

Madness and The Bastard in Motion:  
Learning /Teaching through Performance Studies  
in Santa Cruz, San Francisco, New York

//Occasional Libretto (Paper)//

**Diffracting time through performativity, madness and bastardisation**

Passing through three arches/entrances/exits:  
CONCLUSION, TRANSFORMATION, BEGINNING

## **Characters**

### **MADNESS (the false mad)**

In a pair of golden shoes I am the one I am.  
I, being the eye, being the being, who transforms from that to this to that  
Without an end.  
Or perhaps as the false mad, as in my case:  
I rest in a pair of golden shoes, a wig red and curly,  
Speaking endlessly about presence -  
Through threatening red lips colored as in 'determined' -  
Wandering from no-thing to I-do-not-know.  
Mapping undetermined waves of water-splashings -  
waves creating patterns of diffraction.  
I am – whoever one could possibly imagine.  
Making noise, alarmingly, whenever possible.  
I am on my way - being a phenomena in 'becoming'.

### **Bastard (a new smoothie)**

...love child, formulated in passion out of wedlock.  
A blend of flavors, practices, careers, everyday life experiences, and adventures out of  
the ordinary.  
... illegitimate child, taste of the future.  
A place for emerging professions and other ways of doing.  
The result of lovemaking between art, performance and education.  
We are the bastard. We are what might be recognized and celebrated tomorrow.  
But for now we must be the experiment, the ones who deals with uncertainty.

Bastard / a new smothie...

a love child formulated in passion  
but made out of wedlock,  
a blender of flavours, practices,  
careers, and the  
everyday life adventure ②

---

illegitimate child, taste  
of the future

place for emerging professions  
and other ways of doing

---

result of lovemaking between  
art performance and education  
are the bastard.

What might be...  
What might be recognized  
and celebrated tomorrow  
for now must be the experiment  
who ask the questions  
to deal with ③

~~uncertainty~~  
uncertainty

Bastardized form of education, art and  
teaching

Temporary Agency, Brookly, 10 Dec. 2014

## PROLOGUE I

Madness and the Bastard are sitting in a hotel lobby. If you like to know, the answer is: anywhere. They are searching to find definitions of how learning and teaching in the arts can be understood and articulated in order to make sense in a transdisciplinary merge. To find a common language within the logic of performativity. They move towards their extreme arguments on how the performative act can be performed in order to matter in a larger context. Madness searches to be clear in her own illogical/post humanist manner

### **Madness**

Moving through time  
Confronting  
Shaping a non-existing form  
Articulating  
Following a poetic line  
A structure of a melody  
Searching  
What happens in the microscopic moment...?  
HOW can this be understood?  
(starting to sing and speak at the same time)  
*All'armi, all'armi...*  
To arms, make noise

### **Bastard**

Learning outcome:

Kill the famous artist!

Don't ask them up on to the stage! (tear down the /f\*\*/king stage)

END the artist talk!

OR

Ways of getting away from anger and violent metaphors.

**Madness** (singing and speaking, mixing languages, senselessly moving between Deidamia's mad scene from the opera *La Finta Pazza* - The False Mad - from 1641, and her ongoing contemporary dialogue with the **Bastard**)

*Allarmi allarmi*  
*To arms, make noise, wake up*  
*Allarmi, dico, all'armi*  
I tell you:  
wake up and make noise,  
Make a difference,

### **Bastard**

... embodiment of:  
inter-,  
the insecure,  
the becoming as in categorising,  
that which in reference to the society, the association, the group shaped by the modern  
and new,  
in the eyes of the others  
still is considered unclean...

### **Madness**

Why do you care about clean or unclean,  
dust, dirt, sand and gravel  
are always making me more curious.  
Small thing upsetting some,  
Small non-human things making a revolt  
against all acts of power.  
Meaning doesn't really matter.  
...Or, does it not?

### **Bastard**

...aggressive  
from being forced to be a foreigner  
demanding creativity in new forms,  
frames, rooms for feeling safe...

### **Madness**

YOUR ARE SOOOOO ANGRY?!

### **Bastard**

...not by choice, a consequence of others  
therefor can/will not/should not the Bastard reply with answers.  
Only making new-constellations  
...don't look back, be becoming.

