



Per/Forming Futures

Investigating Artistic Doctorates in Dance & Performance
Middlesex University London, April 11th-13th 2019

WELCOME

Artistic Doctorates in Europe: Third cycle provision in Dance and Performance (ADiE) project is investigating Practice as Research (PaR) inquiries within research level degrees in Dance and Performance. With eight leading organisations from UK, FI and SE the partnership seeks to support, substantiate and enhance the delivery and impact of these degrees within Universities, the cultural arts sector and beyond. As a three-year project we aim to make a difference – enhancing experiences and helping both universities and the professional dance sector to come together to understand and promote the benefit of doctoral work in this field.

Per/Forming Futures launches ADiE's two most recent publications:

Reconsidering Research and Supervision as Creative Embodied Creative Practice: Reflections from the Field
www.artisticdoctorates.com

Researching (in/as) Motion A Resource Collection
nivel.teak.fi/adie/

Together these publications offer guidance and materials to support research practices and the supervision/delivery of artistic research. Both offer hands-on tools and creative strategies, attending to the development of best practices and offering proposals for doing things differently.

Per/Forming futures is an event for researchers, artists, candidates, supervisors, arts organisations, funders and policymakers. We invite you to come to together to celebrate research practices and consider the future of artistic doctoral education and its impact within and beyond the University as it interfaces with the cultural arts sector and with the public.

PUBLICATIONS TABLE - INTELLECT

Intellect is an independent academic publishers in the arts and humanities, publishing scholarly books and journals that exemplify their mission as publishers of original thinking. Intellect have 21 Performing Arts focused peer-reviewed journals, including *Choreographic Practices*, *Journal of Dance and Somatic Practice* and *Performing Ethos: An international journal of Ethics in Theatre and Performance*. Intellect's rep James Campbell will be on site to discuss publishing opportunities throughout the event. Intellect will be selling their books and journals with up to 50% discount throughout Per/Forming Futures.

Please email james@intellectbooks.com if you would like to pre-arrange a meeting. Or visit him at the display stand.

Getting Connected

Internet: MDXUNI & Password: Pf5fzP22

Usernames: Individual usernames will be handed out at registration

Facebook: [@perfomingfutures](https://www.facebook.com/perfomingfutures)

Twitter: [@PerFormFutures](https://twitter.com/PerFormFutures)

ADiE Research Group

Middlesex University London | Vida L Midgelow
& Stefanie Sachsenmaier
Dance4 Nottingham | Paul Russ & Jim Hendley
University of Chichester/Dance4 | Jane Bacon
Uniarts Helsinki | Leena Rouhiainen,
Paula Kramer & Kisi Heimonen
Zodiak, Helsinki | Kajia Kirsii
Kiasma Museum, Helsinki | Jonna Strandberg
Uniarts Stockholm | Rebecca Hilton
Weld Stockholm | Anna Koch & Lars Goran Bas

Middlesex Organising Group

Vida L Midgelow (chair)
Stefanie Sachsenmaier
Dominique Rivoal
Robert Vesty
Bruce Allen
Nicola Skinner
Margaret Davis
Harry Fulleylove

Schedule Outline

Day 1 - THURSDAY 11th

12.00 -1.00 Grove Atrium – Registration Open	Coffee/tea and food available from University Outlets		
12.00 -1.00 Grove Atrium – Screening rooms and Middlesex Faculty Exhibition open Intellect Publishers; available for one to one meetings Book one-to-one meetings with speakers/producers	Screening Room Programme - Grove Atrium Screening Room 1 <u>Maiada Aboud</u> Investigate cultural identity using endurance art <u>Dionysia Bouzioti</u> Prometheus Bound <u>Carol Breen</u> How long is a photograph post- internet? An ecology of remaking the image <u>Sara Gomez</u> Actions to Read	Screening Room 2 <u>Claire Ridge</u> POOL <u>Sophie Swoffer</u> It's Sophie! <u>Zhi Xu</u> Dialogue: X-Body <u>Angela Woodhouse</u> Close Distance & (Un)touched	Screening Room 3 <u>Sara Giddens</u> Still Small Acts <u>Naomi Lefebvre Sell,</u> <u>Lucille Teppa &</u> <u>Tara Silverthorn</u> Moving as a Thought Process <u>Harriet Plewis</u> Reading Room: meeting the universe halfway
1.00-1.45	Opening - Dance Theatre <u>Vida L Midgelow</u> Welcome and the ADiE project		One-to-one Performance - Studio 1 Throughout the day, book at registration desk <u>Kerryn Wise</u> Exposure
1.45 – 2.45	Invited Lecture - Dance Theatre <u>Annette Arlander</u> What do we mean by artistic research? – some Nordic perspectives on artistic doctorates Host: Jamie Dryburgh		
2.45-3.00	Cross-over time		
3.00-4.30	Panel - Dance Theatre <u>Emma Meehan</u> Hosting Artistic Research <u>Shantel Eherenberg</u> Negotiating emotional risk and vulnerability with artistic research in the academy <u>Annouchke Bayley</u> PaR as a mode of Creative education Host: Jane Bacon	Workshop - Ritterman Dance Studio <u>Adesola Akinleye</u> Geography of the body Host: Robert Vesty	
4.30-5.00	Coffee/tea – Atrium		

5.00– 6.30 Working groups Self-Select Group	Working Group - Studio 2 Making and research methods in Artistic Doctorates Host: Robin Nelson	Working Group - Studio 4 Artistic Doctorates and meeting Publics & Publication Host: Simon Ellis	DiY Working group(s) - Atrium Self-hosted
	Working Group - Studio 3 Supporting Artistic Doctorates - programme design/supervision/training Host: Fiona Bannon	Working group - Music Concert Room Impact of Artistic Doctorates Host: Joanne 'Bob' Whalley	
6.30--7.00	Informal gathering and display working group posters- Grove Atrium		
	Dinner on own		

DAY 2 - FRIDAY 12th

8.30 -9.15 Grove Atrium Registration open	Coffee/tea available from University food outlets	Studio 3 open for your own morning practice	Screening Rooms Open all day Grove Atrium
9.15-9.30	Welcome - Music Concert Room <u>Carole-Anne Upton</u>		
9.30-10.30	Invited Lecture - Music Concert Room <u>Robin Nelson</u> Artistic research/Practice as Research: when, and how, does an arts process become a PhD? Host: Amy Voris		
10.30-10.45	tea/coffee - outside dance theatre & music concert room		
10.45-12.15	Panel - Music Concert Room <u>Alys Longley (Carol Brown & Mark Harvey)</u> Artistic Research in Aotearoa New Zealand <u>Bridie Moore</u> Mirrors Masks and Accomplishments: Thinking and performing aging femininity <u>Carolyn Roy</u> Erasure Host: Sandra Parker	Sharing practice - Dance Theatre <u>Helen Kindred</u> Moving in the Stillness of Whispers <u>Paula Kramer</u> On the surface of time/Entangled in a spider's web Host: Annette Arlander	Durational Presentation - Studio 1 Open throughout day as follows: 10.30-12.30 1.00-3.00 4.30-6.30 Audience may enter and exit at any time <u>Instance</u> <u>Dissonance- Rita Marcalo</u> One last Dance - An Chéad Damhsa
12.15-1.15	Lunch – Atrium <u>'Performance processes: Sharing Dance and Choreographic Practice' Book Launch</u>		
1.15-2.45	Screening Room Practices Discussion - Music Concert Room Artistic researchers: Maiada Aboud, Dionysia Bouzioti, Carol Breen, Sara Gomez, Claire Ridge, Sophie Swoffer, Zhi Xu, Angela Woodhouse, Sara Giddens & Harriet Plewis Hosts: Stefanie Sachsenmaier & Jim Hendley	Sharing practices - Dance Theatre <u>Monica Jaeckel</u> At the molecular level <u>Iwona Wojnicka & India Czajkowska</u> Gesture for Gesture - Choreographic Response to Dance Biography of Pola Nireńska. Search for Neo-Ausdruckstanz. <u>Ellen Jeffrey</u> Kinespheric clusters: exploring materialities through movement Host: Susan Melrose	

2.45-3.00	Collect refreshments on the way to your working group - outside Dance Theatre and Music Concert Room		
3.00 – 4.30 Working groups Self-Select One Group	Working group - Studio 2 Making and research methods in Artistic Doctorates Host: Sarah Whatley	Working group - Studio 4 Artistic Doctorates and meeting Publics & 'Publication' Host: Ben Spatz	DIY Working Group(s) - Atrium Self - hosted including Amy Voris and Ellen Jeffrey gathering carried through from Manchester pre-meeting.
	Working group - Studio 3 Supporting Artistic Doctorates -programme design/cross-sector working/supervision Host: Franc Chamberlain	Working group - Music Concert Room Impact of Artistic Doctorates Host: Jim Hendley	
4.45- 6.15	Open Debate - Grove Atrium Working across sectors: Impact, funding and producing artistic research Hosts: Rebecca Hilton and Paul Russ		
6.15-7.15	Buffet and wine reception - Dance Theatre / break out social space		
7.15-9.00	Evening performance - Dance Theatre <u>Matthias Sperling, with Katie Coe</u> No-How Generator Followed by Invited discussion, 'On audiences, doctoral research and Dance4' Paul Russ with Rita Marcalo, Matthias Sperling, Nicola Conibere, Sara Giddens and Katie Coe Host: Sarah Whatley		

