

# International Conference

## Rhythm in body on Stage Interfacing our Interface

Co-organized by The American College of Greece

*In recognition of both the global reach of this theme and the expansive network of interested practitioners and scholars, as well as the impact of the current pandemic, participants are invited to take part either in person or virtually. Conference proceedings will be live-streamed; papers, and where appropriate workshops and demonstrations, will be presented remotely.*

### ATHENS TIME ZONE

## Program

### Paper presentation/Teaching Demonstrations/Workshops

#### Friday 25<sup>th</sup> February 2022

**10.00 Thanos Vovolis** Department Head & Program Coordinator -Theatre Arts Department at The American College of Greece **Opening Speech**

**10.15 Dr. Olu Taiwo** **Launch book** The Return Beat - Interfacing with Our Interface, A Spiritual Approach to the Golden Triangle: Peter Lang (2021)

**11.00 The Rev Dr June Boyce-Tillman MBE FRSA FHEA** Professor Emerita of Applied Music Extraordinary Professor at North-West University, South Africa, University of Winchester **Keynote Speaker**

#### Break

**13.00-15.00 Maira Milolidaki**

**Workshop**

**15.30 – 16.15 Ksenia Strelets**

**Paper**

#### Break

**17.30-19.30 Daphne Mourelou – Maira Milolidaki**

**Teaching demonstration**

**20.00-20.45 Mia DiChiaro- Dr Sinéad O'Connor- Anne Mugo- Katherine Hall** **Paper**

#### Saturday 26<sup>th</sup> February 2022

**11.00 Kiki Selioni**

**Paper**

<b>11.45 Sara Ballesteros</b>	<b>Paper</b>
<b>12.30-14.00 Brigita Bublytė</b>	<b>Workshop</b>
<b>Break</b>	
<b>14.30-16.00 Eilon Morris</b>	<b>Teaching demo/workshop</b>
<b>16.15- 17.30 Cathrine Pestano</b>	<b>Teaching demo/workshop</b>
<b>17.30 Olu Taiwo</b>	<b>Workshop</b>

### **Sunday 27<sup>th</sup> February 2022**

<b>10.30-11.15 Kostas Katsantonis</b>	<b>Paper</b>
<b>11.15 -12.45 Monika Koch</b>	<b>Workshop</b>
<b>13.00-14.30 Marianne Sharp</b>	<b>Workshop</b>
<b>Break</b>	
<b>15.30- 16.15 Mostafa</b>	<b>Paper</b>
<b>16.15-18.15 Olu Taiwo</b>	<b>Workshop</b>
<b>18.30-19.00 Closing Conference</b>	

### **Full Program**

#### **Friday 25<sup>th</sup> February 2022**

**10.00 Thanos Vovolis** Department Head & Program Coordinator -Theatre Arts Department at The American College of Greece **Opening Speech**

**10.15 Dr. Olu Taiwo Senior lecturer at the University of Winchester Keynote Speaker**  
I will introduce, in this keynote, the key-concepts that have been influential in writing this book. They are listed below and in no particular order. Firstly; However, the term Return Beat, as I coined it, refers to a metaphysical experience of West African Rhythm, that is centred in the body of the performer-participant. The concept of Return Beat refers to a mode of resonant experience of rhythmic perceptions that are culturally shared and cyclical in

nature. The Return Beat is transmitted through a praxis I refer to as the Golden Triangle which uses rhythm as a vehicle that integrates song or spoken word with movement or dance and with percussion or drumming. This integrated triple praxis is then used as a starting point to experience individual and cultural modes of being, becoming and performance as part of a perception of a plethora of living forces of planet Earth.