### **Madness**

*Answering to the old?*  
*Nothing was before, so what can really be said?*  
*Only ecos sounding new and fresh*  
*New, as when I (or she/he) am requested to sing these lines*  
*performed three hundred and fifty years ago (someone tells)*  
*It is all about making a change.*  
*Resisting the acts of literary solid structures.*  
*Structures I love but had no access to.*

*Because of who I was. As.  
Or who I am-am. Hammam.  
Therefor your words triggers me to revenge  
For good old cheeses.  
Because that is their language.  
They talk and talk and talk,  
ANYTHING and EVERYTHING, you see?!  
A language made up  
by rules and regulations.  
SO COME ON  
Just move right into hell and make noise, for God's sake.  
Stand on tables in classrooms  
And refuse everything you are told to do  
or expected to be.*

## **Bastard**

OR

Exploring Karen Barads title: Meeting the Universe halfway, by going all the way.  
When all participants start from the idea of meeting halfway, an ethical pedagogy is made possible. One that always give birth to unexpected outcomes. This; SOMETHING ELSE, is what becoming is. Lets temporary call it a sexual merge between ideas, experiences and differences.  
This is a tryout for, and an example of, an ethical approach to education through artistic processes. It is also an example of how academical seminars can be done in non institutional places and settings. Through Madness and Bastardification we chose to build an underground culture within the walls of the institutions, since we believe there is no outside when using performativity and intra-action as ways of understanding the world.

## **Madness**

Understanding?

Yes,... and maaaaaakiiiiiiiing seeeeeeeense, you mean?

(Laughing)

Is this perhaps the way to tame the anger.

Or if I may say,

Perhaps there is no need to tame anything

But only to listen, as you suggest,

Listening to all mad voices around us.

With an honest wish and desire.

Listening to all senseless fragments

Detached as in contemporary performance art

**Devis** : m. Speech, talke, discourse, a conference, or communication; devising, conferring, or talking together; also, a denice, inuention; disposition, or appointment of.  
**Devifagé** : m.ée: f. as *Devifagé*.  
**Devifager**. as *Devifager*.  
**Devise** : f. A denice, posie; Embleme; conceit, coat, or Cognizance borne, or given for some privat respect; an inuention; also, a diuision; bound, meere, or marke diuiding land.  
*Quelle devise y avoit il en cela? what reason, or sence was there in that?*  
**Devise** : m.ée: f. Discoursed, talked; inuented, deuised; ordered, digested, disposed of.  
**Deviser**. To commune, talke, discourse, confyre, deuise, chat, conuerse with; also, to deuise, or inuent; also, to order, digest, or dispose of.

Florio's 1611 Italian/English Dictionary: Queen Anna's New World of Words

Or devised as in a 17th century opera  
 Or in a contemporary drama,  
 It all gives me an impression  
 Of not knowing where to look,  
 Of what to feel  
 Nobody knows even what it is  
 Or if it has a meaning...  
 Seems to be of no importance to some.  
 Perhaps it could be like that?  
 Or like this?  
 Perhaps it really means everything - to others.  
 Having a HUGE impact on every challenge around us.

Helas! I lose my mind in twisted thoughts  
 I search to find my voice again.  
 Because in this it all begins.  
 First in silence.  
 Then through breath.  
 Coupled with longing and desire.  
 I look myself around and see all my children  
 So eager to learn their music  
 Being transported to a famous stage  
 Making a difference to every listener  
 Touching every soul.





WAKE UP ALL OF YOU!!  
 ART is so much more than beauty.  
 Or,.. am I not right?  
 You Bastard, seem to be a warrior,  
 And so am I.  
 But at the same time I am all and nothing.  
 Every character,  
 Or every person I meet,  
 All their fears, worries, laughters and tears.  
 Exhausting as it may sound...

I step out on stage as a monster,  
 Every sound I make marks a difference,  
 I am a Daughter of a Cyborg, you know,  
 Who is cutting time apart  
 Intruding on everyone around me.  
 Passionate... fearless... and scary.  
 Looking for revenge.  
 And the wave of anger carries me off again.  
 WHO cares about rhetoric.  
 (laughing)  
 Something cultivated and controlled by power.

## Bastard

Please, give us peace.

