

Research platform

Re-embodiments and diversity, disability tech and creative practice (in post pandemic society)

April – June 2021

A two-fold workshop symposium organized by the Performance and Ephemeral Sustainabilities in Public Space Research Group at Brunel University London

Introduction

This research workshop-symposium is intended to challenge our assumptions about bodies, difference and notions of 'otherness' in the arts. It is above all meant to "unmute" our bodies, to challenge troubled ontologies and the freedom to move in this era of pandemics. The term dis/abilities is awkward: we acknowledge this but believe it is important to explore practices and discussions around how disability (or "muting") is defined in the arts and in our culture – as well as in the current shift to online/zoom conferencing & teaching. Who is 'included' when we talk about 'other' bodies or 'non-normative' practice, who is talked over, which lives matter, what can we learn from un-labeling, how we can collectively imagine our re-integrations into presence and corporeal interaction in pandemic and post-pandemic society.

Within this two-fold event, the interdisciplinary ensemble of participants is committed to exploring *new realities in expressive creativities* concentrating on the primary physical investment of performance artists in embodied cultural practices – stretching from theatre and dance performance, radio and multimedia/digital projects to work in urban and nature environment, thus immersing themselves into life, social choreographies and activism in the era of climate crisis virological pandemics, discrimination and injustices.

This project is supported by DAP-Lab and Brunel University Research Seminar Series Award.
It is Part 1 of a two part creative research workshop project:

Performance and Ephemeral Sustainabilities in Public Space Research Group
Research Lead: Prof. Johannes Birringer
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Centre for Health and Wellbeing across the Lifecourse

<https://www.brunel.ac.uk/research/Groups/Performance-and-Ephemeral-Sustainabilities>

Programs, Biographies and a few Abstracts

Workshop-Symposium 1:

Re-embodiment and Dis/abilities: Disability Tech

Wednesday April 28, 2021 14:30 – 21:00 (UK-time)

Program

14:30: Welcome - Opening remarks, Johannes Birringer, DAP-Lab (organizer)

Vera Rosner: film presentation: *Open-ended processes: How detours expand local knowledge*

Roundtable provocations & dialog

15:00- 15:55

Michèle Danjoux / Olu Taiwo / co-design & intercultural metabolic processes

16:00-17:15

Gemma Cook / Meriel Norris / Cherry Kilbride / embodiment & ethics /creative mixed abilities

Gemma's guests: Shiv Grewal, Jon Cooper, Richard Luke, Emma Livingstone

17:20-17:55

Zhi Xu / Colin Riley / technologically extended bodies & performance practices

18:00- 19:00 refreshment break

19:00 – 19:55

Maria Chatzichristodoulou / Paul Bevan / live-art & auto-ethnography/self-documentation

collective discussion

20:00- 21:00

Vera Rosner-Nógel (Vienna danceability): **'Ruderal species'**

collective discussion and wrap-up

Keynote artist:

Vera Rosner

Vera Rosner was born in Vienna; she is a DanceAbility trainer, and works as a choreographer, performer, dancer and quality manager. She lives in Vienna. She has been leading a weekly open workshop group for several years, and since 2011 an advanced training group, which also performs at Jattle, BAM + Poetry, which are evenings with live music and poetry slams, where mixed improvisation groups regularly present and exchange ideas.

She teaches various workshop formats throughout Austria and workshop formats (e.g. Vienna, Graz, Innsbruck, Bremen, Porto, Helsinki, Munich, Bologna). From 2005-2009 she danced with Danse Brute. In 2006 she founded the A.D.A.M. - performances "6 tanzen", "Auf freiem Fuß", "dancing with paints" (cooperation with L.A.C.E. Theatre/Los Angeles), "(Ruderal-)Flora" and "Fuss-Noten". In 2011 she founded the Dance Gang, which creates performances for young audiences. "The Song of Silence" has been shown to more than a thousand children and is combined with workshops in schools.

