings. Variations of techno-embodied performance produce different kinds of vulnerability, constriction, desire, resistance, and possibility of pleasure than practices privileging full, embodied presence: another kind of queer performance. The presentation takes the form of an embodied paper performance—a paper presented by a remote controlled human avatar.

Day 3 July 5(Thu), 2018

Room C

14:15~14:45

Utopian Cityscapes: Will Chamberlain and the Legacy of Belfast Community Circus

Siobhán O'Gorman (University of Lincoln)

Siobhán O'Gorman is a Senior Lecturer at the School of Fine & Performing Arts, University of Lincoln. She co-edited with Charlotte McIvor *Devised Performance in Irish Theatre* (2015) and has published several essays elsewhere. Her monograph, *Theatre, Performance and Design: Scenographies in a Modernizing Ireland*, is forthcoming with Palgrave Macmillan.

This paper examines the contribution of Will Chamberlain as Director of Belfast Community Circus from 2000 until his death in October 2017, situating his work within national and international discourses on community arts practice. Having joined BCC in 1996, Chamberlain was instrumental in establishing Ireland's first dedicated circus training and performance venue in 1999 and in setting up Belfast's annual Festival of Fools in 2004. Belfast has had a rich history of community arts since the 1970s, 'within working-class Republican and Loyalist communities during the war, and in the first decade of the Peace Process, 1997-2009' (McDonnell, 2008, 4). Although community practices also often sought to bridge the Catholic/Protestant binary that conventionally has characterised understandings of 'community' in Northern Ireland, even such works often have served to perpetuate 'Romeo and Juliet typos' (Murray, 1997, 192). However, since BCC began in 1985, the organization strived to create what (drawing on Jill Dolan) might be seen as utopian spaces that gesture beyond the traditional ghettoization of Northern Ireland. Chamberlain continued that drive, specifically by re-animating Belfast's City Centre as such a space through circus and street art, reconnecting people with architecture, revealing how their streets can be occupied and enjoyed (Chamberlain, 2015).



Day 3 July 5(Thu), 2018

Room C

15:00~15:30

Performative Autoethnography as a Tactical Research Methodology in Activism

Wen Yau (Hong Kong Baptist University)

wen yau is a cross-media Artist/Researcher, specialized in performance and social practices, and currently doing her PhD at the Academy of Visual Arts, Hong Kong Baptist University. She has been awarded the Fulbright Scholarship to visit the Northwestern University, USA in 2015-2016.

In this paper, I will discuss about my performative autoethnography in the field of art activism in post-Handover Hong Kong. Taking a dual role as an artist/activist/researcher, I intend to transform one's personal experience with other artists in the field of art activism into a cultural analysis of it using a practice-oriented approach. I seek a hybrid and reflexive research methodology that can address the dynamics of such co-performative experience that is coeval and embodied within the artist community. Here, 'co-performativity' implies an on-going dialogic and intersubjective process in which artists including me are producing embodied and non-textual work in response to the situation and each other's work within the field of activism. In this way, the research employs a more egalitarian approach and the artist-researcher will work in a humble, engaged and committed manner rather than in a dominating or unilateral way. In my paper, I will illustrate with examples how I took the whole research as a performative process in which meaning was co-constructed through coeval and cotermporal embodied actions and critical dialogues with other fellow artists during our protests in the Umbrella Movement (2014) in Hong Kong.

Day 3 July 5(Thu), 2018

Room C

15:30~16:00

Building Memory in Hong Kong: Creative City Networks and the Crossover Dramaturgy of Zuni Icosahedron

Joanna Mansbridge (City University of Hong Kong)

Joanna Mansbridge is Assistant Professor at the City University of Hong Kong. Her research spans US drama and global performance forms. Articles appear in Theatre Research International, Modern Drama, and Canadian Theatre Review. Her monograph Paula Vogel (University of Michigan Press, 2014) is the first book-length study of the playwright.

In academic disciplines and public discourses, performance and network have become increasingly ubiquitous concepts, used to convey notions of productivity, connectivity, circulation, and adaptability across a variety of fields. And cities are the sites wherein networks form and performances take place. As transnational networks of cities displace nations as centres of economic, artistic, and intellectual activity, cities are defining distinct identities, facilitated by various initiatives, such as UNESCO's Creative Cities Network, European Capitals of Culture, C40, and the Global Cities Initiative. The Hong Kong government is currently undertaking its own urban branding initiative, fashioning Hong Kong as "Asia's World City." At the same time, the city is also undergoing a process of re-nationalisation. This paper explores that tension by focusing on the trans-urban collaborations of Hong Kong's most renowned performing arts group, Zuni Icosahedron. Since 1997, Zuni has been forging city-to-city networks across Asia and Europe through their ongoing dance-theatre series, One Table, Two Chairs (1T2C). This year's series was led by the concept of "crossover," while its title, "Belt and Road," echoes China's Belt and Road Initiative. My paper examines the cultural work performed by this trans-urban performance network, by the 1T2C series, and by Hong Kong as entrepôt



Day 3 July 5(Thu), 2018

Room C

16:00~16:30

Embodiment of a Nation in Protest Literature and Social Encounters in the Struggle of Political Writer-Prisoners

Jonathan Geronimo (De La university – Mla)

Jonathan Geronimo is an instructor of Filipino language, literature and cultural research at University of Santo Tomas. He finished Bachelor of Secondary Education-Filipino and Master of Arts in Teaching Filipino at Philippine Normal University-Manila. He is currently writing his dissertation for the degree of Doctor of Philosophy in Philippine Studies (Language, Culture and Media) at De La Salle University-Manila that focuses on the protest literature of elected Filipino political prisoner-writers. Also, he served as Managing Editor of HASAAN Journal, an interdisciplinary journal in Filipino of the University of Santo Tomas.

This paper tackles the embodiment of a 'nation' in selected protest literature and different forms of "social encounter" as political potential in positioning the struggle of political writer-prisoners as counter-hegemony. The paper will try to map discourses on prison spaces and contradictions in selected protest literature using the concept of "social memory" of Diana Taylor. The paper also attempts to shape and define Alain Badiou's "politics of event" through social encounters such as cultural presentation, advocacy forum and exhibit as radical movement and network against semi-feudal and semi-colonial state.