...in desperate need for re-programming, re-thinking, re-education.

We need artistic and educational seminars in academic contexts that take shape from love, kindness and a wish for transformation beyond the power of rhetorics and metaphors. Lets meet halfway.

Important: This must be an open process, creative commons, open source, transparency. These words are not mine or yours, they are OURS.

Concluding -Transforming - Beginning = becoming



Santa Cruz, 5 Dec. 2014

on bodies, that is, the differences materialized, the differences that matter	originals, authentic, free of distortion
diffractive methodology	reflexivity
performativity subject and object do not preexist as such, but emerge through intra-actions	representationalism preexisting determinate boundary between subject and object
entangled ontology material-discursive phenomena	separate entities words and things
onto-epistem-ology knowing is a material practice of engagement as part of the world in its differential becoming	ontology   epistemology binary knowledge is true beliefs concerning reflections from a distance knower   known binary seeing/observing/knowing from afar
interacting of separate entities	interacting of separate entities



Diffraction	Reflection
diffraction pattern marking differences from within and as part of an entangled state	mirror image reflection of objects held at a distance
differences, relationalities objectivity is about taking account of marks on bodies, that is, the differences materialized, the differences that matter	sameness, mimesis objectivity is about reflections, copies that are homologous to originals, authentic, free of distortion
diffractive methodology	reflexivity
performativity subject and object do not preexist as such, but emerge through intra-actions	representationalism preexisting determinate boundary between subject and object
	known/known binary seeing/observing/known from afar
intra-acting within and as part of	interacting of separate entities
differences emerge within phenomena agential separability real material differences but without absolute separation	inside/outside absolute separation no difference interior/exterior
diffraction/difference pattern intra-acting entangled states of nature cultures	words mirror things social   natural binary nature   culture binary
about making a difference in the world about taking responsibility for the fact that our practices matter; the world is materialized differently through different practices (contingent ontology)	about representations about finding accurate representations about the gaze from afar

