

PERFORMING SPACE 2025

CONFERENCE & WORKSHOPS



4 to 7 July, Nafplio, Greece

Organised by
Performing Space Association

in collaboration with
The University of the Peloponnese

4th to 7th July, 2025

Labor Center of Nafplio, 25is Martiou 6, Nafplio, Greece

International Conference & Workshops
PERFORMING SPACE 2025, NAFPLIO

Organised by



In collaboration with



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

With the support of



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PERFORMING SPACE 2025

Conference & Workshops

4 to 7 July, Nafplio, Greece

Programme

Friday, 4th July

09:00 Registration

09:30 Welcome address

09:50 Coffee break

1st Session

Body, Time, and Space

Chair: Dr. Philip Hager

10:00 **Dr. Eirini Sourgiadaki.** *Spaces of the in-between.*

10:10 **Prof. Dr. Mónica Raya.** *Under the Light of a Posthuman Feminist Approach to Apace. Seminar of Expanded Practices of Scenography.*

10:20 **Dr. Fatma Erkök & Dr. Pelin Dursun Çebi.** *An Embodied Educational Experience: An Accumulated Memory and Vision*

10:30 **Michael Budmani.** *The Posthuman Space of Theatre Production Education.*

10:30 Discussion

2nd Session

Theatre and Social Change

Chair: Dr. Christina Zoniou

10:50 **PhD(C) Bilal Akar.** *Home as a Diasporic Space: Underground Theatre Practices of the Kurdish Group Koma Demhat.*

11:00 **Dr. Tyrone Grima.** *Performative Spaces and Queerness at the End of the Twentieth Century in Malta*

11:10 **Dr. Tony McCaffrey.** *Differentiated Bodies, Dysfluent Voices: Disabling Performing Space.*

11:20 **Katerina Katakaki & Despina Mitsiali.** *Performing Ages.*

11:30 Discussion

11:40 Coffee break

3rd Session

Building the Environment through Performance

Chair: Dr. Alba Balmaseda Domínguez

12:00 **Andreas Skourtis.** *Performing House.*

12:10 **Dr. Angeliki Sakellariou.** *Performing the Square:
Notational Practices as Spatial Interventions.*

12:20 **Prof. Dr. Miljana Zeković.** *Bubble Ecologies: Interstitial Worlds of Performance and Growth.*

12:30 **PhD(C) Pantea Eslami.** *Embodying Space, Performing Learning:
Architecture as an Interface for Interdisciplinary Education.*

12:40 **Discussion**

12:50 **Dr. Eleni Kolliopoulou.** *The Soup.*

13:00 Break

4th Session

Performative Presentations I

Chair: Dr. Pablo Berzal Cruz

13:15 **Anna Luyten.** *Hear the Things Sing. Writing Footnotes While Reading Your Hand.*

13:30 **Adrian Montana.** *Co-Habiting with Pteropodidae (Australian fruit bats) as Sound Ecology*

13:45 Discussion

14:00 Lunch Break

Workshops

16:00 – 20:00 **Workshops**

The Preferences of the Gods. Spatial Performativity Revealed

Lead by Dr. Pablo Berzal Cruz & Dr. Alba Balmaseda Domínguez

Mediterranean Spacing 2.0

Site-Responsive Actions Exploring Nafplion's Spatiotemporal Performativity

Lead by Prof. Dr. Dorita Hannah

21:00 Opening party

Saturday, 5th July

5th Session

Environmental Awareness

Chair: Dr. Bill Psarras

- 09:00 **Dr. Giada Cipollone.** *Curating Islandness: The Case of Marosi Festival (Stromboli, IT).*
- 09:10 **George Lazoglou.** *The Carbon Tierra Biennale 2025: Spatial Performativity and Artistic. Negotiations in Post-Industrial Landscapes.*
- 09:20 **Dr. Joonwoo Kim.** *Performing Resistance to Regional Decline: Revitalizing Korea's Small Towns through the Gyeongju Classical Festival.*
- 09:30 **PhD(C) Alexia Kalogeropoulou.** *Following the Movements of Trees: Nature as a Portal to Creative Flow.*
- 09:40 Discussion
- 09:50 Coffee break

6th Session

Changing the Perception of Environment through Performance

Chair: Dr. Adonis Volanakis

- 10:00 **Georgia Kanellopoulou.** *Reading the City: The Performative Function of Text and the Dramaturgy of Public Space.*
- 10:10 **Marcela Oteíza Silva.** *Scenographic Void. Aerial Street Performances and the Urban Space.*
- 10:20 **Anthi Kougia.** *PUBLIC SPACE, ENCHANTMENT AND RESISTANCE.*
- 10:30 **Zoe Drakopoulou.** *REBEARTH.*
- 10:40 **Dr. Daniel Dilliplane.** *Walking as Anarchiving. An Aesthetic Analysis of the "Window on the World" Tour.*
- 10:50 Discussion

7th Session

The Material as Narrative

Chair: Dr. Maria Mikedaki

- 11:00 **Katerina Liapopoulou.** *Poe on Paper, or The Gold-Bug Was Made of Paper. An Ecological Performance. Using Paper as Its Sole Material.*
- 11:10 **Prof. Rachel Fensham.** *Re-imagining the Architecture of the Chiton: An intimate Haptics.*
- 11:20 **PhD(C) Sofia Alexiadou.** *W Memorabilia, (Phaedra's Laboratory) Following the Light: A Woman's Never-Ending Dialogue with Space and Time.*

11:30 **Gülten Nur Bilgiç & Prof. Dr. Pelin Dursun Çebi.** *The Body as Deus Ex Machina: Revealing the Stage through Apparatus.*

11:40 Discussion

11:50 Coffee break

8th Session

Ritual Space

Chair: Dr. Pablo Berzal Cruz

12:10 **Prof. Dr. Dorita Hannah.** *Resistance and Revelry in Le Grand Théâtre of Lebanon's 2019 October Revolution.*

12:20 **Prof. Dr. Dragana Konstantinović.** *Public Urban Space and the Performance of Political Agency – the Case of Serbia.*

12:30 **Dr. Christina Banalopoulou.** *Ruined Performativity, Ethno-Religious Diversity: Live Events at the Ruins of the Panagia Paramythias/Vlach Saray Church in Istanbul.*

12:40 **Dr. Wen Liang, PhD(C) Xiao Yang & PhD(C) Rebeca Zhu Cao.**
Mapping Temporal and Spatial Dynamics of Imperial Rituals in the Forbidden City.

12:50 Discussion

13:00 Break

9th Session

Performative Presentations II

Chair: Dr. Athena Stourna

13:10 **Dr. Bill Psarras.** *We are all Cities: The Poetics of Performing Landscapes through Writing, Microscope and Digital Media.*

13:20 **Bernadett Jobbágy.** *Embodying Space and Text: The Inside and the Outside of Soma in a Creative Process.*

13:30 Discussion

14:00 Lunch break

Workshops

16:00 – 20:00 **Workshops**

The Preferences of the Gods. Spatial Performativity Revealed

Lead by Dr. Pablo Berzal Cruz & Dr. Alba Balmaseda Domínguez

Mediterranean Spacing 2.0

Site-Responsive Actions Exploring Nafplion's Spatiotemporal Performativity

Lead by Prof. Dr. Dorita Hannah

21:00 Epidaurus Festival

Sunday, 6th July

- 9:00 **PhD(C) Valentina Sáez Marín.** *Living in Motion: Muleteer Corporacies and Territorialization in the Maule Mountains, Chile.*

10th Session

Performance as Research

Chair: Dr. KIMVI Nguyen

- 9:10 **Helen Robertson.** *IN A CLEARING.*
- 9:20 **Dimitra Kordomenou.** *Playing in the City: Practice and Poetics of Reclaiming Urban Space.*
- 9:30 **Eliza Soroga.** *Let's Inject Some Randomness into the City: Reflecting on Eliza Soroga's Site-Specific Performances in London and Prague.*
- 9:40 Discussion
- 9:50 Coffee break

11th Session

Multimedia Performance

Chair: Dr. Gina Giotaki

- 10:00 **Prof. Dr. David Bassuk.** *DESIGNING SPATIAL NARRATIVES: From Memory Palaces to AI-Enhanced XR.*
- 10:10 **PhD(C) Eleana Pandia.** *A moment in Digital Time: Pause During Performative Gameplay.*
- 10:20 **Dr. Katerina El Raheb.** *Streetstories: Instagram as Drift.*
- 10:30 **Dr. Philip Hager.** *Portable Dramaturgies: Performing Globalization's Un/Specific Ground.*
- 10:40 Discussion

12th Session

Social Change through Performance

Chair: Dr. Tyrone Grima

- 10:50 **Prof. Dr. Klitsa Antoniou.** *Roadworks (1985) versus Coalworks (2024).*
- 11:00 **PhD(C) Sara Gholami & Sara Boroumandi.** *Performing Protest: The Girl of Enghelab Street and the Spatial Politics of Resistance in Iran.*
- 11:10 **Dr. Antonia Vasilakou.** *Redefining the Change of Care in Democracy: A Site-Specific Walking Performance in the Park of Sotiria Hospital.*
- 11:20 **Marianna Koukoulekidou & Aggeliki M. Doufa.** *Lipstick Liberation: A Feminist Performance Mapping the Femicides in the Performing Public Space.*
- 11:30 Discussion