The definition of 'We', includes the environment as family, as well as people outside our immediate sphere of experience and at its most subtle, it includes the cosmos, the cyclical motion of the planetary bodies. Ubuntu is a South African word meaning 'I am because we are'. Ubuntu can be defined, as the African philosopher, J. S. Mbiti's articulates, "I am, because we are; and since we are therefore I am". Ubuntu is a gateway concept, which according to the everyday use of the term, in the southern regions of Africa, means that an individual is defined by their community. Embodiment needs to become less focused on the contents and function of the 'brain' and more focused on being embodied as a network in the world; while, including more self- inclusive observations in their praxis, that is contemplating one's own knowledge equity as well as any blind spot based on cultural ignorance. Knowledge equity as an emancipatory policy framework that broadens the understanding of what (and where) knowledge is available and is a crucial concept for collecting useful information. The themes that have been explored in this book are as follows

- **The Kabbalah and the ten sefirah.** Emanating spheres of light from the Ein Sof; Ein Sof, literally means, without end. The concept Ein Sof represents the universe's formless state prior to God's self-materialization, before he decided to become something that is known.
- **Auto-ethnography through Practice as Research,** a qualitative form of research, where I use practice, self-reflection and writing to examine personal experiences and link my autobiographical story to the wider untold cultural, political, and social assumptions, paradigms and discourses in the area of performance studies.
- **Tai Chi Chuan** and the concepts and understandings that have emerged through my practical experience skill acquisition.
- **Ifa and a West African experience of Rhythm** explored through The Return Beat Return beat exercise
- **Laban** with his conceptions of Eukinetics (harmonious movement) and Choreutics (the study of space from the perspective of the performer)
- **Employing poetic intelligence** by presenting each chapter/dimension, with a poem I have written.

### **Keynote Speaker**

**The Rev Dr June Boyce-Tillman MBE FRSA FHEA** Professor Emerita of Applied Music Extraordinary Professor at North-West University, South Africa, University of Winchester

The paper will explore autoethnographically the author's experiences of rhythm in various musical traditions. It will examine the rhythms of a children's dance class immediately post the Second World War and its metamorphosis in the context of Western classical piano lessons and the development of the school percussion band movement in the hands of Yvonne Adair. It will interrogate this by means of the observations of children's development of rhythm in

improvisational musical activity (Tillman 1987). The shamanic use of the heart-beat drum will be seen as the possibly supportive role for rhythm in journeying and its relationship to bodily rhythms. This will be compared with other uses of rhythm in meditation practices. Finally, it will examine the move from a shared pulse during the COVID pandemic on platforms such as ZOOM to the use of drones with different rhythmic interactions. This will be interrogated through the development of the online Peace choir during the pandemic.

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## **Break**

### **13.00-14.30 Workshop**

**Dr. Maira Milolidaki** Soprano, performer, vocal and repertoire coach, voice and speech pedagogue Frances Rich School of Fine and Performing Arts Deree The American College of Greece.

#### **Embodied Reflections on Rhythm**

In this two-hour workshop we will be exploring the phenomenon of rhythm in its triune manifestation within a holistically embodied approach to performance practice: rhythmic patterns and motifs are shaped through the activation of our breathing, the projection of our voice and our ability to receive any text as an unlimited, imaginative soundscape.

Deree students will demonstrate their physical and vocal work process in order to map their response to a material of their choice.

A versatile and prominent soprano, Maira Milolidaki studied classical singing at the Athens Conservatoire. As a scholar of the Onassis Foundation, she pursued her vocal studies in Milan, Italy, and in Rome with Renata Scotto (Opera Studio, National Academy of Santa Cecilia). She has also studied theatre and the art of performance (Drama school Empros – Ergastiri).