In 2009 she founded the 'Teacher's UP' programme, an advanced training programme for choreographers, dancers and trainers. Interesting artists are invited to lead intensive weeks to get to know their way of working. In 2017, the work with Doris Uhlich began with dance in the piece 'Habitat' at the Donaufestival, at Tanzquartier Wien 2018 and 2020 'Habitat pandemic version'. The piece 'Everybody Electric' toured from 2017 (Vienna, Leipzig, Tel Aviv, Frankfurt, Düsseldorf, Venice Biennale and Sao Paulo, ...). Vera Rosner is always looking for collaborations with artists and groups of different genres such as theatre, performance, visual artists and creates joint actions, performances and street art interventions (like Invalidenstrasse). She collaborates on the design and as a performer in various art projects such as 'Parcour de Danse' (Pontebba/Italy). In 2011, the DanceAbility Europe founding congress took place in Vienna, which generated a lot of interest with the DanceAbility Day as part of the ImPulsTanz Festival, not least due to the presence and support of Steve Paxton. She is a founding member and on the board of MAD Coproductions where, in addition to SWAYING, education and training, symposia, networking, Jattle, BAM + Poetry, a lot of attention is paid to the Mellow Yellow school project, which led to an Erasmus+ project DOOL (Dance out of Line), she is responsible for the artistic direction together with Frans Poelstra.

Vera's film *Open-ended processes: How detours expand local knowledge* will be shown at the symposium.

Vera's workshop: **Ruderal species**

A **ruderal species** is a plant species that is first to colonize disturbed lands. The disturbance may be natural – for example, wildfires or avalanches – or a consequence of human activity, such as construction (of roads, of buildings, mining, etc.) or agriculture (abandoned fields, irrigation, etc.). The word *ruderal* comes from the Latin *rudus*, meaning "rubble". Ruderal species typically dominate the disturbed area for a few years, gradually losing the competition to other native species. However, in extreme disturbance circumstances, such as when the natural topsoil is covered with a foreign substance, a single-species ruderal community may become permanently established. In addition, some ruderal invasive species may have such a competitive advantage over the native species that they, too, may permanently prevent a disturbed area from returning to its original state despite natural topsoil.

Roundtable participants:

Michèle Danjoux is a fashion designer, experienced educator and co-director of DAP-Lab (<http://people.brunel.ac.uk/dap/arch.html>). Her academic positions have included: Principal Lecturer and Programme Leader for MA Fashion and Bodywear at De Montfort University and Senior Lecturer in Fashion Design at Nottingham Trent University. Currently she is Research Coordinator at the London College of Fashion, University of the Arts London. Danjoux's artistic interests centre on design through and as performance, and involve collaboration with dancers, choreographers, musicians and media artists. In 2018, Danjoux was awarded a PhD by the London College of Fashion for her investigations into "Design in Motion: Choreosonic Wearables in Performance," an interrogation of the interrelations of body, movement, sound and garment in the

generation and exploration of “sounding” costumes to be worn in mediated performance. She has presented her work at international conferences, published in peer-reviewed journals and her designs have been performed at Kibla Multimedijski Centre, Kibla, Slovenia, Watermans Art Centre and Sadler’s Wells, London.
<http://www.danssansjoux.org>

Dr Olu Taiwo is a senior lecturer in Physical theatre, Acting and Movement at the University of Winchester. He has a background in Fine art, Street performance art, African percussion and various martial arts. He has performed nationally and internationally in performances and lecture demonstrations promoting concepts surrounding practice as research, including how practice explores relationships between ‘effort’, and ‘performative actions’. He recently had a retrospective of his work in 2020 as part of Wiltshire creatives ‘Artist of the week’ series.

<https://www.wiltshirecreative.co.uk/whats-on/wiltshire-creative-connects/olu/#:~:text=Our%20next%20artist%20of%20the,uan%20and%20Animal%20spirit%20movement.>

He investigates performatively how as ‘individuals’ we interface with the increasing digital complexity with regards to our experience in twenty-first century society through his technique has been developing called ‘Urban Butoh’; which, he developed as part of my performative involvement in Johannes Birringer’s Dap-lab project, Ukiyo. He is Director of Transcultural studied at the institute ‘the Making of the Actor’ based in Athens. His publications range from, *The Return Beat in Wood* (Ed.): *The Virtual Embodied*. Routledge (1998). *Music, Art and Movement among the Yoruba*: in Harvey (Ed.): *Indigenous Religions* Cassell (2000), *Art as Eudaimonia: Embodied identities and the Return beat* in Susan Broadhurst and Josephine Machon (ed.), *Identity, performance and technology: practices of empowerment, embodiment and technicity*. Palgrave Macmillan (2012), *The Return Beat - Interfacing with Our Interface, A Spiritual Approach to the Golden Triangle*: Peter Lang (2021)

