

**Bruce Barton**

PhD, Professor, Director

School of Creative and Performing Arts University of Calgary  
(Canada)

Artistic Director, Vertical City Performance

**A Sense of Intimacy (Workshop)**

For the past decade I have examined—in both my artistic practice and my research-creation activities—the potentials for, of, and in intimacy in performance contexts. Initially my interests focused specifically on intimate dynamics in intermedial performance; increasingly, however, my perspective has shifted to intimate intersections in interdisciplinary performance. My proposed contribution to CARPA4 incorporates the two primary manifestations of this preoccupation with intimacy within my current practice.

The first is a multi-year research-creation project funded by Canada's Social Sciences and Humanities Research Council entitled "At the Intersection of Interpretation and Affect in Interdisciplinary Performance." This research brings together five highly skilled practitioners from four disciplines—dance, music, visual art, and theatre—in a "3<sup>rd</sup> Space" of structured exploration, play, and mutual contamination. These activities rotate around an inquiry into the discipline specific qualities of intimacy within these artists' individual practices – and the potential for intimate juxtapositions, overlaps, collisions, and intersections within their group interaction.

The second manifestation is one of the most recent projects produced by my performance company Vertical City, entitled *Trace*. *Trace* is a ghost telling, a haunting created collaboratively by two performers and 25-30 audience members. It is a site-specific sequence of intimate 1-2-1 interactions that unfold in a shared space, each linked to and contaminated by all those that precede it. A story emerges—or, more accurately, a *telling*—in which all audience members participate. The narrative is carefully prepared for and deeply inflected by the context of its recounting, yet always original, woven out of memories offered to and by those who attend. Audience members are invited to join their own ghosts with those of the performers in a collective grasp at a visceral but intangible past.

Specifically, the performers draw upon their own deep-seated, sensory-triggered memories, those summoned by the re-encountering of a particular scent, or sound, or taste, or texture. Similarly, they utilize generic "ghost story" tropes and frameworks to invite individual audience members to contribute their own sensory-triggered memories, which are woven into and throughout an always unique, communally constructed imaginary world. The intensity of the intimacy that has resulted through this performance encounter has been both remarkable and daunting, generating unanticipated possibilities and obligations for the company. Specifically, in relation to the CARPA4 theme of the non-human and inhuman in performing arts, our experience is that the resort to the narrative and dramaturgical tropes, motifs, and rhythms of the paranormal and the para-human provide an ironically precise lens on, and vehicle for, intensely *intimate* intersubjectivity.

In CARPA4 I lead a 60 minute workshop that will begin with a brief introduction to these intersecting manifestations of my primary research interest (10 minutes), followed by a short (30 minute) exercise in the solicitation and weaving of sensory triggered memories within a pre-established narrative frame. The workshop will then conclude with a structured, interactive period (20 minutes) of reflection and inquiry into the prior dynamics.

**Bruce Barton** is a creator/scholar whose practice-based research and teaching focuses on physical dramaturgies in devised and intermedial performance. He has published in a wide range of scholarly and practical periodicals, including *Performance Research*, *TDR*, *Theatre Journal*, and *Theatre Topics*, as well as multiple national and international essay collections. His book publications include *At the Intersection Between Art and Research* (2010), and *Collective Creation, Collaboration and Devising* (2008). Bruce is also an award-winning playmaker who works extensively as a director, writer and dramaturg with many of Canada's most accomplished physical performance companies. He is also the Artistic Director of Vertical City, an interdisciplinary performance hub located in Toronto. In January 2015, Bruce became the first Director of the new School of Creative and Performing Arts at the University of Calgary.

<http://scpa.ucalgary.ca>

<http://brucewbaron.com/vertical-city>



**Tanja Beer**

PhD Candidate

University of Melbourne (Australia)

**This is Not Rubbish: Investigating Eco-materialism in Performance (Paper)**

A number of theorists exploring the relational dynamics between humans and nonhumans have interrogated notions of sustainability through the concept of ‘vigorous materiality’. One area of particular interest is ‘vital materialism’ which views the concept of matter as vibrant and forceful – an ‘actant’ in human experience. Emerging as discourse in ecocriticism and new materialism, vital materialism dissolves the subject-object binary of the material world, incorporating notions of agency as a way of generating awareness of ecological issues. Deconstructing the binaries between humans and nonhumans may suggest a change in the way the scenographer approaches their practice, their choices of material and creative processes. The idea that materials are entangled across bodies, ecosystems and built environments is a key consideration of ‘ecoscenography’ – a practice I define as the integration of ecological principles into all stages of scenographic thinking and production – where creativity and expanded ideas of materiality are placed at the heart of sustainable practice. This paper investigates key conceptual thinking and theoretical ideas around contemporary notions of materialism, ecology and agency through the scenographer’s practice of ‘making’. I use a selection of approaches, including: Jane Bennett’s ‘vibrant matter’; Tim Ingold’s ‘making as ontogenesis’; Gilles Deleuze and Félix Guattari’s ‘matter-flow’; Stacy Alaimo’s ‘trans- corporeality’; and more populist ideas of ‘upcycling’. These theories converge to reveal how forms arise within flows of material and surroundings through our ways of finding, placing, transforming and re-using objects. Here I analyse, combine and test these theories using a practice-based research project that seeks to dissolve the boundaries between performer and designer, installation and costume, site and material. The work is part of *This is Not Rubbish*: a research investigation which explores the journey of a material rescued from landfill, and its capacity to create immersive performance spaces and wearable artefacts. *This is Not Rubbish* opens up possibilities for the scenographer to rethink the potential of discarded objects, not as ‘finished’ but instead as continuous avenues for becoming. It challenges us to embrace the potential of ecological practice; to think about what is possible in a world of increasingly limited resources, rather than what is not.

**Tanja Beer** is a stage designer and PhD candidate investigating ecological design for performance at the University of Melbourne Australia. Her PhD seeks to re-think traditional design practices, and re-interpret materials and processes to embrace the possibilities of ‘ecoscenography’ – a movement that integrates ecological principles into all stages of scenographic thinking and production. Tanja has more than 15 years professional experience and was recently ‘Activist-in-Residence’ at Julie’s Bicycle (London). She has a Masters in Stage Design (KUG, Austria) and has taught Design Research, Scenography and Climate Change at the University of Melbourne. Her work was recently published in *Etudes Online*: <http://www.etudesonline.com/feb2015beer.html>

**Elisabeth Belgrano**

PhD in Performance in Theatre and Music Drama, Singer/Researcher  
Applied and Performing Arts, University of Gothenburg (Sweden)

**Ornamentation based upon More-Than-Human-References: Moving Towards an Ecology of Trust** (Performance-presentation)

This performance-presentation exhibits ornamenting processes of I/ voice /force and becomings between sounding notes/structures/forms. In short: articulating mattering-processes through force and form. Following a transforming web of acts and encounters, desire and urge - becomings of I/voice - are continuously meeting that-which-isn't-yet-known. The form (or stage) presented, is a landscape and a twisted borderland made up of nomadic theory (Braidotti 2011) and artistic operatic madness (Belgrano 2014). The force is a chorus of intra-active voices mourning the loss of a city, loss of life and loss of trust. Departing from a nomadology illustrated conceptually, politically and contextually by Braidotti, the I/voice/force move through structures of sound, characters, emotions and statements chanted out of fear and pain. Each vocal sound marks a conclusion and a beginning. Limiting. According to Lacan, limits - being wounds or scars, or marks "of irreplaceable losses as well as liberal thoughts." According to Deleuze, limits - "points of passages, thresholds, and markers of sustainability" (Braidotti 2011).

Limits = Conclusions and Beginnings. What come in between all limits are transformations, as in complex ecosystems of indeterminable encounters. Everyone being part of such an encounter is being touched by the presence of its in/non/human neighbours. Together they form a world of more-than-human-references. An irrational structure in its own becoming. The purpose of this paper is to show how each vocally fragmented 'conclusion-transformation-beginning' of a microscopic moment, generates patterns of being part of much larger global patterns. Along the way, every act and every turn of I/voice/force will, by means of emergent properties, be diffracted and giving birth to multiple voices. One voice will become I-being-more-than-one-voice, trusting in its own ways, colours, shapes, forms, and nonsensical appearances. As a result, this paper calls for further investigation of transformative processes with/out limits, and thus moving towards an Ecology of Trust.

**Elisabeth Belgrano** is a singer and researcher with special interest in performance studies based on 17th century vocal music. In 2011, Belgrano was awarded with a PhD from the University of Gothenburg, for her thesis "Lasciatemi morire" o farò "La Finta Pazza": Embodying Vocal Nothingness in 17th Century Operatic Laments and Mad Scenes - the first artistic PhD in Sweden within the field of Performance in Theatre and Music Drama. Since 2013, she has been co-directing the Cross-Disciplinary Faculty Group for Performance/Performativity, as well as supervising visual arts and music students at the University of Gothenburg. <http://guse.academia.edu/ElisabethBelgrano>

## **Jean-François Boisvenue**

PhD Candidate

Comparative Literature at the University of Montreal (Canada)

### **Does Internet make us more or less human? The answer of some performing artworks**

(Paper)

Because of its vastness, its versatility and the immeasurable quantity of information that it makes available for public use, Internet is a hypermedium which has surpassed theatre as a medium that tends to integrate a multitude of media realities. However, when it happens that a theatrical work remediates Internet, the stage becomes an artistic reality that is even more widely hypermedium. Unlike a literary work that is generally linear, theatre and digital media such as the Internet allow wider dissemination of information and in a parallel way; like the human conscience works. But, while you might call Internet a "disembodied" tool for distribution of information, theatre involved — in most cases — the physical co-presence between actor and spectator, between perceiver and perceived subject. Thus, performing artworks that remediates digital realities would become places where it is possible to put in relation machines and humans in real time in order to make the public — also in live and physical relationship with the show — think about the sometimes strained relationship between humans and machines. By showing some examples of theatre shows that remediate Internet (like *Love.abz* by Otso Huopaniemi and the *Is how* by Les petites cellules chaudes), I will try to show how theatre and performing arts in general could be perfect meeting points for audiences and performers who want to try — like proposed by Gilbert Simondon in his book *On the Mode of Existence of Technical Objects* — to discover the human in the machine, maybe "unrecognized, materialized enslaved, but still human." Like Internet, writing (and later the typographic technology) were and are still sometimes seen — amongst other by Plato or not that long ago by Vilém Flusser — as media that could denaturize humans. That's why I will focus on the visual written manifestation of Internet on stage. This will allow me to confront old and new technologies and by the way trying to figure out what is more or less human and determining if performing arts, place of the living body, try to expose critically the changes that digital technologies are producing on humans or if they show optimism in these technologies and challenge the idea that we enter in a post-human era provoked by the intrusion of the digital machine in our lives.