As an active performer she offers a repertoire that ranges from baroque to modern. Her appearances in concerts and staged productions include the National Theater of Greece, the Greek National Opera, the Accademia di Santa Cecilia (Rome), the Teatro dal Verme (Milan), the Carnegie Hall (New York), the Theater Festival AndriyivskyFest in Kiev, the Athens and Epidauros Festival, the Jazz Club Half Note. As a recording artist, she collaborates with the avant-garde electronic sound designer Constantine Skourlis, creating experimental music for internationally acclaimed theatre and dance performances. Human voice as a unified whole is her inspirational motivation. Over the years of practice, she keeps moving across disciplines, developing embodied voice research through advanced artistic projects; as a member of the Music Theatre Company Eutopia, she uses the solid grounding of her classical training to explore the dialogue of the singing voice with various art forms, engaging with new ways to encourage vocal improvisation within contemporary performances. She has been involved in vocal pedagogy for the last 15 years. Both her

professional experience and the latest developments in voice studies are part of her teaching; she regularly participates in workshops and conferences that inform her methods, such as the Estill Voice Training and the Acting Method by Th. Terzopoulos.

She has a PhD in semiotics from Sorbonne - Paris 4 and a Law degree from University of Athens.

### **15.00-15.45 Paper**

**Ksenia Strelets** PhD Candidate Russian State Institute of Performing Arts, St. Peterburg, Russia

#### **The Experience of Introducing Yoga into the Training Program of Actors in the Acting Studio of S. D. Tcherkassky”.**

The research of interdependence of Stanislavski’s system and yoga practices, introduced in 2007 by professor S.D. Tcherkassky, was followed up in 2020 by a master degree student of his, Kseniya Strelets, and are planned to be continued in her PhD thesis.

The topic of the report being presented is "The Experience of Introducing Yoga into the Training Program of Actors in the Acting Studio of S. D. Tcherkassky". The relevance of this work is determined by the need to study the relationship between yoga and acting, and such research allows to clarify the fundamental problems of the actors’ work on themselves, on their body rhythm and on their roles.

The report will analyze the experience of including yoga in the training curriculum for actors using the example of the workshop of Sergei Dmitrievich Tcherkassky (2016-2020, 2020-2024). The empirical basis will comprise the reports presenting characteristics, written by the teacher of the yoga course Anna Lyutaya during the training of actors, along with the questionnaires filled out on completing the yoga course by the students of the acting course.

### **Break**

### **17.30-19.30 Teaching demonstration**

#### **An interdisciplinary approach on Laban’s efforts in movement and qualities in voice production**

**Dr. Maira Milolidaki** Soprano, performer, vocal and repertoire coach, voice and speech pedagogue Frances Rich School of Fine and Performing Arts Deree The American College of Greece.

**Dr. Daphne Mourelou** Dance Program Coordinator, Instructor Areas of teaching| Ballet, Contemporary Dance, Improvisation, Movement for Acting, Dance History, Dance

Pedagogy, Choreography Frances Rich School of Fine and Performing Arts Deree – The American College of Greece

Be able to move across disciplines is both a requirement in the professional world and an educational asset in the toolbox of today's performer: academic programs in which voice, speech and movement are linked together rather than designed as separate courses can make a great difference in the experience of students; techniques honing the speech, the movement and the acting skills are all part of a voice – body – mind continuum that is essential to both text-based and devised performance.

To enable students to make connections and actively apply knowledge from one area to the other, voice and speech, movement and acting need to build on a common ground, expressly encouraging students to realize the affinities between subject matters and bring into their training and creative work skills from an integrated voice, movement and performance repertoire.

Laban movement analysis is one of the established techniques in movement classes; it describes a solid system of categories and movement efforts that cover a wide range of physical choices. This systematic approach provides the students with a valuable device for body actions, that define movement and qualities using a specific set of terms and concepts. In our joined teaching, Daphne and I would like to bring into our work on the body as part of the voice training the Laban movement qualities, using references to the terms and categorizations to help students realize that voice and body are not only inseparable but share the same qualities. Our methodology will be equally informed by a wide variety of sources.

In this teaching demonstration, Deree students will share their work process on a selection of Shakespeare's sonnets.