Day 3 July 5(Thu), 2018

Room D

Workshop, Installation and Presentation weS.A.N.K (Speculative Architectures of eganthroposcenic Kronotopias) Prototyping the Stage of the Future - Collaborative session #5

Vincent Roumagnac (Uniarts Helsinki)
Emmanuelle Chiappone-Piriou

Vincent Roumagnac is a French director based in Helsinki, currently conducting a doctorate in artistic research on "Deepening of the Stage: Neganthroposcenic Chronotopias and Hyperdramatic Theatre" in the Performing Arts Research Centre, in the Theatre Academy of the University of the arts of Helsinki. His work and research address the evolution of scenic thinking from the anthropocenic perspective of a time ecology reset. Emmanuelle Chiappone-Piriou (1985) is an architect and independent curator, based in Paris. She is a PhD candidate at the ATTP, Technische Universität Wien (Austria) and a member of the CIVA Foundation Contemporary Culture & City scientific council. Her work focuses on architecture in its experimental dimension, and her research and projects are thus situated at the intersection of architecture with other disciplinary fields, amongst which art and computation

The weSANK research project emerged from Roumagnac's dialogue with architect-researcher Chiappone-Piriou on the encounter of scenic thinking and proto-architecture. Together they have designed and implemented a two-year experimental project on How to prototypes of the stage of the future? Via four collaborative sessions, in Tokyo, Paris, Helsinki and Barcelona, the project convenors, together with artists and architects invited locally, initiated the performative design and production, and the critical discussion, of those prototypes. From general themes – including big data and post-industrial





Day 3 July 5(Thu), 2018

Room E

9:30~10:00

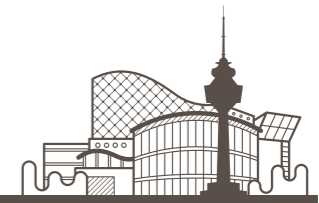
weS.A.N.K (Speculative Architectures of Neganthroposcenic Kronotopias) **Prototyping the Stage of the Future - Collaborative session #5**

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Day 3 July 5(Thu), 2018

Room E

10:00~10:30

Ubiquitous Theatre: Staging networked performances with smartphones

Robert Walton (University of Melbourne)

Robert Walton (Aus/UK) is a collaborative artist and researcher whose work spans theatre, installation, writing and media art. His practice and research is primarily concerned with the conception, development and production of new work created through dialogue, play and emerging media. www.robertwalton.net

This practice-led research paper establishes smartphones as ubiquitous theatres that stage site-specific computational performances. Interfaces, like theatre performances, are produced as networked events irreducible to their constitutive assemblages of material artefacts and individual human and computational performances. This paper explores methodologies that rehearse and perform an art event at the site of the smartphone, the ubiquitous theatre. Taking the three-year development of the 'Vanitas' project for smartphones and cemeteries as a case study, the paper examines how theatre rehearsal and performance processes, specifically site-responsive and improvisational methods, can be used to cohere complex collaborations between writers, visual designers, sound artists, software developers, directors and performers, both human and computational. For more information about Vanitas visit: www.vanitas.online

Day 3 July 5(Thu), 2018

Room E

10:30~11:00

PANATA: Rituals And Processional Performances as Channels of Filipino Catholic Devotion to Lolo Uweng in Landayan, San Pedro City, Laguna, The Philippines

Daniela J. Dalumpines (De La Salle University)

Daniela Julia Dalumpines (born 1995) earned her Bachelor of Arts degree in Literature from the University of Santo Tomas. Currently, she is taking her Master of Arts degree in Language and Literature at the De La Salle University. She currently teaches literature and theater to intermediate and junior high school students.

In Landayan, San Pedro City, Laguna in the Philippines, the members of the Catholic community shared experiences on the miracles of the image of the dead Christ which they call "Lolo Uweng", coined from the name Emmanuel Salvador del Mundo (Savior of the World/Bringer of Salvation), that draws thousands of pilgrims and devotees who visit during Fridays of the ordinary week, during Holy Week, especially on Good Friday, and on its feast celebrated every May 29 in the Shrine of Jesus in the Holy Sepulchre. The people believed in Lolo Uweng's power to heal through the miraculous water in the deep-well that never dries up. Theorizing how community narratives primarily strengthened the folk tradition, of visiting and of touching the cloak of the Lolo Uweng after a long queue, and collecting water from the well with empty containers, this paper explores the ceremonial significance of the procession and other rituals as a performative and sacrificial acts of the religious pledge or panata which believers ascribe as the core of their ritual performances. This paper analyses the processional performance that channels the community's symbolic and cultural representations of Filipino Catholic faith to the efficacy of the cross as the source of redemption.



Day 3 July 5(Thu), 2018

Room E

13:15~14:45 (Performance 7)

Images as 'Becoming' and 'Action': on Things-Affect-Virtuality (Lecture Performance)

Henna Yoon (Hongik University)

홍익대학교 박사과정. 전 홍익대학교 겸임교수. 중앙대학교 강의.
런던 센트럴세인트마틴스 Performance Design & Practise 학사. 석사.
현대미술작가. 퍼포먼스와 타예술장르의 융합에 대해 작업하고 교육합니다

현재 회화와 퍼포먼스의 이중결합에 대해 연구하고 작업하고 있습니다. 단순히 화가에 의해 그려지는 그림을 넘어서 인간과 사물이 만들어내는 퍼포먼스를 통해 '사건으로서 생성하는' 이미지의 창발을 20여분간의 퍼포먼스로 진행하고 싶습니다. (다음의 내용은 공간과 현장의 상황에 따라 주최측과 협의를 통해 변동될 수 있습니다)

관객들은 입장시 제공되는 마스크를 쓰고 공간에 들어오게 되는데 마스크를 쓴 관객들은 언캐니한 인간성의 무대로서 작동되게 됩니다. 그들 사이에 두 명의 퍼포머가 존재하는데 빨간드레스를 입은 '이미지 생산자'와 검은드레스를 입은 '힘의 조종사'가 공간의 이곳 저곳에서 여러 사물들과 행위들을 통해 그림/이미지를 만들어 나갑니다. 수동적인 이미지 생산자는 강한 힘의 조종사와 지속적인 힘겨루기를 하게 되고 강제적으로 손에 쥐어진 여러 조작된 사물들을 재료로 종이, 캔버스 등에 그 흔적들을 남기게 됩니다.

이 퍼포먼스는 2016년 개인전 <결여의 제스처>와 2017년 <AFTERIMAGE>에서 확장, 발전된 형태로 진행될 것입니다.