DAY 3 - SATURDAY 13th			
8.30-9.30 Grove Atrium Registration Open	Coffee/tea provided Grove Atrium	Studio 3 Open for your own morning practice	Screening Rooms Grove Atrium Open all day
9.30-10.30	Invited panel - Dance Theatre 'On Publishing' <u>Ben Spatz</u> Journal of Embodied Research <u>James Campbell</u> Intellect Books Host and extended introduction: Paula Kramer	Micro-Presentations Panel - Music Concert Room <u>Lauren O'Neal</u> Generative Encounters: Choreographic Thinking in Curatorial and Visual Arts Research <u>Mandy Rogerson</u> The challenges of a body- centric research project. <u>Johnmichael Rossi</u> Curricular-Collaborative: A Composting <u>Henna-Elise Selkälä</u> Bodies Louder than Words – Embodying Climate Justice by Co-creating Resistance through Choreography Host: Giaco Schiesser	One-to-one Performance - Studio 1 Throughout the day, book at registration desk <u>Kerryn Wise</u> Exposure
10.30-11.00	Coffee/tea – Grove Atrium		
11.00 -1.00	Invited panel - Dance theatre 'On Supervision' <u>Vida Midgelow</u> Reconsidering Research and Supervision as Creative Embodied Practice: Reflections from the Field (ADiE) <u>Kate Maguire</u> Artistry in facilitating research: for all those who think they can't dance <u>Giaco Schiesser</u> Advancing Supervision for Artistic Research Doctorates/PhDs <u>palveheidler</u> In praise of supervision studying; a meditation on anti-oppressive pedagogy Host: Jane Bacon		
1.00-2.00	Lunch – Grove Atrium - View working group 'posters'		
2.00-4.00	Invited Plenary - Grove Atrium 'Envisioning futures' including 'Posters and reflections' from working group gatherings Hosted by Jane Bacon, Bob Whalley and Lee Miller		

WORKING GROUPS

VARIOUS VENUES | THURS 5.00-6.30 and FRID 3.00-4.30

Select a topic - Join a group - Debate - Share your insights.

You are invited to participate in working groups to consider topics that are central to Artistic Doctorates. Each group will be hosted by an invited guest and you may, on each day, join any group. These sessions offer a space to share experiences and importantly generate proposals to enhance the practice, structure and significance of Artistic Doctorates. These debates will inform the final stage of the ADiE project.

Making and Research Methods in Artistic Doctorates | Studio 2

Thursday: Robin Nelson | Royal Central School of Speech and Drama

Friday: Sarah Whately | C-DaRe Coventry University

What are the ways of 'doing' doctoral research in practice? What modes of enquiry are at work? What methodologies and methods are employed by or developed within artistic research? What is the significance of artistic research methods and methodologies to doctoral education?

Supporting Artistic Doctorates -programme design/supervision/training | Studio 3

Thursday: Fiona Bannon | University of Leeds

Friday: Franc Chamberlain | University of Huddersfield

What are your experiences of, or insights into, being supervised / supervising, being a mentee / mentoring? How might candidates best be supported in terms of training, finance and community? What are the issues, dilemmas and challenges in offering and undertaking an artistic doctorate? What 'training' is helpful for artistic researchers? What might strong and healthy artistic research environments look/feel like?

Artistic Doctorates and meeting Publics & Publication | Studio 4

Thursday: Simon Ellis | C-DaRe Coventry University

Friday: Ben Spatz | University of Huddersfield

Sitting at the interface of academic and art worlds – who are the audiences for artistic research? How is artistic doctoral work reaching publics as audiences or readers? What is at stake in finding suitable and sustainable formats to share artistic research? What formats might artistic research take 'in the world'? How can doctoral researchers, publishers and producers work together to make research visible?

Impact of Artistic Doctorates | Music Concert Room

Thursday: Joanne 'Bob' Whalley | University of Roehampton

Friday: Jim Hendley | Dance4

How do you make a difference through artistic research? How is the PhD by artistic research changing both artistic and academic practices? What are the benefits of this research beyond the arts – to health, wellbeing and the economy? In what ways might artistic doctoral researchers generate impacts with a public? What types of creative leadership for the future might emerge from doctorates? How are such benefits and impacts facilitated and evidenced?

DiY Working Group(s) | ATRIUM

Self-hosted

Post your own topic on the notice board, claim a table, host a discussion, share your findings.

EVENTS

ONE TO ONE PERFORMANCE | STUDIO 1 | THURS & SAT

Exposure

Kerryn Wise | De Montfort University

Sign up at the registration desk

Exposure is a PaR investigation that aims to examine how immersive 360 video technology viewed within a virtual reality (VR) headset can be used alongside the live performing body. It explores the possibilities of this technology to bring audiences closer to the live and digital body, and to consider spatial perception of the real and virtual space. Explorations used test 360 films with stereo sound, alongside live physical interactions. These interactions engaged a range of senses in the participants, to examine their sensory and spatial perception, and experienced levels of immersion.

The resulting work, *Exposure*, is an immersive one-to-one performance experience, using 360 film viewed in a VR headset, combined with a live performance. The work draws on the photographic work of Cindy Sherman and Francesca Woodman, as well as film inspirations including techniques used by Alfred Hitchcock and Andrei Tarkovsky.

Kerryn Wise is an artist, researcher and performer, making work across dance, physical theatre and digital technology. Her practice explores the relationship between the live and digital body through choreography and film; she is interested in interrogating the audience/spectator relationship and how virtual environments can affect audience perception. Kerryn is currently undertaking a practice-based PhD exploring the potentials of using 360-video within live, immersive performance practices, and is a QuestLab Network Artist with Company Wayne McGregor.

DURATIONAL PERFORMANCE PRESENTATION | STUDIO 1 | FRID ALL DAY

One last Dance - An Chéad Damhsa

Instant Dissidence | Performance Company

Open throughout day as follows: 10.30-12.30 | 1.00-3.00 | 4.30-6.30

Audience may enter and exit at any time

In 2006 I completed a PhD. Shortly after I left academia to become a full-time artist, and today I speak of myself as a 'failed academic'. 10 years later (2016) the UK voted to leave the EU, and I found myself as an EU27 citizen in the UK contemplating leaving my home of 25 years. I decided to leave via a long 2-month long dance entitled *One Last Dance - An Chéad Damhsa*. This is a two-stage perambulating dance between Guildford (the location I lived in when I first arrived in the UK as an Erasmus student in 1994) and Cloughjordan (the rural Irish village that I have moved to post-Brexit). During the dance I began to realize how it connects to that PhD that I did such a long time ago, and that I thought I'd left behind. <https://onelastdance-ancheaddamhsa.tumblr.com/>

Instant Dissidence is a UK/Ireland-based company directed by me, **Rita Marcalo**. It is my way of bringing different artists together, in different combinations, to realise different ideas: through Instant Dissidence I invent ways of offering other people art experiences. My practice began in dance/choreography but eventually I became more interested in communicating concepts than in sticking to a particular art form. I began collaborating with others to create work in different media, and today I bring in people from different areas to solve creative problems. Instant Dissidence's is also a socially-engaged practice where the company foregrounds the role that dance/choreography can play as a social engine: we are 'artists' who believe in the power of connecting art and social consciousness.

SCREENING ROOMS | ATRIUM | THURS-SAT

SCREENING ROOM 1

Investigate cultural identity using endurance art

Maiada Aboud | Sheffield Hallam University

Maiada Aboud's work deals with ways that social and religious structures interconnect and influence the individual. Using endurance art, Maiada's interest in social and religious issues draws on a unique and personal perspective. Born in Palestine (Christian Arab Israeli), graduated from Haifa University, and received her education in the UK: where she completed her Masters at Coventry University, and her PhD at Sheffield Hallam University. Her study attempts to connect the social cultural analysis to the individual's experience by way of using performance and relating it to culture and social life.

Prometheus Bound

Dionysia Bouzioti | University of Leeds

Aeschylus' Prometheus Bound revolves around the themes of power and oppression, justice and resistance. Prometheus defying the new regime of Gods steals the fire from Olympus to offer it to humanity. For his action, Zeus sentences him to an eternal and repetitive suffering; an eagle attacks his liver every day while he is chained upon a rock on a remote mountain. As part of my practice-based research, in Prometheus Bound I employ the form of dance-theatre in the context of a 'visual dramaturgy' (Lehmann, 2006, pp.93-95). Through the process, I anticipate to unravel the ways in which the performing body is able to communicate the tragic body through its presence and (non)movement. Prometheus Bound (2018) examines the tragic body as a sociopolitical statement, foregrounding a phenomenology of the suffering body, including concepts related to corporeality or psychophysical states such as pain, sensorial annulment and physical or mental imprisonment.

Dionysia Bouzioti is a PhD student at the University of Leeds currently working on the development of new performance approaches and strategies through the application of phenomenology to Greek Tragedy. I hold a BA and MA in Theatre Studies from the University of Athens. Besides my theoretical background, I have experience as a producer, director and play-writer.

How long is a photograph post-internet? An ecology of remaking the image

Carol Breen | C-DaRE Coventry University

There are many different definitions of post-photography, Shapley (2014) claims that while the body of photography can be absorbed in a post-media colossus, its soul is not so easily subsumed. Moreiras (2017) argues post-photography is a marriage between image, technology and Internet while Carmerotti (2015) speaks of a new photograph, the hyper-image, which goes beyond the pure realm of photography. Photography and film are often understood as opposites when it comes to their respective mediums temporality. Here I revisit this notion in relations to new forms of micro-temporalities that have arisen post-internet. This video essay sets up interactions between my practice-as-research 'Litter Rhythms' and theories about length and stasis in post-photography. 'Litter Rhythms' is an evolving accumulation of remakes. Using recordings of live video feedback loops as the source material, I continue to create many versions of this footage, reworking it using a variety of methods. I re-photograph and re-order these documents, export, multiply, layer, frame and re-import, using apps, and misusing image driven social spaces. The image performs its many potentials. <http://www.imagemover.co.uk/Litter-Rhythms>

Carol Breen is currently following a practice-as-research PhD at C-DaRE, *The Centre for Dance Research* at Coventry University. I am one of the artists in the current *Black Hole Club* cohort, supported by Vivid Projects in Birmingham and I was chosen to undergo the Creative Image 2018 *Visual Research Network* residency. Through practice I explore the process of remaking, working with digital technologies, I re-film, re-photograph and re-choreograph material. I am interested in the proliferation of imagery post-internet.