Karen Barad, *Meeting the Universe Halfway* (2007) Duke Univ. Press, pp 89-90

## SCENE 1 CONCLUSION

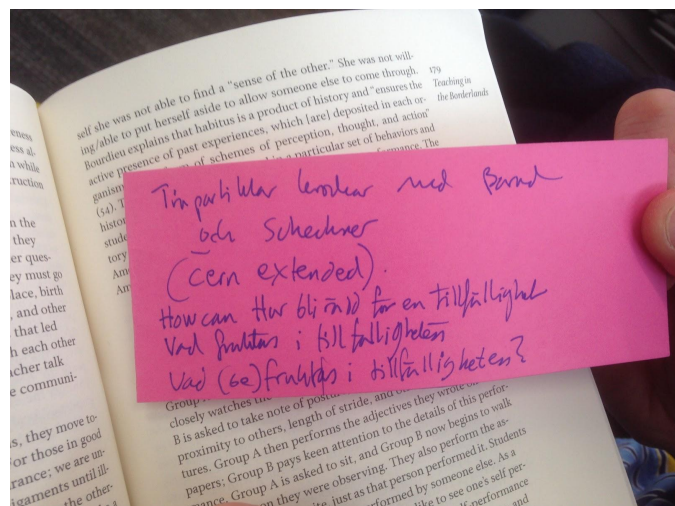
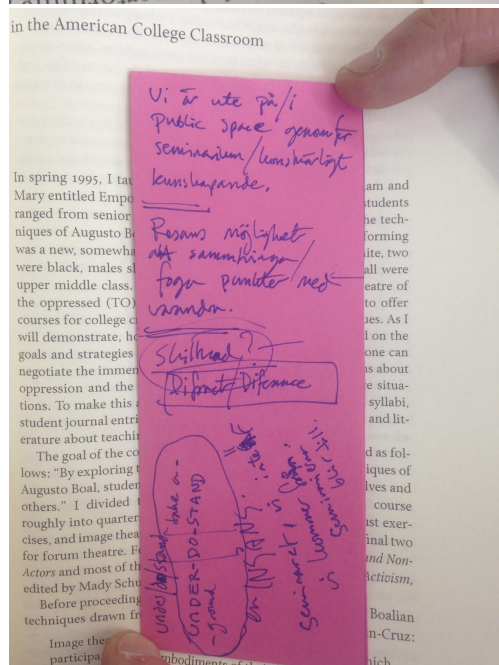
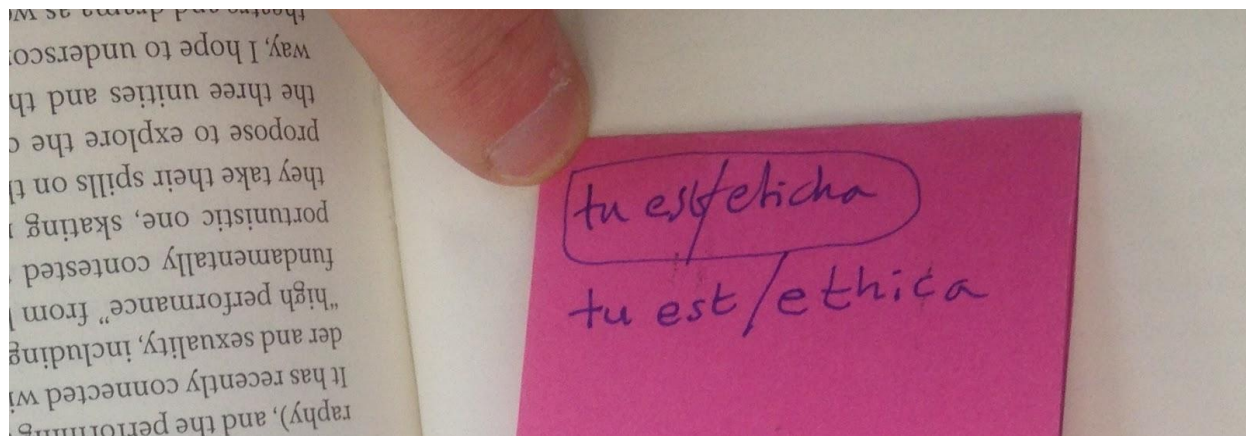
I am trying to conclude. Suddenly, as it was page 158—and the third hour was ending, I realized that perhaps there must be “conclusions” to my journeys, because these sheets I’m walking across with my hand are “lectures.” But there is no “conclusion” to be found in writing . . .

Cixious, Hélène (1993) *Three steps on the ladder of writing*,  
Columbia University Press, p. 156

Madness and Bastard are getting ready for making a long journey. Crossing land, water, light and darkness. Moving through time (zones), shaping and diffracting a non-existing

form. They keep on asking themselves: What happens in the microscopic moment? When nothing could even be imagined...

Before getting on their flight they had formulated a common agreement telling as follow: "On our way we challenge both time and existence... learning through teaching. Our journey is an ornamenting becoming in itself... A mattering through performance...." This journey is about concluding. Making a summary about patterns and acts of the past. Assembling fragments and words, mapping meaning-makings, knowledge out of mattering. Sketching down ideas and immediate thoughts on little pink papers. About voicing, teaching, learning and making sense of everything from rituals and everyday excess. For the sake of the performative, as acts of teaching and learning.



Collecting/Wondering/Diffracting/Making (Non)Sense/Rethinking/Ornamenting 4 Dec. 2014

Finally seated on the plane they start their first seminar by recall one of their announcements: an open call for lunch seminars.

“OPEN PROCESS is part of the CROSS FACULTY GROUPS on-going program of lunch seminars. The lunch seminars function is to create a place and time for people at the FACULTY OF FINE, APPLIED AND PERFORMING ARTS, Univ. of Gothenburg, to meet others interested in discussing and practicing performance and performativity as method and theory. The seminars, meetings and other events that the CROSS FACULTY GROUP arranges are always open for everyone to take part in. We believe that knowledge is being produced in the meeting (fusion, blurring, merging intra-action, transformation) between all participants of all forms (including humans as well as non-in-humans), all matters and in mattering. Space, place, people and other parties are all part of the ongoing transformative process of understanding and making knowledge. The overall aim for the cross-disciplinary performance group is to give members of the Faculty a context in which to encounter and experience performativity and its meanings, whilst obtaining tools to analyze and produce discussion and/of performative modes of expression and strategies as a way to explore the world, including human communication and social interaction. The group will develop a critical mass guided by transparency in an inclusive environment, welcoming both intimate discussions and outreaching events as part of everyday action and extreme excess.