**Dr. Daphne Mourelou** has been teaching dance in professional and non-professional dance schools since 2011. She has been a member of the Deree Theatre Arts Department and Dance Program since 2016, where she teaches courses of contemporary dance, ballet, improvisation, movement for acting, choreography and dance history. She has also been serving as dance program coordinator since 2018. As a researcher, she has collaborated with the French National Center for Scientific Research (CNRS, PICS program 2013-2016) on dance-related topics. Her academic interests revolve around dance history, sociology of dance, dance education and pedagogy. She has a Ph.D. in Greek Professional Dance Education from University of Athens, an M.A. in Political Science and Sociology from University of Athens and a Dance Teaching Diploma from RallouManou Higher Professional Dance School.

## **20.00- 20.45 Paper**

**Co-presenters: Mia DiChiaro** Contemporary dancer and activist- **Dr Sinéad O'Connor** Lecturer (Open University) and independent researcher in environmental management, sustainable trails (including walking practice) and transdisciplinary methodologies-

**AnneMugo** Programme officer working on the implementation of the grant programme for species conservation under the IUCN SOS African Wildlife initiative-**Katherine Hall**  
Dancer, choreographer and independent producer

### **Wooden women: Capturing the dead nesting states of unstuck ecological beats**

This oral murmuration will explore the other side of the beat: the mounded point of no-return, where the affinities between ecological and feminine dynamics have naturally co-existed outside the inadequate boundaries of linear mechanics of everyday movements and decisions. In particular, we will draw upon the exorbitant cycles of five women-plant kinespheres, who are wandering equatorially, around the earth and responding to floating dead wood as their intra-active device. We will share questions that attempt to leave our waist deep frames - around the rhythmic cascades of inner and outer encounters across spinney perceptions of our bodies and capacities to perform on the global stage of sustainable development goal 5. We will review our kindling diagramming practice, as a way to communicate our nomadic taps, into the devoid perceptions of rhythmic externalities, and consider how we can recircuit them via transboundary acts of care, love, and play – in dedication, to Wangari Maathai who repeatedly performed boscaje beats.

### **Background of co-presenters**

**Mia DiChiaro** is a contemporary dancer and activist whose ideas circulate around joyful embodiment, climate justice, and participatory art. Originally from New York, she holds an interdisciplinary B.A. in 'Performance and Arts Activism' from New York University and after relocating to Ireland, received a First-class Honours M.A. in 'Contemporary Dance Performance' from University of Limerick (2019) under the direction of Dr. Jenny Roche. From there, she performed choreography by Liz Roche, Jack Webb, Ursula Robb, Paul White, Dina Abu Hamdan, Theo Clinkard, and her own site-specific work. Her passion for making dance accessible to broader audiences has led to work with non-professional dancers and she is currently training with Mark Morris Dance Group to be a Dance for PD (Parkinsons) teacher— experiencing first-hand how dance breaks isolation, sparks creativity, allows us to tell stories, and unites through joy. In 2020, she began developing embodied environmental research with support by Dance Ireland's Emerging Artist HATCH Award alongside fellow eco-mobilizer Dr. Sinead O'Connor.

**Dr Sinéad O'Connor** is a lecturer (Open University) and independent researcher in environmental management, sustainable trails (including walking practice) and transdisciplinary methodologies. As a facilitator, she has trained as an artist, Sufi-whirler and Kunda-dancer. Her intervention work creates space for communities to re-imagine and re-engage in sustainable decision-making processes. This ranges from visioning and behavioural change dialogue with UNFCCC staff, environmental designers in Schumacher College and professional Commonwealth Students in Kenya and Uganda, through to serving as national development officer in the launch of the Countryside Recreation Council in Ireland - for sustainable use of the Irish trail landscape, amid a legacy of conflicting land access rights and user responsibilities. Presently, she is bringing her experience into a specific body-landscape collective experience, as a gardener and accredited facilitator of social and therapeutic horticulture in a victorian walled garden.