Action to REad

Sara Gómez | Autonomus University of Barcelona

This video, wavering between visual oeuvre and choreographic manual, participates in the philosophical question of my PhD thesis: could choreography have repercussions for the way we think about politics?

My artistic research looks at what choreography says about itself, noting the things that give its specificity: negotiation and dialogue, particular bodies acting at the same time and place, in order to expand the meaning of these elements. If we understand the individual bodies, performers and spectators, gathered in choreography as a multiplicity of particulars with the common goal of the realisation of the choreography, then we can perceive those bodies oscillating between being spectators and actors; between creating meaning and reading meaning; having individual experiences of consciousness and recognising the same taking place in each of the others. As they participate with the development of the choreography, they create an image of themselves.

Could this autopoietic creation of image relate to the idea that an act of politics occurs when people choose a name for themselves when others will not recognise them? Can choreography give a name, create a shape, for some of these unrecognised particulars? Can politics notice choreographic shape as a way of making visible what has not been recognised?

Sara Gómez studies and lives in Spain. She has been working a PhD artistic research at the Autonomous University of Barcelona PhD philosophy program (UAB), in which she investigates the political implications of choreography. Her current work is related to participatory performances and is based on an expanded understanding of choreography. She presented *Performativity that generates Space and Body* as a final work of Master in Artistic Research (UAB). Quiasmo is an alternative publication that Gomez edits.

SCREENING ROOM 2

POOL

Claire Ridge | C-DaRe, Coventry University

This is a film which is part of a practice of looping. I have 'looped' certain images that I have found on Youtube of *The Red Shoes* (1948), Maria Callas, Dusty Springfield, and *Marnie* (1964). In the studio, I play clips from the same films over and over, loop them through different screens and through differing perspectives. I take parts of the images; costume, mise-en-scene, and attempt to recreate them; and loop the bodily gestures of the characters on screen. I argue that looping in this practice manifests the energy of queer attachments to certain images and acts as form of close reading for their small details, (what I call 'mining for wormholes') through 'repetition and rupture'. These methods attempt to produce a durational mode of perception (Henri Bergson) that exposes the image as an assemblage and produces an interplay of meaning in order to generate a queer feminist perspective. *POOL* is a continuation of this practice as I loop the work I have done in the studio through the use of software on my laptop.

Claire Ridge is a practice-based PhD candidate at Coventry University. Claire is a choreographer whose practice explores the disruptive potentials of the image. Her practice sits between dance, performance and film, and she negotiates this through a DIY, post-internet aesthetic. claireridge123blog.wordpress.com

It's Sophie!

Sophie Swoffer | De Montfort University

It's Sophie! responds to the need to re-envision the often derogatory under-acknowledged role of the unknowing starlet figure that has been commonly circulated throughout historical and contemporary culture. Through institutional violence, such as the Hollywood 'casting couch' ideology, the notion has been perpetuated that the starlet only achieves value on a physical level. This oppressive treatment of the starlet figure has been magnified recently due to the #metoo and #TimesUp feminist movements, and there is now a feminist language that has been created to address these sorts of issues. This work contributes to this feminist language by facilitating an assertive and unapologetic one through my own intermedial, hyper-feminine, performance practice. Through a layering of live and mediated performance *Its Sophie!* exposes the masquerade of femininity along with my own identity as student, woman, and starlet, slipping through personas to question what my role really is in this situation. Being a young woman making work on sexuality, it has often been hard to find suitable places to share practice. Continuing to research how to tackle this issue

SCREENING ROOM

It's Sophie will build on and challenge my recent experience where a male academic in my audience exclaimed "it would have been quicker to hire a stripper."

Sophie Swoffer is a practice-based PhD student and part time lecturer in Drama at De Montfort University. Her research and practice investigates the agency filled potential of alternative femininities and masquerade. Sophie creates immersive intermedial environments that combines live and digitized performance to explore the notion of woman as multiple. Focusing on the Hollywood starlet and the ageing diva, Sophie investigates how she can use hyper feminine performative personas to re-envisage and give new agency to each.

Dialogue: X-Body

Zhi Xu | Brunel University London

Dialogue: X-Body constructs a digital environment of interactivity and mixed reality through dancing bodies and computer-based technology, forming part of my PhD at Brunel University London. The work explores how a trained dancer-body inhabits an interactive environment and how a cultural dancer-body constructs a mixed reality environment collaborating with sonic (live music, cultural instruments), applications (Max/MSP, Isadora), props (Chopsticks, hair and fabric materials) as well as sounds (breath, singing etc.). This project seeks to explore the fluidity and the identity of the cultural dancer-body working with new technology. To be more specific, the fluidity here means what the technical dancer-body can do in an unstable digital environment and how dancers narrative experiences through the fluid body. Furthermore, I propose that the flexibility is one of the identities of the cultural dancer-body which could contribute in the intelligent performing environment through intercultural understanding. *Dialogue: X-Body* premiered at Antonin Artaud theatre, Brunel University London, and was chosen to be performed at The Place on 13th February 2019 in *Resolution 2019*.

Zhi Xu is a choreographer, dancer and researcher. I currently carry on a PhD with a focus on dance technology and cultural identity at Brunel University London, UK. As a choreographer and dancer, I have created more than 20 works touring world-wide in China, the United Kingdom, the United States of America, Canada, Russia, Belgium, Malaysia and Israel. My works include dance drama, dance theatre, site-specific dance, exhibitions, and large-scale projects. I graduated with a Bachelor's degree from Beijing Dance Academy (2008) and a master from the University of Roehampton (2017). I joined one of China's most prestigious events as an independent director at the 2014 Summer Youth Olympic Games Opening Ceremony. xuzhi.org

Close distance and (Un)touched

Angela Woodhouse | Middlesex University

(Un)touched, was commissioned by 'Sculpture at Work' Canary Wharf. Created in collaboration with sculptor Nathaniel Rackowe presents a glass platform onto which the viewers are invited. Submerged beneath are two performers, whose presence is revealed depending on the shifting light. The work takes inspiration from South Korean artist Do-Ho Suh's piece 'Floor' (1997). The vulnerability of the skin's surface elevates the body, and a sense of precariousness is derived from the situation in which all those present find themselves. Close Distance (2017) was an installation created in collaboration between artist Caroline Broadhead and filmmaker Nic Sandiland for and drawing on the history of the 16th Century manor Wollaton Hall, Nottinghamshire. The work was installed in the Prospect Room, a space whose sole purpose was to view the property one owned. Themes centred primarily on the ways in which the division between social classes was manifested in the architecture - two different worlds in a symbiotic but unequal relationship, in which over time the servants became more physically separated.

Angela Woodhouse is Senior Lecturer in Dance (Choreography) at Middlesex University. She trained in dance and visual art and subsequently worked with artists Murray Louis and Alwin Nikolais (New York), and Reinhold Hoffman (Berlin). She gained an MA (dist) in Dance from Surrey University in 2001. Her work has toured nationally and internationally. She has been supported by many institutions including Royal Opera House, The Place Theatre, Trinity Laban, Saatchi Gallery, and Yorkshire Sculpture Park. Angela has developed many innovative dance performance and installation works with key collaborator artist Caroline Broadhead. Intrinsic to these works has been the potency of intimacy and of near or actual touch between viewers and performers.

www.angelawoodhouse.co.uk

SCREENING ROOM

SCREENING ROOM 3 | OFF ATRIUM

Still Small Acts

Sara Giddens | UCLan

Two works are presented that document parts of Sara's exploration of the employment of stillness within choreographic practice. Employing still-ing through both dwelling and suspension, and inviting spectators to slow down, take notice and re-engage with themselves and the people and places around them. Stillness was used to both frame or point to movement, and to draw attention to the extraordinary-ordinary of the everyday, often transgressing the usual etiquettes of such spaces. You are invited to dwell with the works and the space and time they create in your own way.

Dream-Walk, made for the Wirksworth Art and Architecture Trail (2011), invited each audience member to move through the Derbyshire market-town listening to the performers, live and pre-recorded voices and sounds, through independent ear-pieces. As one of an international series, the walks explored the dynamic between walking and stepping aside, between passing by the here and now and dwelling in the there and then. *Still Moving: Moving Still* is a gallery-based work, first conceived and made for Arnolfini, Bristol (2012) and commissioned by a major research-based project *Performing Documents*. The versions screened here were made for Nottingham Contemporary (2013), shown as part of Dance4's, *Dance in Galleries* season and for Royal Birmingham Conservatoire (2018), in Birmingham's International Dance Festival.

Sara Giddens has made over 40 professional works. In 2015 Sara completed a practice-led PhD (Dance4 and Middlesex University) which explored how interdisciplinary practice challenges conventional concepts of choreography and how the processes of making dance-works can be effectively articulated – both within and beyond the practice itself, particularly with regard to audience-spectator engagement. Reader in Choreographic Practice at The University of Central Lancashire, Sara works as a creative facilitator and project manager across the East Midlands, and is co-director of Bodies in Flight (1989). Bodies in Flight premiere their new work *Life Class* at Lakeside Arts, Nottingham on June 21st 2019, alongside an exhibition *Flesh & Text* celebrating 30 years of making work. www.bodiesinflight.co.uk

Moving as a Thought Process

Dr Naomi Lefebvre Sell | Trinity Laban Conservatoire of Music and Dance

Tara Silverthorn | Independent artist/researcher

Lucille Teppa | Independent artist/researcher

Moving as a Thought Process is a collaborative dance-making project which began over ten years ago with Lefebvre Sell's Doctoral research (2007) where she was in the role of choreographer as researcher, while Silverthorn and Teppa were participants within a group of four dancers. In 2015 the research, funded by Arts Council England and mentored by Professor Sarah Whatley, established itself within our trio propelling it without traditional performer/choreographer roles, exploring how the practice of stillness impacts upon the lived experience of dance making within choreographic practice and pedagogy.