In 2006, he obtained a degree in drama (BA in Acting) at the Higher School of Theatre at the University of Quebec in Montreal. In August 2011, he completed his MA in German Studies at the University of Montreal with a thesis entitled "Reality and representation in *The Idiot* and *The Demons*, two Dostoevsky adaptations by Frank Castorf for the Volksbühne Berlin". Currently a PhD candidate in Comparative Literature (literary and intermediality studies option) at the University of Montreal, he writes his thesis that will focus on text video projections on stage through digital technologies. He is also a fiction and documentary filmmaker, actor, and artist in digital and media arts. Jean-François Boisvenue puts his heart and soul into arts.

## **Mikko Bredenberg**

Doctoral Student

Theatre Academy of the University of the Arts Helsinki,  
the Performing Arts Research Center, Helsinki (Finland)

### **Scenic Imagination - actor/performer's body as a scenic element** (Lecture-demonstration-workshop)

In my doctoral artistic research "Scenic Imagination", I have explored and tried to define a phenomenon I call scenic imagination. What happens when I enter into a psycho-physical mode of scenic imagining? In my lecture-demonstration-workshop, I will suggest two different kinds of approaches to enter into a mode of scenic imagining. I will start the session by describing scenic appearing. I will suggest that scenic appearing is a certain intentional relation to the object and this relation is defined by a certain kind of dynamics. I will then suggest two different techniques to enter into a mode of scenic imagining. My hypothesis is that when we are in the presence of scenic mental picture, our bodies become an element of that scene. This relation can be explored from two different perspectives: from the perspective of an actor/performer and from the perspective of a spectator. But what does it mean to be a scenic element? What kind of challenges will I face as an actor/performer, when I'm considering my body as one of the elements of a scene? This is a participatory artistic research workshop. I kindly ask the participants to consider themselves as performer- researchers during the session. In order to explore the questions mentioned above, we all have to become actors in a certain sense. In my presentation, I will also try to elaborate on how my artistic practice as an actor/performer has been the vessel of my research. Participants need no prior acting, dance or movement training, but they should be ready to move and share sensations, thoughts, and experiences. Participants should wear soft clothes for easy movement.

**Mikko Bredenberg** (23.4.1977) is an actor, theatre director and pedagogue. His doctoral artistic research deals with the psycho-physical processes of acting and scenic imagination. In Bredenberg's artistic research, scenic imagination is approached from both artistic performances and phenomenological research.

**Lindsey Drury**

Dance Choreographer, Master of Arts Student  
Liberal Studies, City University of New York, Graduate Center (USA)

**You Nakai**

PhD Student  
Department of Musicology, New York University (USA)

**House Music: A Performance** (Practical demonstration)

Performers: PhD Student Itha K. (Humboldt University, Berlin) and Johanna Gilje (Germany)

Lindsey Drury (Dreary Somebody), in collaboration with No Collective [You Nakai, Kay Festa, Earl Lipski, Jay Barnacle, et al], will present a performance of music and dance involving multiple inhuman dancer/musicians and human performers [Itha K. and Johanna Gilje]. Within the work, the inhuman dancers move in seemingly random trajectories through a performance space without programmed pathways or the manipulation of a controller. Through their collaboration with the human dancers, the work reframes “improvisation with objects,” as one cannot predict the pathways the objects will make through space, or the ways that they will respond to contact with human bodies and other objects. Regardless as to the internal mechanism that drives the objects, the experience on the outside is that they are “making choices.” The focus of this work is to create a situation which challenges the performer’s ability to enact her will over the objects with which she performs, and the tendency of audiences to identify human performers as enactors and objects as receptors of action. The resulting work explores how the ability to move unpredictably can provide an object its own will. The question traditionally oriented toward the bodies of human dancers, (“Why does she move like that?”) is thus expanded. Despite the necessity in this description to differentiate between the inhuman and human performers, the point of the piece is to explore and problematize common notions of what constitutes a body. The work was developed through the concept that the delineation of body is based in the perception of a certain agency that controls a given movement. All the moving objects in the piece, whether inhuman performers, human performers, or human (and inhuman) audience, appear to have agency because the source of their movements is instilled within themselves. The most important thing accomplished in the piece is not that the inhuman performers “become human,” but instead that the humans present in the room face that they are also objects. Therefore, the work does not reinforce the articular difference between human and inhuman, but instead dissolves that very distinction through an expanded definition of body and its basis in movement. The work will be presented as a performance-demonstration and short lecture. The session will finish with an invitation to participants to interact with the inhuman performers.

**Lindsey Drury** is a dance artist, body studies scholar, and curator. She lives in New York City and presents her work internationally. Her recent major artistic projects (2012-2014) include the large-scale sculptural dance *Vesna’s Fall*, the opera *Any Size Mirror is a Dictator*, and the solo performance *Aftermath*. She has performed in the works of Ellen C. Covito and Yvonne Meier, amongst others.



Drury also founded the feminist organization No Wave Performance Task Force (2012), and burgeoned a performance genre called Post-Dance (2013). She is currently writing the book Post-Dance to be published by Already Not Yet Press.

**You Nakai** (No Collective) makes music, dancers, and books, among other things. No Collective was featured in Leonardo Music Journal as a group doing interesting things with technology. Recent works include Concertos No.4 (2012, National Museum of Modern Art, Tokyo), where professional blind athletes played soccer with ball-shaped loudspeakers in a completely darkened 16,000 square foot performance space filled with 300 audience, and Vesna's Fall (2014, Judson Church/Black Mountain College), made with Lindsey Drury, in which each dancer, enwrapped in a 13-foot movable curtained stage, danced to the audible counts from other dancers while herself counting for others she couldn't see. No Collective runs the publisher 'Already Not Yet,' which has released Ellen C. Covito: Works After Weather (2014).

**Itha K.** studied philosophy at the Universities of Valencia, Mainz and Frankfurt. Currently she is finishing her PHD thesis on aesthetics and its relation to the review and interpretation in the work of Theodor W. Adorno and Walter Benjamin before National Socialism. Itha K. works through performance as a further means to investigate philosophical aesthetics. Her works can be defined as artistic experiments in the field of self-alienated poetry, performance and Butoh. In these works, Itha K pushes concept, word, body, and movement fragmentation to the extreme. Her performative lectures have been presented in several places, such as Berlin, the Bardinale (Dresden) and Ferrol (Spain).

**Johanna Gilje** is an artist and theorist bridging video, installation and performance with text and interview based research. Her bachelor's degree, "Body in Context: Interdisciplinary Art and Critical Theory" from the Evergreen State College has explored both practical and theoretical approaches to artistic research and the body as a site of social inquiry.

**Ludvig Elblaus**

PhD Candidate, programmer, artist, musician  
KTH Royal Institute of Technology (Sweden)

**Carl Unander-Scharin**

PhD, Professor, Composer, Opera singer  
University College of Opera, Stockholm (Sweden)

**Åsa Unander-Scharin**

PhD, Professor, Choreographer, Dancer  
Luleå University of Technology (Sweden)

**Which scenic subjects may emerge when interacting with machines through vocal and bodily virtuosity? (Workshop)**

Which scenic subjects may emerge when interacting with machines through vocal and bodily virtuosity? Building on our team's work with enhanced cross-over multi-modal expressivity through embodied interaction in opera and dance, we propose to present a participatory workshop at CARPA4. The workshop will include hands-on interaction with our custom-built technologies in order to spur discussion that we hope will inform the work that we undertake towards new premieres with the same artistic technologies. During a long-standing collaborative work, the team has developed new artistic tools where technology offers means to e.g. let bodies sing, let robots dance and to let opera singers accompany themselves through bodily interaction. Performing with emerging artistic technology offers insights into perceptions of new scenic subjects and raises questions of what is human and non-human. We suggest that artistic expressivity is re-constituted through virtuoso interaction with machines. Our workshop will include an overview of our previous technologies (such as The Coloratura Machine, The Vocal Chorder, Robocygne, The Throat III, The Charged Room and The Virtual Viola da Gamba) as well as probe and discuss our completely new tool for virtuoso gestural control of extreme vocal expression.

**Ludvig Elblaus** is a composer and performer of music and audiovisual art who currently is examining his practice through research at the Sound and Music Computing group at the KTH Royal Institute of Technology in Stockholm, Sweden.