11:40 Coffee break

13th Session

Spatial Performativity

Chair: Dr. Alba Balmaseda Domínguez

- 12:00 **Dr. Loukia Minetou.** *Shaping Actants to Assist Communication: Co-Producing Narrative Spaces with People Living with Dementia.*
- 12:10 **Dr. Anna Street.** *Subversive Submersions: Water's Shapeshifting Force.*
- 12:20 **Dr. Vasiliki Sirakouli.** *Changing Spaces, Changing Music Ecosystems: What We've Learned so Far in Greece.*
- 12:30 **Dr. Višnja Žugić.**
Architectural Performative on the Thresholds of the Domestic and the Extreme.
- 12:40 Discussion
- 12.50 Break

14th Session

Performative Presentations III

Chair: Dr. Christina Zoniou

- 13:00 **Arianna Chatziganou.** *Urban Vampire: A Rite of Passage.*
- 13:15 **Dr. Carolyn Defrin & Prof. Dr. Elena Marchevska.** *The Shape of home: A Performative Presentation of Letters that Resist the Border as a Line.*
- 13:30 **Elli Vassalou.** *Some Dances Last Longer than Castles: Çiftetelli.*
- 13:45 Discussion
- 14:00 Lunch break

Workshops

16:00 – 20:00 **Workshops**

Performing Spaces: Narrative Spaces and Scenography

Lead by Maria Chaniotaki with the collaboration of Eleni Palogou

Mediterranean Spacing 2.0

Site-Responsive Actions Exploring Nafplion's Spatiotemporal Performativity

Lead by Prof. Dr. Dorita Hannah

21:00 Let's have a drink!

Monday, 7th July

15th Session

New Performative Spaces

Chair: Dr. Athena Stourna

- 9:00 **PhD(C) Daniela Dispoto.** *An Archipelago of Floating Islands. Memory, Transmission, Transformation.*
- 9:10 **Anna-Pagona Papidi & Dafni Anastasia Tsintzeli.** *Methodologies and Immersive Tools in Scenography. The case of the "Beyond the 4th Wall (B4W)" Project.*
- 9:20 **PhD(C) Pavlos Panagiotidis.** *From Actors to Performative Architecture Designers: Devising Experiments with Responsive Environments.*
- 9:30 **Dr. Adonis Volanakis.** *A Performative Archive.*
- 9:40 Discussion
- 9:50 Break

16th Session

Other Forms of Presence

Chair: Dr. Antonia Vasilakou

- 10:00 **Greig Burgoyne.** *Re-Thinking Site-Specificity Via Long Durational Performance Art.*
- 10:10 **Valassia Barbouti & Myrto Andronidi.** *Deciphering Mechanisms and Narration Systems in the Natural Landscape: The Case of Keros.*
- 10:20 **Sophia Kyriakou & Areti Petropoulou.** *The Performative Character of Betrayal in Public Space.*
- 10:30 **Anastasia Giamouzi & Dr. Stella Paschalidou.** *Bacchae: You Who Are Willing to See the Unseen.*
- 10:40 **PhD(C) Beatrice Lapadat.** *Space and Voice as Substitutes to Character Embodiment in the Expositional Performance "Entre vos mains" by Marc Lainé.*
- 10:50 Discussion

17th Session

Performance Space

Chair: Prof. Dr. Dorita Hannah

- 11:00 **Dr. Rafaël Magrou.** *Scenographic Architectures". (Re)Questioning the Relationship between Spectators and Actors.*
- 11:10 **Prof. Dr. Liviu Dospinescu.** *A Phenomenological Approach to the A-Social Configuration of Scenography in Single-Spectator Performances.*
- 11:20 **Edward Nilsson.** *Exploring the Spectator / Performer Interface: A Case Study of Grecian Garden, Yonkers, New York.*

11:30 **PhD(C) Elias D'hollander.** *Storytelling the Theatre Building.*
On the Tension between the Multiplication of the Theatre Building's Specificities and the Al-Halqa in Radouan Mriziga's 7 (2017).

11:40 Discussion

11:50 Break

18th Session

Multimedia Performance II

Chair: Dr. Katerina El Raheb

12:10 **Paraskevi Bokovou.** *New Technologies Reshaping the Performative Space:*
The Site-Specific Set and the Action Props.

12:20 **PhD(C) Alessandro Di Egidio.** *Where Do I Play My Body?*
A Round Trip Between Virtual Stages and Real-World Arenas.

12:30 **Altar Çolak & Merve İrem Keklik.** *In the Dialectic of Space as Body, Body as Space:*
The Performative Grey Zone.

12:40 Discussion

12:50 Break

19th Session

Performative Presentations IV

Chair: Prof. Dr. Dorita Hannah

13:00 **PhD(C) Natalia Jowita Kozakiewicz.** *Strategies of Creating Presence in the Space of the City:*
Analysing the Role of Somatic Practices in Performance within Urban Environments.

13:15 **Ridha DHIB.** *Conjuring the Threshold.*

13:30 Discussion

13:45 Conclusion

14:00 Lunch break

Workshops

16:00 – 20:00 **Workshops**

Mediterranean Spacing 2.0

Site-Responsive Actions Exploring Nafplion's Spatiotemporal Performativity

Lead by Prof. Dr. Dorita Hannah

21:00 Closing Party

Conference Abstracts

Friday, 4th July

1st Session

Body, Time and Space

Chair: Dr. Philip Hager

10:00 Spaces of the in-between

Dr. Eirini Sourgiadaki

Artist, Researcher, and Educator, Department of Cultural Analysis, Zurich University of the Arts, Zurich, Switzerland

In our western understanding, stories of teleportation and transformation in principle consist of 3 stages: the state before, the in-between moment (the shift) and the state after. The middle part is where the blurry boundaries of what we commonly call “reality” and “fiction” lay: the boundaries of awareness, trust and believing. The in-between moment is a moment of trespass, change, shift, a moment often invisible. What exactly happens after Gregor Samsa falls asleep as a human and before he wakes up as an insect or what happens right after Alice steps into the mirror and before she enters Wonderland; what happens while Clark Kent is inside the phone booth? None of these events occur in plain sight, but in a liminal space, where a device (technasma) activates the process. They occur in an instant, bound to the Aristotelean time paradox.

How to deal with the presence of the body in terms of time and space during this in-between moment and how to stimulate imagination, memory and the senses towards the “impossible” using the elements that define a teleportation/transformation device? To deal with the questions, I had extensive discussions with experts in the field (children, people with schizophrenia and people in love), along with investigation of the “daily-life” realm and self-investigation.

Through a compositional, experimental methodology, this speculative transdisciplinary artistic research project looks into means of (s)low-tech immersive arts, exploring im/possibilities through storytelling and technologies of the body-mind, seeing no clear boundaries between the performative space and the daily life realm -with its physical and metaphysical properties. It navigates the nostalgia for a past and a future as a continuum, contributing to ongoing conversations about the artist/researcher’s existence, their agency and their ability for interconnectedness and change.

10:10 Under the Light of a Posthuman Feminist Approach to Space

Prof. Dr. Mónica Raya

Architect, Scenographer, and Full Time Professor, Seminar of Expanded Practices of Scenography, Faculty of Philosophy and Literature National Autonomous University of Mexico, Mexico City, Mexico

There are a wide variety of critical approaches to the humanities and social sciences engaged in decentring the human in favor of the nonhuman. I aim to share some of these perspectives to analyze design and space-making away from the usual rational practices and accepted spatial conventions. As a researcher, I made an ethical commitment to explore spatial performativity under what Donna Haraway addresses as “the located view from a body” (in this case, mine; a woman’s body), A vision

that is “always complex, contradictory, structuring and structured, that stands versus the view from above or from nowhere”: a sort of multidimensional subjectivity.

“How to see? Where to see from? What to see for? Whom to see with? Who gets blinded? Who wears blinders?” According to Haraway, how to see is the science question in feminism.

In my participation, I will expose some of the contributions of feminist philosophers: Donna Haraway, Karen Barad, Jane Bennet, and Rosi Braidotti. These contributions set me into an intuitive and active observation of nonhuman agency and those that could count as posthuman practices in architecture and scenography.

I will invite the public to engage in understanding that space is a vibrant matter, an action that requires that space be pictured as a witty agent and not as a resource. Jane Bennet claims that the most critical driving force behind the nonhuman turn is how it might help us live more sustainably, with less violence toward various bodies. This philosophical call makes sense to any architect or scenographer who would like to expand their practice or their practice-based research.

**10:20 An Embodied Educational Experience: An Accumulated Memory and Vision
Dr. Fatma Erkök¹, Prof. Dr. Pelin Dursun Çebi²**

¹Associate Professor, Faculty of Architecture, Istanbul Technical University, Istanbul, Turkey

²Full Professor, Faculty of Architecture, Istanbul Technical University, Istanbul, Turkey

This paper aims to discuss the outputs of a postgraduate course titled 'Body and Space', which has been taught by the authors since 2012 at ITU Faculty of Architecture, aiming to question the interrelations of those concepts. The course as a whole aim to familiarize students with the body and bodily form that shapes space through movement and to create kinetic awareness of the body; to create a discussion environment to explore the relationships between space and body, movement, time and perception through performance experiences; to consider architecture not only as space and form but also as an activity, event and embodiment that can be choreographed.

Within the scope of the final project of this course, students are asked to put forward a research question addressing the relationship between body and space, to develop a conceptual framework that will place the body in a central position, then to construct a physical mechanism for this purpose and to activate it through physical experiments with the body. The product is defined as a spatial mechanism built in 1/1 scale that will form an experimental ground for the research question posed by the student teams. The relationship between body and space is experienced and recorded with the help of this spatial installation and this experience, together with the theoretical knowledge supporting the whole process, is expected to be transformed into an article as the final output of the course.