Dr Naomi Lefebvre Sell is a fulltime faculty member of Trinity Laban Conservatoire of Music and Dance. Naomi's practice-led research is published in academic journals and book chapters (Intellect, Frontiers and Routledge), she presents regularly at national and international conferences. Naomi's artistic work and teaching is informed by her Doctoral research which examined the effect of mindfulness meditation on a creative process of dance making. Naomi's current research is funded by Arts Council England.

Tara Silverthorn is a dance practitioner working in collaborative settings. Graduating with MA through Transitions Dance Company, she works as a performer/collaborator internationally with artists such as Asher O'Gorman & Daniel Lercher, Jana Unmüssig, Vera Tussing, Benjamin Pohlig, Charlotte Spencer Projects, Liam Steel, Rosemary Lee, Riz Ahmed and Claudia Bosse/Theatercombinat. Tara is a founding member of Eleven Farrer House, supported by key dance organisations, Creative Scotland and Arts Council England. She is also a qualified Biodynamic Craniosacral Therapist. www.elevenfarrerhouse.com

Lucille Teppa: Following on studies at Trinity Laban Conservatoire of Music and Dance, Lucille Teppa performed in various projects including company tours, art exhibitions and large-scale artistic scheme Marseille-Provence 2013 – European Capital of Culture. Her choreographic work has been presented on several occasions in the UK and beyond. Lucille is a founding member of Eleven Farrer House. Graduating with MA in Literary Translation and Transcultural Studies (France, 2015) she also works as a translator. www.lucille-teppa.com

Reading Room: meeting the universe halfway (filmed)

Harriet Plewis | Northumbria University

As the main component of my practice-based doctorate entitled 'Towards an expanded reading and writing practice: a performative case study in feminist pedagogy', I facilitated a large scale work called Reading Room: meeting the universe halfway. Over 8 weeks, 5 artist collaborators built an environment in the Eagle Building, Sunderland that offered up a 'reading' of philosopher-physicist Karen Barad's book Meeting the Universe Halfway: quantum physics and the entanglement of matter and meaning. Existing as an experiment in expanded reading, this co-devised event attempted to both honour and go beyond an eyes-on-the-page approach to negotiating words and ideas. It was an opportunity to encounter Barad's radical thoughts in a new way, privileging sensing, listening, and moving, and teasing out the cuts between nature and culture, toucher and touched, onlooker and object. It was a workshop-exhibition that, in its final week, invited visitors to spend time with/in the space and become co-readers of it. It marked the first step in my evolving investigation of expanded reading and collective exhibition-making. The film (made by myself and artist Deborah Bower) is of one of the days in which we were open to the public.

Harriet Plewis is a London based interdisciplinary artist. Her activity is rooted in moving image, performance and feminist pedagogies. She is interested in how theory intersects with practice and often makes filmic and performative works in collaboration with specific groups. She has an AHRC funded MFA from Newcastle University and from 2014 - 2018 was a funded practice-based PhD researcher in feminist pedagogies' relationship to exhibition-making in Visual Arts at Northumbria University.

DAY 1 | THURSDAY 11th APRIL

OPENING | DANCE THEATRE | THURS 1.00-1.45

The Artistic Doctorates in Europe Project

Vida Midgelow | Middlesex University & ADiE

[Artistic Doctorates in Europe: Third cycle provision in Dance and Performance \(ADiE\)](#) project is investigating PaR / AR inquiries within research level degrees in Dance and Performance. With eight leading organisations from across the UK and Scandinavia the partnership seeks to support, substantiate and enhance the delivery and impact of these degrees within the cultural arts sector and beyond. As a three-year project we aim to make a difference – enhancing experiences and helping both universities and the professional dance sector to come together to understand and promote the benefit of doctoral work in our field. The ADiE research project has published a survey of the field, developed case studies, hosted multiple events, curated research intensives for candidates and has recently completed a resource collection on methods in AR and is launching its reflections from the field in support of better supervision and research journey experiences.

INVITED LECTURE | DANCE THEATRE | THURS 1.45-2.45

What do we mean by artistic research? some Nordic perspectives on artistic doctorates

Annette Arlander | UniArts Stockholm

In this talk I will describe some experiences of artistic doctorates in the Nordic context, especially Finland, and to some extent Sweden and Norway, trying to reflect on the various takes on and trajectories of the development of artistic research, from a personal point of view. Although we sometimes speak of a Nordic model of artistic research, there is actually a whole variety of approaches depending on institution and artistic discipline, spanning from artistic excellence as an equivalent for research to artistic research as one form of research among others. A common denominator for most of the doctorates in art is nevertheless an insistence on artistic quality and on contributions to the art field in question. With this perspective as a starting point I will look at the relationship between artistic research and performance as research or practice as research, and end by discussing the question of artistic research and interdisciplinarity.

Annette Arlander, DA, MA, is an artist, researcher and a pedagogue. She was professor of performance art and theory at Theatre Academy Helsinki (2001-2013), professor of artistic research at University of the Arts Helsinki (2015-2016) and Postdoctoral Fellow in the Arts at the Helsinki Collegium for Advanced Studies (2017). At present (2018-2019), she is professor of performance, art and theory at Stockholm University of the Arts and visiting researcher at the Academy of Fine Arts, University of the Arts Helsinki. She is the PI of the Academy of Finland funded research project How to do things with performance? and the artistic research project Performing with Plants funded by the Swedish Research Council. Her research interests include artistic research, performance-as-research and the environment. Her artwork moves between performance art, media and environmental art. For publications and works see <https://annetearlander.com>.

ONE TO ONE PERFORMANCE | STUDIO 1 | THURS & SAT

Exposure

Kerryn Wise | De Montfort University

Sign up at the registration desk. See page 9

PANEL | DANCE THEATRE | THURS 3.00-4.30

Hosting Artistic Research

Emma Meehan | Coventry University

In this presentation, I invite audience members to investigate how they 'host' their own artistic research events or presentations. Hosting provokes ideas of inviting others in, receiving guests, welcoming, offering hospitality and providing a moderator role. However, the complexity of hosting also becomes apparent in an international political moment where hosting migrant communities is a highly emotive topic. This makes me pause to reflect on the politics of hosting in artistic research: who are we inviting, how is it accessible, what do we expect from the exchange and how can we instigate a reciprocal dialogue? In this presentation, I want to stimulate artistic researchers to consider what role their body plays in hosting audiences, and sensitively negotiating relationships with them. To do so, I propose a process of interoception, exteroception and adaptation in order to attend to the sensory information that the researcher offers and receives when making artistic research public. I leave conference attendees with questions to ponder how practices of hosting might support their own artistic research, and how power relations are implicated in the ways we host an exchange with audiences.

Emma Meehan is Research Fellow at Coventry University's Centre for Dance Research. Edited collections include *Dance Matters in Ireland: Contemporary Performance and Practice* with Aoife McGrath (Palgrave 2018) and *Performing Process: Sharing Dance and Choreographic Practice* with Hetty Blades (Intellect 2018). In 2016-17, she directed and hosted the Live Archive performance and exhibition funded by the Arts Council of Ireland. She is Associate Editor for the *Journal of Dance and Somatic Practices*.

Negotiating emotional risk and vulnerability with artistic research in the academy

Shantel Ehrenberg | University of Surrey

This presentation will address the challenges of doing practice research in the academy when one is personally and emotionally invested in the work. The presentation will be informed by Shantel's experience with a practice research solo performance lecture, titled *(in)fertile territories*. The presentation will centre on some of the questions raised by the project related to emotions and professional risk as an early-career academic. For instance, the project includes Shantel's experience with relatively personal material that blurs a clear separation between the private and the professional. Emotional labour, and related vulnerabilities, impact on the ability to meet output demands set by the university in an increasingly pressurised university economy. While Sarah Ahmed (2004) argues that emotionality is dependent on relations of power, she also argues that being emotional in the academic context is one of the ways that we can reorient our relations to social ideals and the norms they elevate into social aspirations. For this event, Shantel wants to question with others what impact emotional labour has on doing (and sustaining) practice research, what impact emotional labour might have on career aspirations and esteem in the academic context, and, if this emotionality contributes to positive societal change, at what cost?

Shantel Ehrenberg is Lecturer in Dance & Theatre at the University of Surrey. She is a dance practitioner and academic continually negotiating dancing and writing/talking about dance/dancing. Please see also <https://shantelehrenberg.weebly.com>

PaR as a mode of Creative Education

Annouchka Bayley | Royal College of Art

This presentation investigates Practice-as-Research as a mode of creative education that speaks directly to and with the need to develop complex, nontraditional ways of *doing* research for urgent times. In her 2016 book, 'Staying with the Trouble' Donna Haraway suggests that 'we', as a species, must find new, sustainable ways of 'living and dying together in a thick present'. This 'thick present' is a present made so by the complex entanglements of phenomena that make up our planet – entanglements of non/humans: species, climates, technologies, identities and *performativities*. Working with posthuman and new materialist notions of *diffraction* (Barad, 2007), this paper argues that Practice as Research fulfills a need in education for the rethinking of thinking. The entanglement of seemingly discreet phenomena such as 'practice' and 'research' allows for more complex approaches to knowledge-making that arguably rise to meet the challenges of living and dying together in the 21st century, anthropocenic moment.

The paper argues through discussion of transdisciplinary, PaR cases, that arts-based, PaR modes should not only be adjunct, but are in fact vital to the development of inter and transdisciplinary doctoral research aiming to think with the big questions of how to be human in a 21st century – a moment in time that requires we urgently reimagine possible present/futures by learning to think differently.