Gemma Cook has a portfolio career that combines research, neurological physiotherapy, global disability policy expertise and art-practice. She is currently working towards an interdisciplinary PhD at Brunel University London which uses art as method to explore and raise awareness around social-histories of adults with Cerebral Palsy. She has an interdisciplinary supervisory team of [Dr Meriel Norris](#), [Dr Cherry Kilbride](#) and [Professor Johannes Birringer](#) Gemma is lead researcher for an ongoing study "Understanding physiotherapy and physiotherapy services: exploring the perspective of adults living with cerebral palsy" alongside [Dr Elizabeth Cassidy](#) and [Dr Cherry Kilbride](#) which has involved interviewing 22 adults with Cerebral Palsy and uses a lifeworld methodological framework for analysis. She has worked as a specialist neurological physiotherapist for over 20 years across a range of settings including several teaching hospitals and a specialist Cerebral Palsy centre in London, as well as for the International Committee of the Red Cross in Afghanistan. She maintains an active advisory role in global disability policy with the Leonard Cheshire charity international policy team. Her art practice is based around life-drawing and use of charcoal. She is developing her skills in oil-painting as part of a creative self-reflective

parallel project to her PhD. Some of her work is shared on Instagram [gemmaconniecook](https://www.instagram.com/gemmaconniecook). Gemma completed an MSc in Global Health Policy at The London School of Hygiene and Tropical Medicine in 2015, a BSc in Physiotherapy at Kings' College London in 1999, and a BA in Combined Arts at the University of Liverpool in 1992.

Gemma's Guests:

Shiv Grewal,
Jon Cooper,
Richard Luke
Emma Livingstone

Dr Meriel Norris is a Reader in the Department of Health Sciences (College of Health, Medicine and Life Sciences) at Brunel University. She qualified as a Physiotherapist in 1993 (Leeds) and worked in the NHS for several years specializing in neurology and specifically stroke rehabilitation. Her last clinical post held was as a stroke clinical specialist at St Mary's hospital, London. She has also worked for a number of years in India and Indonesia in both disaster and development projects related to disability and rehabilitation. Her MSc in Medical Anthropology was completed in 2002 (London) and PhD in 2009. Her PhD topic brought together the fields of stroke, rehabilitation and anthropology by exploring the experience and health seeking behavior following stroke in Aceh, Indonesia.

Dr Cherry Kilbride is a Reader in Physiotherapy, and pathway lead for the ACP MSc Neurorehabilitation in the Department of Health Sciences at Brunel University. Cherry is an active proponent of developing capacity and capability for allied health professional clinical research. Cherry is the Director of Research for Brunel Partners Academic Centre for Health Sciences (BPACHS) and the Lead Allied Health Professional for Clinical Research at the Royal Free London NHS Foundation Trust, where she previously worked as a senior manager and specialist physiotherapist in neurology. Cherry is an active researcher in the field of neurological rehabilitation, including stroke, multiple sclerosis, and cerebral palsy.

Zhi Xu is a choreographer, dancer and researcher. He is currently completing a PhD with a focus on dance technology and cultural identity at Brunel University London. As a choreographer and dancer, he has created more than 20 works touring world-wide in China, the United Kingdom, the United States of America, Canada, Russia, Belgium, Malaysia and Israel. His works include dance drama, dance theatre, site-specific dance, exhibitions and large-scale projects, including *Unexpected Bodies* (2020), *X-Body* (2018), *Kun.Peng* (2017) and *Chasing The Dream* (2014). Zhi graduated with a Bachelor's degree from Beijing Dance Academy (2008) and a Master degree from the University of Roehampton (2017). He joined one of China's most prestigious events as an independent director at the 2014 Summer Youth Olympic Games Opening