These spatial mechanisms/installations were realized in the spaces selected by the designers in Taşkışla Faculty of Architecture building, a historical building from the 19th century. The experience of the mechanisms was sometimes enriched by the participation of professional dancers. Observing how the dancers execute improvisational and rich bodily experiences with spatial assemblages is found to be mind-expanding for architects; this interdisciplinarity is therefore invaluable in broadening the perspective.

The paper will explain the structure and components of the course, including preparatory exercises designed each semester, and how the final works complement the process.

10:30 **The Posthuman Space of Theatre Production Education**

Michael Budmani

Programme Leader for the Diploma in Theatre Production and Management, School of Dance and Theatre, Lasalle College of The Arts, University of the Arts Singapore, Singapore

The core objectives of this research project are the exploration of current tertiary theatre production education (TPE), and its continuing fitness for purpose and relevance in our post-pandemic digital society.

Key Question:

What is tertiary Theatre Production education (TPE) in the post-humanist digital world? How might it meet the needs of stakeholders in the evolving theatre-making industry?

Sub Questions:

How might TPE in a post-humanist digital world better meet the needs of stakeholders in the current and evolving theatre-making industry?

Do the signature pedagogies of Theatre Production tertiary education need to evolve to meet the needs of post-pandemic and post-humanist theatre-making?

What should the learning environment of TPE be for the post-humanist tertiary digital learner?

How can the learned skills and knowledge embedded within TPE have greater relevance to the post-humanist digital world, and how can this be facilitated?

This research project examines signature pedagogies that exist within current undergraduate TPE, an area 'for which there is currently very little academic scholarship in existence' (Malik:2016,13). Research findings and qualitative data are drawn from detailed primary interviews conducted with established and renowned TPE educators across the English-speaking sector.

Detailed analysis of research findings informs the view that to ensure survival within contemporary challenges, TPE and its signature pedagogies must be refreshed, adapting to current learner and societal realities within the digital workplace revolution. Research findings include a number of detailed recommendations for a new blended TPE space Post humanist Production for Performance (PPP). This new PPP model is a deeply collaborative, contemporary, blended and multi-institutional offer, where collaboration not determined by geographical location. This new model could promote the sharing of institutional infrastructure, knowledge and local context, creating a student experience that is greater than the sum of its parts.

10:40 **Discussion**

2nd Session

Theatre and Social Change

Chair: Dr Christina Zoniou

10:50 **Home as a Diasporic Space: Underground Theatre Practices of the Kurdish Group Koma Demhat**

PhD(C) Bilal Akar

PhD Student, Department of Cultural and Environmental Heritage, University of Milan, Milan, Italy

This paper explores how home can function as a diasporic performance space in the context of internal displacement, focusing on the case of Koma Demhat, an underground amateur Kurdish theatre group in Istanbul. *How did Koma Demhat transform domestic spaces into sites of theatrical resistance and community building? What role did underground theatre play in constructing a diasporic identity for the Kurdish community in Istanbul?*

Escalating armed conflict in the 1980s and the forced migration of Kurds from Northern Kurdistan's villages to metropolitan centers in the 1990s turned Istanbul into an internal diasporic city for displaced Kurdish communities.

With public cultural spaces inaccessible due to state repression and language prohibition, Koma Demhat responded by performing in private homes. Rather than withdrawing theatre from the public sphere into a private setting, these performances transformed the home into a new kind of public sphere—one where cultural expression, political dialogue, and communal interaction could take place beyond the reach of state surveillance.

Structured as evening social gatherings, these performances reshaped homes into dynamic stages, fostering intimate interactions between performers and audiences. Designed to fit domestic settings, the plays—rooted in the performers' own life stories—explored themes of village guard systems, forced migration, and assimilation in Istanbul. Koma Demhat's performances stood out for their active audience participation, as the domestic setting encouraged spectators to comment, interpret, and initiate discussions. After each performance, political and dramaturgical debates naturally emerged, transforming the home into a public sphere.

This paper, through spatial theory and diaspora studies, argues that home was not just a refuge but an active site of cultural production and political expression. Grounded in internal colonialism and diaspora theory, it examines how Kurdish underground theater transformed domestic spaces into performative arenas where resistance, memory, and identity were collectively enacted.

Ultimately, this research contributes to the understanding of how performance can reconstruct spatial relationships in the context of displacement and political repression, offering new insights into the intersection of performance, space, and internal diaspora.

11:00 ***Performative Spaces and Queerness at the End of the Twentieth Century in Malta***

Dr. Tyrone Grima

Senior Lecturer, Malta College for Science, Arts and Technology, Paola, Malta

The objective of this paper is to investigate the theatrical and non-theatrical spaces that were used in Malta to express queerness and to stage plays with queer characters in the nineties. The research question that the paper attempts to explore is how queerness was manifested theatrically in the spatial dynamics of theatrical performances in the last decade of the twentieth century. The research is heavily influenced by queer theory, authors such as Sara Ahmed, Judith Butler, and Eve Kosofsky Sedgwick, as well as by scholarly writings on queer performance, such as the research by Amelia Jones and Alan Sinfield. This theoretical framework will be juxtaposed against the Maltese reality. Constant references to local productions will be made to identify the patterns that emerged, and these will be understood against the sociopolitical development of the LGBTI community in Malta in the nineties. Sub-themes. Since this is an ongoing research project, the main findings and conclusions still need to be determined.

11:10 **Differentiated Bodies, Dysfluent Voices: Disabling Performing Space**

Tony McCaffrey

Artistic Director, Senior Lecturer, National Academy of Singing and Dramatic Art, Ara Institute, Christchurch, New Zealand

How does disability performance enable a radical reconfiguration of what Dorita Hannah terms 'event-space'? Disability is itself a social, situational, spatial construction that includes the marginalized, pathologized spaces to which disability is normally confined. Disability performance opens up new possibilities for the event-spaces of theatre, public space, and the conceptual and relational space between disabled and non-disabled bodies.

I will be drawing on the work of disabled artist and performance scholar Felipe Monteiro for whom the presence of his own 'differentiated body' – 'atrophied by progressive spinal amyotrophy' – confronts the audience with vulnerability, their own included. I will extend his analysis from embodiment to include the spatial relations between and within bodies. Similarly, I am leaning on the work of Joshua Saint Pierre, grounded in his own experience of stammering. He proposes 'dysfluency' as a re-examination of the aesthetic and social potential of diversity in the articulation of words and the turn-taking of rhetoric in public and theatrical communication. I will extend this analysis to encompass the presence and movement of disabled artists in performing space.

Finally, I will be drawing on the recent re-appropriation by Jack Halberstam of work by Gordon Matta-Clark and the 'anarchitecture' art collective of the 1970s to reimagine and reconsider trans embodiment as 'not figure but ground, not body but landscape, not building but demolition site.' I will seek to re-apply Halberstam's use of anarchitecture as a kind of theoretical and practical framework to deconstruct binaries of disabled and non-disabled in the event-space of disability performance. I will refer to examples from my own work in collaboration with Different Light Theatre and that of other learning-disabled theatre companies to investigate the spatial construction of disability and to expand the possibilities of what is meant by accessibility in performing space.

11:20 **Performing Ages**

Kataki Katerina¹ & Mitsiali Despina²

¹Independent Artist, Researcher and Theatre Pedagogue, Athens, Greece

²Independent Artist, Adult Educator, Athens, Greece

In the multicultural reality of worlds where people's diverse social and personal identities are often discouraged from meeting and are excluded from spaces of shared identity, various discriminations are born. One very interesting case is that of Ageism. Working the past 5 years with separate groups of adults 65+ and many more with teenagers, the time was right to create an intergenerational workshop, an initiative that was accepted and supported by the National Theatre of Greece during the spring of 2025. This project attempted to invite people of two different age groups and generations to equally participate in a creative process of renegotiating age representation on and off stage and as socio-artistic dialogue process on ageism matters. We applied interaction and the theory of Social Integration, that of the Inclusion, as well as democratic and participatory practices. Participants researched and staged questions such as: *Can art be a safe ground for co-creation and equal coexistence between adolescents and older people (60+)? How ageism is absorbed and reflected in staged and unstaged realities? How do age phases of life serve collective narratives and how they create artistic spaces of expression? How is aesthetic and experiential pedagogical methodology combined with inclusive education, regarding managing the "gap generation" phenomenon?*

The results are still in progress while the performance and video are rehearsed until June 2025. So far, we are amazed by the response, cooperation and shared creativity of all members as well as their excitement and surprises while this performative social experiment goes on.

This presentation aspires to expand our gazes beyond staged & unstaged stereotypes and wonder on possibilities of reforming and re-making of social spaces in terms of age visibility, participatory practices, democratic education and intergenerational views. Further questions as *"How does an institution react when they create open calls according to deadlines of age and why? Is the famous grandmother of performance a different species of other grandmas- elders and why?"* are to be explored with the audience in a reflective organized open dialogue.

11:30 **Discussion**

3rd Session

Building the Environment through Performance

Chair: Dr. Alba Balmaseda Domínguez

12:00 Performing House

Andreas Skourtis

Architect, Scenographer, and Lecturer, Royal Central School of Speech and Drama, University of London, London, United Kingdom

Performing House is an ongoing, practice-based artistic research project initiated by the artist who also owns an olive grove in Chiliomodi, Greece, now reimagined as a dynamic site for multi-disciplinary performance residencies. Balancing tangible resources with utopian speculation, it invites future users and collaborators to co-design and co-make a space that addresses pressing needs whilst encouraging imaginative possibility.