Annouchka Bayley (Phd Warwick; MRes Warwick; BA Hons. SOAS) is Programme Lead in Creative Education at the Royal College of Art and has been researching and developing Practice-as-Research (PaR) education strategies for several years now. Her publications focus on the intersections and entanglements of PaR, Posthumanism and Performance. In 2014 she won the Warwick Award for Teaching Excellence. She is a practicing artist and an Emerging Director with the Royal Shakespeare Company.

WORKSHOP | RITTERMAN STUDIO | THURS 3.00-4.30

Geography of the Body

Adesola Akinleye | Middlesex University

This workshop will explore techniques, tasks and play that draw on the moving body (choreography) as a mode of analysis: thinking in the act of doing. We will use practical movement-based explorations as a process of unpicking embodied metaphor in everyday language (and therefore in everyday constructs of 'things'). As well as see how we can use movement principles in dance and choreography to deconstruct statements and ideas. The goal of the workshop is to share techniques for blurring the divide between theoretical analyses and the physical analysis of doing. We will be playfully challenging the perceived divide between these two approaches and other binaries of body/mind sometimes suggested by traditional non-practice based research tropes. A fun, exploratory workshop for anyone who likes to get moving. Akinleye has written about these techniques in the upcoming ADiE resource for doctoral candidates. *Please wear comfortable clothing.*

Adesola Akinleye, PhD, is an scholar-artist. She began her career as a dancer with Dance Theatre of Harlem (DTH), she later established her own company *DancingStrong*. She studied choreography with mentor Bessie Schönberg, her choreographic work has been commissioned and tour across UK and North America. She has been awarded ADAD's *Trailblazers Fellowship 2005*, the *Bonnie Bird New Choreographers Award, 2006* and *One Dance UK's Champion Trailblazer Award, 2016*. She has published in dance studies. Her practice draws on the areas of embodied practices, Africanist and Indigenous peoples' philosophy and public pedagogy. She is a Fellow of the RSA. <http://www.dancingstrong.com/>.

WORKING GROUPS | VARIOUS VENUES | THURS 5.00-6.30

See details on page 8

Making and research methods in Artistic Doctorates | Studio 2

Host: Robin Nelson | Royal Central School of Speech and Drama

Supporting Artistic Doctorates –programme design/supervision/training | Studio 3

Host: Fiona Bannon | University of Leeds

Artistic Doctorates and meeting Publics & Publication | Studio 4

Host: Simon Ellis | C-DaRe Coventry University

Impact of Artistic Doctorates | Music Concert Room

Host: Joanne 'Bob' Whalley | Roehampton University

DIY Working Group(s) | ATRIUM

Self-hosted

END OF DAY GATHERING | ATRIUM | THURS 7.00-7.30

Display working group posters

DAY 1 | THURSDAY 11th APRIL

DAY 2 FRIDAY 12th APRIL

WELCOME & INVITED LECTURE | MUSIC CONCERT ROOM | FRID 9.15-10.30

Artistic research/Practice as Research: when, and how, does an arts process become a PhD?

Robin Nelson | University of London, Royal Central School of Speech and Drama

This talk revisits tensions between artist-researchers (some of whom want to claim that their arts practice just is research), and the institutional scepticism in other disciplines and in PhDs/REF where it is still sometimes doubted that arts practice can ever constitute research. Drawing upon my experience of both practice and consultancy in the UK and abroad, the aim is to clarify the distinction (as institutionally understood in the UK at least) between arts practices and "academic research". The talk will also address why I advocate for arts PhDs (as distinct from professional doctorates) and touch on the support needs specific to PaR PhDs.

Prof. Robin Nelson. Director of Research and Professor of Theatre and Intermedial Performance (2010 - 2015) at University of London, Royal Central School of Speech and Drama, Robin remains (in semi-retirement) a Professorial Fellow. He is also an Emeritus Professor of Manchester Metropolitan University where he worked for many years. Twice an RAE/REF sub-panel member, he has himself published widely on the performing arts and media. Recent books include *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances* (2013), *Stephen Poliakoff on Stage and Screen* (2011), and *Mapping Intermediality in Performance* (co-edited with S. Bay-Cheng et al.) (2010).

DURATIONAL PERFORMANCE PRESENTATION | STUDIO 1 | FRID ALL DAY

One last Dance - An Chéad Damhsa

Instant Dissidence | Performance Company

Open throughout day as follows: 10.30-12.30 | 1.00-3.00 | 4.30-6.30

Audience may enter and exit at any time. See page 9

PANEL | MUSIC CONCERT ROOM | FRID 10.45-12.15

Artistic Research in Aotearoa New Zealand

Alys Longley | The University of Auckland

How might the local and regional context of artistic research be flavoured differently in Aotearoa NZ from models developed in Europe and the UK? In acknowledging the colonized ground upon which research takes place, artist-scholars and doctoral students at The University of Auckland are challenged to navigate the process of doctoral research in relation their commitments to enable indigenous thinking and practice to flourish within an academic environment that remains largely white and founded on imperial thinking. In this condition, different world views and ways of knowing, in particular through indigenous Pacific and Māori philosophies, challenge ways of doing PaR. As Pākehā (NZ European) scholars in Dance Studies at the University of Auckland, we reflect upon the ways in which our own models of practice research and creation, developed in the UK, Australia and New Zealand, are challenged when confronted with questions of sovereignty, equity issues and making safe cultural spaces for research in a decolonizing paradigm. We will discuss our experiences supervising PhD's that have engaged with decolonizing methodologies, in which Māori and Pasifika perspectives are embedded as well as the diversified ways that Practice as Research manifests in relation to local ecologies and environmental thinking.

Alys Longley is an interdisciplinary artist-academic whose work spans practice-led research, performance writing, interdisciplinary projects. Her books include *The Foreign Language of Motion* (2014), *Radio Strainer* (2016) and *Smudge Skittle* (2018). She is co-editor of *Artistic Approaches to Cultural Mapping; Activating Imaginaries and Means of Knowing* (Routledge, 2018) and *Undisciplining Dance* (Cambridge Scholars Press, 2018). Alys is a Senior Lecturer in the Dance Studies Programme, University of Auckland, New Zealand. With contributions from **Carol Brown** and **Mark Harvey**.

DAY 2 FRIDAY 12th APRIL

Mirrors, Masks and Accomplishment: Thinking and Performing Ageing Femininity

Bridie Moore | University of Huddersfield

An autoethnographical performance-lecture, which was presented as part of the practice component of Bridie Moore's AHRC funded PhD study: *Reading and Doing Age in Contemporary British Theatre*, completed this year at the University of Sheffield. It has been given in various iterations, including at The University of Sheffield Theatre Workshop (2015), Buzzcut Festival Glasgow (2016) and the International Federation for Theatre Research annual conference in Belgrade (2018). It asks questions about the performativity of age/ageing, and the embodiment of age-discourse engaged in by cultural apparatus. The lecture moves between autoethnographical performance – in which practices of embodiment and scenography are explored – and performative discussion of age theory, for example the potency of the mirror, the notion of the mask of ageing and the possibility of the iconic self. Developed partly in conjunction with Terry O'Connor (Forced Entertainment) and meditating on the photographic image and the mirror image as frames through which the ageing female body is both perceived and rejected, this performance lecture exposes the reflexive dilemma of ageing femininity and finally proposes the radical embodiment of 'significant shape' and 'accomplished form' (Cristofovici, 1999) as a possible way of reconceptualising a performance of the ageing female body. This piece showcases a particular method of presenting doctoral research findings

Bridie Moore is Lecturer in Drama Theatre and Performance at The University of Huddersfield, she recently completed her AHRC funded practice-based PhD *Effects, Metaphors and Masks Reading and Doing Age in Contemporary British Theatre*. Her article 'Age Effects in New British Theatre' was published in *Age, Culture, Humanities* in 2014 and book chapter 'The Age Performances of Peggy Shaw' was published in the 2017 Palgrave collection, *Ageing Women in Literature and Visual Culture*.

Erasure

Carolyn Roy | University of Roehampton

There is an expectation that new knowledge will be produced through PaR. Artistic research cleaves to an understanding of knowledge that leaves room for our 'non-conceptual, pre-reflective, tacit, non-discursive, implicit relations with the world and with ourselves'. My interest lies in how knowledge travels and where or by what route, or practice, it arrives. I am working with the proposition that knowledge is not acquired, but arrives through being-with or, put another way, encounter. In 'Of Being Singular Plural' Nancy suggests that meaning, or knowing, resides and is exposed in the 'with' of being singular plural. Further he proposes that 'with' is not a bridge between, or relation between but rather a trace or passage of movement between. Jean-Luc Nancy's text has been the companion that I have encountered through practices of reading, dancing and writing throughout my research. Henk Borgdorff stated that creatives processes form a pathway 'through which new insights, understandings and products come into being'. This paper shares one pathway, the process of Erasure - moving through, erasing and transforming Nancy's text - that engendered a new understanding of how to write, reflect and/or document my research as research in process rather than arguing or reflecting my way backwards towards a research conclusion.

Carolyn Roy is a dancer nearing the end of the 3rd year of a PaR PhD project at Roehampton University, engaging in the 'work of wandering' and 'being with'. Her dance practice is concerned with attention, perception, and relation. Recent 'performances' of this have been in the form of dance, spoken word and paper-based text. In addition to her own work, she has performed with Gaby Agis, Pacitti Company, Tino Sehgal, Florence Peake, and Lizzy Lequesne

PRACTICE SHARING | DANCE THEATRE | FRID 10.45-12.15

Moving in the Stillness of Whispers

Helen Kindred | Middlesex University

In the stillness of whispers is an investigation of the body-self in its relationships with space, text and projected image through autobiographical improvised solo performance. The work emerges in response to experiences of bodily knowing being interrupted and results in a combination of film and projection (in collaboration with Dominique Rivoal), text (murmurs after Beckett) and live improvised movement. The work seeks, through live and projected images, to explore relationships with, and challenge the binaries, of, subject-object, past-present, real and imagined space (Henri Lefebvre), through the lived-fragmented-sensing-body-self in performance. The audience are encouraged to explore the spaces between live and projected image/body; the gaze, the sharing, the interruptions of our co-constructed environment, our Relational Space in the moment of performance.