**Carl Unander-Scharin** is a Swedish composer and operatic tenor, PhD and Professor. Born in Stockholm, he studied in his native city at the Royal College of Music and the University College of Opera. He specializes in high lyric tenor parts, and is affiliated to the Swedish Royal Opera, Malmö Opera and Folkoperan. In parallel with his extensive activities as a singer, Carl is a prolific composer and has composed nine operas, as well as music for TV, film, dance, choral works, oratorios, and interactive works. Between 2011-2014, Carl was Visiting Professor at the University College of Opera, a position he currently holds at Karlstad University.

**Åsa Unander-Scharin** is a choreographer and researcher in dance, opera, robotics and interactive performance technology. She acquired her PhD for the thesis: "Human mechanics and soulful machines" in 2008. In 2012, the robotic swan Robocygne inaugurated the International Tanzmesse in Düsseldorf and the giant marionette Olimpia was performed in the context of Opera Mecatronica at Swedish Royal Opera House and Rotterdam Opera Days. She holds a position as Associate Professor in Art and technology at Luleå University of Technology and is a member of The Committee for Artistic Research at The Swedish Research Council.

**Katie Gardner**

DPhil Student

Wolfson College, Oxford University (United Kingdom)

**The Technological Voice: Non-Human Voices in Contemporary Opera** (Paper)

Technological experimentation of the voice and body to represent a non-human identity is a growing trend in contemporary opera performance, ranging from the recent premiere of Søren Nils Eichberg's *Glare*, which has been coined a 'robot' opera, to holographic ventriloquism in ERRATICA's *Toujours et Près de Moi*. The voice is directly connected to the corporeal presence of the operatic performer, however, the music and its meaning is altered through the presence, or implied presence, of a technological non-human body produced from voice manipulation. By focusing on performed human actions representing a non-human entity, I will address the following questions: How is the non-human voice represented on the operatic stage? How does it interact with its human source as well as other human voices/bodies on stage? How does this affect the form and composition of experimental contemporary opera? This paper, supported by practical voice demonstrations, will analyze the incorporation of the technological voice in contemporary opera productions and propose how this performance practice is shifting the role of the voice in opera performance.

**Katie Lynn Gardner** is a doctoral student in Music at Wolfson College, University of Oxford. Her dissertation, *Perceptions of the Audiovisual Aerial Act in Modern Opera Spectacle*, examines the dramaturgic functions of the staged aerial body in opera performance. As a performance artist, Katie combines circus aerial arts, contemporary voice practices, and technology to reimagine classical voice repertoire. She has performed at REDCAT, The Hammer Museum, and Highways Performance Space in Los Angeles, CA and has held performance contracts with Walt Disney Entertainment. She received her MFA in Voice from California Institute of the Arts.

## **Saara Hannula**

Doctoral Student

Aalto University School of Arts, Design and Architecture, Department of Art (Finland)

### **Non|Human Play (Workshop)**

*Live dogs and cats are included in the workshop: Karri (dog), Leia/Luna (cat) and Unnamed nonhuman beings*

Non|Human Play is a practical inquiry into the notion of play and the emergent aesthetics, ethics and politics it activates. The workshop consists of exercises, which invite the human participants to play together with their nonhuman counterparts: animals, objects, materials, machines and other entities. Together, these encounters constitute a field of potential, where various types of unprecedented bodies, relations and constellations may emerge. As artists and as former children, we are familiar with the animation of inanimate objects, as well as with the attribution of imaginary, magical and anthropomorphic qualities to nonhuman beings. In this context, we will attempt to go beyond these tendencies. Here, playing is seen as a transindividual activity, which enables us to attune to, be affected by and reinvent our way of relating to others. It dissolves the established categorizations, territories and divisions between the playing bodies, inviting them to move away from preconceived subjectivities, hierarchies and power relations and enter a state of mutual inclusion, where the human cannot be told apart from the nonhuman. As a site of subtle exchanges and radical renegotiations, the workshop poses a number of questions relevant to themes of the colloquium: What kind of gestures, bodies, behaviors and forms of agency does play generate, and what kind of ethics or politics could be derived from them? How do we choreograph other beings and things, and how do they choreograph or compose us in return? Does the nonhuman secretly play with us just as much as we play with it? Can we play with an object without dominating or appropriating the situation, or be played with without objectifying ourselves? What emerges in and as us as we play, and how does it manifest? Do we become more human, nonhuman or inhuman in result?

**Saara Hannula** is a Helsinki-based performing artist, researcher and educator. She works both as an independent artist and in collaboration with various working groups, collectives and art organizations, such as the Reality Research Center, HIAP, Baltic Circle, Kiasma Theatre and SenseLab. She is currently conducting her doctoral research at Aalto ARTS with a focus on the potentiality of performative events and environments. During the past ten years, she has been involved in the creation of a number of experimental performance concepts to enable new forms of collaboration, participation and co-composition between human as well as nonhuman beings.

**Lee Hassall**

Senior Lecturer

University of Lincoln (United Kingdom)

**Deracinating the Garden** (Performance, presentation, intervention)

In this presentation, the main thematic focus will be to concentrate on estrangement as it relates to the 'Inhuman' (sites and moments of experience). More precisely, I will explore how Lyotard's essay *Scapeland* itself allows us to engage in a kind of 'estrangement', and to participate in the uncanny via text. I will look at objects, landscapes and "affects" (or events), ones, which may perhaps defy explanation, visibility, and dimension. For me, Lyotard's commitment to the 'Inhuman', to the liminal and to what he called "libidinal intensities," is where the environmental significance of Lyotard's work resides. The performance-presentation will draw on my developing research interests in social and political constructions of rural experience through the depiction of landscape and in the development of performative acts and anecdotal narration as a means of pursuing them. My approach, in developing this performance-presentation, is to combine a meditation upon, and use of, specific objects and images - which I have made and encountered during my research - with narration of 'memories' and academic text to reveal optical experiences with revelatory, in-the-moment encounters. My aim, through the strategies and procedures of this work, is to achieve a performative reflection upon the mediated operations of movement in a fissured picturesque, post-industrial landscape. This performance-presentation is part of my on-going experimentation with fragmented images, epigrammatic pieces of writing, the performer's body, and the live presence of the body outside the documentary image frame. By these means I seek to counterpoint the 'closure' of the live body with the open-endedness and ambiguity of represented fragments. The research imperative is to create imagery that points beyond the picturesque, and which moves, instead, towards the grotesque and to whiteness. I use the term whiteness to assign in an aesthetic sense what Jean-Francois Lyotard alternately calls the 'sublime' or the 'inhuman' and what Maurice Blanchot calls 'the catastrophe of thought'. I will present performance documentation from specific spaces or sites that might be publicly experienced as 'unsettling', thereby evoking a 'presence of absence'. I want to research what it means to be 'covertly discernible', simultaneously - but impossibly - there and not there. With this strategy, my intention is to allow for transferable, diverse, and discontinuous embodiments: not reenactments. That is to say, embodied moments revealed at threshold points - within the body of the performer and also via objects, text and images, assembled resources, for adaption.

**Lee Hassall** is a sculptor and filmmaker of international repute. He is currently Senior Lecturer in Fine Art at the University of Lincoln. Lee is interested in ideas of landscape, time, and performance. Since 2010, he has been working on a PhD in performance in the Department of Theatre, Film and Television at Aberystwyth University, Supervised by Professor Mike Pearson. For much of 2014 he has worked with Professor Carl Lavery on an 80-minute performance piece called *Return to Battleship Island*, which they have toured throughout the UK and in Buenos Aires. <http://staff.lincoln.ac.uk/lhassall>  
<http://cargocollective.com/curatingthecosmos/Lee-HassallThe-Future-of-Ruins-Hashima>

**Minna Heikinaho**

Doctoral Student

Academy of Fine Arts of the University of The Arts Helsinki (Finland)

**Collaborator: Anni Kiviranta**

FM, geographer

University of Helsinki (Finland)

**Localization of The Place (A Walk)**

The original meaning of place can become attenuated, however, if the urban space has no places for the here and now - places of encounter - between the person on one side and the space on the other, and our relationship to place within the urban space becomes aggravated. In contemporary society, people constitute a political mass that has become alienated from community, and within which political action is no longer recognisable. Social action is by nature mimetic, based on repetition, imitation, sameness and identification. If an encounter with the other involves fear, for example, the situation may come to a head; it is then seen as a threat, a strike is followed by counterstrike, and we are in a circumstance of violence. The face reveals the sensoriness of the body, and in this state of sensory presence, our perception is awakened by the preconscious and separate that lie behind the countenance of the other. Emmanuel Levinas believes that, by virtue of our being sensory and incomplete in our own lives, ethics is lived in a bodily and perceptible way relative to the other, and because the subject is a vulnerable and sensory being, we are suitable receptacles for ethnicity. However, this experience never returns unchanged to its point of departure, it is always different, and the event of encounter is asymmetrical. A city exploration excursion / An Event Paikan paikantuminen / A location of The Place (Sensory excursions to explore and activate a conversation with nature) We will find out what the nature community tells us and what we tell from ourselves to nature. How do we discuss with nature subjects? How are we constructing the conversation with one another? How do we locate ourselves when we, human subjects are discussing with nature subjects. Idea: To confront human and nature subject, explore them through each other. The form and achievement: A communal (participatory) and collective sensory excursions, shared collective and personal experience (knowledge). The excursion will be realized in co-operation with local nature (Merihaka). We will observe the surroundings (environment) by sensory experiences (the tasks of senses: smell, hear, touch). I and the researcher of ecology will build some questions of nature (the tasks of senses) before hand.