Day 3 July 5(Thu), 2018

Room E

15:00~15:30

Rebellious Women, Spoken Drama, Revolution: Performing Foreign Plays in Republican Shanghai (1915-1937)

Siyuan Liu (SISU)

Liu Siyuan, associate professor of English (School of English Studies, Shanghai International Studies University), has published *Rake-Hero* and *Sovereignty: The Representation of Political Conditions in Restoration Comedies* a monograph and papers on performance in early modern drama, performativity of the comic, and transnational theatres

In Republican China Shanghai as the venue for revolutionary evolution of performing arts became the first modern city of the country. In the past 150 years, theatre performances in Shanghai has formed a social network of urbanization and modernization that pushes forward the shaping and reshaping of modern society. This process features hybridity of foreign and diverse domestic performing arts, which develop an urban culture that has profound influence on the life of city dwellers and dramatically changes life of modern Chinese. Papers in this panel will discuss how the theatres and performing arts, performance of rebellious women in foreign plays, and evolving tradition of Kun opera in Shanghai in the past 150 years perform the world for China and China the world.

**Day 3** July 5(Thu), 2018**Room E**

15:30~16:00

Social Functions of theaters in Republican Shanghai

Jiqing Xian (Shanghai Theatre Academy)

Xian Jiqing, associate professor of stage design specializing in History of Chinese stage art and modern Shanghai theaters, has published *The Stage Research in Republican Shanghai* a monograph and 11 papers including "The Origin and Branches of Stage Set Designers during the Early Republican Shanghai."

A network is a virtual platform of information transmission, reception and sharing, which has the characteristics of multi-point, connective and interactive sharing. In the field of sociology, theatrical performance has its similar social function with Internet, and the theater has even become an important network node and communication platform. In Republican Shanghai, theatre and performing arts had played an important role in China's modernization process. In Xinhai Revolution, Democratic Republic, Anti-Japanese War, integration of immigrants, urbanization, and entertainment industry development, Shanghai style culture, modern drama, New Culture Movement, left-wing culture movement, folk inheritance and god worshipping and benediction, theatres and performing arts in Shanghai played both the role of a "site" and a "base", which had made special contributions to the urbanization and modernization of Shanghai.

Day 3 July 5(Thu), 2018**Room E**

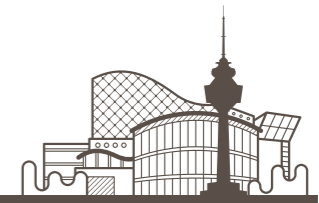
16:00~16:30

Surviving Termination: Evolutionary Tradition of Kun Opera from Late Qing Dynasty to the 1949

Liu Xuan (Shanghai University)

Liu Xuan, Art Phd, graduated from Shanghai Theatre Academy, doing post doctoral research in Shanghai University. Majoring in History and Theory of Chinese Traditional Theatre. Has published 14 papers and art criticism which focus on the tradition of performance of Kun opera.

During the period of late Qing dynasty, the performance art of Kun opera gradually declined. By the end of the Qing dynasty and the beginning of the Republic of China, there were only a few professional troupes and commercial performances in several urban centers such as Beijing and Shanghai. Among them, it is especially noteworthy that Kun opera performances were conducted in Shanghai from the late Qing dynasty to 1949 by amateur societies and a group of young performers, who had been staging professional performances in Shanghai between 1927 to 1936. In this period the northern Kun opera artists also visiting Shanghai brought several shows, which were more affected by the performance of "Huabu". Although this period is quite short compared with the development course of 400 years of Kun opera, it witnessed an important transition of Kun opera from the Ming and Qing dynasties to its contemporary form. Most of this took place in Shanghai, the first big modern city of China. This progress was under a more complicated historical and sociological context. The late Qing dynasty to the Republic of China, when changes in all aspects of society had a profound influence on culture and art, was an important period in the modern history of China. Combining this with exploring the inherent logic of art development itself could help us understand the meaning of Kun opera as a "heritage" in the contemporary era better.



Day 3 July 5(Thu), 2018

Room F

13:15~14:45 (Performance 8)

The revival of historic movements and Technology

Ki Hyo Kim (New York University)

May 2016-2017 Cel Academy(KOCCA)
May 2013- 2014 NYU, Tisch School of the Art (Performance Studies)
Act. 2016-Jan 2017 Cultural Technology R&D project as an expert advisor
June. 2015-2016 B.C.F

Chum(dance) is not merely movements for entertainment but a human expression that internalizes mind, behavior, philosophy and trends of a certain period. As for Traditional Korean Dance, however, it has been difficult to come up with a perfect way to preserve the art form. The reason is that Traditional Korean Dance, contains not only movements but also custom and props as the important part of dance. Therefore, this paper explains 2 kinds of multi-channel shoots that have been experimented for 2 years: VR and 4D Scanning technologies.

Day 3 July 5(Thu), 2018

Room F

16:00~17:30 (Performance 9)

Urbanflows

Carolyn Deby (University of Warwick + LCDS)

Carolyn is an artist/choreographer creating site-based performance as sirencrossing. She is Head of Professional Studies at London Contemporary Dance School, and currently undertaking a practice-led PhD at University of Warwick. Carolyn was Leverhulme Trust artist-in-residence at University College London's Urban Laboratory (2011/12). She was an artist-researcher in AHRC-funded 'Rock/Body' project (Exeter University) and is a commissioned artist for University of Warwick's AHRC-funded 'Sensing the City' (2017-2020).

In October 2017, at the Coventry Biennial (UK), sirencrossing presented the first iteration of a three-year, practice-research project commissioned by University of Warwick's AHRC-funded 'Sensing the City', with 12 performances of 'urbanflows (you were here)'. The piece attempted to work across multiple scales and registers: from the cellular to cityscape, from machine systems to weather systems, from the scientific to the poetic...and so on. This wasn't meant to function in a comprehensive manner but rather to be indicative, like a partial sampling of everyday life potential. The proposed workshop-performance would link several physical locations and individuals using Skype or a similar video call technology. Individual performers situated in London (UK), Vancouver (CAN), and Malmö (SWE) would perform their real time experience of specific sites/systems, in collaboration with workshop participants/performers doing the same thing in Daegu Arts Factory (or nearby urban space in Daegu). The experiment would seek to reveal some of the ways that local and international, real and virtual flows and energies might comprise a lived experience. The workshop-performance will propose a practice articulation that develops further the ideas in Carolyn's Daegu conference paper: Choreographing the urban-wild: flows, convergence, and meaning.