This presentation shares fragments of the project's current progress, highlighting its playful methodology of on-site explorations, iterative discussions and workshops, and ephemeral documentation, such as micro-manifestos, experimental sketches, architectural drawings, models, and reflective videos. By blending practical tasks with conceptual experimentation, the initiative foregrounds a design approach where structure emerges from curiosity, creative exchange and inclusive authorship.

As it evolves, *Performing House* imagines fostering lifelong learning through the formation of creative assemblages that re-invent the future of how we learn, dwell and perform. Looking ahead, the project will broaden its circle of contributors, refine co-building strategies and probe the boundary between visionary ideals and concrete action. In so doing, *Performing House* aims to spark curiosity about new models of dwelling, performance design and learning; ones that honour available assets, spark imaginative thinking and ensure the process remains as vital as any eventual outcomes.

12:10 Performing the Square: Notational Practices as Spatial Interventions

Angeliki Sakellariou

Architect, Researcher, and Educator, School of Architecture, University of Reading, Reading, UK

This study reflects on a series of filmic experiments that employ performance as a methodology for spatial investigation, tracing how movement, gesture and drawn notation construct and reimagine public space. The aim is to explore how the body, as both a sensory and spatial recording agent, generates situated knowledge of urban environments through performative acts.

The work specifically examines how improvised, embodied gestures translate the spatial rhythms of place - specifically the public squares of Athens - into drawn notations. In doing so, it considers how performance, captured and edited into video fragments, frame these gestures as speculative interventions within public space. The filmic experiments, including *A Performative Notation for Omonia* and *A Performative Notation for Monastiraki*, are grounded in a practice-based and site-responsive methodology, engaging directly with the public spaces of Athens as living archives of social and spatial memory.

Drawing on choreographic notation, the study proposes 'performative notations': hybrid drawings that both document and intervene within site-specific contexts, re-mapping public space. It traces the evolution of this method from early improvisations to a more refined spatial practice.

Findings indicate that ephemeral movements, when combined with drawings, photographic fragments and editing techniques, become spatial agents in themselves, capable of articulating new forms of engagement with contested or transitional urban landscapes. The performative gesture

emerges as a tool of spatial notation, while the filmic frame becomes both a site and a stage for the emergence of an embodied mapping process. This study contributes to the field of performance-based spatial research by positioning the moving image as an active site of spatial construction and by proposing performative notation as a critical and poetic method for reclaiming space through embodied memory.

12:20 **Bubble Ecologies: Interstitial Worlds of Performance and Growth**

Prof. Dr. Miljana Zeković

Full profesor, Department of Architecture and Urbanism, Faculty of Technical Sciences, University of Novi Sad, Novi Sad, Serbia

As curator of the Montenegrin national pavilion at the 19th Biennale Architettura, I have, together with my team, developed an immersive, research-driven installation for our gallery at San Lorenzo Square in Venice, open from May 10 to November 23, 2025. Titled “Terram intelligere: INTERSTITIUM”, the project explores a deeper understanding of land through the convergence of artistic practice and scientific inquiry, a growing trend in contemporary architectural discourse.

Our aim has been to investigate soil as a living, dynamic material system, using both performative and experimental methodologies (Coelho, 2024). We began by collecting soil samples from diverse sites across Montenegro—an intuitive yet methodical process that revealed microbial ecosystems thriving in unexpected ways. These samples were developed further in collaboration with the Institute for Molecular Genetics and Genetic Engineering in Belgrade, where we focused on the genus *Streptomyces*—bacteria with remarkable biosynthetic and structural capacities.

What we encountered was both beautiful and unexpected. These microbes not only produce vivid bio-pigments in response to environmental stimuli—light, temperature, humidity—but also construct intricate spatial formations: self-organized, adaptive, and continuously evolving. In these formations, we recognized the outlines of a new kind of architecture—one that is alive, responsive, and rooted in natural intelligence.

Our methodology blends hands-on scientific research with performative installation. Over the six-month duration of the Biennale, “INTERSTITIUM” will serve as both environment and experiment—a space where microbial life slowly unfolds within translucent polycarbonate forms, inviting visitors into an ongoing, living process of construction, transformation, and emergence.

By situating living matter within architectural forms, the project proposes a new material language (Sarantou et al., 2025) and reimagines how we build, think, and perform in relation to ecological systems (Pickering, 2013). It gestures toward future architectures grounded in care, interdependence, and the co-creation of space with non-human agents—where performance is not staged but lived and grown over time.

12:30 **Embodying Space, Performing Learning: Architecture as an Interface for Interdisciplinary Education**

PhD(C) Pantea Eslami

PhD Student, Department of architectural science, Toronto Metropolitan University (TMU), Toronto, Canada

This research investigates how architectural pedagogy can serve as an interdisciplinary interface by integrating embodied, spatial, and collaborative learning into other educational practices. The objective is to propose a transferable pedagogical model that utilizes foundational elements of architecture—such as spatial awareness and material engagement—to enrich teaching and learning across disciplines.

The core research questions are:

How can architectural pedagogy, through embodied learning, enhance creative and performative practices?

In what ways can spatial thinking foster interdisciplinary connections between architecture, performance, and education?

Using a practice-based methodology, this study developed and tested a model titled archiBODY, designed to integrate architectural thinking into other educational disciplines. A key case study involved a collaborative workshop series with the Rosedale School's Department of Performing Arts. Through a sequence of exercises and installations, dance and performance students explored their bodily relationship to space—both individually and collectively. The methodology emphasized learning through doing, sensing, and making, reflecting architecture's experiential dimension.

Findings revealed that engaging with space physically and reflectively prompted students to reconceive both their creative processes and their understanding of the environment. The workshops demonstrated that the feedback loop between body and space not only deepens awareness but also fosters collaborative construction of meaning and form.

In conclusion, the study argues that architectural pedagogy—when reframed as a platform for embodied and spatial learning—can become a valuable interdisciplinary tool. This approach supports a shift toward more holistic, performative, and participatory modes of education, applicable across both formal institutions and informal community-based settings.

12:40 **Discussion**

12:50 **The Soup**

Dr. Eleni Kolliopoulou

Mixed-Media Visual/Performance Artist, Educator, and Researcher, PDA, University of Peloponnese, Nafplio, Greece

My proposal concerns the presentation of a mixed-media performance that is planned to be staged in 3rd June 2025 in Athens (Greece) at Fournos Lab. <https://fournos-culture.gr/en/fournoslab/>. The performance is entitled 'The soup' and is going to include video projection, live streaming and live art action by myself and another co-performer that will assist the performance taking an ambiguous role between performing and filming. The performance is the continuation of my past project shown at BIFPA Festival in Belfast School of Art, Northern Ireland 'Handle with care': <http://www.elenivisualart.eu/poetics-politics-of-everyday-life/handle-with-care-2020/>. 'The soup' would like to address contemporary geopolitics and socioeconomic issues and policies by making a clear reference to Achille Mbembe's *Necropolitics* (2019) having as its aim to embody its conceptual principles.

The performance is a playful inquiry upon the creative ways in which we can incorporate rituals in our digitalized era performances. Therefore, it seeks to invent new forms of embodiment of space in contemporary rituals. The work is asking: *how can we transform our perception of space /time via contemporary rituals? If ritual's function is to bring the audience in the here and now, what occurs when they receive multiple stimuli from audiovisual means? If, in a way, a video screening is an opening to another space/time how is this altering the audience's experience of space?*

The audience will be included inside the performance space and have the opportunity to take part in the action at some specific moments. 'The soup' is the mingling of different space/times and invites the audience to an immersive as well as proactive experience engaging with multiple layers of attention. During my presentation, I will share part of the audiovisual documentation of the event and explain briefly the artistic research process.

4th Session

Performative Presentations I

Chair: Dr. Pablo Berzal Cruz

13:15 **Hear the Things Sing. Writing Footnotes While Reading Your Hand**

Anna Luyten

Former and Lecturer, Anthropology, University of Louvain, Louvain, Belgium; University of the Arts, School of arts Ghent, Belgium; University of Performative Arts, Maastricht, Netherlands

A research in wandering - attentiveness- failing - polyphonic city – companionship - entanglement - resonance.

An investigation of the power of 'not knowing' and wandering in walking performative art. Wandering, seen as a discipline of the art of loving the unforeseen, the beauty of the problem and the philosophy of failing as a methodology to connect and reconnect with others, the environment and oneself.

In this performative paper, written (spoken and song) in a multimodal and multisensorial way, I connect sound, embodiment, drawings and multimedial storytelling as an ode to the walking soul and elaborate the definition of “Arachnid Thinking.”

In the beginning there is a theatrical setting, I am surrounded by books and works of those who inspired me: from Ovid to Ingold, from Haraway to Tsing, from the polyphonic music to Kae Tempest to Ali Smith, from the weaving to the rhizome, the situationist encounters to contemporary refugee stories and an innovative didactic way of intergenerational performance making with the children a Dutch asylum centre.

On my thinking path we encounter the Goddess Tara, with seven eyes on her feet and seven eyes in her hand. We encounter the story of Teiresias the blind and listening prophet at the hand of a child. We encounter Charlotte Wolff, a good friend of Walter Benjamin a flâneuse, a doctor, a writer and hand reading expert for the surrealist artists while she was in exile in Paris and London.