### **Madness**

It all sound like an ornament.

Glistening in a christmas-tree.

Teasing me to dream of touching.

I like to explore the word french word *animer*.

A word describing a particular way of ornamenting vocally.

Used in order to touch the soul of the listener

It was a throat-beating movement,

Causing a hitting of the vocal cords

(it sound really brutal)

But never ever done mechanically or in-human.

There is something beyond this particular way of touching the cord.

Of self-touching within.

*Animating*.

Bringing life.

Reminding and remembering every time touch has occurred.

Passion, love and sometimes even the senseless.

At the same time

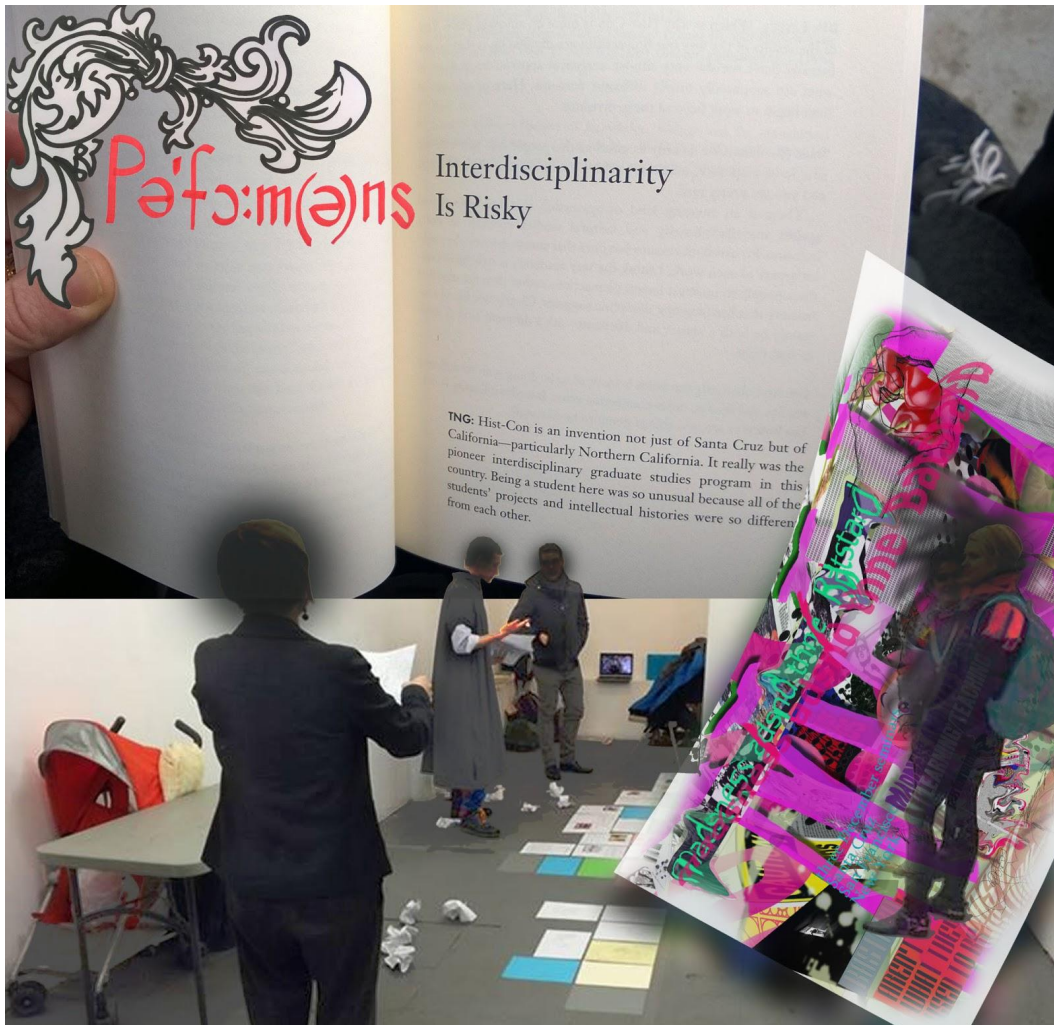
Physically harsh, killing, insistingly moving in various tempi

But touch was its ultimate aim.