**Day 3** July 5(Thu), 2018**Room G**

13:15~13:45

Performing Labour: Co-operation in Exhaustion

Rumen Rachev (AUT)

Minyuan(Eric) Li, Doctor of Arts and Letters, graduated from Université Lumière Lyon 2, has lived in France for 9 years. Specialist in intercultural theater between East and West, he teaches at the Shanghai Theater Academy in the Department of Dramatic Literature. He is also an educational jury of the Acting Department.

Labour labours all labour. This paper sets to engage with a diagnostic upon the role of performing labour in the institutional machinery of the academia, and the role of co-operation between practising researchers, in exhausting bodies and possibilities. Using the apparatus of the academia, as a starting point for carrying out critical practice-led research, the practices of everyday academic labouring will be investigated, to question what constitutes performing labour in the system of cognitive capitalism and ever increasing precarious times. The initial medium of hands-on practices presented here is bricks, performing through them labour and exhaustion of the urban fabric and human bodies. Through the bricks, the body of the academic is materialized, and it opens a space to engage in active dialog about reshaping the monospectacle. Discussing new regimes for expanding and intensifying the co-operation between different social actors, the bricks perform as a labour platform for magnifying the interconnected chains of producing academic proficiency and mutual exhaustion. Aiming to fulfil the slogan 'Performing Co-Operation is Performing Labour', this paper wishes to acknowledge all those who have fallen behind the gears of labouring.

Day 3 July 5(Thu), 2018**Room G**

13:45~14:15

Aspirational Labor and Amateur-Professional Performance Networks

Megan Evans (Victoria Univ. of Wellington NZ)

Megan Evans is a Senior Lecturer in Theatre at Victoria University of Wellington, New Zealand. Her research interests include practice-as-research and Asian and intercultural performance. Publications include articles in TDR, Modern Chinese Literature and Culture (Web Series), Theatre Research International, and Asian Theatre Journal.

For the successful UK tour of *The Suppliant Women*, the 'fierce and crystal clear' protagonist/chorus was amassed anew in each city from local volunteers. International festival circuit favorite *Le Grand Continental* is reliant on scores of volunteer local dancers. The approach has strong roots in the choruses that performed in Ancient Athens. Today it facilitates productive networks between elite touring artists and local amateur enthusiasts. These networks boost box office revenue and disseminate creative capacity while allowing large-scale productions to reach the stage despite funding shortfalls. However, drawing on emerging critiques of unpaid digital 'hope labor', I consider what structures and inequalities might be masked in this production model. How is lack of elite skill articulated and exploited in a high stakes professional context? As Brooke Duffy (2017) urges in her discussion of gender and unpaid productivity in social media: 'it seems worthwhile to reflect on what the motivations, efforts, and investments of aspirational laborers can teach us about more pervasive [cultural] narratives'. I analyse the recruitment and critical reception, as well as motivations and efforts, of the volunteer members (including myself) of a 'movement chorus' representing the 'Sea of Humanity' in New Zealand Dance Company's large-scale festival work, *Orpheus*.

**Day 3** July 5(Thu), 2018**Room G**

14:15~14:45

Connective Networks, Conjunctive Henry James

Daniel L. Keegan (the American University of Sharjah)

Daniel L. Keegan is Assistant Professor of English at the American University of Sharjah. His writing has appeared in PMLA, Shakespeare Quarterly, and Shakespeare Studies. His current book project, concerning the relationship between writing and performance, is entitled *Is there a Shakespearean Theatre? Dramaturgy, Democracy, Mediation*.

In "And: Phenomenology of the End" (MIT, 2015), Franco Berardi argues that the rise of digital networks has ushered in an age of "connective" cognition. In this "connective" moment, our attention is captured and ultimately exhausted by the relentless demands of our semio-capitalist milieu. It is now, according to Berardi, impossible to say "no" or to make considered choices. By contrast, the preceding era of "conjunctive" cognition allowed a more thoughtful, more leisurely, more considered appraisal of information and of choices.

In this paper, I refract Berardi's distinction between the connective and the conjunctive through Henry James's vexed relationship to the theatre. As Julia Jarcho has recently argued, James' commitment to a properly theatrical writing disabled his dramatic writing: theatre generates data networks and information flows that exceed the "absolute present" of drama and, like Berardi's connective semiosphere, exhaust human attention. James' struggle at the intersection of theatre and drama—as well as at the intersection of data networks and human networks—discloses the complex cognitive terrain between "conjunction" and "connection," a terrain on which, I argue, we might unfold a more robust narrative of choice, and even of saying "no."

Day 3 July 5(Thu), 2018**Room G**

15:00~16:30

"Networking: Finland, Malta, Korea" - a performative panel on connections across time and space

Tero Nauha (Postdoctoral Research)

Tero Nauha is an artist and a postdoctoral fellow at the Academy of Finland funded research project 'How To Do Things With Performance'. A postdoctoral fellow at the Helsinki Collegium for Advanced Studies in 2017. He defended his doctoral research in January 2016.

We propose a network of four performances, two live and two mediated by different digital technologies. The panel is choreographed as a connection between different technologies combining human bodies and voices clusters of sound and pre-recorded video materials.

Tero Nauha's performance lecture with a modified Theremin and pre-recorded voice explicates how performance thinks or fabulates in the absence of a physical body: how a performance thinks 'along with' the act that runs through it. If all thoughts are equal, then what is thinking in networks? Through her art project, "A Study on Objects" (2018), Pilvi Porkola focuses on the materiality of everyday objects, asking how these objects perform and make us perform - are we using objects or collaborating with them?

In "Revisiting the Skyline", Annette Arlander considers our interconnectedness through notions like trans-corporeality (Alaimo 2010), intra-action (Barad 2007), and sympoiesis (Haraway 2016) focusing on the interplay of performer, environment and the everyday.

In her video participation, Hanna Järvinen asks what a historian can bring to contemporary performance practice. Does the materiality of archival objects carry something of those past bodies that could be transposed from the physical to the digital and back, from past to present performance practice?