From the inside we go to the outside, out of the room. We look carefully into the hand of a stranger, draw a line in the palm of their hand and let the other use it as a new way of mapping the unexpected, to an/archive a walk in the neighborhood as a poetical and polyphonic space. By walking the unknown path of others – human and non-human beings- we are composing an embodied and polyphonic narrative of our resonant environment and new ways of companionship. We come back with words, sounds, and ask ourselves what homecoming after walking in the (unknown) city means.

This performative paper aims to bring together art practice with critical thinking, opening new ways of thinking, sensuous knowledge, research, and art practice.

13:30 **Co-Habiting with Pteropodidae (Australian fruit bats) as Sound Ecology**

Adrian Montana

Independent Composer, Melbourne, Australia

Every evening, the grey-headed fruit bats (*Pteropus poliocephalus*) move through the river corridors of Melbourne across the city to feed, and return at dawn to hang in trees upstream. They travel in flocks and loop up and down on the air currents of summer atmospheres. This species does not use echolocation to navigate but they have large frontal eyes and a good sense of smell to find fruits and nectars from native and exotic plants. They also live in colonies, as humans have done, and, in their closeness, they communicate with each other.

The objective of my performative presentation is to introduce through sound, the vital importance of Australian fruit bats or flying foxes to the health and regeneration of native forests. Without our co-existence with this colony, the environment suffers.

How can a soundscape, presented in virtual and real-time modes, highlight the mammalian features of the Australian grey-headed flying-fox; bringing us closer to appreciation of their characteristics and an understanding of their ecological importance?

A sonic and visual experience will be created using a computer with Digital Audio Workstation (DAW) software, a MIDI controller, an audio interface, and speakers or headphones. My realtime audio recordings of the grey-headed flying-fox will be integrated into the soundscape.

It will generate an aural journey of evolving rhythms, and chatter, which emulate the sound pattern communication systems of the bats. At times, these are dissonant and clashing, at other times, they are responsive to each other.

Soundscapes can engage people with the distinctiveness of a spatial ecology, in this case, one that is about species co-habitation with fruit bats. Through scoring their sounds and flightpath, my presentation will highlight the vulnerable ecology of this small mammalian species as it competes with humans for urban coastal habitat along the Australian south-east coast.

13:45 **Discussion**

Saturday, 5th July

5th Session

Environmental Awareness

Chair: Dr. Bill Psarras

09:00 **Curating Islandness: The Case of Marosi Festival (Stromboli, IT)**

Dr. Giada Cipollone

Assistant Professor, Theatre and Performing Arts, IUAV University of Venice, Italy

The presentation stems from the ongoing research project *Performing Islandness. Performance, Dramaturgy and Curatorship of the Island since the Seventies (@Peril, 2022-2025)*, which undertakes a critical investigation of the island as a generative space for performative, dramaturgical, sound-based, and curatorial practices, with a specific focus on the Italian context. The research advances an interdisciplinary framework at the intersection of Island Studies and Performance Studies, exploring the island both as a metaphorical construct and as a material site of artistic experimentation.

The core of the research is guided by the following questions: *How do performative practices respond to the ecological and spatial specificities of insular environments? In what ways can curatorial and dramaturgical approaches mediate the ambivalent status of islands as at once marginal and connective, fragile and dynamic? How might islands be reimaged as sites of both rootedness and mobility, amid ongoing ecological and geopolitical transformations?*

Methodologically, the project combines historical and theoretical analysis with contemporary fieldwork-based mapping of live art initiatives on Italian islands. A key case study is Marosi Festival (Stromboli, 2017–ongoing), a long-term initiative that integrates performance, research, and place-based practices to articulate an “insular curatorial” perspective. The presentation offers a critical reading of Marosi’s curatorial politics, with a specific focus on its 2025 edition. It examines how the festival articulates a mode of situated curatorship that foregrounds live arts practices, ecological sensitivity, local knowledge, and collaborative processes. By doing so, it reflects on the potential of performance and curatorship to contribute to emerging ecocritical and relational paradigms within island geographies.

09:10 **The Carbon Tierra Biennale 2025: Spatial Performativity and Artistic Negotiations in Post-Industrial Landscapes**

George Lazoglou

Curator, Production Manager, Multimedia and Theatre Light Designer, and kilowArt platform

The *Carbon Tierra Biennale*, held in Ptolemaida in 2025, served as a platform for critical dialogue on the intersection of environmental awareness, video art, performance, and the performativity of space. Situated in a region deeply marked by industrial exploitation and the complex transition from a carbon-based economy, the Biennale transcended the boundaries of a conventional artistic event. Instead, it functioned as an active site of negotiation, where the landscape was not merely a backdrop but an active participant in the artistic process.

This study explores how the Biennale activated space as a performative entity, emphasising the dynamic relationship between landscape, its historical imprint, and artistic interventions.

Drawing from the theoretical frameworks of Michel Foucault and Henri Lefebvre, we examine how Ptolemaida's post-industrial terrain operated as a "wounded landscape"—scarred by ecological devastation, yet simultaneously open to processes of reinvention through artistic engagement. Through video installations and live performances, the Biennale foregrounded the fractures and ruptures in the terrain as sites of critical reflection, transforming abandoned mines, derelict factories, and disrupted ecosystems into spaces of memory reconfiguration and future-oriented narratives. Particular emphasis is placed on the performativity of space and its relationship with artistic practices that activate latent histories and potential future uses.

The *Carbon Tierra Biennale* demonstrated how ephemeral actions can repurpose the marks of industrial depletion into arenas of dialogue and transformation. Through the convergence of video art and performance, the event became more than an artistic intervention—it evolved into a performative act that challenged conventional perceptions of wounded landscapes, moving images, and transient encounters, as instruments for shaping ecological imaginaries.

Ultimately, the *Carbon Tierra Biennale 2025* questioned traditional conceptions of space, suggesting that wounded landscapes are not merely sites of loss but dynamic arenas of performative engagement. This research in progress, aims to highlight the ways in which art and cultural practice can contribute to the formation of more just and sustainable future perspectives.

09:20 **Performing Resistance to Regional Decline: Revitalizing Korea's Small Towns through the Gyecheon Classical Festival**

Dr. Joonwoo Kim

Assistant Professor, Department of Architectural Engineering, Daegu University, Daegu, South Korea

South Korea faces a growing crisis of regional decline, with many small towns experiencing population loss, aging, and economic stagnation. In this context, cultural and artistic interventions have gained attention as alternative strategies for local revitalization. This study examines the Gyecheon Classical Music Festival, held annually since 2013 in the rural village of Gyecheon, Pyeongchang County in South Korea. Over ten years, the festival has transformed Gyecheon into a seasonal cultural destination, attracting thousands of visitors and engaging artists, residents, and institutions. By staging performances in everyday village spaces, the event repositions the rural landscape as a performative and social space, enabling new forms of participation and place-making.

Findings suggest that the festival contributed to reshaping the village's public image and expanding its functional population—individuals who do not reside locally but regularly visit for work, leisure, or cultural activities. Moreover, the initiative has led to increased investment from both central and local governments, as well as growing involvement from private companies seeking to support regional culture and infrastructure. The case of Gyecheon reveals how sustained cultural programming can serve as a platform for resisting regional extinction and reimagining the future of

Korea's small towns. It highlights both the potential and challenges of using performance as a spatial and social strategy for local resilience.

09:30 **Following the Movements of Trees: Nature as a Portal to Creative Flow**

PhD(C) Alexia Kalogeropoulou

Independent Artist, and PhD Student, Department of Communication & Media Studies, National and Kapodistrian University of Athens, Athens, Greece.

This presentation explores the influence of natural environments on human creativity, focusing on the embodied experience of reconnecting with nature as a pathway to creative flow. The central objective is to investigate how sensory engagement with natural elements—particularly trees—can foster deeper self-awareness and unlock creative potential.

The research questions guiding this inquiry are:

How does immersion in natural settings affect an individual's capacity for creative thinking and artistic expression?

In what ways does kinesthetic interaction with nature, such as mimicking the movements of trees, serve as a catalyst for creative flow and emotional regulation?

The methodology is rooted in practice-based research and includes site-specific performance, movement improvisation, and reflective journaling. A key part of the study is the performance piece *Following the Movements of Trees*, which took place in a forested environment and invited participants to physically attune to the rhythms and gestures of trees.

Findings suggest that sustained engagement with nature—through movement, stillness, and attention—can significantly enhance creative receptivity, reduce internal noise, and create a space for intuitive expression. Participants reported a heightened sense of presence and emotional clarity, indicating that the body's attunement to natural forms can bypass cognitive blocks and stimulate imaginative thought.

This study concludes that nature not only inspires artistic content but also offers a framework for process—one that is cyclical, intuitive, and intrinsically human. By returning to the natural world, we may also return to a more authentic mode of creating.

09:40 **Discussion**

6th Session

Changing the Perception of Environment through Performance

Chair: Dr. Adonis Volanakis

10:00 **Reading the City: The Performative Function of Text and the Dramaturgy of Public Space**

Georgia Kanellopoulou

Dramaturg, Director, and Researcher

This study examines the performative function of written text in public urban spaces — encompassing graffiti, tags, poetic inscriptions, and textual art — and positions the city as an entity to be navigated both visually and literarily. The city is a text: layered, unstable, and annotated by its inhabitants. Textual

interventions in the urban landscape operate as performative gestures that transform the perception, experience, and memory of space, drawing on performance studies, spatial theory, and semiotics.