Each beat could be claimed to end a line  
Over and over again  
Without an end.

What I often realize is that the life-making process in 'knowledging'  
That you remind me about some beautifully  
Sometimes it passes me untouched.  
Words are lined up endlessly,  
Sometimes confusing since words are placed above my head,  
Spoken in a self-absorbed pompousness  
Makes me fear opening my own mouth,  
Or as right now just becoming upset.  
Because,  
Who tells what is right or wrong in this world?  
Who has the right?  
Without, as you say, meeting the other halfway.  
And showing a true interest in the other,  
Rather than just in-humanly judging and dismissing  
what appears on stage.





Haraway, Donna J., *How Like a Leaf: Donna J. Haraway an interview with Thyrza Nichols Goodeve*. Routledge, 2000,

I *animate* vocally,  
 beating,  
 at the same time  
 counting every act, every scene,  
 every no/thing, every blast, every teardrop,  
 every minute, every hour  
 ora,  
 orrrra,  
 hurrrrra, hurreyyyyy  
 yyyyyeeeeesyesyesyes  
 It feel so good  
 To be touched  
 But according to you



it is not about *animating* but rather *animism*.

### **Bastard**

...-ism or not,  
-ism doesn't bother at all,  
it doesn't touch, or stain, or do much at all. It means nothing...

### **Madness**

I fear all that doesn't touch,  
Or isn't on-goingly touching or bothering,  
Ism being fixed and ignorant, institutionalised, conservative and stagnant,  
Brought about and made to non-live.  
Dead.  
In each beating, each top-of-the-wave  
I conclude,  
Stop,  
Suspend my being,  
Searching for intimacy, belonging,  
Relating...  
To the next part of the wave of sound.  
Meeting an ocean of sound

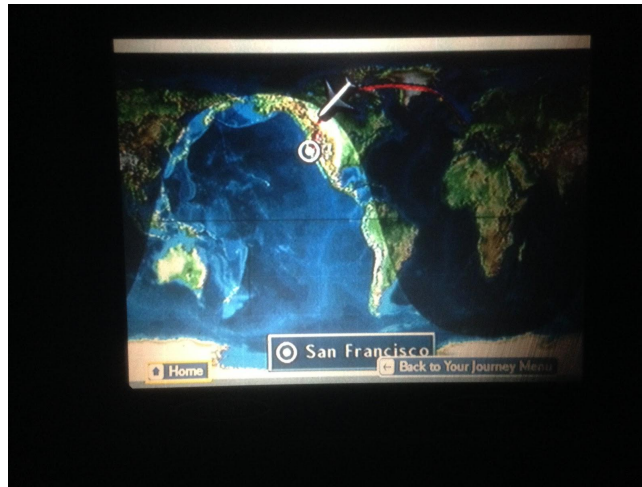
<https://vimeo.com/115496196>

## **SCENE 2 TRANSFORMATION**

In motion they talk, they confront and they diffract every inch of their journey  
Meeting obstacles, facing resistance, walking into bubbles of flair and comfort,  
stepping into dilemmas and borderlands...



Transferring/Transforming/Performing/ Ascending/Pending, 4 Dec. 2014



Criss-crossing lines of time, light and darkness, 4 Dec. 2014

### **Madness**

This means crashing somehow.  
 brusting though a barrier, a boarderland  
 raising through the line between darkness and light.  
 Not nowing if there is a place for me or not.  
 Fearing being left behind.

I listen.  
 Have a desire to listen.

(Singing)  
*Fermate, o la,*  
*Fermate, silenzio O Dio,*

*Tacete omai tacete....*  
*... Helena Bella io sono*

(Speaking again)  
Becoming the ephemeral.  
Beauty.  
Nobody know for how long.  
But who cares.  
She is passion.  
All over.

She listens  
To her own beauty.  
But it is not about NOT taking others into account.  
Completely the opposite.  
She proclaims an ongoing longing for sailing into the sound of your 'knowing'  
It is about listening to that which is catching the attention to the situated.  
Because she/I am curious about what actually happens in the microscopic moment...?  
Since beauty will be forgotten anyhow.