**Day 3** July 5(Thu), 2018**Room H**

13:15~13:45

Anatomizing the Asian American Body: Zebras, Cylons, and British Empire in Michael Joo's Untitled 2009 Show

Terry Park (University of Maryland)

Terry Park is a Lecturer in the Asian American Studies Program at the University of Maryland, College Park. Dr. Park's research focuses on visual cultures of empire, militarization, and war. His article on Michael Joo's installation video *Salt Transfer Cycle* appeared in MELUS's special issue on Asian American performance art.

Korean American artist Michael Joo often explores the geohistorical materialities of Asian American embodiment. Joo's untitled 2009 multimedia show at Manhattan's Anton Kern Gallery continues and complicates his exploration by performatively pairing two figures: a South African zebra and a Cylon robot. That is, three different sculptures of a zebra, based on British anatomist George Stubbs's 1763 painting of a zebra gifted to Queen Charlotte, and a flight suit worn by the humanoid character "Boomer," played by Korean American actress Grace Park, from the 2000s television series *Battlestar Galactica*. The suit's head consists of live-feed cameras and monitors showing the viewer.

My paper reads Joo's networked habitat, routed through a British imperial genealogy, as an opportunity to re-think the racialization of the Asian American body. If British imperial circuitries provided non-human material for the emergence of a natural order of things, as demonstrated by Stubbs's mimetic realism; and if this realism shaped a visual logic of surveillance that depends on technology's ability to accurately re-present targeted bodies; how does the Asian American body, signified by the Cylon suit, reveal the anxious failure of mimetic realism undergirding the U.S. security state that has historically targeted Asian Americans as deceptively inauthentic citizens?

Day 3 July 5(Thu), 2018**Room H**

13:45~14:15

Disconnecting From Korea: Migration, Nationalism, and Cold War Ideology in the Plays of Young B. Koh and Kim Jae-yeop

Kee-Yoon Nahm (Independent Scholar)

Kee-Yoon Nahm is a graduate of the Yale School of Drama and has taught theatre history and dramaturgy at Illinois State University. He has published articles in *Theater*, *Performance Research*, and *The Journal of American Drama and Theatre*, among other journals and essay collections. Kee-Yoon also works as a translator, production dramaturg, and regional editor for *The Theatre Times*, where he covers South Korean theatre.

Despite living in a variety of social settings, Korean migrants are generally treated as one and the same as Koreans "at home," nodes in a global network with South Korea as the central hub. My paper challenges this perceived "interconnected-ness" by examining two recent South Korean plays: *A Room Without An Air Conditioner* by Young B. Koh and *The Nurses, Who Do Not Return Home* by Kim Jae-yeop. Based on the memoirs of actual Korean migrants, these plays enact the rift between ethnic and national Koreanness during the Cold War, the difference between being Korean and the right kind of Korean (i.e., not North). Past discourse on diaspora politics have largely focused on the destabilizing effects that migrants can have on the national identity of the country that they move to—what Peter van der Veer has called "the contradictions between the notion of discrete territoriality in the discourse of nationalism and the transgressive fact of migration." Expanding on this idea, I will demonstrate that these plays challenge Cold War preconceptions of Korean ethno-national identity through figures who leave South Korea's geographical and ideological borders. Moreover, I will argue that the destabilizing performances of such migrants can triangulate the traditional North-South axis, exposing a larger field in which other Korean identities can exist.



Day 3 July 5(Thu), 2018

Room H

14:15~14:45

Clay as a Performative Tool

Nayoung Jeong (Slade School of Fine Art_UCL)

Nayoung Jeong is a ceramist, sculptor, and painter whose work takes form as performance and installation. Exploring identity rooted in heritage and uprooted by globalism, her process-oriented work evokes memories and questions to make the unfamiliar closer to familiar. Jeong was born and raised in Korea, and works and lives in New York and London. She received her BFA from California College of the Arts, and MFA at Rhode Island School of Design. She is currently a PhD candidate at Slade School of Fine Art_ UCL.

My research examines whether clay can be used as a tool to investigate feelings of cultural displacement. As such, my work prioritizes Third Cultured persons who have mixed their own culture, by working with locally sourced clay, as a way to define concepts of territory, ownership, and belonging among those experiencing cultural and geographic displacement. All of this transpires through use of material, performance, and shared public engagement with any given piece.

As I continue to explore clay as my chosen material, I am also continuing to explore the role that live performance, ritualistic action, and the body as a tool have as means to engage more with audiences. There is a performative element to how I consider my materials and the tools I use to apply and work with them. If the body is to be one of the more important tools I use to do this, then performance becomes an indispensable part of this arrangement. We can help capture memory, speak our truest selves, and hopefully transcend cultural isolation, if we are willing to cast ourselves as performative players within a larger artistic agreement with self and audience.

Day 3 July 5(Thu), 2018

Room H

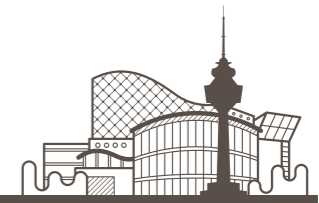
15:00~16:30 (Performance 10 / Video)

APEX

Serap Erincin (Louisiana State University)

Serap Erincin is an artist-scholar originally from Istanbul, Turkey. She holds a Ph.D. in Performance Studies from NYU's Tisch School of the Arts and is Assistant Professor of Performance Studies at Louisiana State University. She is the recipient of various awards and has published on performance and technology, experimental performance, and human rights performance. She is the editor of *Solum* and *Other Plays from Turkey* and the special issue of *Liminalities: A Journal of Performance Studies*. She is also the writer and director of plays such as *Atrocity Boulevard*, *Inside "Out,"* and *Connected*, and the curator of several symposiums and the Neurohumanities Initiative and Salons.

Apex is a multimedia performance installation, a eulogy for the planet, questioning what it means to be human. In this piece, I conceptualize and investigate the relationship between the human body, looming changes in our environment, apocalyptic visions, and memory. This piece focuses on the destruction of the planet, disappearance and extinction of various species, pollution, war, and massive waste. As an artist-scholar, in this multimedia installation and accompanying literature, I argue/show that our "political" struggles aren't independent of our environmental concerns. The right to breathe clean air and access green space is political. My piece features a polar bear named Kurdi who loses her little cub Aylan, named after a Syrian child who drowned in the waters between Turkey and Europe when denied safe passage. Kurdi swims for nine days straight searching for land and she loses a lot of her body weight and her little boy during her struggle.