Ceremony. Website: zhixu.org

Colin Riley's music draws on a range of elements including new technologies, improvisation, song-writing and large-scale classical form. His work is difficult to categorize embodying a genuine integration of stylistic approaches. His recent compositions include 'Warp and Weft' a concerto for 2 cellos (for Gabriella Swallow and Guy Johnston), 'In Place' (collaborating with 7 contemporary writers and singer Melanie Pappenheim), 'Made 2 Resonate' (a set of multi-sensory pieces), and 'Rock Paper Scissors' for Ensemble Bash. He is currently writing a violin concerto for Phillippa Mo, an orchestral work for the Helsingborg Symphony Orchestra, Sweden as part of their 'Sustainable Music', and creating a sonic installation with the research group 'Catching A Wave'. As well as releases on labels such as NMC, Metier, and Naxos, Colin also runs his own label Squeaky Kate with regular new albums each year. His latest release was 'In Place', with a new album of choral music due out in 2020. Colin also creates work for his own two groups, the Homemade Orchestra and MooV, where he is composer and performer/director. Moov's latest album 'Here' was recently described as '*utterly unclassifiable*' (London Jazz Blog), and '*criminally underexposed*' (Jazz UK). Colin's work has been performed by many of the UK's leading music performers and groups including the BBC Symphony Orchestra, London Sinfonietta, Manchester Camerata, Smith Quartet, Gareth Davies, and Piano Circus. He has collaborated with diverse artists in the last few years including an album with drummer Bill Bruford, 'Skin and Wire' and two theatre projects 'Nonsense' and 'Centrally Heated Knickers' with the poet Michael Rosen. He is a Senior Lecturer at Brunel University London, and has been a mentor for the Making Music's Adopt A Composer Scheme since 2001. He writes a regular blog about composing called Riley Notes and his music is published by Composers Edition.

Paul Bevan is a lecturer, artist, photographer and writer. He has over 20 years experience in education and his work has been exhibited around the world. He is currently writing a book, *On Fashion Photography*, and undertaking a PhD at UAL. Having studied BA and MA Fine Art, Paul has maintained a particular interest in photography and time based media (including performance), within fashion and fine art contexts and publications. He has exhibited and presented his work internationally, collaborated on exhibitions and other creative and industrial initiatives and projects, and contributed to thinking in his field. Paul has worked in education for over 20 years, developing and leading courses at both undergraduate and postgraduate level in art, design, fashion and communication. He established the BA (Hons) Photography course at Southampton Solent University in 1997, and since coming to LCF in 2002 has lead a number of undergraduate courses as Programme Director for Fashion Image until 2009, when he took leadership of the MA Fashion Photography. He is the Course Director for MA Fashion Photography and the Academic Coordinator for Enterprise and Industry within the Graduate School.

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Workshop-Symposium 2 Performance and the Repair of Public Space and Collective Ritual
Wednesday June 16, 2021 14:30 – 21:00 (UK-time)

Program

14:30: Welcome: Opening remarks, Johannes Birringer, DAP-Lab (organizer) with Petra Kuppers and Vera Rosner

Roundtable provocations & dialog:

15:00- 16:40 Kate Marsh / Scott deLahunta / re-embodiment & the ethics of dance intelligence -

Ram Samocha / Yohai Hakak with Pauline Cooper, Kieran Moran and Debbie Thomas / drawing & disability tech

16:45-17:30 Funmi Adewole / Thomas Kampe / cultures of the body / beyond forgetting

17:35-18:25 Mariza Dima / Maria Kastrinou / rituals of heritage and intervention for racial justice

18:25- 19:15 refreshment break

Workshop 19:15 - 21:00

Prof. Petra Kuppers (University of Michigan) // ecosomatics and collective ritual:

1. **Keynote address: “Memorials of Life: Journey to the Holocaust Memorial in Berlin”**
2. **followed by one hour *Amoeba Dances: Tunneling Open* - physical workshop.**

Keynote artist:

Petra Kuppers

Petra Kuppers is disability culture activist and a community performance artist. She teaches at the University of Michigan, and on Goddard College's low-residency MFA in Interdisciplinary Arts. She creates participatory community performance environments that think/feel into public space, tenderness, site-specific art, access and experimentation. Petra grounds herself in disability culture methods, and uses ecosomatics, performance, and speculative writing to engage audiences toward more socially just and enjoyable futures. Petra received the American Society for Theatre Research's best dance/theatre book award, the National Women's Caucus for the Arts' Award for Arts and Activism, and her performance poetry collection *Gut Botany* was named one of the top ten US poetry books of 2020 by the New York Public Library. She is the Artistic Director of The Olimpias, an international disability culture collective, and co-creates Turtle Disco, a somatic writing studio, with her wife, poet and dancer Stephanie Heit, from their home in Ypsilanti, Michigan.