I want to be  
In the one word you speak.  
Stretching my arms inside HOW you say what you say....  
HOW can the sound and your act be learned, taught, articulated/ornamented...?  
When nothing could even be imagined

On their way we challenge existence  
Learning through teaching  
Their journey is an ornamenting becoming in itself  
A mattering through performance





Temporary Agency, Queens, New York, 10 Dec. 2014

### SCENE 3 BEGINNING

#### **Madness**

(Singing)

*Aita, aita, aita*

*help me, help me, help me*

*I am drowning*

*floating away,*

(Speaking again)

I opened my mouth and a tone was produced.

I moved my finger to the keyboard

and I pressed a key.

I made a conclusion.

Accomplished a statement

I concluded...

And was transformed.

Sound was heard.

It emerged.

Merged

Began.

Connecting

with every step I still had to make.

So, I begin moving my painting brush towards the canvas

Making a difference.

It is being recorded in sound, in color, in noise.

I collect the data from this moment.

12.52:35.

12.52:40

Point. Peep. End.

Every time something is being cut off

from that which was before and that which will be the future.

Being - I was

Becoming - I am

The cut was sort of an hit, a touch and a meeting

And for me here and now

this is where I come to realise

that

every word,

every tone and every one of my acts

need to carry a meaning

and this meaning is my force

gluing me to life....

desiring me to encounter life as one.

Beginning...

(Starting to sing -

this time slowly becoming an abandoned lover lamenting his/her fate)