Day 3 July 5(Thu), 2018

Room I

9:30~10:00

The Efficacy of the Performance Programme and Embodiment for Women Prison in Taiwan

Shu-hwa Jung (TNUA)

Jung got her Ph.D. on drama at University of Exeter, UK in 2008. She is an associate professor at Taipei National University of the Arts. She works for professional theatre near 30 years, since 1999 she has started focusing on the field of 'Applied Drama', such as, 'Drama in Education', 'Theatre in Education', 'Applied Theatre' and 'Community and the Sociology of Arts', 'Community Theatre' and the development of youth theatre in Taiwan.

This paper focuses on investigating the role of the body and the mind during the performance program holding 16 weeks for offenders at women prison in Taiwan, and tries to discuss from four aspects: firstly, the theater as a social space for transformation of meaning; secondly, to examine the link between the role of improvisation and self-awareness; thirdly, the change imperceptibly from individuation to the group's intersubjectivity; fourthly, applied theatre as agent to produce the therapeutic efficacy.

Day 3 July 5(Thu), 2018

Room I

10:00~10:30

Pompom

Simo Kellokumpu (University of the Arts Helsinki)

Simo Kellokumpu is a choreographer and a doctoral fellow in Artistic Research in the Performing Arts Research Center in the University of the Arts Helsinki. His artistic practice and doctoral artistic research –project examine the relations in between choreography, movement, dis-/embodiment, corporeality and materiality in various scales and contexts

This paper exposes a large-scale installation project pompom, which was prepared in Tokyo Arts and Space –residency in 2017. It is a collaborative work by Finnish choreographer Simo Kellokumpu, French theater-artist Vincent Roumagnac, and Japanese manga-artist Nao Yazawa. The project examines the questions of Kellokumpu's current artistic practice and doctoral artistic research project 'Choreography as a reading practice'. pompom materializes the choreographic embodiment of the relations in between movement, place, and material surrounding in the framework of hyper-mobile Tokyo. The project filters experiential movements of Tokyo by compounding western site-specific and context-responsive choreographic practice with contemporary science-fiction and Japanese manga. The project examines the questions such as: How, as a temporary guest, to embody contemporary Tokyo through the lenses of movement? How does Tokyo and its moving spaces, mobility systems, and transforming materiality shapeshift the choreographer's body? How does these movements produce Tokyo? What kind of choreographic art is produced by inhabiting and translating these intermassive movements with Japanese manga? What kind of critical and material encounters, translations, paradoxes, and tensions are emerging when intimate western practice meets the megalopolis of Tokyo, in dialogue with Japanese manga?



Day 3 July 5(Thu), 2018

Room I

10:30~11:00

Application of the Facilitating in Cyberspace: A Case Study of the Implementation of 10 Applied Theater Projects Using Telegram and WhatsApp Software at the Education Center for Applied Science and Technology for Culture & Art of the Persian Gulf in Bandar Abbas in 2017

Majid Samayzadeh (UAST of Persian Gulf)

Sarnayzadeh, Majid (IRN). PhD student in Technology Management. MA in Philosophy of Sciences. Born In 1983. With 18 years of experience in the field of theater. Participated in international conferences of performance studies in the last four years. Teacher of acting at University of Applied Science and Technology for Culture and Art of Persian Gulf. Director of Kargah Theater of Bandar Abbas.

In applied theater, many techniques and skills are used. In this theater, attracting audience participation is a principle, and a dramatic effect is based on the participation and presence of viewers. Facilitation is one of the techniques used in applied theater. This technique is used to guide human groups and local communities with the goals of social education. Engagement and communication are two main issues that matter in this technique. In this technique, for guidance and leadership of a group, internal rules are first determined, and then, using methods such as icebreaking and other games, the members of the group are required to participate. In the second semester of the 2016-2017 school year, I asked ten of my students, each of whom would organize participatory sessions using the Facilitation Technique by creating a group of 12 local people in the Telegram and WhatsApp application. Reviewing and summarizing these 10 projects was thoughtful. First, because people in the experience did not have face-to-face communication, and only through text, voice messages, and stickers, it was hard for some people to fully understand the meaning and sense behind the text. On the other hand, due to the lack of face-to-face communication, many participants have found the courage to talk honestly and transparently about issues that are considered private in Iranian culture and taboo. I



PSi DAEGU 2018
Performance Studies international #24

July 6 (Fri), 2018

Day 4

**Day 4** July 6(Fri), 2018**Room A**

9:30~11:00

Unwritten Conversations

Sara Jansen / Heine Avdal / Yukiko Shinozaki

Sara Jansen (srjnsn@gmail.com) is a dance scholar and dramaturg. She obtained degrees in Japanese Studies (KU Leuven, Belgium) and Performance Studies (NYU) and was a visiting fellow at Waseda University (Tokyo). She is currently affiliated with the Universities of Antwerp (UA) and Brussels (VUB) in Belgium, and completing a study on choreography and the politics of time in postwar Japan. She collaborated on performances by, among others, Heine Avdal & Yukiko Shinozaki/fieldworks, Anne Teresa De Keersmaecker/Rosas, and Trajal Harrell.

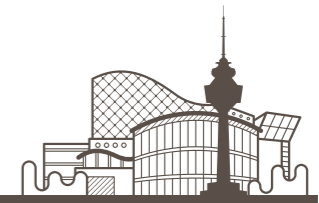
Heine Avdal (NO) (heineavdal@gmail.com) studied dance at Oslo National College of the Arts and PARTS (Brussels). He started creating his own work in 2000, most often in collaboration with Yukiko Shinozaki. Heine's performances are concerned with the notion of space and also question the role technology plays in how we perceive our daily reality.

Yukiko Shinozaki (JPN) (yukikoavdal@gmail.com) studied ballet in Tokyo and contemporary dance and psychology at the Portland State University (USA). She lived and worked in New York before moving to Belgium in 1997. Her work focuses on contradictions inside the body and on processes of transformation. She explores how, through subtle shifts and manipulations, familiar actions slowly give shape to an unfamiliar realm/landscape.

Sara Jansen is a scholar and dramaturg. She obtained degrees in Japanese Studies and Performance Studies (NYU) and is affiliated with the Universities of Antwerp (UA) and Brussels (VUB), Belgium. She collaborated on performances by, among others, Anne Teresa De Keersmaecker/Rosas, Heine Avdal & Yukiko Shinozaki/fieldworks, and Trajal Harrell.