Her next academic book project, *Eco Soma: Pain and Joy in Speculative Performance Encounters*, will appear with the University of Minnesota Press in early 2022. Her other books include *Disability and Contemporary Performance: Bodies on Edge* (2003), *Community Performance: An Introduction* (2007, 2nd edition 2019), *The Scar of Visibility: Medical Performance and Contemporary Art* (2007), *Disability Culture and Community Performance: Find a Strange and Twisted Shape* (2011), *Studying Disability Arts and Culture: An Introduction* (2014), and *Theatre and Disability* (2017). Her latest book: ***Gut Botany***, published by Wayne State University Press, was named one of the 10 Best Poetry Books of 2020 (New York Public Library).

Keynote:

“Memorials of Life: Journey to the Holocaust Memorial in Berlin”

In this talk from her forthcoming book *Eco Soma: Pain and Joy in Speculative Performance Encounters* (Minnesota, 2022), Petra Kuppens will share a discussion of a participatory community performance piece she co-created, *Journey to the Holocaust Memorial in Berlin*. She will talk about the roles of the senses, memories, publics, and alivenesses in this social somatic. Disability and difference emerge as generative principles in somatic immediacy.

After the talk, a brief Q+A, and a break ☺, Petra will run an hour-long meditative closing score: *Amoeba Dances: Tunneling Open*. We will listen to and move with sounds we are making with our own breath, in our own home, while being comfortable on the floor, on the sofa, or in a similar comfortable position for yourself and your particular bodymind. Our practice is informed by Pauline Oliveros’ deep listening work, by Continuum Movement, and by Olimpias disability culture practices. We use our breath to channel sounds through our body, and respond in movement – tiny or large, whatever is appropriate to us. My practice is born out of experiences of physical pain, and it is designed to be accessible to people who live with (different kinds of) pain. Petra uses this practice as the basis for movement/writing workshops in Turtle Disco, a disability-led somatic writing studio in Ypsilanti, Michigan.

Kate Marsh is a disabled artist-researcher based at C-DaRE (centre for dance research at Coventry University). Kate’s research is focussed on making and maintaining autonomous spaces for marginalised artists to explore and develop artistic practice and research. Kate’s PhD examined leadership in dance with particular attention given to disabled dance artists.

Kate will share her thinking and practice around inclusive dance, how we as a sector understand this term, where it serves disabled artists and practitioners and where it might act as an additional barrier. She will focus on the value of bringing in the voices and lived experiences of disabled people involved in dance in a range of contexts.

Scott deLahunta has worked as a writer, researcher and organiser on a range of international projects bringing performing arts with a focus on choreography into conjunction with other disciplines and practices. He is currently Professor of Dance, Centre for Dance Research, Coventry University (UK) and co-Director (with Florian Jenett) of Motion Bank, part of the Institut Designlabor Gutenberg hosted by Hochschule Mainz University of Applied Sciences. From 2014-2019, deLahunta was a Senior Research Fellow with Deakin Motion.Lab, Deakin University (AUS). From 2010 to 2014, he was Director of the first phase of Motion Bank a Project of The Forsythe Company. He was an Associate Research Fellow with Dartington College of Arts (UK) from 2000-2009 during which time he began a long-term research into creative processes in dance with Wayne McGregor. From 2008 to 2013, he was the Director for R-Research the interdisciplinary research department for Wayne McGregor | Random Dance. From 2006-2010, deLahunta was Research Fellow with the Art Theory and Research and Art Practice and Development Research Group, Amsterdam School of the Arts, where he worked closely with the dance company Emio Greco | PC, a project which culminated with the two year research project (2008-2010) Inside Movement Knowledge. During this period, he also served as an advisor on the Siobhan Davies Digital Dance Archive project and Synchronous Objects, for One Flat Thing, reproduced by William Forsythe. He has held short-term research positions in a variety of contexts including Kings College Cambridge (2005) and serves on the editorial boards of Performance Research and the International Journal of Performance Arts and Digital Media. He has published widely and is frequently invited to speak at events internationally. deLahunta has sat on various awarding juries including Arts Council England, NESTA and Prix Ars Electronica. He has taught for different education institutions in the past including the School for New Dance Development in Amsterdam (1994-2006) based at the Amsterdam School of the Arts, where he also co-developed the Amsterdam Master of Choreography program. deLahunta's PhD (2010) from Plymouth University is on-line at: <http://www.sdela.dds.nl>.