**Minna Heikinaho:** Finnish Academy of Fine Arts (BFA 1994, MFA 2004), Slade School of Fine Arts, Media Department (1995) and Doctoral student of Fine Arts (DFA 2008 -). Teacher in the Institute of Fine Arts at Lahti University of Applied Sciences (1998-2004). Senior Lecture in the School of Art and Media (Pori), The University of Art and Design Helsinki (2004-2008). Main community art projects include Free Breakfast (1994) in the Hakaniemi district in Helsinki and Push Firma Beige (1996-2001), an action site in the district of Kallio in Helsinki. Both approached local residents in the urban space, rendered visible different perspectives on the city and participated in local activities, and empowered and activated local residents and communities to enter dialogue. Other urban art Project include The Artist-in-Akiya in Kyojima, Tokyo (2000), Momentum - Nordic Festival of Contemporary Art in Moss, Norway (2000), Of power and social bond in Mois de la

Photo à Montreal (2001), Super Structures in Ho Chi Minh City (2008), Saa sanoa / I may say (2008-2013) and Ruumiillisia harjoitteita / Body Exercises - productions (2013 -)

**Anni Kiviranta:** Master of Science (MSci, 2014) from the University of Helsinki. The Faculty of Biological and Environmental Sciences. Project Coordinator, Friends of the Earth Finland (Global Environment Education, 2014-). Member of Friends of the Earth Finland (Vice chairman 2012-13). The volunteer work in several environmental Finnish NGO's since 2007, participated in e.g. environmental education projects, campaigning and training. The passion for learning, sharing and the opportunity to think different: the values to contribute in our society including justice, understanding and empathy!



## **Joa Hug**

Doctoral Student

Theatre Academy of the University of the Arts Helsinki,  
the Performing Arts Research Center, Helsinki (Germany)

### **Weathering the Body / Handling the body with care? (Workshop)**

Through Muscles and Bones This workshop proposes to practically approach the question of the '(non)human' from the perspective of artistic research in and through 'Body Weather', a comprehensive performance training that emerged in Japan in the 1980's and that has developed a wide range of practical tools to investigate how bodies and environments intersect. In the workshop, we will work with one such practice, the so-called 'Bag of Bones'. In this practice, a receiving body is moved by two or more other giving bodies while closely examining and observing the receiving body's material condition in terms of weight, texture, muscle tension, mobility, etc. The apparently simple practice of 'Bag of Bones' prompts a number of questions and issues for us to reflect upon in the context of this colloquium. For example: - What is the effect of shifting our attention to the material condition of the body? - How does the practice alter the body's perception in relation to itself and to other bodies? - How might this altered mode of perception be linked with a re-negotiation of our preconceptions about the 'human', about what the body of the other is and about what it can do? - How does this mode of perception possibly point beyond an anthropocentric perspective of the self? This workshop requires no special pre-experience in movement or performance training, but it rests on a desire to get bodily engaged and to work with hands-on. Make sure to wear clothes you feel comfortable to work in.

**Joa Hug** is a doctoral researcher at the Performing Arts Research Centre at the Theatre Academy of the University of the Arts Helsinki. His research investigates the impact of performance training on the performer's process of perception and mode of knowing. It connects movement research grounded on 'Body Weather' – a comprehensive approach to performance training that emerged in Japan in the 1980's - with a conceptual investigation at the intersection of artistic research, cognitive science, philosophy and cultural theory. Hug is based with his family in Berlin and coordinates AREAL (Artistic Research Lab Berlin), a platform for exchange on research projects.

**Simo Kellokumpu**

Doctoral Student

Theatre Academy of the University of the Arts Helsinki,  
the Performing Arts Research Center, Helsinki (Finland)

**Contextual Choreography, AR-project-in-progress**

Workshop: **Revolutionary abstraction rolled utopia bulldozing cliché rubbed atlas something else**

This workshop-proposal is approached through working with the material circumstance of the dance-studio in Theatre Academy where Carpa takes place, instead of giving a participant a report of an external research –project in the given studio. Studio is thought here as a multidirectional and layered social and material processual entity and it is thought as a common working-space of my discipline, choreography. In order to contribute to Carpa's theme, the focus here is in one particular material condition often used in the dance-studios: a dance mat. A dance-mat is a techno-industrial object, which is at the same time physical, lived, mental and conceptual. It offers a plane, which rubs off and erases the characteristics of the surface beneath it, attempting to homogenize the surface of the space. It aims to offer a feeling of safety and it is supposed to be an ideal plane to work. It lifts the bodies above the messy and noisy ground. It aims to offer neutralized and atemporal topography where the body is put, thrown and positioned on. The dance-mat aims to open a place, which is nowhere and at the same time it has a possibility to interact with all places from e.g. ballet, butoh and belly-dance. Literally, the sensuous body is rubbed against a dance-mat. With this above mentioned thought, the focus of the workshop is to explore the affectual relation between a body, a dance-mat and movement. What kind of aesthetics the mat brings out and what matters are in- and excluded when we get in touch with it? Choreography as a concept is thought here as a way to understand how the social and material circumstances take place in animate relation to the body and accomplishment of movements and vice versa. When it comes to the body, choreography here couples perception of the environment, which includes information and experience from numerous sources and accomplishment of the movement, which includes processing perceived information and experience from numerous sources. In this research, a social, cultural and material situation is turning into a choreographic 'apparatus' where we are and which produces the ways we move.

**Simo Kellokumpu** is a doctorate candidate at the Performing Arts Research Center at the Theatre Academy of the University of the Arts Helsinki. He received his MA in Choreography from the Theatre Academy Helsinki in 2003 and since then he has been working as a freelance-choreographer in various projects. In his art, he is interested in mixing approaches from the domains of choreography, performance, installation-art and video. As a part of his research, he is currently working with such projects as Seasons as Choreographers, Hiding, and Mesh, which explore the animate relations between the body, perception, movement and environment.

**Rania Khalil**

Doctoral Student

Theatre Academy of the University of the Arts Helsinki,  
the Performing Arts Research Center, Helsinki (Egypt/USA)

**Palestinian Wildlife Series** (Video performance and discussion)

Palestinian Wildlife Series is a video performance created from a nature documentary on African animals, shot directly from a television set in Palestine. Through its use of appropriated media, it reflects on issues of displacement, territory and authenticity in relation to its subject. Incorporating research findings on tree and plant life during the Occupation, Palestinian Wildlife Series reflects on the human and inhuman in a country which lost three quarters of its indigenous human population to displacement in a single year (1948) and ninety percent of its indigenous trees in the years preceding and following. Searching for strategies to address the gravity of this history and the ways in which it interrupts and dislodges European and American notions of “humanism”, Palestinian Wildlife Series re-imagines African animals in relation to Palestine, and considers the shared realities of plant and animal life under continued threat of extinction. Drawing on post-colonial theory, this artistic-research considers hierarchies in human behavior which affect Others; who and what is caged and monitored; questions of media representation and anthropomorphism. Using embodied and haptic visuality as entry points, Palestinian Wildlife Series is a participatory performance event in moving image for the ways in which, quoting feminist film theorist Laura U. Marks, “the viewer is free to draw upon her own reserves of memory as she participates in the creation of the object on screen.” It considers the digital in relation to tactility, complicating notions of “the body” with questions of interaction; what qualifies as a body and when?

**Rania Khalil** is an Egyptian American artist working with moving image and performance. Her creative work has been seen in such places as The Judson Church, Ontological-Hysteric Theater and LaMama Galleria, New York City, as well as Townhouse Gallery Cairo, PSi Copenhagen, Centre for Practice as Research, Finland and Al Ma'mal Contemporary Art Foundation, Jerusalem. A doctoral candidate in artistic research at the Theatre Academy in Helsinki, she investigates embodied and post-colonial aspects of Memory through her practice in moving image. She is presently based between Cairo, Helsinki and Brooklyn, New York.

**Esa Kirkkopelto**

Professor of artistic research

Performing Arts Research Centre, Theatre Academy,  
University of the Arts Helsinki (Finland)

**Non-Human Actors, Ecological Performances**

This paper presentation asks the existential, ethical and political consequences of non-human performance as such. Becoming-animal is a current practice in different kind of ritualistic contexts. Like in all rituals, the transformation is at last stake motivated by individual or collective, anthropocentric needs. Also the questions related to animal ethics can be discussed on rational, human basis. The real philosophical questions rise only when the point of view is turned around and the becoming-animal, plan or stone, is regarded as a means for changing the conditions of human individual and collective existence. What does it mean, for example, to loose one's fear of death and care, to become radially *careless* like an animal? For a human, it may finally be more challenging to get as a human to reach *the same existential level* as animals than to become animal through performative means.

**Tuija Kokkonen**

Doctoral Student

Theatre Academy of the University of the Arts Helsinki,  
the Performing Arts Research Center, Helsinki (Finland)

**When we do not know: Conversing with Other Species, renegotiating "Us" (Paper)**

Based on my long term artistic practice and research on our relationships to the non-human and on non-human agency, in this presentation, I will explore the possibilities of interspecies performance and especially the meaning of conversing with non-human actors. The presentation draws from the actor-network-theory by Bruno Latour and other posthumanistic theory, as well as my experiences from the memo performance series, mainly Memos of Time – performances with and for non-humans (2006-).