**Anne Mugo** is a programme officer working on the implementation of the grant programme for species conservation under the IUCN SOS African Wildlife initiative

<https://www.saveourspecies.org/our-work/sos-african-wildlife>. Before joining IUCN, Anne was a Project Officer for the WWF Kenya Regional Black Rhino Conservation Programme. She began her career at the East African Wildlife Society (EAWLS) working on conservation activities related to the African Wild Dog, Hirola Antelope, Roan Antelope and the Debrazza monkey. She subsequently joined the World Wide Fund for Nature (WWF) as a project manager where she acted as the key liaison between the institution and the Kenya Wildlife Service. She supported the successful implementation of initiatives related to the African elephant, Black Rhino, human-wildlife conflict mitigation, ecological monitoring and community based natural resource management. She also worked at Kimetrica – a social enterprise outfit - on issues around social development and information management. She has a wealth of experience in species conservation, programme management and administration, stakeholder engagement and communication.

**Katherine Hall** is a dancer, choreographer and independent producer based in Bristol. Inspired by established and evolving improvisation, sensory and outdoor practices, Katherine's dancing is currently curious with the material of the body, attention, gesture, presence, imagination, relational and sculptural movement, assembling new dances by improvising, growing food, the action of hope and community building. Most notable in her process to date has been her work that led to *Movements of Care*, a book that invites the reader to think about their idea of care, to notice the shifting of power in caring relations and to notice how they choreograph care in their daily life. The book was created alongside the making of a solo dance performance, *You sit there* which has been performed at afon Festival, Exeter Phoenix, Chisenhale Dance Space, Attenborough Arts Centre and Dance4. Since graduating in 2014 from De Montfort University with a BA Hons Dance and Masters in Performance Practices in 2015, Katherine has been creating choreographic works that explore connections between the movement of people in different forms of live performance, workshops and writing. Katherine has worked as a dance performer with various choreographers including Jo Fong, Linzy Nanakorn, Jo Bannon, Priya Mistry and Rosemary Lee. Alongside Laila Diallo and Laura Dannequin, Katherine is co-leading GATHER UP, an artist-led programme for professional dancers in Bristol. At the beginning of 2021, Katherine began living as a Community Builder volunteer at Hope Rise, a new zero-carbon eco-social housing project in Bristol. She was a recipient of the 2019 fellowship with Action Hero, and is a proud associate of INTERVAL, an artist-led support network in Bristol.

**Saturday 26<sup>th</sup> February 2022**

**11.00 – 11.45 Paper**

**Dr. Kiki Selioni** Affiliate Research Fellow Royal Central School of Speech and Drama, University of London, Founder and Artistic Director *The Makings of the Actor*.

**Effort Rhythm as Life Force: An exesegis of the concept of Rhythm and its relation to Lucian's idea about Orchesis as mimesis of life force .**

The art of movement as it appears in Laban's book *The Mastery of Movement on the Stage* in 1950 is directly connected with the idea of *orchesis*, the science of movement within Greek

chorus is described in detail in Lucian's book *Peri Orchesos*. The book of Lucian has been translated with reference to Dance or Pantomime, creating many problems in understanding the art of dance(?) as part of the complex issue of *mimesis* in Ancient Greece. Laban himself admits the profound impact that Lucian's book had on his research and ancient Greek philosophy generally. In this paper I will discuss the misunderstandings in the translations of many notions, the similarities that one can easily discern about the concept of bodily rhythm on the stage as well as its relation to the concept of *eudaimonia*.

**Dr. Kiki Selioni** is a movement teacher and acting coach in various Drama Schools and Institutions internationally. She has completed her studies in Dance Theatre at the Laban in London (BA and MA, City University). She holds a doctorate in Movement Training for Actors and in Acting (RCSSD). She is currently Affiliate Research Fellow at Royal Central School of Speech and Drama in a post-doc research project (The British Acting School: Biophysical Acting) regarding a complete acting method based on Laban's work and Aristotle's theory. Kiki is Founder and Artistic Director of *The Makings of the Actor*.