These textual acts — whether transgressive, aesthetic, political, or personal — do not merely inscribe surfaces; they engage with space, creating a moment of contact that is both spatial and temporal. A stencil on a wall, a handwritten note on a lamppost, a name inscribed in a corner — these micro-texts alter the rhythm and significance of a location, inviting the passerby into a fragmented yet intimate act of reading. The city becomes a palimpsest, marked by layers of presence, intention, and interruption.

The paper draws on examples ranging from graffiti and activist slogans to anonymous tagging and poetic street interventions. It examines how these textual presences raise questions about authorship, legality, ephemerality, and visibility, while also proposing an expanded dramaturgical field in which language performs materially within the urban environment. In dialogue with the work of Michel de Certeau, Judith Butler, and Henri Lefebvre, the study reconceptualizes text as an embodied spatial practice — one that not only marks the surfaces of the city but also participates in its ongoing performance.

Text in the city performs with and through space: it asserts presence, leaves a trace, and enters into dialogue with a changing urban landscape. A phrase, a mark, or a fragment of language can transform the meaning of a street corner or a wall, infusing the everyday with resonance. These textual presences contribute to a dramaturgy of open space, where language becomes part of the spatial and affective atmosphere that shapes how the city is seen, felt, and understood. In this sense, text in public space functions both as an expressive presence and as a perceptual intervention into the city's evolving narrative.

10:10 **Scenographic Void. Aerial Street Performances and the Urban Space**

Marcela Oteíza Silva

Associate Professor of Dance and Theatre, Wesleyan University, Middletown, CT, USA

Street performance scenography engages with material and spatial arrangements of the urban centers, shaping and responding to its contexts. While most scenographic studies focus on “grounded” interventions—temporary structures, mobile stages, and site-based installations—this research examines the scenographic use of negative aerial space in urban environments. Using *Cycling to Heaven (Pedaleando al Cielo)* by Theatre TOL (Antwerp, Belgium) at Festival Internacional Santiago a Mil FITAM as a case study, this research explores how aerial scenography transforms urban atmospheres and expands the performative dimensions of cityscapes.

The central research question asks: How is unclaimed aerial space manipulated in street theatre scenography to co-create meaning within the cityscape? Drawing from expanded scenography, Ecoscenography, and spatial theory, this paper analyzes the impact of floating, suspended, and kinetic scenographic elements on public perception and engagement with built environments.

Findings indicate that aerial scenography in street performance reconfigures audience perspectives, producing ephemeral architectures that mediate between material and atmospheric dimensions. By occupying vertical voids within the city, aerial scenographic design challenges traditional understandings of performance space, offering new frameworks for urban scenography as an extension of social and historical narratives.

10:20 **PUBLIC SPACE, ENCHANTMENT AND RESISTANCE**

Anthi Kougia

Theatre – performance and visual artist

“The fate of our times is characterized, above all, by the disenchantment of the world, a phenomenon attributed to the intellectualization and rationalization produced by the modern forms of social

organization.” “Re-enchanting the world is a practice that is central to most anti-systemic movements and a precondition for resistance in exploitation, for it connects what capitalism has divided: our relation with nature, with others and with our bodies” Silvia Federicci, “Re-enchanting the World: Feminism and the Politics of the Commons.”

My ongoing research is often related to the limits of theatricality and the exploration of performance spacing. By setting weird creatures or paradoxical/off situations in public space, my intention is to plant small resistances through enchantment. By enchanting I mean challenging the hard logic of materials, reversals, surprises, deviations and distortion of the given perspective. I am interested in the absurd and i use humour as a weapon and defence mechanism.

I intend to present 3 works:

- 1) ParadiseSuffers: site specific performance inside the empty/abandoned fountains of Athens. The work aims to explore the symbolic presence of the empty fountains in the public space and the way they reflect society’s current state. The artists reclaim, redefine and reimagine citizen’s relationship with public space
- 2) Philoxenia & Philotimo: Informed by the stereotypes, cliches and “facts” referring to the tourism industry as the savior of the fragile Greek Economy, the artists employ exaggeration and irony by performing actions in public space. Their intention is to keep the tourists happy, protect them from the sufferings of the poor locals and serve their needs with special care.
- 3) Touristas: The idea is that the artist dressed in this massive costume, becomes an ephemeral, in-transit creature that wanders around the world. Its universe can allude to several different worlds; from the mythological figure of “Atlas,” to animals that carry their own home and even the current human condition of solitary individuality and isolation.

10:30 **REBEARTH**

Zoe Drakopoulou

Performing artist, Athens, Greece

According to many spiritual traditions, human was created from soil and water. Soil was the metaphorical raw material for the creation of man and water is literally the main component of the human body. But what happens when that which gives us life comes and takes everything we have created? In recent years in Europe, we have increasingly seen the effects of climate change. Floods are destroying huge areas of land, leaving inhabitants at the mercy of the weather. In Greece and especially in Thessaly in September 2023 the Daniel destroyed the entire region. In Italy, Faenza in May 2023 was floated. Almost all the city was under the water.

The project REBEARTH is a research based-site specific performance that combines ethnographical research, site-specific, long duration performance-experience and sound walk. We will walk together with the aim to listen the nature and our inner self. This project in every place is different, as the public space (areas next to the rivers) is the scene.

The first REBEARTH was implemented in the Festival dei Calanchi in Faenza, Italy, June 2024 and the second step will be presented at the end of April 2025 in Larissa, Greece.

The goal is to touch the consequences of climate change in regions that are close to the rivers and the previous years suffered from floods. How can art create awareness for climate change and art be a "healing tool" for society? How can we involve the citizens in our artistic practice and create an environmentally friendly performance? Is the long duration walking performance a useful tool that can give the opportunity to the audience to learn more about the climate crisis on their own land?

Lastly, my goal is to present the main findings, differences and similarities that this performance had in these two places that were floated in 2023.

10:40 **Walking as Anarchiving: An Aesthetic Analysis of the “Window on the World” Tour**

Dr. Daniel Dilliplane

Scholar Activist, Theatre Director and Post-Doctoral Fellow, Department of Cultural and Environmental Heritage, University of Milan, Milan, Italy

While traditional walking tours often erase the contributions and perspectives of minoritarian communities from the social fabric of cities, an emerging trend of alternative tours seeks to remedy this erasure with creative, immersive pedagogies. Examining Migrantour’s “Window on the World” tour as a paradigmatic case study, my presentation explores alternative tours as site-specific performances participating in inclusive urban place-making. Recognizing that such tours face gaps in historical archives and the absence of material traces in the built environment, my research asks: *how do the immersive pedagogies of alternative walking tours use creative performance tools to animate neglected minoritarian histories and perspectives?*

Combining participant observation with qualitative semi-structured interviews, my inquiry examines the aesthetic dimensions of Migrantour Milan’s tour of the Padua neighbourhood along Via Padova. Designed and led by immigrants through Intercultural Urban Routes network’s “Our Invisible Cities” initiative, this tour reveals the neighbourhood’s hidden migration histories and cultivates intercultural encounters by sharing personal stories highlighting the contemporary lives of immigrant communities. In addition to creative storytelling, it encourages interactive social and sensory engagement, presenting audiences with archival images, offering them foreign foodstuffs, and inviting them into the worship space of the Muslim House of Culture.

My research demonstrates how this alternative walking tour creatively engages with the fluidity and multiplicity hidden beneath the apparent fixity of place. Drawing on scholarship exploring walking as a practice of anarchiving which “attends to the undocumented, affective, and fragmented compositions that tell stories about a past that is not past but is the present and an imagined future,” (Springgay and Truman 2018, 14) I argue “Window on the World” participates in the contested politics of site as palimpsest (Kaye 2000, Kwon 2002, Turner 2004) in order to shape more inclusive urban futures. By investigating the largely overlooked aesthetic dimensions of alternative walking tours, this presentation will make a crucial contribution to the intersection of performance, cultural geography, and tourism studies.

10:50 **Discussion**

7th Session

The Material as Narrative

Chair: Dr. Maria Mikedaki

11:00 **Poe on Paper, or The Gold-Bug Was Made of Paper. An Ecological Performance. Using Paper as Its Sole Material**

Katerina Liapopoulou

Site-Specific Performance Artist

The Gold-Bug Was Made of Paper is a performance piece that draws its inspiration from an iconic text by Edgar Allan Poe, while revolving entirely around a simple, everyday yet deeply expressive material: paper.

Our intention was not merely to re-enact a story, but to highlight the very process of storytelling — through a medium that speaks, sounds, tears, reflects light — a material that lives and transforms on stage. The performance was conceived specifically for Space Baby; a non-theatrical venue located

in the Metaxourgeio neighborhood of central Athens — a space that allows for intimate interaction with the material and enhances its presence.

Five performers narrate the story of *The Gold-Bug*, drawing directly from Poe's original text. Paper becomes their only scenographic, costuming, sonic, and interactive tool. Poe's work — among the first examples of detective fiction and a milestone in the popularization of cryptography in literature — is reimagined through the group's artistic language, grounded in the practice of performance writing.

The performance explores the texture and weight of Poe's original texts, offering a new rendition through striking visual imagery, created exclusively through the presence of paper on stage. In this piece, paper becomes a full co-performer, it dresses the bodies, produces soundscapes, shapes the space and sparks action and

interaction with the audience.

During each performance, a visual artist creates a unique live artwork, while a musician sonically and vocally supports the unfolding events — drawing directly from the organic soundscape generated by the paper itself.