**Tuija Kokkonen** is an artist based in Helsinki, Finland. Since 1996 she has worked on a series of site-specific 'memo performances', as the director of Maus&Orlovski. The memos are explorations on relationships between performance, environment, "nature", non-human and time, and on the role of performance/art at the age of ecological crises. Her doctoral research project (since 2006) at the Theatre Academy is titled "The Potential Nature of Performance. The Relationship to the Non-Human in the Performance Event from the Perspective of Duration and Potentiality". It incorporates a series of performances called Memos of Time — performances with and for non-humans. [www.tuijakokkonen.fi](http://www.tuijakokkonen.fi)

**Anu Koskinen**

Post Doc –Researcher, Actor

Theatre Academy of the University of the Arts Helsinki,  
the Performing Arts Research Center, Helsinki (Finland)

**"To the stage with Foucault - How to Embody the Ecocatastrophe?"** (Lecture-demonstration)

I have started my postdoctoral project "To the stage with Foucault - How to Embody the Ecocatastrophe?" in February 2015. My aim is to present a new enacted, embodied and performative way of doing foucauldian research in the context of artistic research. I will modify the analysis of discourses, power techniques and techniques of self to physical actors' art, demonstrations and performances. I will develop this new methodology by working with the material of ecocatastrophe - climate change, pollution and wave of extinction. I present one of my project demonstrations in CARPA 4. The subject matter of the first demonstration could be, for example, the religious metaphors used when talking about climate change, the Chinese, the Great Pacific Garbage Patch or dream that my cousin had about certain imaginary, extinct animals.

**Anu Koskinen** have worked as a full time actor for ten years and done applied theater in several projects, as well as taught and done planning at the Theater Academy of The University of Arts Helsinki. I also study art university pedagogy. In my doctoral theses in 2013, I studied the discourses and techniques of self related to actors' emotions and emotional work. Right now my greatest interests include ecological questions in theater and societies and possibilities of methodologies founded on Michel Foucault's work.

**Macklin Kowal**

PhD Fellow

Temple University (USA)

## **The Paradigm of the Leak, or, Towards an Assemblage of Excess**

(Performative lecture-demonstration)

This presentation unpacks the idea of leakage as a theoretical principle and a tactic of performance. Questioning the associative links that the word presumes between the disclosure of covert information and the secretion of matter from a body or vessel, I adopt a leaky posture in my own body as I critique recent events befitting the semantic principles of the term. Ceasing to swallow my saliva, my body will leak as I articulate the perils of containment as a corporeal and discursive imperative. Secretion is a body's sole constative besides death. I will demonstrate that a body performs, effectively, in adopting a posture of its anticipation. Our contemporary moment is inundated with events befitting the semantic principles of this polysemic word, leakage. Since the presidency of George W. Bush, information leakage in the United States has proliferated on step with the state's sweeping expansion of executive power - specifically, its right to broaden the reach of state secrecy. The contents of such leaks have revealed the staggering degree to which the US government has employed acts of heinous violence against prisoners detained in Iraq, Afghanistan, and Guantanamo Bay. They disclose the inhuman as a political posture of brutality, one installed within the War on Terror to reduce victims to a status of less-than-human. Meanwhile, world affairs reckon with the ever-increasing occurrence of toxic leaks in the environment. The BP Oil Spill and the Fukushima Dai-Ichi Nuclear Disaster reveal the unremitting force of non-human actants in the course of worldly events, as well as the initiatives of multinationals that would attempt to regulate and contain their movement. These leaks, in turn, ravage the ecological sphere with toxicity and alter the course and quality of human and non-human life. Leakage conveys the stakes of the human, inhuman, and non-human in terms of their excess, and that excess's capacity to impart action. This lecture-demonstration asks: In political terms, how do we account for ruptured forms, the material or informational outflow that accompanies them, and their causal forces? How can our proceedings in the wake of leaks regard these components as inter-related, as implicating each other? What processes of aesthetic recuperation can we direct towards the complexities of leakage, and can these endeavors serve broader gestures of re-situating the figures of the inhuman and the non-human in political discourse?

**Macklin Kowal** is an artist and academic. A PhD Fellow in Dance Studies at Temple University, his work focuses on embodied economies of language in the neoliberal era. He holds an MA in Performance Studies from New York University, and has additionally studied dance theory at l'Université de Paris 8. He has presented his scholarly research at a number of colloquia, most recently by invitation of Le Laboratoire du Geste at Sorbonne-Pantéon, Paris. His choreographic work has been presented in San Francisco, New York, Berlin, and Brussels. In 2013, he held the DanceWEB scholarship at ImPulsTanz International Dance Festival, Vienna.

**Karoliina Lummaa**

PhD, Postdoctoral Researcher

University of Turku (Finland)

**Beyond onomatopoeia: performing with words that aren't ours** (Paper and practical demonstration)

“Epo-po-po-po-po-po-po-poi!”, the 227th line of Aristophanes’ comedy *The Birds*, feels soft in our lips and ears. It is a fitting transcription of the monotonous song of the Hoopoe (*Upupa epops*). The English name and the scientific name of this bird sound like a song, too. Real Hoopoes have given us sounds that are transformable into syllables and words. Despite the persistent idea of language as exceptionally human or cultural phenomenon, our spoken, written, and performed words are filled with nonhuman currents (cf. Abram 2010/2011). These material-semiotic, affective currents are the focus of my paper. I ask, how we could conceptualize this nonhuman aspect of language, and what are the effects of nonhuman currents in performing arts. Theoretically, I will focus on object-oriented conceptions of language, provided by Levi Bryant (2011a; 2011b), Ian Bogost (2012), and especially Timothy Morton (2007/2009; 2013). Object-oriented philosophy offers a non-anthropocentric view on meaning-making that focuses on the translational powers of all kinds of material and semiotic objects. In *Realist Magic* (2013), Timothy Morton traces the birth of lexical objects “brekekekex koax koax” (from *The Frogs* by Aristophanes) to real frogs and Greek language: the physically existing sound-objects are translated into word-objects. Following Morton, I suggest that language is a natural-cultural medium that re-distributes the powers of creation and agency. Language is therefore a vital element in understanding and conceptualizing nonhuman agency, both on stage and on page. To test these ideas, I will discuss some examples of sound poetry, a performance-based form of poetry that places sensual and affective qualities of language above semantic content. Accordingly, sound poetry demonstrates the ways nonhuman agency, and nonhuman currents more specifically, defamiliarize the realms we thought were most human and cultural. References: Abram, David. 2010/2011. *Becoming Animal. An Earthly Cosmology*. New York: Vintage Books. Bogost, Ian. 2012. *Alien Phenomenology or What It’s Like to Be a Thing*. Michigan, Ann Arbor: Open Humanities Press. Bryant, Levi. 2011a. *The Democracy of Objects*. Michigan, Ann Arbor: Open Humanities Press. Bryant, Levi. 2011b. *Wilderness Ontology*. In *Preternatural*, edited by Celina Jeffery, 19–26. New York: Punctum Books. Morton, Timothy. 2007/2009. *Ecology Without Nature. Rethinking Environmental Aesthetics*. Cambridge, Massachusetts, and London, England: Harvard University Press. Morton, Timothy. 2013. *Realist Magic. Objects, Ontology, Causality*. Michigan, Ann Arbor: Open Humanities Press.

**Karoliina Lummaa** is a postdoctoral researcher at the Department of Finnish Literature at the University of Turku, Finland. Her current research project *Avian Poetics* focuses on the question of nonhuman poetic agency by analysing bird-like formal and thematic features of poetry, e.g., the rhythmic and phonetic features of songs, visual elements resembling movement, and descriptions of avian life and environments. Lummaa’s publications include her doctoral thesis on Finnish environmental poetry; she has also co-edited several Finnish anthologies devoted to multidisciplinary environmental research, poetry criticism, and posthumanism.



**Alison Matthews**

Lecturer in Theatre Performance

University of Salford (United Kingdom)

**'What The Money Meant': The Materiality of Dollars** (Paper, multimedia)

In this presentation, I will discuss my recent practice-based scenographic investigation and performance 'What The Money Meant', shown at SITE 1/SAFLE 1 Festival at Aberystwyth Arts Centre (Wales) and Chelsea Theatre (London). 'What The Money Meant' is a Brechtian musical for three people and a spectacle for more. Using images, diagrams and video documentation, I will explore the ways in which this piece's explicit use of financial transactions might shed light on the power of money as an object of action in performance. I will also consider the ways in which the imbrication of money-objects in performance might expose tensions that are fundamental to the current capitalist moment, in which affective labour's immateriality is constantly juxtaposed with the calcification of this labour into objects. I am particularly interested in dialogue around the use of tipping as a vehicle for audience participation (borrowing the model of participation often found in strip shows or street performance). Tipping is a means of communication between humans. However, in the moment that money changes hands, the money-object takes on a significance that is separate from the humans around it. How might this fetishistic process be used to a performance's advantage? I will close the presentation by considering how this specific discussion might shed light on potential ways in which other objects might be situated dramaturgically in order to produce specific affects.

**Dr. Alison Matthews** is a performance maker and researcher whose practice focuses on dramaturgies of exchange and triangulation within the performance encounter, as well as the ways in which these dramaturgical structures echo larger capital dynamics. She has performed across the UK and Ireland, and was recently invited to perform at the Universität der Künste (Berlin) for the launch of a new course on arts, economy and social media. She recently completed her practice-based PhD at Aberystwyth University.

**Vincent Meelberg**

Dr, Senior Lecturer

Radboud University Nijmegen (The Netherlands)

**Encountering Metal and Wood: The Double Bass as Collaborative and Resistive Actor in Musical Improvisation (Paper)**

Traditionally, music is considered a form of human expression. Through music, human subjects may express emotions and affect other people. Often, objects are used for creating music, and although much has been written about musical performance, musical emotion, and musical embodiment, the notion of a musical instrument as an actor in performance is highly under-theorised. In this presentation, I intend to fill in this gap. By incorporating Gilles Deleuze's conception of ethics – considered as the study of the capacities for affecting and being affected that characterises not only human being, but also objects and even ideas – and Bruno Latour's Actor Network Theory – in which agency is extended to non-human actors – I will analyse my embodied engagement with the double bass in a musical improvisation. The double bass, like all musical instruments, is not just an instrument that passively mediates the musical ideas of musicians. Instead, it actively codetermines the way a musical performance will turn out. In free improvisation, in particular, the agency of musical instruments may become explicit. Free improvisation, in this sense, truly is a point of encounter, the result of a collaborative, and sometimes also resistive, relation between an object (the double bass), sonic phenomena, and me, as an embodied, cognitive subject. An improvisation can be considered a network in which these three elements are the actors that have agency. The double bass has the potentiality to affect the player and the sounds, just as the sounds can affect the player and the bass in return. In my analysis I will explicate these affective relations and argue that it is not so much the player that is constantly in control, but that any actor in an improvisation can at some point guide the way in which the improvisation will develop.