### 11.45 – 12.30 Paper

**Sara Ballesteros** PhD Candidate sara.ballesteros@alicialonso.org Rey Juan Carlos University & Institute of Dance "Alicia Alonso" (Spain) Actor/ Physical Performer/ Lecturer in Performing Arts (Dept. Physical Theatre)

#### **Decoding the standardised body**

The body as a means of expansion and expression of the being, understood as a scenic bios. The acquisition of an acting technique, that allows the actor to liberate and to decode the body from the physical, emotional and mental spheres. Our backgrounds, education, social environment, memory, intercultural knowledge and experiences have shaped our being. All that configure us into shape as social and rational beings held by a range of patterns. We use most of the energy to reproduce the patterns that define us and that we have been acquiring and internalizing all along our immersion into social norms. The actor can only achieve the deconstruction of the "self" through a very disciplined training. A process of actual emancipation from their own devices and masks. All that releases a sort of energy which starts a journey with no pre-set destination, and without any ambitions, completely opened to what may be. Characters with their own heartbeat, always on the move. This trip is not based in self-propulsion, but in self-transformation. It is a drastic change of perspective which connects us with an atavistic and ancestral dimension. Deconstruction and decoding have to get allied along the acting creation process: the aiming is to overcome our given education, in order to give way to the actual self. Acting training is an unavoidable procedure, and this must guarantee the freeing the points of subjectivation that keep us fixed to a dominant/acquired reality. Actor's (subject) self-awareness has to become inquiry and exploration. This will pave the way for the now decoded old normative bodies through a dissimilar/unpredictable creation process. Key words: actor training, deconstruction, being.

**Sara Ballesteros** Trained in the Michael Chekhov technique at the Ángel Gutiérrez School of Theatre Art (Chekhov Chamber Theatre) and at the William Layton Theatre Laboratory. She has a master's degree in Performing Arts at the Rey Juan Carlos University & "Alicia Alonso" Dance Institute. She is currently conducting research on "physical training as a

catalyst in the process of acting creation." She has two degrees: one in Journalism and one in Audio-visual Communication. She is an actress member of the National Classical Theatre Company (CNTC) and the Rivas Cherif Laboratory (CDN) in Spain. She has worked and trained with the Odin Theatre, Craft Theatre Company, Frantic Assembly, among others, and with outstanding professionals such as: Eugenio Barba, Julia Valley, Scott Graham, Sophia Treanor, among others. Her training technique focuses on: Michael Chekhov, E. Barba, J. Grotowski and Viewpoints. Member of the lecturing team at the Department of Physical Theatre at the Institute of Dance "Alicia Alonso" and Rey Juan Carlos University, where she teaches: Acting Training, Performance and Methodology. Additionally, she teaches Dramaturgy for Dance in the studies of Choreography and Interpretation. Sara combines her work as a Lecture at the University with her professional work on screening and theatre, nationally and internationally.

### **12.30- 14.00 Teaching Demonstration**

**Dr. Assoc. Prof. Brigita Bublytė** Lithuanian Academy Music and Theatre

#### **"Singing bodies and dancing voices in the case of *Flamenco meets Sutartines*"**

This presentation proposes a practical approach how a creative meeting of two ethnic traditions can enrich perception of one's own and another culture through the rhythm, song and dance, thus expanding expression of the contemporary performer.

In this presentation Brigita Bublytė draws attention to two ethnic traditions - Andalusian *Flamenco* and Lithuanian *Sutartines* - as psychotherapeutic invention of curtains subcultures. In this context *Flamenco* is highlighted as a "singing body" where the body (face and hands) tells the painful story of the marginalized people in Andalusia, thus teaching how to throw out negative emotions from deep inside. *Sutartines* are highlighted as a "dancing voices" that gives practical patterns of being in social consensus and harmony while singing, dancing and speaking in the group.

What happens when these traditions interface in the same space and time, even in the same body?

How this may affect perception, expression and well-being of contemporary artist?

If and how all these rich and complicated processes can be experienced in a light, organic and playful way? Is it still *Flamenco*? Is it still *Sutartinė* or something else?