All costumes, accessories, and props are entirely handmade from papers of various textures, densities, and origins: tracing paper, wax paper, posters, old stock books, wrapping paper, and newspapers. Lighting was designed to make full use of the shadows, translucency, and textures that paper can generate on stage.

An eco-scenographic approach is central to the project. The paper used in each performance is repurposed for the next. At the end of the performance cycle, the material is directed to recycling, completing a circular artistic process.

11:10 **Re-Imagining the Architecture of the Chiton: An Intimate Haptics**

Prof. Rachel Fensham

Professor of Dance and Theatre Studies, School of Culture and Communication, University of Melbourne, Australia

Ancient Grecian loom technologies and costume architectures (drapery, clasps, girdles) provide historians, anthropologists and performance scholars with ways to imagine how dress can underpin a fluid sociality at ease with an intimate corporeality.

Taking the chiton as an exemplary garment, this experimental paper draws together two strands of work that I've been undertaking for over a decade; first, to consider how textiles and costumes carry the traces of embodied experience in modern and contemporary dance; and secondly, to visualise the costume as a haptic three-dimensional space rendered through motion capture, photogrammetry and the datafication of form.

This research begins from the premise that intimate space is embodied, lived, and dynamic. Memories of classical drapery imprint themselves on modern dance dress, even though stone sculptures and gesso frescoes, or sketches and photographs in the twentieth century, are often the only remains of such material things in architectures, histories or collective practices.

In her 1993 choreography, *Furioso*, the Australian choreographer Meryl Tankard suspended dancers on ropes, asking them to flee like ancient gods and nymphs across the surfaces of the stage. Their silk tunics were draped, knotted and loosely arranged to heighten the erotic potential. My research objective has been to examine the presence of these costumes, as a porous surface, in which warp and weft, light and darkness, strength and fragility, form the dialectical potential of the garment in performance.

I would argue that, rather than visibility, this reimagining of space expands the ontological sensibility of the costume, rendering the flow and weight of the chiton as integral components in our knowledge of the past, and of the dance. In presenting this paper in Nafplio, where the history of textiles is woven by local artisans, I will seek out the latent materiality of this costume's

architecture in the weaving technologies that also underpin the computational matrix of a reimagined haptics of dress.

11:20 W Memorabilia, (Phaedra's Laboratory). Following the Light: A Woman's Never-Ending Dialogue with Space and Time

PhD(C) Sofia Alexiadou

PhD Student, School of Culture and Communication, University of Melbourne, Australia

This flash talk will present the work of the internationally renowned Greek dance company. Rootless Root The company founded by Linda Kapetanea and Jozef Fucek explores narratives through the suffering figures of Phaedra, Medea, and Pasiphaë, using Light as their guiding medium. In what realm is it permissible to love a bull or a man more than one's own child or the son of one's husband? In which society can the desires of the flesh be fulfilled without consequence? Women face repercussions for choosing to transcend boundaries, irrespective of what the patriarchal norms of ancient Greece deemed as "acceptable" and "moderate." These heroines, after adhering to their expected roles as nurturing mothers and devoted wives, reject the societal stereotypes that demand they be prudent, wise, and modest, surrendering instead to the chaotic realm of the suffering body. They become victims of the erotic demon and relentless passion, succumbing to a physical force that challenges human ethics, overwhelms thought, shatters willpower, undermines caution, and disregards accountability. W Memorabilia (Phaedra's Laboratory) transcends traditional dance and staging methods, focusing on the aesthetics and beauty of athleticism, strength, and bodily movement, manifested in a sculptural event that incorporates different materials such as clay, metal, color, brushes, textiles, hammers, wood, nails, and electromotors; and Physical forces including drop, elasticity, feedback, human energy, light, load, pressure, sound, stress, compressed air, implosion, and explosion. Rootless' Root work transcends the conventional performative media of set, and sound design to create and recreate a timeless and never ending matriarcal struggle for space.

11:30 The Body as Deus Ex Machina: Revealing the Stage through Apparatus

Gülten Nur Bilgiç¹ & Dr. Pelin Dursun Çebi²

¹MSc Student, Department of Architecture, Istanbul Technical University, Istanbul, Turkey

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Performances in experimental art forms, presented through physical connections are structured around the interaction of two bodies. The space as a stage establishes an axis of bodily communications and relationship that can be defined through ropes, ties and apparatuses. The primary body is the body that establishes the apparatus; it is a productive figure that initiates and has authority. On the other hand, the secondary body is the performer; it is the deus ex machina that moves through these ropes, ties and apparatuses.

After the Industrial Revolution, movement and mechanical logic emerged prominently in performance-based practices, much like in kinetic and plastic arts. By the 1960s, performance had become a material of scenes where spatial boundaries were questioned. In the same period, the body transformed into a concrete body with blurred spatial existence, the ability to speak, and bodily expression (Rainer, 2017). The performing body, by its nature, becomes a performative and constructed object, dependent on the apparatuses to display its existence.

In the early 20th century theater scenes, the boundaries of ancient theater gradually faded, and a new definition of stage took its place. As seen in Sophie Taeuber-Arp's "King Stag" or Allan Kaprow's "The Courtyard 1962", artists integrate space into a performative mechanism through action-based and immersive apparatuses. They emphasize this integration by physically or metaphorically linking the discursive or indicative narratives to the ropes, reviving societal norms and roles.

This study examines Euripides' concept of "deus ex machina" as a mechanistic definition to explore stage space through its apparatuses. The performances analyzed involve ropes and ties, with secondary bodies—whether marionettes, human beings, or objects—attached to them. Through the lens of these mechanisms, the stage spaces of the 20th century reveal a new potential to reflect the artistic understanding, social norms, and performance identities of their time. The study investigates spatial constraints, bodily movements, and how mechanical logic frames the secondary body as both controlled and liberated.

11:40 **Discussion**

8th Session

Ritual Space

Chair: Dr Pablo Berzal Cruz

12:10 **Bringing Down the House: Decolonial Spacing to Reimagine Globalised Theatre Architecture**

Prof. Dr. Dorita Hannah

Architect, Scholar and Trans-Disciplinary Designer, School of Architecture and Built Environment, University of Newcastle, Australia

As a transformative event in Lebanon's political history, 2019's nationwide October Revolution (Thawra) began with spontaneous and leaderless protests – beyond sectarian, class, religious and cultural divides – that led to the government's resignation. As an inevitably failed mass uprising that challenged the political elite by demanding secular representation, Thawra was initially underpinned by optimism, joy and solidarity, demonstrated in how the populace took to the streets to claim public space that had been drastically depleted by half a century of internal war, external pressure and ensuing neoliberal commercial development, resulting in urban privatisation that limits and controls access and inhabitation for civil society. Thawra both challenged and enforced such restrictions through complex spatiotemporal dynamics emerging between protestors, the Lebanese security forces, citizen bystanders and the built environment, enabled by online platforms and citizen documentation. Abandoned performance spaces such as The Egg and Le Grande Théâtre de Beirut were briefly reclaimed as sites for public assembly and debate, with many more locations occupied and physically augmented by protest art, spontaneous furnishing and 24/7 social engagement, turning the city inside-out and outside-in through acts of domestication and publication. Focusing on events around the breach of Le Grande Théâtre – in which the metal-clad wall was ruptured, and its ruined interior briefly claimed – this paper isolates and theorises carnivalesque assemblages as revolutionary 'spacing' that cohere aesthetic, historical, operational and quotidian events in its call for a more inclusive public realm. Although a political form of performance design, we question how this unsanctioned tactical urbanism offered new and specific possibilities for Lebanon's built environment within an ever-expanding Society of the Spectacle.

12:20 **Public Urban Space and the Performance of Political Agency – the Case of Serbia**

Dr. Dragana Konstantinović

Associate Professor, Department for Architecture and Urbanism, Faculty of Technical Sciences, University of Novi Sad, Novi Sad, Serbia

A distinct modernist paradigm characterises the legacy of 20th-century urban design and spatial planning in Serbia, embraced as a favourable framework for the prevailing socio-political system—

progressive and efficient. While this influence is particularly evident in architectural design, the relationship between socio-political agendas and urban planning paradigms is equally discernible. Beyond their conventional roles, public spaces were often instrumentalized in the political rituals of the ruling regime. Prominent examples—such as Partisan Square in Užice, conceived and realized for the political spectacle to commemorate the 20th anniversary of the revolution—became catalysts for transforming the urban environment. The scale of these spaces frequently surpassed the proportions of their local contexts, reflecting the ambitions and ideological aspirations of a society and state.

During the turbulent 1990s and the disintegration of the Yugoslav federation, these spaces acquired new social functions. Their dimensions, openness, and conceptual frameworks revealed a latent subversive potential, enabling them to act against the system that created them. Some theorists and researchers have pointed to less evident urban interventions—such as partitioning and re-programming under the guise of urban renewal—as mechanisms of deregulation aimed at diminishing their public capacity.

This paper examines the intersection of political performance and public space, focusing on evolving practices that engage particularly with existing spaces whose potential for civic expression has already been demonstrated. The issue gains urgency in light of contemporary developments in Serbia, where a pronounced deficit of public space has led to the appropriation of streets, roundabouts, bridges and informal open spaces as arenas for public assembly and political performance. What has changed in the past decades, how public spaces are adapted and appropriated, and what their role is in contemporary urban and political life are some of the questions that will be addressed.