**Vincent Meelberg** is senior lecturer and researcher at Radboud University Nijmegen, the Netherlands, Department of Cultural Studies, and at the Academy for Creative and Performing Arts in Leiden and The Hague. He is founding editor of the online Journal of Sonic Studies. His current research focuses on the process musical creation. Beside his academic activities he is active as a double bassist in several jazz groups, as well as a composer.

**Katherine Mezur**

Dr, Freelance Scholar and Dramaturge

International Research Center Freie Universität, Berlin (USA)

**Suspended Animation: How to Drive a Monster Yellow Construction Crane and Play God as a Mecha (machinic exoskeleton with human/body/spirit) (Paper)**

What is the performance dramaturgy of a machine and what might that examination reveal about subjectivity, perception, and affect in daily or theatrical or media events? Rosi Braidotti and Donna Haraway argue, albeit in different ways, for a kind of post- anthropomorphic philosophy that not only de-centers the hierarchies of the human but creates a level playing field of humans, animals, plants, objects, and media. This open field is at the center of this minimalist exploration of building Crane-choreo-dramaturgy and Mecha, the Japanese mechanical robot "armour." This is a transnational critique of the hegemonic building crane, followed by its transformation into the Japanese animation Mecha, an animated combination of machine and human. From the context of Japanese performance, pop culture, robots, animation, and early mechanical toys (karakuri), I will bring Western and Japanese theorists into a conversation concerning objects, robots, and what is "living." Or, better: what has "ki" (spirit)? Underlying this performance-based examination is how ethics functions when machines, human-like things, and robot-like humans perform in these mixed worlds. In the current world of drones and transformers on earth and in fantasy, the questions of responsibility arise, "what performs? what are the ends of performance? How does the nonhuman perform inhuman? What is at stake?" Haraway comes to that famous cyborg (robot) difference: "...far from signaling a walling off of people from other living beings, cyborgs [robots] signal disturbingly and pleurably tight coupling." This tower crane project is really about this human and machine/robot relationship and the past/future. How does this disturbing and pleasurable "coupling" of human and machine un-make norms of perception and hierarchies of human/animal/things? Is this a possible process of attunement to an "other" materiality? To organize this experience, I will weave the information on the tower crane in and out of theories dealing with the posthuman, machines, "vibrant materiality," and a dramaturgy and choreography of robot/machines between animated media and construction "sites." I suggest several theories on Japanese robotics and anime machines to open up the positioning of human and machinic differences to more radical relationships. The project is experimental and experiential and focuses on the non-human turn or what Rosi Braidotti calls, "... a transversal entity, fully immersed in and immanent to a network of non-human (animal, vegetable, viral) relations." It is these "relations" that form the heart of the "matter."

**Katherine Mezur** is a freelance performance scholar/dramaturge. She researches transnational Asia Pacific performance, particularly the transmission of practices from East Asia. She holds a PhD in Theatre and Dance, (Emphasis on Asian Performance) from the University of Hawai'i Manoa, (MA Dance Studies, Mills College, BA Film Studies, Hampshire). Her publications focus on "corporeal" practices in Japanese traditional/contemporary performance, girl cultures, kawaii or cute aesthetics, media/robotic performance, and gender performance (kabuki to J-pop). She is co-curator for 2015 P*S*i 21 Fluid States, Aomori, Japan: Beyond Contamination" and a core member, butoh-research-unit [<http://www.portfoliobutoh.jp/>]. Recently a Research Fellow at the International Research Center, Freie University Berlin, she has taught at University of Washington, Seattle, Mills College, McGill, and Georgetown University.

**Lee Miller**

Associate Professor, Theatre & Performance  
Plymouth University (United Kingdom)

**Joanne 'Bob' Whalley**

Dr., Senior lecturer, Theatre  
Plymouth University (United Kingdom)

**Testing Our Mettle: accidental performance and the agency of the non-human (Paper)**

We would like to offer a paper to the following question: In which ways can different life forms in their wide diversity enter the scene of performing arts and deconstruct this scene? We have lived with a series of dalmatians since our marriage in 1996. Henry joined us in June of that year, and lived for thirteen years, dying in April of 2009. William arrived in the summer of 2004, with Stephen arriving in the spring of 2014. Without intending to, each of these dogs have found their way into our performance practice over the time they have shared our home. In 2003, we made a performance entitled Mettle. Shown at just two venues in the UK (Manchester and Northampton), the piece was an exploration of the potential for interruption afforded when the non-human presence of two non-specialist dogs are introduced to a tightly scored performance piece of devised performance. These two dogs, one in the eighth year of his life and thus into his middle-age, the other a puppy who was not fully grown, offered a series of interruptions and moments of resistance to the score we were working to. Following these two performances, Henry and William offered a series of workshops at the following institutions: The Place's Choreodrome, Dartington College of Arts and Plymouth University. Following Henry's death, William continued to run workshops by himself, often without any support from either of his human counterparts. Recently, explorations of the idea of the domestic as a locale for performance practice (specifically a four-day workshop exploring the significance of the door within a site-specific performance context), have led to a further consideration of performance interactions with the non-human performer. During the workshop period held within our home, William and Stephen were ever present, and made themselves a part of the exploration simply by their continued presence. There are the attendant ethical implications of working with non-human beings who are, because of the nature of domestication of house pets, unable to give their consent, or indeed refuse the invitations to play. These issues will be brought to bear upon the wider territory of this paper.

**Joanne** (or '**Bob**' as most people know her) and **Lee** completed the first joint practice-as-research PhD to be undertaken within a UK arts discipline in 2004. As part of that project they began to reflect upon the process of creative collaboration and knowledge production by drawing on the 'two-fold thinking' of Deleuze and Guattari. These processes remain central to their ongoing work together. Alongside their creative practice, they both work in the UK university sector. Their current research includes an exploration of Buddhist, Vedantic and Taoist philosophies, with particular attention being paid to the concept of witnessing. Lee is a qualified yoga teacher, and Bob is a licensed acupuncturist. Bob has recently begun to research in the field of Medical Humanities and is working with a colleagues on a Wellcome Trust funding bid.

**Thanh Thuy Nguyen**

PhD Candidate

Malmö Academy of Music, Lund University (Sweden)

**Embodying the inhuman: towards hybrid identities** (Performance, video and paper)

This presentation is partly a performance and partly spoken reflections on the making of "Vodou vibrations sounds of memories of fields and burdens living in translations and broken bows balancing on plateaus while speaking to one self and scratching the surface of the raft while drifting away", a solo performance with video projections and prerecorded sounds, performed by Vietnamese dan tranh player Nguyen Thanh Thuy, choreography by Marie Fahlin (SWE). This is one of several explorations at the threshold between music and dance in the frame of the international artistic research project Music in Movement, headed by the Malmö Academy of Music. I am a Vietnamese dan tranh player and in my professional career I have experienced how a female musician is presented on television in Vietnam objectified as a "beauty" playing a traditional instrument, always in traditional costumes and in a picturesque setting. But already since my early childhood, my body was socialized into pleasing movement patterns. However, in the collaborative work with Marie Fahlin on "Vodou...", I experienced a new body that was not the body onto which Vietnamese cultural meanings had been inscribed for 35 years. When the choreographer asked me to cut off my archive and to move as if I were an animal creeping on the floor, I found it possible to step out of my body and I could e.g. look at my deformed hands scratching on the wall as an object external to myself. The working process can be understood also from a gender theory perspective: [...] "the body" is itself a construction, as are the myriad "bodies" that constitute the domain of gendered subjects. Bodies cannot be said to have a signifiable existence prior to the mark of their gender; the question then emerges: To what extent does the body come into being in and through the mark(s) of gender?" (Judith Butler, 1999, p. 12) From this perspective many questions arise: What, or who, is the "I" performing in the piece? If I can disconnect the pleasant body schemes of a Vietnamese woman, what is the relation between my "new" body and the body that used to be mine? The piece became a vehicle for articulating a critical perspective on my embodied identities both as a musician and as a Vietnamese woman. A core method in this process was the adaptation of inhuman behaviour in the making of the choreography.