**Dr. Assoc. Prof. Brigita Bublytė** is a singer, actress, artistic director and educator from Vilnius, Lithuania. Bublytė is renowned for her singing and acting work in music, theatre and cinema, in collaboration with Lithuanian theatre directors, jazz musicians and composers. Since 2008, Brigita Bublytė has been developing her individual creative approach and a form of expression along with her cultural research focused on a modern interpretation of the Lithuanian ethnic tradition in the context of intercultural experience. From 2015 onwards, Brigita Bublytė has participated in various international conferences as an artistic researcher and published articles in conference publications and academic journals of art and culture. In 2018, she defended her doctorate in art. The topic of the research was Transformations of the

Vocal Timbre: The Influence of Ethnic Traditions Practice on the Contemporary Performer. She is teaching Singing, Rhythmic, Principles of Voice Expression, Coordination of Voice and Movement at the LMTA Department of Acting and Directing. Currently, Brigita Bublytė is preparing a monograph "Voice Masks".

## Break

### 14.30-16.00 Workshop/presentation

Dr Eilon Morris, Leeds Conservatoire, OBRA Theatre Co

#### **Knitting together or Breaking Apart: Multitasking and Simultaneity**

As I write this description, I drink my coffee, scan my email notifications and listen to radio in the background. My thoughts dart backwards and forwards, across and through the multitude of tasks, agendas, alerts and impulses that often wrangle and compete for my attention. This experience is not dissimilar to that of the actor on stage, following multiple lines of action, intention and direction. They occupy a state of simultaneously listening and speaking through multiple modes of perception and expression. While these experiences share much in common, for me there is a fundamental difference: the former I predominantly experience as a dispersal or fragmentation of attention/presence, while the latter feels cohesive, I experience a knitting together, an intensification of presence.

This presentation/workshop will examine the rhythmic nature of these experiences and some of the pedagogical principles I draw on in my own work training actors and musicians in polyrhythmic action/awareness. In reference to the notion of repetition described by Olu Taiwo, I will discuss how a sense of pulse and repetition can offer a foundation for engaging more cohesively with the simultaneity of actions and perception, both in daily life and on stage.

**Dr Eilon Morris** Based in West Yorkshire, Eilon works as a percussionist, composer, actor and educator throughout the UK and internationally. He is a senior lecturer at Leeds Conservatoire, teaching on movement on courses for musicians and actor-musicians. He is also a core member of OBRA Theatre Co, based in France and has worked with ensembles and companies including the RSC, DUENDE and BBC Radio. In 2017, Eilon published his first book, *Rhythm in Acting and Performance: Embodied Approaches and Understandings* (Bloomsbury, Methuen Drama), and has published and taught widely on the theme of embodied rhythm and actor training, leading workshops at institutions and universities throughout the world.

## **16.00- 17.30 Workshop**

**Dr. Catherine Pestano** Visiting Fellow and an Associate Lecturer with the Open University and part of its Arts and Health research group.

### **Vocal group improvisation workshop with Rhythm**

Vocal group improvisation workshop with Rhythm can provide a supportive way into creating songlets with the voice. Together we will warm our voices and collaborate to create a piece or two, drawing on impressions from the conference so far as a starting point. No experience needed. Active participatory (non spectator) workshop. All welcome.

Catherine Pestano is a social worker and community musician based in Croydon, South London and offers services through her community interest company Creative Croydon. She is a member of Sound Sense and the Natural Voice Network. Catherine works with hospitals, and diverse care services to support the wellbeing of people at all stages of their life journey. She completed her professional doctorate and was an Early Career Researcher at the University of Winchester. Dr Catherine Pestano is a Visiting Fellow and an Associate Lecturer with the Open University and part of its Arts and Health research group. Contacts: Catherine.pestano@open.ac.uk

### **Workshop 1 African Dance**

**17.30 Dr. Olu Taiwo** Senior lecturer in Physical theatre, Acting and Movement at the University of Winchester

We will look at the Return Beat through the practice of Yoruba and Ghanaian dance. I will teach part of a form and we will perform the dances together. Hopefully you will discover how changing your paradigm of thinking, can speed up the embodiment of your coordinating intelligence.