12:30 **Ruined Performativity, Ethno-Religious Diversity: Live Events at the Ruins of the Panagia Paramythias/Vlach Saray Church in Istanbul**

Dr. Christina Banalopoulou

Visiting Assistant Professor, Department of Cultural and Environmental Heritage, University of Milan, Milan, Italy

How are ruins performatively mobilized? In what ways do rituals and live events staged in imperial ruins within nationalized contexts serve as a site for minoritarian negotiations of the politics of belonging? Combining archival and ethnographic research, my presentation will study the performances that take place at the ruins of the Panagia Paramythias/Vlach Saray church in Istanbul to explore these questions.

The Rum minority in Turkey is an amalgam of the Greek and Arabic-speaking populations of the Roman, Byzantine, and Ottoman Empires. Their lives have long been defined by the conflicting and mutually constitutive Greek and Turkish nationalisms, although their political investments are not always fully aligned with either country. Following the 1923 population exchange between Greece and Turkey, the Istanbul pogrom of 1955, and the soft expulsions that started in 1964, the Rum community was decimated, and their existence has come to be characterized by precarity.

In this context, the performance cultures of the community, especially the live events at the ruins of the Panagia Paramythias/Vlach Saray Church in Istanbul, are particularly important. At the intersection of liberal identity politics and state-sponsored neo-Ottomanism, the Rum minority is gradually museified. While the Panayia Paramythias church is normally exhibited as a spectacle dispossessed of liveness, the community's rituals disrupt this spatio-temporality. In spite of its restorative intentionality, however, the performative mobilization of ruins also hinders the Rum minority's futurity—what I define as ruined performativity. By focusing on Rum minoritarian performances that have received limited attention, my presentation will show how the interplay between ruins and performance not only contributes to presentism but also over-defines the community's future primarily through ruins and the competing interests that shape the economies of their restoration.

12:40 Mapping Temporal and Spatial Dynamics of Imperial Rituals in the Forbidden City

Dr. Wen Liang¹, PhD(C) Xiao Yang² and PhD(C) Rebeca Zhu Cao³

¹ Tenured Associate Professor and Doctoral Advisor, Department of Environmental Art Design, Academy of Arts & Design, Tsinghua University, Beijing, China

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Viewing ritual as a distinctive form of social performance, this study adopts an interdisciplinary approach to explore how “order” was structured in the ritual environment of the Ming China, using dailou tu (paintings of officials awaiting court) and chaoyi (court ritual). Through visual analysis supported by a series of diagrams, this paper identifies three key characteristics that define the spatial logic of Ming imperial rituals: First, ritual order emerges from the interaction among time, action, and space. Time is conveyed through auditory signals at the court ritual by drums, bells, and whips, which directly regulate participants’ positioning and movement, reconfiguring the established spatial structure of imperial architecture. This interaction establishes spatiotemporal units and sequences that correspond precisely to specific ritual stages, forming the foundational structure of Ming dynasty “ritual space”. Second, although time and space functioned as separate systems within the imperial ritual space, they were not equivalent. Through the use of three distinct auditory signals, the imperial ritual detached time from the ordinary temporal order which thereby became the dominant force in structuring a non-ordinary temporal framework. The cultural and symbolic connections between “the present” and “the past” reinforce time as the more stable element within the ritual spatiotemporal pattern. Third, from a ritual perspective, the Ming imperial city had no fixed or absolute spatial “center”. Various architectural elements, such as halls and gates, could function as “temporary centers” depending on specific ritual context even if they are not located at the center. In short, the Ming imperial city’s ritual space operated both as an instrument of ordering and as a product of that very ordering process. The dynamic zoning patterns revealed through in the ritual practices of Beijing’s imperial city constitute a critical dimension for understanding the spatial logic of China's built environment.

12:50 Discussion

9th Session

Performative Presentations II

Chair: Dr Athena Stourna

13:10 We are all Cities: The Poetics of Performing Landscapes through Writing, Microscope and Digital Media

Dr. Bill Psarras

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

We are all Cities constitutes a visual poem of the author, an artwork in progress which has taken multiple textual and spatial forms through poetic writing, digital arts and installation. The poem and its visual and poetic processes are made of 21 words-cities ending in the prefix -cities, which intends to reflect on the complexities of the human condition through universal concepts, processes,

conditions, patterns and contrasts mostly associated with bodies, cities, technologies and philosophies. Humans are cities / cities are humans under constant becoming. The idea of the city constitutes a dynamic phenomenon expressed through various synapses between human and non-human worlds across centuries. Cities are encompassing metaphors often understood through geological, organic and technological ideas. This draws to an array of spatial thinkers across 20th century whose reflections made apparent the interdisciplinary and layered character of cities. Drawing from media poetry and 'performance writing' approach which brings writing into a dynamic dialogue with media arts, performance art and space, the current talk will be presented as a performative situation of the artist between micro and macro scales, consisted of poetic reflections, live microscope images from materials and textures as well as digital screen-based compositions.

13:20 **Embodying Space and Text: The Inside and the Outside of Soma in a Creative Process**

Bernadett Jobbágy

Choreographer, performer, and filmmaker, Budapest, Hungary

In my paper "Embodying Space: The Inside and the Outside of Soma in a Creative Process" (Jobbágy, 2024), I examined several possible ways of embodying space as a sculptor or performing artist, to find examples in artistic practices. Space is a process, and so is the body; especially, since the body itself – or the soma, the living body – contains inner spaces, which can and do relate to the spaces outside the body. How do we perceive space and embody space on this multiple scale? How do we feel space, objects, and other bodies while we co-exist? What do those inside spaces transmit while the performers move or stand still through their presence? How can the director envelope and contain these dimensions and be 'holding the space' in and around the process? How to be the membrane around the fluid space, while maintain space within the membrain itself? In this paper I juxtapose thought of Robert Morris sculptor and Bonnie Bainbridge Cohen somatic pioneer. Through the writings "The Present Tense of Space" (Morris, 1995) and "The Place of Space" (Bainbridge Cohen, 2012) I found entry points to line up scultural, somatic and performative practices dealing with space and/or site-specificity. My performative presentation is an experiment to present excerpts of this writing using my body as a tool, accompanied by a pre-recorded soundscape based on the original written publication.

13:30 **Discussion**

Sunday, 6th July

09:00 **Living in Motion: Muleteer Corporacies and Territorialization in the Maule Mountains, Chile Embodying**

PhD(C) Valentina Sáez Marín

Sociocultural anthropologist and PhD Student Programa de Doctorado en Antropología, Universidad Católica del Norte and Universidad de Tarapacá, Arica, Chile

This presentation presents the reflections that emerged during a doctoral research project that investigates, from a mobile ethnographic perspective, livestock mobility in the Maule Región, Chile, also known as arriería (muleteering). The methodological proposal allows the body of both the researcher and their collaborators to be placed at the center of a mobile way of life.

The mobile living of muleteers posits an everyday life in which the moving body is the protagonist: the actors lead their animals along mountain routes, sleep under trees, cross rivers, ride for hours or days, and flood the landscape with sounds, presences, and emotions. Mule

herding practice constitutes an embodied practice that weaves a strong relationship with the spaces they inhabit, which are not only traveled but also created as territories laden with meaning. Following Ingold (2012), we understand the environment as a work in constant construction, in which both humans and non-humans interact, generating a sensorial experience that generates the way we inhabit it.

Thus, the mobile living of the mule drivers questions the classic categories of domestic space, workspace, and the rural, as it is redefined in the experience of mountain mobility. In parallel with ways of life increasingly influenced by virtuality and urban sedentarism, muleteering remains a living practice, strengthening the embodied and relational experience with the environment.

This presentation invites us to rethink territorialization from the perspective of the bodies that walk, ride, and feel, proposing an ethnography that moves with its interlocutors and gives rise to situated and embodied forms of knowledge.

10th Session

Performance as Research

Chair: Dr. KIMVI Nguyen

09:10 IN A CLEARING

Helen Robertson

Artist and Associate Lecturer in Fine Art, Central Saint Martins, University of the Arts London

My paper will explore how my site-responsive and performance-based art practice embodies and re-reflects aspects of Hannah Arendt, Luce Irigaray and Adriana Cavarero's philosophical writings. At the juncture between philosophy and art I discuss my working methodology and how this seeks to embody a form of practice-based ecological thinking.

I use Arendt's concepts of *natality* and *plurality* to explore a politics of participatory space and collective embodiment. Arendt's idea of "the gap between past and future" is important here, as for her the present moment is a gap in which we can become *challengers* thinking and acting anew. My performance *TO LIVE* currently in development that enacts interplay between dancers, an oboist and gestures of protest is discussed in relation to this.

The idea of a performative political arena is then discussed in relation to Irigaray's writings on air; she speaks of "the clearing" – "the place of entry into presence." This *clearing* embodies "the condition of possibility the resource the groundless ground;" here subjects flow into each other in non-appropriative relational interplay. Through discussion of my performance "its song" an ambulatory reading of fragments of Irigaray's writing, set in dialogue with danced movement, I elucidate orchestrations of body, text and architecture in relation to Irigaray's 'clearing'.

Cavarero's writing on the uniqueness of each voice and her reference to Levinas' distinction between *the saying* and *the said* is used to explore how the specificity of live performance; its ephemerality, and situatedness can bring to the fore and *recuperate* "the very significance of signification;" discussing this in relation to *[these roarers]*: a durational participatory performance made in collaboration with Bernice Donszelmann and Lucy Gunning on Whitstable beach that drew together movement, the rhythm and fragility of speech with the rhythm and mutability of the coastal borderline.