Ram Samocha is an artist and curator, and presently resides in Brighton, UK. Samocha's work focuses on the issues of personal and global transformation and combines drawing with video, installation, sound and live performance. Samocha often mixes modern and traditional drawing techniques while searching for new ways to combine between two and three dimensions. Recognized nationally and internationally, Samocha's work is part of various museums and private collections. Ram Samocha is the founder and artistic director of Draw to Perform, an art organization that promotes and gives a stage to drawing performance practice. Drawing performance is a vibrant and multidisciplinary art form where artists creating art from mark making in front of a live audience. Since 2013 Draw to Perform organizing international symposiums, work with and support emerging and established artists, hold various events, collaborate with art institutions, and run educational residencies and workshops.

In the upcoming presentation, Ram Samocha will be focused on the past activity of Draw to Perform and talk about the ongoing collaboration project with the Enayball - a drawing tool that allows anyone in a wheelchair, including highly paralysed people, to independently create large scale drawings.

www.drawtoperform.com

<https://www.enayball.com>
<https://www.instagram.com/ramsamocha>

Yohai Hakak joined Brunel University in September 2014 as a lecturer in social work. His practice experience as a social worker is in mental health where he worked with long term service users. Yohai's research interests are in the sociology of risk-perception, youth, religion, parenting, gender and mental health and the connection of these areas with social work. Yohai's last manuscript titled *Haredi Masculinities between the Yeshiva, the Army, Work and Politics: The Sage, the Warrior and the Entrepreneur*, was an ethnographic study Jewish Haredi (Ultra Orthodox) young men in Israel. It was published by Brill in 2016. The outcomes of Yohai's academic worked included also several award winning documentary films. Yohai is engaged in a number of research area in relation to social work, and has directed research projects on religious minorities, masculine identities, mental health, risk and its perception, and mixed couples in social work practice.

Yohai's guests:
 Pauline Cooper
 Kieran Moran
 Debbie Thomas

Funmi Adewole is performer, dance dramaturge and researcher. As a dramaturge she works with choreographers and theatre makers who situate themselves in contemporary dance or theatre but combine performance genres or draw on social and traditional dance forms. She has an interest in narrative and character. 'Funmi started out as a media practitioner in Nigeria but went into performance on moving to England in 1994. For several years she toured with Physical theatre and African dance drama companies before studying for a PhD in Dance Studies. Her research includes Dance as a professional practice and Africanist aesthetics in choreographic practice. She is a senior lecturer in Dance at De Montfort University, Leicester.

Funmi will be offering her provocation on the subject of 'Choreography, Africanist aesthetics and artistic citizenship.'

Thomas Kampe (PhD) has worked as a performing artist, researcher and somatic educator across the globe. He works as Professor of Somatic Performance & Education at Bath Spa University, UK, where he co-directs the *Creative Corporealities Research Group*. Artistic collaborations include work with Liz Aggiss, Hilde Holger, Julia Pascal, Tanzinitiative Hamburg, Somatische Akademie Berlin, and with Carol Brown on re-embodiment of the diasporic practices of Modernist choreographer Gertrud Bodenwieser. Thomas' research focuses on critical somatic legacies and he recently edited JDSP Vol. 9. (2017) *Bodily undoing: Somatics as practices of critique* with Kirsty Alexander. He is

the co-editor of the book 'Beyond Forgetting: persecution/exile/memory - transdisciplinary perspectives on education in design and performance' (Cuvillier 2020). Thomas is a practitioner of The Feldenkrais Method® and editor of the *IFF research Journal Vol. 6 (2019): Practices of Freedom: The Feldenkrais Method and Creativity*. Since 2015 direction of international symposia: *(re)storing performance* (2015); *Theatre, youth, trauma and Europe in crisis* (2016); *Bodily Undoing –Somatic Performance Cultures and Activisms as critical practice* (2016); *Beyond Forgetting 1938-2018: persecution/exile/ memory* (2018). He currently co-directs *Body IQ Berlin Festival 2021*.