Helen Kindred is a dancer-choreographer-movement practitioner. Helen's research interrogates improvisation using Bartenieff Fundamentals as a methodology for exploring and revealing embodied experiences through movement in relationship to space, sound and text. The relationships between body, space and environment in improvised dance practice forms the basis of her Doctoral studies at Middlesex University. Helen is co-founder of *Cotermious* – inter-disciplinary improvisation performance group, co-curator for the *trip* project (Turning Research Ideas into Practice) with Dancing Strong, and member of *TIN* (TransDisciplinary Improvisation Network).

<https://www.helen-kindred.com/>

On the surface of time / Entangled in a spider's web – an affective-reflective experiment in sharing on-site, body-based artistic research

Paula Kramer | Uniarts Helsinki

We sit together in (semi)darkness as sounds, objects, words and images begin to interlace and correspond. What happened once somewhere? What did it feel like? What was once present and what is now here? How can this body- and site-based artistic research be communicated and shared? Maybe like this?

This format mixes words, sounds, physical presence and materials on a tabletop with pre-recorded videos of site-based movement and performance practice. This set-up allows for meeting outdoor practice in an indoor situation, presenting and sharing artistic research inclusive of both past and present affects alongside a reflective perspective. It is always an experiment in-situ that tests what carries over and what emerges anew. For *Per/Forming futures* I will work with materials from postdoctoral research, which focuses on intermateriality in outdoor movement practice and performance and takes place on an island just outside of Helsinki and behind a museum for contemporary art in Berlin (late autumn 2016 – early summer 2019). <https://vimeo.com/290680305/01cbd01caa>

Paula Kramer is an artist-researcher and movement artist living and working in Berlin and Helsinki. She has a background in Political Sciences (MA 2005) and holds a practice-as-research PhD in Dance from Coventry University (2015). Her work focuses on site-specific movement practices and she is currently a postdoctoral researcher at the Centre for Artistic Research (CfAR), University of the Arts in Helsinki. She explores outdoor dance and movement practices in the light of new materialist thought, collaborating with materials of different orders as active agents in the creation of movement, performance, daily life practices and sense making. <http://www.paulakramer.de/>

BUFFET LUNCH & BOOK LAUNCH | ATRIUM | FRID 12.15-1.15

Performing Process: Sharing Dance and Choreographic Practice

Emma Meeham & Hetty Blades | Coventry University

This collection examines the methods, politics, and philosophy of sharing choreographic process, aiming to uncover theoretical repercussions of and the implications for forms of knowledge, the appreciation of dance, education, and artistic practices.

SCREENING ROOM ARTISTS | MUSIC CONCERT ROOM | FRID 1.15-2.45

Screening Room Artists | See Screening Room listings

An informal discussion with the artist researchers sharing their practices in the screening rooms. The discussion will reveal further the individual researcher's practices and consider the place and effect of video (as documentation) in artistic research / the doctorate.

PRACTICE SHARING | DANCE THEATRE | FRID 1.15-2.45

At the molecular level

Monika Jaeckel | University of Westminster, CREAM

The title "moved by being moved to moving" of my practice-based PhD defines movement as a founding principle. Conceiving motion as a way of (molecular) thinking that already is prior to what is seen as self-induced moves, also attempts to de-center the agential position the human. Constructing a framework with key notions of movement and performativity allows to explore beyond strictly somatic definitions. These terms (and moves) are responsive to undercurrents intrinsic to the theoretical and practical levels. Conceived from this perspective, theory becomes a practice of doing movements, and moving provides a way of accessing or producing thoughts. Both just different ways of telling and/or doing things. This understanding employs theoretical discourse in performative presentations co-constitute experiments that interlace theory and practice in a diffractive way. These presentations bring together movement practitioners from different backgrounds (postmodern dance, streetdance, Parkour) to perform and diffract (around) a text based on performative writing principles. This in-progress-project operates along the line of a set of experiments attempting to explore a different approach towards thinking. The tacit knowledge of dance /movement allows to test my intention, and possibly to (re)translate it as embodied form of ontological knowing. <https://www.facebook.com/movedtomoving/>

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Monika Jaeckel, Berlin/London, artist with a background in performance and new media, researcher, writer. Currently practice-based PhD at CREAM, University of Westminster, London student working on: *Moved by being moved / to moving*. With dancers Giulia Iurza and Gloria Trolia.

Gesture for Gesture - Choreographic Response to Dance Biography of Pola Nireńska. Search for Neo-Ausdruckstanz

Iwona Wojnicka | Warsaw Museum of Dance

India Czajkowska | Musician

Pola Nireńska, born 1910 as Pola Nirensztajn in Warsaw, was one of the three Polish graduates of Mary Wigman's school in Dresden. After touring US with the Wigman ensemble, she escaped to London, and 1949 she moved to US, to settle down in Washington. The question "What does it mean to reconstruct a dance?" by Martin Nachbar was the main inspiration for series of stage projects on Pola Nireńska's dance biography in Germany and United States. "Gesture for Gesture" exercise by Oskar Hansen, was the key practice to response the meagre but telling collection of her biographic documentation. The dance of Nireńska is unknown, and her biography was dramatic. The idea of choreographic response was the one and only choice not to stand still. In the interview Nireńska said she was very superficial, as her family traditions were in conflict with what Wigman was teaching at her school. Further analysis of contrasting opinions of her works, coming from cooperators and dance critics, implicates the vague artistic image, which oppose the strong position of Nireńska in the Washington dance community. Practice as Research on choreographic response was started with the theory of Nexus of Strands in a Dance Medium by Valerie Preston-Dunlop, combined with Laban Movement Analysis tools. The movement collection includes variations on Space Harmony by Rudolf Laban and Ausdruckstanz exercises by Mary Wigman. Recently its being transformed with the contemporary choreographic tools. The study, developed into the stage project named Warsaw Museum of Dance has been supported by recognised funds and thus successfully changed the perception of the art of dance in Poland.

Iwona Wojnicka is an independent, dancer, choreographer and a performer using Practice as Research in the study of choreographies of pioneers of modern dance in Poland. Experimenting with reconstruction, recomposition and remake of the choreographic pieces, translating the language of the past into the language of the contemporary. Following Karl Lagerfeld statement, saying, he doesn't do nothing new, just using old patterns on new fabrics. With **India Czajkowska** Musician, pianist and the composer.

Kinespheric Clusters: Exploring Materialities Through Movement

Ellen Jeffrey | Lancaster University

This performative lecture unfolds as a dialogue between page and studio: between (movement structures of) choreological practice and (theoretical concepts of) new materialism. If, as Erin Manning suggests, "patterns are ecologies" (2011: 9), this demonstration seeks a re-patterning and re-imagining of concepts such as Haraway's string figures, Bennett's non-hierarchical assemblages and Barad's apparatus through a choreological movement practice. In re-aligning the constellations of movement analysis with those of new materialism, in the re-configuring of each by the other, this performative lecture will seek to de-stabilize the anthropocentric nature of movement research by exploring the possibilities for non-hierarchical co-formations of movement. Starting from Jane Bennett's provocative question, "is the power to disrupt really limited to human speakers?" (2010: 106), this presentation will draw upon examples from my current noctographic movement practice to explore a mode of researching through a decentered kinesphere, acknowledging the dependency of human movement upon the environment of which it is a part. With references to the works of Erin Manning, André Lepecki and Valerie Preston-Dunlop, this presentation will intertwine demonstrations of practice with choreological analysis and descriptive text to create a coherent narrative of a practice

Ellen Jeffrey: A dancer and choreologist, Ellen is currently studying for an AHRC-funded PhD in site-specific dance at Lancaster University. Graduating from Trinity Laban Conservatoire and University of the Arts Helsinki, she has worked for dance scholar Dr Valerie Preston-Dunlop and performed on projects with SAP Dance, LPM Dance Theatre and Summit Dance Theatre, alongside choreographing and performing her own works. She is an Associate Lecturer at Lancaster University and teaches release technique at Ludus Dance, Lancaster. <http://www.nwcdtp.ac.uk/current-students/student-profiles/ellen-jeffrey/> <https://www.trinitylaban.ac.uk/alumni/alumni-profiles/ellen-jeffrey>

WORKING GROUPS | VARIOUS VENUES | FRID 3.00-4.30

See details on page 8

Making and research methods in Artistic Doctorates | Studio 2

Host: Sarah Whately | C-DaRe Coventry University

Supporting Artistic Doctorates –programme design/supervision/training | Studio 3

Host: Franc Chamberlain | University of Huddersfield

Artistic Doctorates and meeting Publics & Publication | Studio 4

Host: Ben Spatz | University of Huddersfield

Impact of Artistic Doctorates | Music Concert Room

Host: Jim Hendley | Dance4

DiY Working group(s) | ATRIUM

Self hosted

Including **Amy Voris and Ellen Jeffrey** gathering carried through from Manchester pre-meeting

OPEN DEBATE | ATRIUM | FRID 4.45-6.15

Working across sectors: Impact, funding and producing artistic research

Rebecca Hilton | UniArts Stockholm

Paul Russ | i4C4, Dance4

ADiE have curated a series of public events from performances, interviews, longtables and roundtables in order to open debates about the nature, place and significance of Artistic Doctoral Research. Following on from topics such as, 'What's in it for...the arts...the audience.. the funders?', here ADiE partners Paul Russ and Rebecca Hilton facilitate a conversation focused on the relationships across university and cultural sector in/ for artistic doctorates.