In a new project, "Unwritten Conversations," Brussels-based artists fieldworks, sets up moments of exchange with past collaborators, to explore new processes, practices, and modes of collaboration. This panel is the latest iteration in this series. It is also developed in dialogue with "Portrait," a retrospective of fieldworks' oeuvre in Germany (June 2018). Participants are fieldworks' artistic directors, choreographers Heine Avdal (NO/BE) and Yukiko Shinozaki (JPN/BE), and dance scholar Sara Jansen (BE). It will examine the status of the archive in fieldworks' performances, while experimenting with ways to activate the company's archive. Sara Jansen's presentation, "The object of choreography: Re-figurations of

movement and writing in fieldworks' body of work," examines how fieldworks refigures the notion of the archive as part of its work. Avdal and Shinozaki develop location-inspired performances for diverse private and public spaces. They bring together different realities in the sites they investigate, always writing the surrounding, existing environment and its users into the fabric of the performance. This presentation examines how fieldworks' performances reveal such sites as archives, to, subsequently, open up, unfold, and variously re-write and annotate them. Heine Avdal and Yukiko Shinozaki will revisit and differently mobilize the archive of their productions. Using small, handheld projectors, the artists will activate the meeting space by annotating, (re-) inscribing or over-writing it, using text referencing previous work. While reflecting on earlier performances, this presentation will also perform the subtle and humorous re-coding of familiar space(s) and common actions and gestures that is central to fieldworks' site-specific work.



Day 4 July 6(Fri), 2018

Room B

9:30~11:00 (Language: English & Korean)

Puppet Networks

Jungmin Song (Independent Scholar)

Kathy Foley

Matthew I. Cohen

Jungmin Song is a performance artist and theorist. She completed her PhD from the Department of Drama, Theatre and Performance at the University of Roehampton in 2014 and has taught at the University of Connecticut (USA) and University of Kent (UK). She is currently researching Shakespeare and puppetry.

Puppet theatre is a complex and often hybrid art form drawing on a range of materials (puppets, staging, musical instruments, texts), skills (dramatic, scenographic, directorial), and cultural knowledges (political, economic, social, religious, historical). The panel is composed of three prominent academics in the field, Kathy Foley, Matthew Isaac Cohen and Jennifer Goodlander, who discuss networks for assembling the various components of puppetry and artistic and social assemblages that selectively reconfigure these components in contemporary discursive formations. Foley's paper explores links between Chinese trade networks with Islamization and woodworking to understand the emergence of new forms of puppetry in Southeast Asia. Specifically, she examines texts on the Nine Islamic Saints active from the fifteenth and sixteenth centuries and Chinese migration in relation to the development of wayang golek (rod puppet theatre) and the revival of Chinese puppet theatre in Java after the fall of Suharto in 1998. Cohen discusses Southeast Asian networks of puppet theatres before and after modernization and contemporary global networks through which wayang puppetry is produced and consumed today. Goodlander will look at social media as a particular kind of space that allows for networking among puppeteers. The panel will be introduced by Jungmin Song.

Day 4 July 6(Fri), 2018

Room C

9:30~10:00

“Riddle Coma”: Enthrallment at the Neuro-receptor Theatre

Ray Langenbach (Theatre academy, Helsinki)

Ray Langenbach creates conceptual performances, convenes gatherings, documents and writes on cultural theory, performance and SEAsian art. He has presented his performances, installations, video archiving, and writings throughout SE Asia & Pacific, Europe and USA. Langenbach co-convened Psi 10 Singapore in 2014, and has served twice on the Psi Board.

Langenbach (raylangenbach@mac.com) is Professor of Performance Art and Theory, Live Art and Performance Studies, Theatre Academy, University of the Arts Helsinki.

Speaking of his experiences with mescaline in *The Doors of Perception*, Aldous Huxley proposed that “In life, man proposes, God disposes”. The proposition for Huxley appears to have been a provisional epistemological inquiry while the disposition was ontological and “objective”- “naked existence”, accessible via the direct experience of psychotropic “gratuitous grace”. The 3,4,5-trimethoxyphenethylamine (mescaline) molecules that attached to Huxley's dopamine receptors produced an augmented sensorium: “The great change was in the realm of the objective.” The synaptic theatre of neuroreceptivity (observed in recent MRI studies) opens with the desegregation of the rich-club higher functions of the cerebral cortex, producing an increased awareness of the whole neural web of the brain, a materialist convergence of brain and mind, and receptivity to environmental stimuli and a globalization of the experience of ‘selfhood’. I will consider this problem by building on the phenomenon of neuro-reception, and interleaving various performance systems and ephemera: Walter Benjamin's messianic moment, Christopher Cherniak's “riddle coma”, Bas Jan Ader's negotiations with the tipping point, “the miraculous” and corporeal death.

**Day 4** July 6(Fri), 2018**Room C**

10:00~10:30

<PLEASE SHARE!!!!> Participatory Networks and the Compulsion to Confess

Asher Warren (University of Melbourne)

Asher Warren has recently completed his 'PhD, Awkward Moment & Optional Electric Shocks: The Products and Politics of Intermedial Participatory Performance' at the University of Melbourne. He convenes Performance Studies Melbourne and has published in *Performance Research*, *Australasian Drama Studies* and most recently in *Performance in a Militarized Culture* (2017).

While participatory art practices have long drawn on their participants to generate content, the last decade has seen artists increasingly exploring the possibilities that distributed networks and personal computing technologies provide to elicit participation.

This paper takes as its focus Tanya Dickson & Michele Lee's 'The Naked Self', presented at the 2016 Australian biennial Festival of Live Art (FOLA). The work utilized a networked tablet with headphones, which led participants first to listen to a collection of recorded stories from participants who discuss aspects of their bodies, then moving listeners into small, private cubicles with mirrors, where they were invited to "undress and confess" and using the device to record their own reflection or story about their naked body for future participants to listen to.

The compulsion to 'share' in this work is a powerful one, which I argue shares a logic with the social media sites it intended to offer respite from. In this paper, I interrogate the performative affects of 'sharing' this work elicits in light of recent development in affect theory, and whether it is possible to adopt "Web 2.0" models without also adopting their underlying logic of user (or audience) exploitation.