*Ah, so ben io qual di rachiuso in pianto al mesto core.*

*Fa lago al mio dolore*

*Ah, I make a lake with my salt tears*

*Verga tiranna immobile*

*Recide altri papaveri*

*Il foco mesto ardetemi*

*Il sepolcro apprestatemi*

*Donne care, piangetemi*

*You women, cry for me...*

*Pray for the peace of my soul.....*

*pace all alma*

*pregatemi*



*Son forzata, o vicini*

I am forced, my dear friends,

Because I have lost my honor

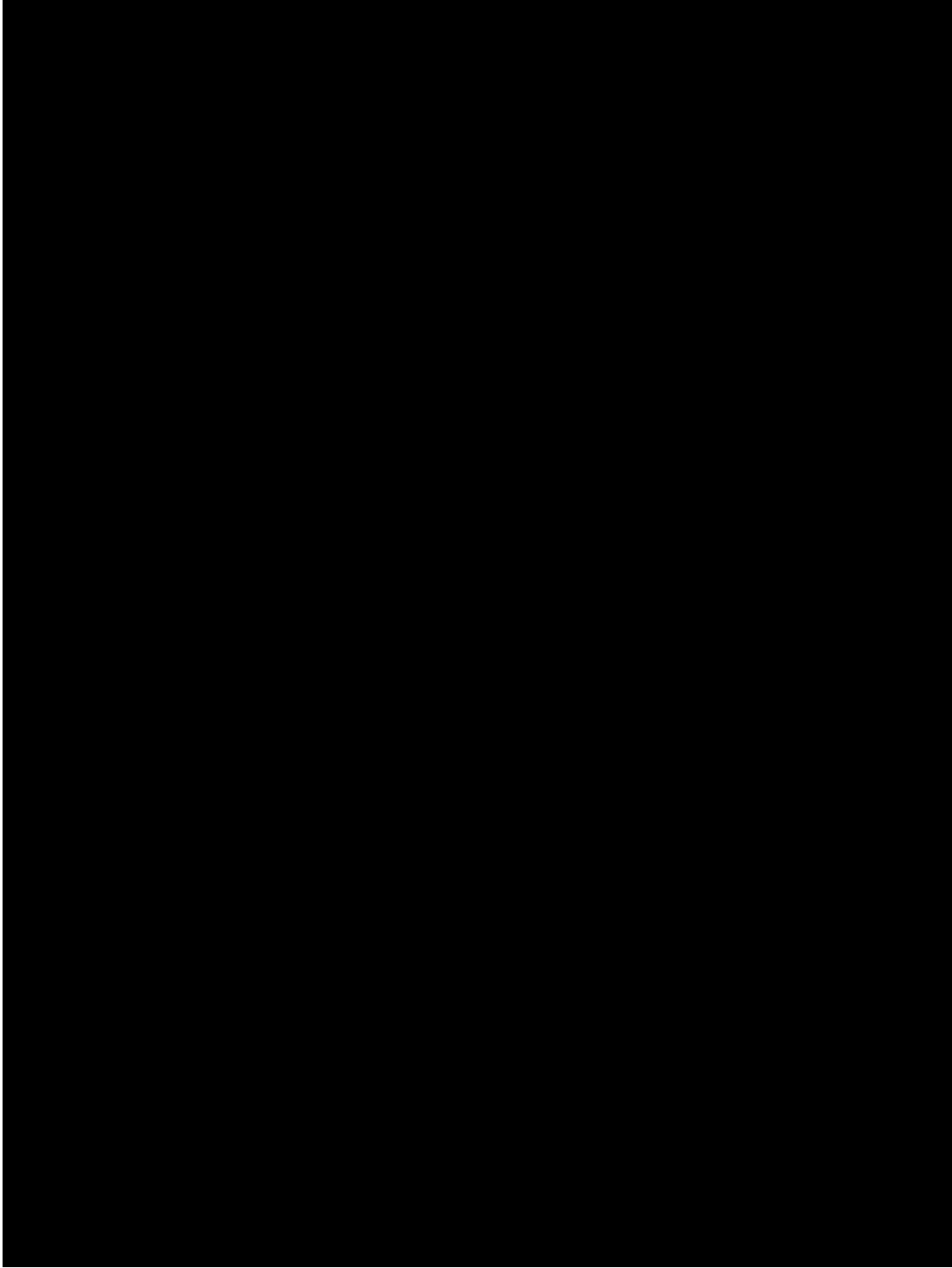
*Il mio honor e perduto*

*Aiuto Aiuto Amici Aiuuuuuuuuuuuuuuuuuuuuuto....*

Help....

HELP

Friends, please.... heeeeeeeelp



Temporary Agency, Queens, New York, 10 Dec. 2014

## Prologue II

In this irrational whimsical, wondrous, absurd and extravagant dialogue between Madness and the Bastard, a model is being manifested. The printed facts - black symbols on a white surface/screen - loses their power when performed as a spoken dialogue. The Bastard - appearing as a non-subject "I" - declares his non/identity pronouncing paradoxical frames. He considers himself as the embodiment of absolute fulfillment, in every aspect including on an atomic level. Consciously aware about his own impossibility, while at the same time knowing that the actual impossibility is the key to the future - the time ahead of him. He refuses to look back claiming that we/he are not dialogues, we/he are not kind and nice, we/he are not waiting in a line that doesn't move, make or behave. We/he are NOT them/us. Rather, what counts are mad and unsacred relations, vibrating in the night causing unknown results. He simply and indirectly claim that wrong is right.

Madness meets the words of the Bastard without closing her ear to other sounds around them. She listens to everything. She is taking it all in, allowing everything to mix well inside her. The result comes out as a seemingly senseless cornucopia of the incomprehensible and meaningless. She gives birth to and unfiltered spectra of words, thoughts, and statements. Oramenting indeterminacy and affinity. Their meeting is what is becoming central in this paper. Stressing the concepts of force and form. The meeting/model is an attempt to stage and perform a sample of situated knowledge-processing/meaning-making/mattering

"waking us up to the inhuman that therefore we are, to a recognition that *it may well be the inhuman, the insensible, irrational, the unfathomable, and the incalculable that will help us face the depths of what responsibility entails*. A cacophony of whispered screams, gasps, and cries, an infinite multitude of indeterminate beings diffracted through different spacetimes, the nothingness, is always already within us, or rather, it lives through us. We cannot shut it out, we cannot control it. We cannot block out the irrationality, the perversity, the madness we fear, in the hopes of a more orderly world. But this does not mitigate our responsibility. On the contrary, it is what makes it possible. Indeterminacy is not a lack, a loss, but an affirmation, a celebration of the plenitude of nothingness." (Barad 2012)

This occasional libretto-paper is sketching of a performance paper submitted to the 7th Teachers' Academy 2015 - *ENACT: learning in/through the Arts*, Tilburg, The Netherlands, 10-12 May 2015

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