Paul Russ is Artistic Director and Chief Executive at [Dance4](#), an internationally renowned organisation where the philosophy of curiosity, risk and doubt informs the organisations extraordinary contribution to the field of dance and choreography. Paul has worked as dance professional, from programmer, educator, funder, commissioner and producer, for organisations He has responsibility for the strategic and artistic direction of Dance4.

Rebecca Hilton is a performer, choreographer, teacher and writer working in the field of dance. She is a Professor of Choreography in the Profile Area Site, Event, Encounter at the Stockholm University of the Arts. Her research practice includes instituting long-term artistic residencies in contexts where art doesn't usually happen. Currently she is in residence at the Malarbacken Residential Elder Care Centre, Stockholm as part of DoBra/Good Death, a Karolinska Institutet Transdisciplinary Research Program exploring relationships toward death and dying in Sweden.

BUFFET & WINE RECEPTION | DANCE THEATRE | 6.15-7.15

Join us for a social gathering to replenish before the evening events

PERFORMANCE | DANCE THEATRE | FRID 7.15-8.00

No-How Generator

Matthias Sperling | De Montfort University

In this performative presentation, I will share recent work-in-progress on the choreographic work that I am developing as my PhD project (2017-2020): With both playfulness and seriousness, *No-How Generator* (working title) approaches the shared experience of a dance performance as a contemporary ritual procedure for the generation of embodied knowledge. It embarks from the question: If knowledge-generation is a fundamentally embodied process, can we see and experience it happening in a dance performance? Weaving together interests in embodied cognition, hypnosis, shamanic practices and humour, the work explores the opportunities that choreographic performances afford for experiential and critical investigation of how different forms of knowing arise within and between us.

Matthias Sperling is an artist, choreographer and performer born in Canada and based in London. He is currently pursuing a practice-based PhD (2017-2020) at DeMontfort University (Leicester), in partnership with Dance4 and Siobhan Davies Dance - two organisations he has closely collaborated with for over a decade. His work has been presented at Sadler's Wells, Tate Modern, Southbank Centre, Royal Opera House, Dance Umbrella, ICA, Barbican, Whitechapel Gallery, Tramway and Nottdance among others. www.matthias-sperling.com.

Katye Coe is a dancer based in the UK. Her work as a performer spans over 20 years of international performance practice and as a dancer she collaborates currently with Joe Moran, Florence Peake, Jonathan Burrows and Matteo Fargion, Keira Greene, Charlie Morrissey, Stefan Jevanovic.

POST-SHOW ROUNDTABLE | DANCE THEATRE | 8.00-9.00

On audiences, doctoral research and Dance4

Paul Russ (Dance 4) with Rita Marcalo, Matthias Sperling, Nicola Conibere, Sara Giddens and Katye Coe.

DAY 3 | SATURDAY 13th APRIL

ONE TO ONE PERFORMANCE | STUDIO 1 | THURS & SAT

Exposure

Kerryn Wise | De Montfort University

Sign up at the registration desk. See page 9

INVITED PANEL 'On Publishing' | DANCE THEATRE | SAT 9.30-10.30

Ben Spatz | University of Huddersfield & Journal of Embodied Research

James Campbell | Intellect Books

Through two informal presentations and open discussion this panel will consider both the issues and mechanisms relating to the publication of artistic research.

Journal of Embodied Research is the first peer-reviewed, open access, academic journal to focus specifically on the innovation and dissemination of embodied knowledge through the medium of video. Embodied knowledge encompasses a wide range of fields and disciplines that are continually undergoing transmission and innovation through practice – including but not limited to those that support globally diverse performing, martial, healing, and ritual arts.

Intellect is an independent academic publishers in the arts and humanities, publishing scholarly books and journals that exemplify their mission as publishers of original thinking. Intellect have 21 Performing Arts focused peer-reviewed journals, including *Choreographic Practices*, *Journal of Dance and Somatic Practice* and *Performing Ethos: An international journal of Ethics in Theatre and Performance*.

MICRO-PRESENTATIONS PANEL | MUSIC CONCERT ROOM | SAT 9.30-10.30

Generative Encounters: Choreographic Thinking in Curatorial and Visual Arts Research

Lauren O'Neal | University of the Arts Helsinki

Can choreographic thinking be useful in framing curatorial and visual arts research and production? This presentation raises the issue of simultaneous, and seemingly dissimilar, artistic research paradigms and how they make space for productive aesthetic encounters. Choreographic thinking (drawing from William Forsythe, Erin Manning, and others), as well as dance and performance theory, can be generative for visual arts and curatorial practices: moving in the studio, moving as a performer in others' works, and moving in the gallery in a curatorial setting inform each other—issues of space, composition, positionality, temporality, authorship, perception, and ephemerality are all shared conditions of making—but none of these activities alone rests as the sole, final artistic output. Can a researcher reconcile these parallel lives and lack of one stationary "art object?" Are these gaps—or dislocations—irreconcilable dilemmas, or opportunities for productive tension?

Lauren O'Neal is an artist, curator, and educator. As a doctoral candidate at the University of the Arts Helsinki, she explores the intersection of sculpture, choreography, and curatorial practice. O'Neal has exhibited and/or performed at the Portland Museum of Art, the ICA Boston, and Nelimarkka Museum, and has been an artist-in-residence at Vermont Studio Center and Artscape Gibraltar Point. She holds an MFA from Maine College of Art and an EdM from Harvard University.

The challenges of a body-centric research project

Mandy Rogerson | Newcastle College University Centre & C-DaRe Coventry University

This micro-presentation outlines a mixed methodological approach to a practice-as-research doctoral project which places the body and the experience of dance making at its core.

It illustrates a body-responsive investigation, which demands and is reliant upon a practice-based approach to research. Analysing Phenomenological and Phenomenographical research methods as means of exploring body-centric questions through the lived-experience, the presentation evaluates the potential of PaR to further understand meaning making through our bodily experiences as we shift between watching, making and dancing choreography within the creative process. The presentation will discuss relevant research outputs, focusing not only on the production of dance works but a holistic representation of practice inclusive of elements of choreographic process through the exhibition of choreographer notes, researcher and participant life-texts / monographs, and recorded workshop footage. These collectively map the making of dance, highlighting the interplay of experience and practice, description, analysis, theory production and performance, allowing the audience to dwell in, and further understand practice as research.

Mandy Rogerson is the programme leader of the BA (Hons) Dance course at Newcastle College University Centre. As a dance practitioner Mandy has produced live and videodance works, developing an interest in the semiotic encoding of dance and the notion of the extended sign. Mandy is a PhD student at the Centre for Dance Research (C-DaRe) at Coventry University where she is currently applying phenomenological research methods to unpick meaning making within the creative process.

Curricular-Collaborative: A Composting

Johnmichael Rossi | University of Northampton

'Compost is a place of working, a place of making and unmaking ... a place of failure' (Haraway, 2017) Everything I know deeply, I know through having worked on a play. I often discuss the nature of plays with my students, as riddles, or onions, with many layers to be unpeeled by the various makers and readers involved. Plays are peculiar puzzles that must be solved, yet have no concrete solution or fixed final picture. A play implies critical thinking, and invites collective and creative problem-solving. Playwrighting is an embodied process; I write on a hunch, from my gut. As playwright, I layer, I veil and I soak the work in symbolism. I flirt with subtext. I create a work that requires analysis from a multitude of perspectives that, in order to curate an aesthetic and dramatic experience, are preferably not explained directly. But, as researcher, I must critically unpick and unpack these guttural, embodied intentions... The act of teaching establishes an ongoing critical dialogue that forges a collaborative space where artistic research practice both models and generates knowledge potentialities that are 'composting' in perpetuity. This 'player' presentation will reflect on and consider practice-led research as a pedagogy, and will take the form of a performative bricolage compos(t)ed from the residue of classroom sessions, teaching moments and failures.

Johnmichael Rossi, PhD is a theatre-maker, educator and researcher. He is Programme Leader for the Drama programme at University of Northampton, and co-convenor for the Performance-as-Research Working Group for the International Federation Theatre Research. He was founding artistic director for newFangled theatReR (Brooklyn, NY) which produced his plays, published in Play'N AmerikA and gentlefucknation. He is the former Education Director for Women's Project and was a member of Vital Theatre's education team that established Brooklyn Theatre Arts HS.

Bodies Louder than Words – Embodying Climate Justice by Co-creating Resistance through Choreography

Henna-Elise Selkälä | University of Tampere

At times, our bodies are the only remaining medium to bring about political change. Protesting bodies of Ende Gelände climate activists are bridging the gap between the Paris Agreement and the implementation of climate politics through disobedient choreographies of resistance. While social movements and their role in the global climate governance have been in the attention of scholarly interest, the performative strategies of the protesting bodies are worthwhile a more elaborate study.

Combining the scholarships of resistance studies, body politics and choreography, this paper examines how resisting bodies of the contemporary German grassroots climate movement, Ende Gelände, are repoliticising the business-as-usual of the Europe's largest lignite mine Garzweiler by corporeal resistance strategies based on care. Furthermore, the practice of embodied nonviolent resistance is importantly opening performative spaces to enact and explore the desired future, free from climate destruction and exploitative politics. Based on ethnographic inquiry, embodied interview techniques and participative observation, the study is asking how do the choreographies of resistance for climate justice come into being and what do they do. Choreographic approaches to resistance are informing the changing roles of human agency and protesting bodies in the era of planetary emergency in an insightful way. Highlighting the embodied nature of politics, the study is demonstrating how the international politics take ultimately place on the human skin through resistance, violence and care, and how the practices of embodied basis-democracy and inclusion are fueling the political imagination of what is possible.