**Nguyen Thanh Thuy** studied at the Hanoi Conservatory of Music where she received her diploma in 1998, followed by a Master of Arts at the Institute of Cultural Studies in 2002. Since 2000 she holds a teaching position at the Vietnam National Academy of Music. Since 2012 she is carrying out an artistic doctoral project at the Malmö Academy of Music concerned with gesture in traditional Vietnamese music. She recently published a book chapter in an edited book on Cambridge Scholars Publishing, and live recordings and a book chapter in (re)thinking improvisation: artistic explorations and conceptual writings, (Lund University Press)

**Teemu Paavolainen**

Postdoctoral Researcher

University of Tampere (Finland)

**Smart Homes and Living Machines: Views From Performative Architecture (Paper)**

From Le Corbusier's "machines for living in" to the "smart homes" of the present, discourses of architecture and technology have sought to extend the everyday assemblage of domestic performance (be it in registers of normativity or enhanced efficacy) in a human-scale middle ground between individual initiative and imposing ideology. With snapshot examples of modernist architecture and ubiquitous computing, the proposed paper's focus is thus decidedly not on performance as behavior – "typically human" or non-human – but rather, on a more contextual sense of everyday performativity as the material intertwining of both. One key strand here is how the dramaturgical organization of rooms and kitchens specifically is variously seen to coincide with that of life processes or indeed ways of living – its paradoxical performativity torn between values of novelty and normativity, doing and dissimulation, the heroic and the homeostatic; between brave performative futures and their predictably theatricalized pasts; between performances of uncluttered efficiency and their tacit grounding in cables or concrete. If the modernist ideal of functional performativity can arguably be derived from Louis Sullivan's 1896 dictum of "form following function," then with the change of prototypical technology – now downplaying rational intelligence for the style and art implicit in "smart" (the new key quality sought in device, decorum, and dwelling) – mechanistic paradigms of interaction also begin to morph into those of interweaving: re-coupling action with perception beyond one-on-one dramaturgies of task and user; implicating "man and machine" in the tacit meshworks in which they only emerge and are sustained; their social texture also spread from its youthful center to its ageing fringes. If a standard Le Corbusier house unfolds like an assembly line of theatrical vistas, then the "smart" ideal could well be imagined as an ongoing assembly of lines, evading our perception but not (we hope) our action, interwoven in some compact control often mobile and hand-held such that what once was solid now melts into the Cloud. As for these specifically early-twentieth and early-twenty-first century visions, however, the question might be posed if both – though a hundred years apart – ground their claims to efficient performance in a promise of instrumentality and if, in both, the spectra of the inhuman arises as soon as this human criterion is not quite met?

**Teemu Paavolainen** is an Academy of Finland Postdoctoral Researcher at the Centre for Practice as Research in Theatre, University of Tampere, currently working on the concepts of theatricality and performativity by appeal to metaphors of texture and weaving. His *Theatre/Ecology/Cognition: Theorizing Performer-Object Interaction in Grotowski, Kantor, and Meyerhold* was published by Palgrave Macmillan in 2012.

## **Malaika Sarco-Thomas**

Lecturer

Dance Studies, School of Performing Arts, University of Malta (Malta)

### **Improvising with Twigs and Cells: Paradox in Transversal Practices** (Lecture demonstration)

This presentation investigates the potential of dance improvisation to offer performance-based philosophical frameworks for posthuman and trans-species identification (Haraway 1991, 2003). A paradox is a proposition which seems absurd, contradictory or impossible, but which actually is or may be true. In dance improvisation practice, paradox offers a way of associating seemingly dissonant elements in theory and action. Drawing on dance artists who work specifically with perception of non-human bodies in their work, such as Deborah Hay, Simone Forti and my solo form *Twig Dances*, I offer a consideration of how the use of scores involving paradox can operate according to Felix Guattari's notion of transversality, a key element in his 'ecosophy' (2000) to bring about experiences of inter-subjectivity for dance improvisers. Impasses in phenomenological and ecological debates often involve the difficulty of distinguishing the natural from the cultural, and the implications of ethical judgments broadly applied across fields (see Chappel 1997, Soulé and Lease 1995, Macnaghten and Urry 1998, Tiley 1994, Fox 1995, Kershaw 2007, Oelschlaeger 1995). A performance lens that includes paradox as practiced in dance improvisation (Parkinson 2006, Hay 2000) can offer frames for identification of the human self with an other, or a nonhuman body. I suggest that such improvisational investigations can offer a route toward an eco-phenomenological (Brown and Toadvine 2003) working process that sees experience as grounding interrelationship, and suggests the performative, posthuman potential of the dancing body. By using 'a tactic of paradox' to destabilize notions of both margin and center, performance scores can function as a playful, perception-based enquiry into changing relationships between response-able yet multistable organisms. Examples in dance improvisation evidence this. Deborah Hay supposes her body, as a collection of sixty-five trillion cells to have a kind of 'wisdom' in its ability to respond to paradoxical scenarios that perceive a place or moment through movement (Hay 2000). Improviser Simone Forti describes an element of animism in her practice of responding to natural phenomena such as ants, dry grass, or lizards via movement (Hayes 1986). Similarly, 'What if I perceive and dance the unique character of this plant, here and now?' is the score used for my *Twig Dances*: What if, rather than my eyes seeing a juniper bush, every cell in my body perceives the bush and performs the possibility of its shapes in space and time? What if the texture of this bush is explained through the movements of my feet? Phenomenologist Maurice Merleau-Ponty suggests that understanding an object involves seeing it, not as an amalgamation of visual impressions, but as 'a structure accessible to inspection by the body' (1962: 320, 369). He describes this inspection as a lived experience, and, drawing on Henri Bergson's ideas of intuition, implies that the body has an instinctive, paradoxical tendency by which it links itself, in movement, to objects, 'like a hand to an instrument' (Merleau-Ponty 1963: 5). To illuminate the paradox in bodily relationship with the world can be to break from a conditional, objectified understanding of action as mediated by circumstances, but also to recognize the potential of the body to interpret or 'live' the world in new ways. I propose that improvisational scores for movement offer this possibility, and conclude with recommendations for

transversal practices which develop perception of intersubjectivity by taking seriously the offerings of improvisation as a research strategy.

**Malaika Sarco-Thomas** is a dance artist and Lecturer in the Dance Studies programme at the School of Performing Arts, University of Malta. Through performance and curatorial projects she investigates how performance practices can alter attention to site, physicality and place. Her collaborative 2006 peripatetic PhD research project TWIG: Together We Integrate Growth investigated links between 'ecological practice' and dance improvisation through an overland journey from England to China that included guerilla tree-planting and Twig Dances, solo performances with living plants. Since 2011 she has co-organised Contact Festival Dartington and Conference with Richard Sarco-Thomas, an annual platform for the development and exchange of CI practice, and co-teaches Aikicontact, or aikido and CI principles in movement. Since 2007 they have led weekly contact jams at Dartington College of Arts in Devon, Falmouth University in Cornwall, where Malaika was Senior Lecturer and course coordinator for Dance & Choreography at the Academy of Music and Theatre Arts, and now in San Gwann, Malta. With Misri Dey she recently co-edited issue 6.2 of the Journal of Dance and Somatic Practices 'on Contact [and] Improvisation' (2014) and is a chapter contributor to the book *Moving Sites: Investigating Site Specific Dance Performance*, edited by Victoria Hunter (forthcoming 2015).



**Janne Tapper**

Free Researcher (Finland)

### **Computer Plays in Theatre: Changes in Human Experience and Logic (Paper)**

In Kristian Smeds' *Unknown Soldier* (2007) and Akse Petterson's *Kaspar Hauser* (2014) the aesthetics of computer plays – digital screen, digital audio, gamification – influenced the scenic space. I will examine how in these performances' technology influenced the essential components of human experience, and eventually the human, in ways, which, according to N. Katherine Hayles (1990), have anticipated and implied the posthuman in late capitalism: the human becomes transformed when language, context (sense of place) and time (in relation to memory) are denatured (See Hayles 1990, 265–266). How was it performed with the becoming-technology? (See Deleuze & Guattari 1987) Like in computer plays, images of the performers and contexts were replicated and modified. Some acts were done which could not have been possible without the technology. Fast rhythm and war-like reflectivity were responded by somatic activities of the players' bodies, which generated feelings of arousal and kinesthesia at the heart of self-experience (See Väliäho 2014, 29, 30). Euphoria of surface images in digital screens supported the sense of the present. The organization of events did not support the sense of signifying chain between the past and present (See Jameson 1984, 71; Mulder 2006, 292–294). In fashion of computer plays, human mobility was extended, but however, some properties of human logic and experience seemed to be “amputated” (See Mulder 2006, 289). In these performances, the characters' sense of identity, context, time, memory and language were partly distorted. The psychological depth of characters was simplified into a flat surface image. I will question, if human figures are needed to emulate into the computer based media system, and transported from stage to screens, does this becoming-technology require the distortion of psychological depth, language and memory? (See Mulder 2006, 295–296), See Jameson 1984, Väliäho 2014). The human becoming-technology and the theatre becoming-computer play seemed to put audience's conceptions of what is the human to flight. This flight seemed almost as an intentional provocation. I will deliberate on the following questions in my paper: Is the reterritorializing of the human through technology possible? Was the strategy of the above performances to aim at rediscovering and mapping the cartography of the human, by escaping it first and then forcing the audience to think about it in a new, positive way? (See Deleuze & Parnet 1987, 36–51)

**Janne Tapper** holds a PhD in theatre studies from the University of Helsinki, Finland (2012) and MA in theatre directing from the Theatre Academy Helsinki (1987). From 2012–14 he has worked as a post-doctoral researcher in Systemic Learning Solutions (SysTech) value network at the Universities of Jyväskylä and Helsinki, Finland, developing innovative approaches for e-learning. Tapper has annually lectured at the Universities of Helsinki and Tampere and at the Theatre Academy Helsinki since 2010. He has worked as a theatre director for 20 years since 1987 at several Finnish City Theatres and at the Finnish Broadcasting Company (YLE).