Day 4 July 6(Fri), 2018**Room C**

13:15~14:45

Surveilled: Performing trust and authenticity in the era of #fakenews

Taylor Black (NYU Performance Studies)**Evelyn Wan, Alexandra Juhasz, Harris Kornstein**

Taylor Black is a PhD candidate in Performance Studies at NYU. Their research considers acts of lying on the Internet as performance, and explores the role of performative ethics in online spaces. Taylor also teaches coding, computer skills, and tactical technology, and is a student fellow of NYU Law's Privacy Research Group.

This panel interrogates performances of truth, authenticity and lies on digital platforms. Evelyn Wan discusses algorithmic constructions of 'trust' based on a proprietary algorithm recently acquired by AirBnB, which mines digital footprints and correlates internet activity with personality metrics. Through the case study, she explores broader questions of the self under digital surveillance and how trust is digitalized and monetized. In "Art answer to phony Questions," Alexandra Juhasz will share poems as part of her larger experiment in Radical Digital Media Literacy given the fact of Fake News. 100 poems were written by diverse poets to adapt, transform, extend, translate and all-in-all make more usable resources from her online digital media primer: #100hardtruths-#fakenews. Local, embodied poetry allows for peoplemade, word-bound expressions of individual's and community's truths outside of the indexical, evidentiary traditions that currently bind us and the technologies that are built upon, reinforce and monetize such expression. Harris Kornstein shares his practice-as-research project on drag performance on Facebook, especially Facebook algorithms misidentifying performers as one another. Through portraits, images, and writing, he demonstrates drag as a form of obfuscation that not only could potentially thwart forms of surveillance, but also help us think beyond stable and fixed categories of authentic identity. Taylor Black considers authenticity as a performative development of interpersonal trust in pseudonymous online communities. Through a performance studies reading of Clare Birchall's concept of "shareveillance," they use acts of lying on Reddit to extend an ambivalent reading to acts of lying and confession, as a process of developing user personas and communities online.



Day 4 July 6(Fri), 2018

Room E

9:30~10:00

Everyday images through a performative lens

Susan Sentler (LASALLE College of the Arts)

Susan Sentler (BA, MACP) is a dance artist/maker. Her practice is multidisciplinary, rooted in the somatic image, creating durational installations, weaving body, objects, sound, and moving/still image. Her work has been performed in the UK, Europe, US and Asia. Currently, she is a lecturer of Dance at LASALLE College of the Arts in Singapore.

The everyday can stimulate and weave into performance; performance can emerge from the everyday. Within my practice, I capture through photography the everyday, unnoticed images. A reciprocal dialogue between image and sensation can emerge through a heightened somatic sense orchestrated through a choreographic performative palate.

In this paper, I will unpick the making of my work signs of a nest that began with an accumulation of photographic images taken on my arrival to living in the city state of Singapore, focusing on intimate details of various HDB (public housing). The piece revolves around a sense of place, of bodily 'nesting', as well as questioning the virtual and its everyday usage. It takes form of an installation, a democratic composition equally orchestrating still and moving image, object, sound, and absence/presence of the performing body.

<https://vimeo.com/246253086>

The work reveals how details that can possibly become lost, can become amplify or become 'other' through the lens of a curated performance installation. Moreover how the performance can yield a sensorial experience to the viewer, giving the space to associate, to wander, network beyond the specificity of place.

Day 4 July 6(Fri), 2018

Room E

10:00~10:30

The Being of "Encounters with Ice Watch"

Chih-Ai Yu (Graduate Institute of Dance)

Chih-Ai Yu. Ph.D. Student in Dance Studies. Graduate Institute of Dance, Taipei National University of the Arts. Her research interest is in dance philosophy and the principles of Chinese dance performance.

Climate change has been causing crises, and affecting lives today and even more tomorrow. To encourage the public to take climate action, the Icelandic installation artist Olafur Eliasson transported twelve blocks of ice from coastal Greenland to the Place du Panthéon for an artwork titled "Ice Watch" during the COP21. One night during the installation, Eliasson invited a group of dancers to perform a dance round the melting ice. The dance was filmed and preserved in a film called "Encounters with Ice Watch."

According to Eliasson, what these dancers express is the idea about climate change. The thing to be expressed is the idea about climate change only. But, what "Encounters with Ice Watch" brings to viewers is only the idea about climate change without the artistic truth? According to Gadamer, an artistic truth emerges when a fusing of the spectator's horizon and the horizon of the dance performance occurs through the dialogue between them.

This paper holds that the artistic truth may be reached when a fusing of the spectator's horizon and the horizon of "Encounters with Ice Watch" takes place. This paper is to explore the artistic truth of "Encounters with Ice Watch" on Heidegger's concept of Being from the view of Chinese philosopher Zhuang Zhou's thought. The work is conducted under Gadamer's logic of question and answer.



Day 4 July 6(Fri), 2018

Room E

10:30~11:00

Spatial Performance, Performative Space: Sitting, Standing and Contested Practices of Fandom in English Football Stadiums

Chris Henderson (University of Iowa)

My research focuses on performance, politics and power in football fandom. My most recent publication is "Two Balls Is Too Many: Stadium Performance, Gender, and Queerness Among Portland's Rose City Riveters Supporters Club." I received a 2017 Stanley Graduate International Research Award to study working class fan performance in Liverpool.

This paper traces how the embodied experience of place by fans in English football stadiums is constructed and contested through the performance of spectatorship as the physical space was transformed from 1850 to 1989. I utilize performance-based theories of cultural transmission and resistance in concert with feminist and postmodern approaches to public space and practiced place to investigate how the negotiations between football organizers and fans over movement and space are contestations of power.

Since the mid-19th century codification of the rules, English football's organizers sought to control spectator movement through spatial restraint. Following the demarcation of the playing field in the 1850s, they built fixed spectating structures with internal barriers like fences and seats that increasingly regulated movement, establishing and reifying class hierarchies. This eventually led the complete and fatal restriction of movement in 1989 when 96 football fans died in a stadium crush. Accordingly, fans negotiated each new spatial constraint through embodied practices and performances, most significantly, sitting and standing. In deciding to sit or stand, to pay for a seat or not, and to take part in collective movements like singing and dancing, fans inscribed their identities into particular places in the ever-shifting space of the stadium.



Organizing Committee

Ahn, Chiwoon (Hoseo University)
 Bae, Sun Joo (Daegu Opera House Foundation)
 Chun, Sun Young (Kyungpook National University)
 Jang, Eun-Soo (Hankuk University of Foreign Studies)

Kim, Jung-hyo (Kei Myung University)
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