<https://politiikasta.fi/protestoivat-kehot-nayttavat-miten-pariisin-ilmastosopimus-laitetaan-toimeen/>

Henna-Elise Selkälä is an interdisciplinary dance artist and political science MA student working in the intersection of arts, research and activism. In her MA thesis at the University of Tampere she is investigating the embodied resistance strategies of the Ende Gelände climate justice movement in Germany. Furthermore, Henna-Elise is a soloist in the contemporary flamenco ensemble Compagnie el Contrabando and a performer-choreographer in DIE KOMPANIE of KunstAsyl Berlin. Moreover, she is currently studying choreography and dance-pedagogics at the Universität de Künste Berlin.

INVITED PANEL 'On Supervision' | DANCE THEATRE | SAT 11.00-1.00

ADiE - Reconsidering Research and Supervision as Creative Embodied Practice

Vida Midgelow | Middlesex University

Vida will share the latest publication from ADiE, co-written with Jane Bacon. We seek in this publication a shared understanding of doctoral processes, such that the 'in-relation' nature of the research journey is foregrounded in processes and practices. This challenges conventional models and offers new perspectives. In particular, we propose that new ways of going about doctoral studies are possible when the insights of creative practices are employed across the doctoral space. Implicitly therefore we seek to change the often hierarchical, supervisor/supervisee relationships, replacing it with a vision for a co-created research space wherein creative and somatic practices are activated in and across all aspects of the journey of doctoral studies.

Vida L Midgelow is Professor in Dance and Choreographic Practices based at Middlesex University where she leads the doctoral provision for the Faculty of Arts and Creative Industries. As an artist-scholar she works on PaR methodologies, improvisation and articulation processes and has published widely in these areas. Her practice includes somatically informed improvisational works, performative lectures and installation/experiential performance practices/ video works. She is editor of the Oxford Handbook of Improvisation in Dance and is principal researcher for the Artistic Doctorates in Europe project. With Jane Bacon she directs the Choreographic lab www.choreographiclab.co.uk.

Artistry in facilitating research: for all those who think they can't dance

Kate Maguire | Middlesex University

*I can't I can't I can't dance or draw or act or even prance
I live in words and words in me and move them round on a mapping tree
I don't perform, I don't know how
I read and learn what my job will allow
I write of tactics models and strategies
Hierarchies, and fidgety pie chart histories
Social this and social that and social mal adaptaties
A partner asking about my curiosity,*

*My individuality my musicality my vibrant virtuosity?
Shall we dance?
I understood by standing under
I spoke of my work without a word
I wrote my work without a care
I put together my argument with a creative flair
And walked in a dance I never thought was there
Solo, duet, ensemble, a partnership fit
Together an orchestra a resounding, liberating hit*

Kate Maguire is an Associate Professor at Middlesex University, London and head of the transdisciplinary professional doctorate degree programmes. Her background is in social anthropology of the Middle East, trauma psychotherapy and authority dynamics. She has followed a career in journalism, political research and trauma treatment in the NHS and Medecins Sans Frontieres. She has consistently integrated her professional practice with higher education teaching and research. She was a core research on the Erasmus SuperProf Doc project:

<http://superprofdoc.eu/>

Advancing Supervision for Artistic Research Doctorates/PhDs

Giaco Schiesser | ZHdK

Supervision for Artistic Research Doctorates has been an urgent problematic internationally for several years. The panel input will present the framework, the underlying questions and the focuses of the Erasmus+ project "Advancing Supervision for Artistic Research Doctorates". The project started in September 2018 and will run for 36 months. It is carried out by 8 art universities from 7 European countries and by ELIA.

Giaco Schiesser is a philosopher and cultural theorist. He was head of the Department of Art and Media of Zurich University of the Arts, ZHdK (2002-2017), Head of the Section Research of ZHdK (2012-2018) and has been vice-president of the Society for Artistic Research, SAR (2015-2020). He is the founder and head of the Artistic PhD programme "Fine Arts" - a joint PhD programme that is run by ZHdK and University of Art and Design (Austria) - with currently 15 PhD students (all of them artists). URL: <http://giaco.schiesser.zhdk.ch>

In praise of ~~supervision~~ studying; a meditation on anti-oppressive pedagogy

pavleheidler | Freelance

In this talk I will tell the story of why I understand the practice of supervision, as I've seen it practiced in many a European dance school, academy and University, to be an oppressive practice, and why (apart from the obvious reasons) I am of the opinion that there should be no space for oppressive pedagogic practices within the framework of study, esp. study in the context of research-based knowledge production at the PhD level. The central argument I wish to present reflects critically upon the word supervisor, but does not renounce it (for now). What is at stake, as far as I'm concerned, is a shift of cultural paradigm on an institutional level: a move from the exclusive and dogmatic towards the inclusive and contradictory; no matter how uncomfortable this move might prove to be to those set in their ways.

Born in Yugoslavia in 1989, **pavleheidler** has been dancing-performing, studying, writing, and teaching dancing professionally since early teenage-hood; inevitably considering their varied engagements with the field of experimental dancing and choreography-where choreography is understood to be an expanded practice-as opportunities to continue studying the notions of (1) embodiment, (2) performativity, (3) the queer experience within the field of performing arts, and (4) success in communication (i.e. priorities). They studied at the Salzburg Experimental Academy of Dance, graduated from the Performing Arts Research and Training Studios in 2012, and took their MFA degree in Choreography-specialisation-Performance from the University of Dance and Circus at the Stockholm University of the Arts in 2015. pavleheidler is a SITE Fellowship alumni, a beneficiary of SITE's 2018 Nordic Residency, and the recipient of the 2018 International Choreographer's Stipend awarded annually to a Swedish dance artist by the Swedish Arts Grants Committee .

DAY 3 | SATURDAY 13th APRIL

INVITED PLENARY | ATRIUM | SAT 2.00-4.00

Envisioning Futures

Jane Bacon | Chichester University

Joanne 'Bob' Whalley | Roehampton University

Lee Miller | Plymouth University

This workshop style plenary, seeks to draw together strands arising from the presentations and debates in our 3-days at Middlesex University. Reflecting back and looking forward we imagine futures and gesture to the next ADiE event taking place in Helsinki (Aug 30-31st, 2019).

Jane Bacon is a ADiE researcher, Jungian Analyst, Focusing Trainer and Teacher of the Discipline of Authentic Movement. She was part of the UK Higher Education development of practice-as-research in performance. She is interested in the development of unique methodological approaches developed by artist researchers through and by practice. She is co-editor of *Choreographic Practices Journal* and co-Director of the *Choreographic Lab*.

<http://www.janebacon.net/>

In 2004 **Lee Miller** and **Joanne 'Bob' Whalley**, completed the first joint practice-as-research PhD to be undertaken within a UK arts discipline. Alongside their creative practice, they both work in the UK university sector. Their current research includes an exploration of Buddhist, Vedantic and Taoist philosophies, with particular attention being paid to the concept of witnessing. Having spent too many years inside their heads, they have noticed they have bodies, and as a consequence Bob is now an acupuncturist, and Lee teaches yoga. They have published extensively on practice-as-research, and they have recently completed *Between Us: Audiences, Affect and the In-Between* for Palgrave Macmillan. www.dogshelf.com.

ADiE - FUTURE MANIFESTOS

31st August 2019

Zodiak - Centre for New Dance, Helsinki

Future Manifestos presents, envisions and discusses utopian manifestos on future artistic research by artist-researchers working in collaboration with the ADiE partnership. This gathering will present three newly commissioned works and share ADiE proposals for the field of doctoral research.

The event is free of charge and open to curators, funders, producers, artists, doctoral candidates, supervisors and all those engaged with design and delivery of doctoral education in the performing arts.

This event follows on from CARPA6

ARTISTIC RESEARCH PERFORMS AND TRANSFORMS:

BRIDGING PRACTICES, CONTEXTS, TRADITIONS & FUTURES

Performing Arts Research Centre (TUTKE) at the Theatre Academy of Uniarts Helsinki

28-30 August 2019

CARPA6 attends to the practice of artistic research in the performing arts, inquiring specifically into its potentials for bridging gaps and shifting territorial borders. How does artistic research in the performing arts create interfaces between, interlink and challenge different themes, practices, media, conventions, disciplines and contexts that inform its generation and expression? *What kinds of futures is artistic research in the performing arts generating?*

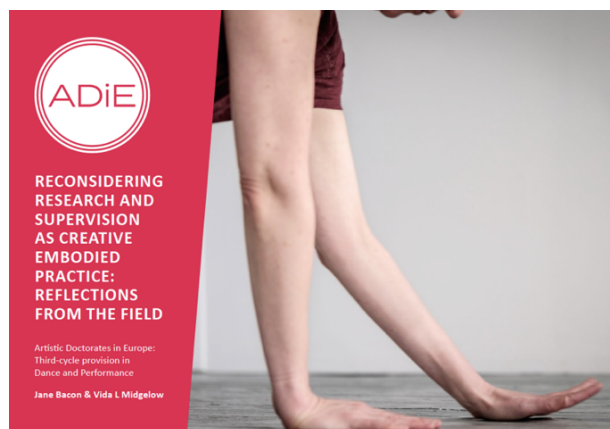
Registration for **both events** opens 3rd June 2019

<https://sites.uniarts.fi/web/carpa/carpa6>

OPEN ACCESS PUBLICATIONS BY ADiE



Experiences and Perceptions of the Artistic Doctorate in Dance and Performance: Survey Report www.artisticdoctorates.com



Reconsidering Research and Supervision as Creative Embodied Practice: Reflections from the Field, <http://www.artisticdoctorates.com/>



Researching (in/as) Motion: A Resource Collection, Artistic Doctorates in Europe, <https://nivel.teak.fi/adie/>

www.artisticdoctorates.com

www.mdx.ac.uk



Erasmus+

Cover Image: Vivian Barbosa "Reversa" © Dominique Rivoal