**Ludvig Elblaus**

PhD Candidate, programmer, artist, musician  
KTH Royal Institute of Technology (Sweden)

**Carl Unander-Scharin**

PhD, Professor, Composer, Opera singer  
University College of Opera, Stockholm (Sweden)

**Åsa Unander-Scharin**

PhD, Professor, Choreographer, Dancer  
Luleå University of Technology (Sweden)

**Which scenic subjects may emerge when interacting with machines through vocal and bodily virtuosity? (Workshop)**

Which scenic subjects may emerge when interacting with machines through vocal and bodily virtuosity? Building on our team's work with enhanced cross-over multi-modal expressivity through embodied interaction in opera and dance, we propose to present a participatory workshop at CARPA4. The workshop will include hands-on interaction with our custom-built technologies in order to spur discussion that we hope will inform the work that we undertake towards new premieres with the same artistic technologies. During a long-standing collaborative work, the team has developed new artistic tools where technology offers means to e.g. let bodies sing, let robots dance and to let opera singers accompany themselves through bodily interaction. Performing with emerging artistic technology offers insights into perceptions of new scenic subjects and raises questions of what is human and non-human. We suggest that artistic expressivity is re-constituted through virtuoso interaction with machines. Our workshop will include an overview of our previous technologies (such as The Coloratura Machine, The Vocal Chorder, Robocygne, The Throat III, The Charged Room and The Virtual Viola da Gamba) as well as probe and discuss our completely new tool for virtuoso gestural control of extreme vocal expression.

**Ludvig Elblaus** is a composer and performer of music and audiovisual art who currently is examining his practice through research at the Sound and Music Computing group at the KTH Royal Institute of Technology in Stockholm, Sweden.

**Carl Unander-Scharin** is a Swedish composer and operatic tenor, PhD and Professor. Born in Stockholm, he studied in his native city at the Royal College of Music and the University College of Opera. He specializes in high lyric tenor parts, and is affiliated to the Swedish Royal Opera, Malmö Opera and Folkoperan. In parallel with his extensive activities as a singer, Carl is a prolific composer and has composed nine operas, as well as music for TV, film, dance, choral works, oratorios, and interactive works. Between 2011-2014, Carl was Visiting Professor at the University College of Opera, a position he currently holds at Karlstad University.

**Åsa Unander-Scharin** is a choreographer and researcher in dance, opera, robotics and interactive performance technology. She acquired her PhD for the thesis: “Human mechanics and soulful machines” in 2008. In 2012, the robotic swan Robocygne inaugurated the International Tanzmesse in Düsseldorf and the giant marionette Olimpia was performed in the context of Opera Mecatronica at Swedish Royal Opera House and Rotterdam Opera Days. She holds a position as Associate Professor in Art and technology at Luleå University of Technology and is a member of The Committee for Artistic Research at The Swedish Research Council.

**Kristof van Baarle**

PhD Researcher

Ghent University (Belgium)

**The performer is absent: human absence in nonhuman performances (Paper)**

In this lecture I would like to focus on how the decentering and possible disappearance of the human is reflected upon in the contemporary performing arts by focusing on absence as a performative strategy. Adopting a posthumanist perspective, the disappearance or withdrawal of the human from the stage is interpreted as a critique on anthropocentrism and an investigation into a post-anthropocentric conception of the world. Artists like Mette Ingvartsen, Kris Verdonck, Romeo Castellucci and Andros Zins-Browne have created performances with nonhuman performers reflecting on the absence of their human antagonists. The human absence in the performances discussed in the lecture leads to a haunted space in which the human remains present in a spectral state of being. Drawing from Giorgio Agamben (*Nymphae*, 2004), Jacques Derrida (*Spectres de Marx*), Timothy Morton, Freudian Uncanny and Mary Luckhurst, several performances will be analysed as critiques on the relation and tension between the human and technology, ecology, and its position in the performing arts, i.e. on stage or as unique bearer of a role. I will develop three typologies of how human absence is staged and presented in nonhuman performances today, each with their different political, economic and ecological references. Holographic projection generates a presence of the performer while being absent. Both Kris Verdonck's *M*, a reflection and Andros Zins-Browne's *The Lac of Signs*, make use of holographic projection which replaces the live performer for the virtual image-actor. Machinic replacement leaves the physical human body out but within the scope of absence, refers to this body having been there. Romeo Castellucci's version of *Le Sacre du Printemps* presents a complex machinic installation performing this classic physical choreography, but reminds of e.g. Pina Bausch's iconic version. A third typology is characterised by the human withdrawal from a performative landscape, such as in Mette Ingvartsen's *Evaporated landscape*. The landscape as hyperobject or Beckettian grey in-between location will be analysed as what remains after human presence. This presentation is both part of my doctoral research as well as the dramaturgical research for a new performance of Kris Verdonck concerning this subject.

**Kristof van Baarle** holds MA degrees from Ghent University (Art studies) and the University of Antwerp (Theatre Studies). Since 2013, he is a research scholar at Ghent University with a Ph. D. fellowship of the Research Foundation - Flanders (FWO). His research focusses on critical posthumanism, Giorgio Agamben and Kris Verdonck. Kristof has published in several journals (*DOCUMENTA*, *Performance Research*, *Etcetera* ...) and book chapters about these topics. He also works as a dramaturge for Kris Verdonck/ A Two Dogs Company and is an editor of the Belgian theatre journal *Etcetera*.

**Daniel Watt**

Dr, Programme Director for Drama  
Loughborough University (United Kingdom)

**Marionettes or Gods?: After the Actor in the Objects of Tadeusz Kantor and Cricot2 (Paper)**

This paper examines the use of props, costumes and other materials in the happenings, performances and theatrical events of the Polish director Tadeusz Kantor and the work of his contemporaries, such as Maria Jarema and Jonas Stern, and the work of Cricot2. It traces the development of the Kantorian actor in relation to the stage object and follows the antagonistic and evocative relation between performing objects through his main performances *The Dead Class*, *Wielopole Wielopole* and *Let the Artists Die!*, to the continuing practices of the company, after Kantor's death, from *Today is My Birthday* to more recent work such as *Maniacs or Their Master's Voice* and *Past! Past!*—and that's the way with all stories. The theoretical dimension of the paper follows Martin Heidegger's thinking of the hand and materials, the grace of the puppet from Kleist to Edward Gordon Craig and the transformative aspects of Kantor's thinking of theatre space and the 'reality of the lowest rank'. If, for Kleist, a state of grace returns through either an infinite or empty consciousness—a state likened to a marionette or a god—then is the work of the performing object an instance of being approaching the infinite, as something encounters nothing? Is the actor's task one of becoming an object? The paper ends with a consideration of developments in object-oriented ontology and aspects of Eugene Thacker's *After Life*, compares this thinking with the radical practices of Kantor and Cricot2 during the 20th century and on into the 21st.

**Dr Daniel Watt** is a Senior Lecturer in English and Drama at Loughborough University. His research interests include fragmentary writing, ethics and literature and philosophical and literary influences on theatre and performance in the 20th century. He is co-investigator in the AHRC funded research Object Theatre Network and is currently working on a book, *The Consciousness of Objects*, with Rodopi Press.

## **Stefan Östersjö**

Senior Lecturer

Malmö Academy of Music and the Orpheus Institute (Sweden)

### **Go to Hell: human motion transformed inside a nuclear reactor** (Installation, performance)

Performer Nguyen Thanh Thuy

Go to Hell is an installation and performance work set on the threshold between gesture and sound and between the worlds of the dead and the living, premiered in Stockholm in October 2013. The choreographies by Marie Fahlin (SWE), the sound and light installation by Gerhard Eckel (AU) and video art by Anders Elberling (DK) and Jörgen Dahlqvist (SWE) as well as the electronic music by Henrik Frisk (SWE) all relate to the gestural and conceptual content of Toccata Orpheus, a composition for guitar solo by the German composer Rolf Riehm (DE) composed in 1990. This presentation discusses the artistic application of motion capture data in the making of Go To Hell. In Riehm's piece, the bodily action of the performer is treated as an intentional compositional parameter and the notated structure thus generates a specific choreography in performance. In this choreographed multi-media work, motion capture of my performance of the guitar composition "Toccata Orpheus" by Rolf Riehm (1990) became the source for a light and sound installation by Gerhard Eckel which transforms human movement into movement of light and sound in huge proportions between the twelve offices found up along one of the walls in the reactor hall. In Go To Hell, the inhuman nature of the reactor, situated almost 30 meters below the ground, has several specific functions as a setting for a piece which relates to the Orpheus myth. The audience descends on a stairway to the underworld and the piece wishes to evoke something of the sense of danger that must have accompanied Orpheus' descent to Hades. In Toccata, Orpheus it is the radical expression of the lyre player's art that threatens the order of the underworld. Orpheus plays a high-risk game and exposes all the tricks of his musical and scenic skills expressed in intense choreographies of hand and arm movements. Hence, the choreographies, based on the movement material in the guitar piece, become a contrasting layer to the sound and light installation in the space. In the choreographies, human agency is expressed in an in-human environment. The focus of the presentation is exactly this tension between the human and the violence of technology. The presentation builds a discourse around the display of materials from the piece as video, sound and movement, performed live by the presenter and the dan tranh player Nguyen Thanh Thuy.

**Dr. Stefan Östersjö** is a leading classical guitarist. Since his debut CD (Swedish Grammy in 1997) he has recorded extensively and toured Europe, the US and Asia. As a soloist he has cooperated with conductors such as Lothar Zagrosek, Peter Eötvös, Mario Venzago and Andrew Manze. He received his doctorate in 2008 on a dissertation on interpretation and contemporary performance practice and has since then been engaged in artistic research at the Malmö Academy of Music and the Orpheus Institute.

**Nguyen Thanh Thuy** studied at the Hanoi Conservatory of Music where she received her diploma in 1998, followed by a Master of Arts at the Institute of Cultural Studies in 2002. Since 2000 she holds a teaching position at the Vietnam National Academy of Music. Since 2012 she is carrying out an artistic doctoral project at the Malmö Academy of Music concerned with gesture in traditional Vietnamese music. She recently published a book chapter in an edited book on Cambridge Scholars Publishing, and live recordings and a book chapter in (re)thinking improvisation: artistic explorations and conceptual writings, (Lund University Press).