<https://www.bathspa.ac.uk/our-people/thomas-kampe/>

Dr. Thomas Kampe , Professor of Somatic Performance and Education , Bath Spa University M: +44 (0)7496053669 Visit www.bathspa.ac.uk

Mariza Dima is a Lecturer in Games Design. She specialises in User Experience and User Interface design for developing meaningful and engaging interactions particularly using mobile, AR and haptic technologies. She has worked between academia and the creative industries as an interaction designer and creative technologist in R&D projects combining engineering and design approaches grounded on theoretical contexts of narrative, affective dramaturgy, and audience/player engagement. A keen knowledge hunter, she is often inspired by and experiments playfully with perspectives from different fields that could offer a useful alternative lens on user experience design and then turns them into a tool for designing engaging experiences. Her design approach is holistic and experiential where the designer embeds and immerses herself in a collaborative design process and views it as an educational and transformative experience rather than participating in it as a design expert.

She also consults on strategies for devising and developing digital projects and user interactions in the creative industries and has expertise in design methods for collaboration and co-creation.

Mariza holds a PhD in Human-Computer Interaction Design, an MSc in Design and Digital Media, both from the University of Edinburgh, and a BSc in Applied Mathematics and Physical Sciences from the National Technical University of Athens.

Maria Kastrinou is a Lecturer in Anthropology at Brunel University. Anchored in political anthropology, her research focuses on sectarian politics and national belonging, religion, state, conflict and energy in the Middle East and South-Eastern Mediterranean. For her PhD, she conducted extensive ethnographic fieldwork research in Syria (2008–2011) looking at contested identities and politics between the Druze sect and the Syrian state. In response to the ongoing war in Syria, her research has incorporated political economy and historical approaches in ongoing projects on the politics of energy and resource conflict in Syria and Lebanon (Durham Energy Institute 2013-2014; AHRC/ESRC Conflict grant 2016-2017), as well as new fieldwork with Syrian refugees in Greece and stateless Syrians in the Israeli-occupied Syrian Golan Heights (BRIEF Award 2015-ongoing). Her research areas include work on Sectarianism, nationalism

and minorities; The State, authoritarianism and statelessness; Islam and Druze religion; the Syrian War, refugees in Greece and in Europe; The social politics of energy and electricity, post-conflict reconciliation and development; Ethnographic methods in Middle Eastern contexts.

Organizer

Johannes Birringer is a choreographer and media artist; he is co-founder and co-director of the Design and Performance-Lab at Brunel University London where he is a Professor of Performance Technologies in the School of Arts. He has created numerous dance-theatre works, video installations and digital projects in collaboration with artists in Europe, the Americas, China, and Japan, and has taught dance-technology workshops at all art venues across the world, including EMPAC (New York), Performance Space (Sidney) and KAIST (Seoul). DAP-Lab's interactive dance-work *Suna no Onna* was featured at festivals in London (2007-08); the mixed-reality installation *UKIYO* went on European tour in 2010. The dance opera *for the time being (Victory over the Sun)* premiered at Sadler's Wells in London, 2014. A series of immersive dance installations, *metakimospheres*, began touring in Europe in 2015-18. His film-concert *Sisyphus of the Ear* (music by Paulo C. Chagas) premiered in Ufa, Moscow, and Hong Kong (2016). DAP-Lab's last public dance performance was staged in late 2019: *Mourning for a dead moon*. His books include *Media and Performance* (1998), *Performance on the Edge* (2000), and *Performance, Technology, and Science* (2009), along with trans-disciplinary dance-research anthologies: *Dance and Cognition* (2005), *Dance & Choreomania* (2011), and *Tanz der Dinge/Things that dance* (2019). His new book *Kinetic Atmospheres: Performance and Immersion*, will be published in 2021 (Routledge). Website: <http://www.brunel.ac.uk/dap>

Please see our research websites for more information about the Research Project and the potential publication of the video recordings of our workshops.

<http://people.brunel.ac.uk/dap/ResearchSeminarSeries.html>

(website for Research Seminar Series)

<https://www.brunel.ac.uk/research/Groups/Performance-and-Ephemeral-Sustainabilities>

(Project website)