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/> He investigates performatively, how as 'individuals' we interface with the increasing digital complexity with regards to our experience in twenty-first century, through his technique that he has been developing called 'Urban Butoh'; which, he developed as part of his performative involvement in Johannes Birringer's Dap-lab project, Ukiyo. He is Director of Transcultural studies 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)

**Sunday 27<sup>th</sup> February 2022**

**10.30-11.15 Paper**

**Konstantinos Katsantonis**, Musicologist, Music Producer and Technologist, Sound Engineer, Pedagogist  
**Antonia-Konstantina Legatou** Graduate of history and philosophy NKUA, Dancer, Dance Teacher, Choreographer

### **Following the music Lines of “Perfection”**

While playing an instrument, the correct movement along with the right posture of the body, leads to the outcome of an outcome of melodic and rhythmic patterns. In our days, through the digitalization of the music performance, we can observe that the metronome is a helping tool for the performer, but can that be also an important tool for the dancers too? Modern music is composed over a strong rhythm section that gets coordinated by the metronome (well known for the music producers as the Grid line).

In comparison of those two statements of freely performed music against the perfectly quantized pieces, how this affect the dancing part and the aesthetics around it?

**Kostas Katsantonis** has graduated the Department of Musicology of the National and Kapodistrian University of Athens and holds the master’s degree on “Information and Communication Technologies in Education”. He also has the professional qualification of the Music Technologist, Educator – Musician / Guitarist, Sound Engineer and Music Producer. Since 2014 he is been collaborating with recordings and in the services of the Studio of the Department of Musicology of Athens – StudioLabMat, as well as he assists other students in their internship in the field of Sound Engineering. For the academic year 2020-2021 he teaches at the Greek-French school “Agios Pavlos” the subject of Music with new technologies in all grades of primary school. Moreover, he has cooperated with many foundations in Arts such as the Hellenic Foundation for Culture, the Onassis Foundation and The House Of Letters & Fine Arts etc., for audio recording and editing services. From 2006 until 2013 he taught in conservatories such as the National of Peristeri and others, the subject of Music Technology, Modern Theories and the electric guitar. In addition, he holds the degree of “DipLCM” of RGT, as well as all of the Grades in theoretical and guitar subjects. He has collaborated in European programs organized by the Department of Musicology of Athens in matters of organization, coordination and music technology / sound engineering. He is responsible in directing/audio recording/editing/video and video-clip in many music productions which take part in the StudioLabMat and in other independent productions in many studios around the world.

Antonia Legatou was born and raised in Athens Greece. After finishing her studies in Philosophy and History of Science at the National and Kapodistrian University of Athens she

started taking ballet and contemporary dance classes at RallouManou Higher Professional Dance School.

As a dancer she has cooperated with various choreographers such as Polina Kremasta and Giorgos Amentas as well as Ancient Orchesis Study Group of the Dora Stratou Dance Theater.

Since 2020 she has been working as a ballet, contemporary and traditional Greek dances dance teacher.

### **11.15 -12.45 Workshop**

**Anneliese Monika Koch**, Director, Performer , International Teacher, Guest lecturer of Expressive Dance at Vienna University.

#### **Introduction to Physical Theater online The Life of Rhythmic Ups and Downs in Movement**

*“Sometimes at night I slipped into the studio and worked myself up into a rhythmic intoxication to come closer to the slowly rising character. I could feel how everything pointed toward a clearly defined dance figure. The richness of rhythmic ideas was overwhelming”*  
Mary Wigman

You are warmly invited to join us for a virtual celebration of Life through Movement. To awaken the impulses which are the source of all movement means to tune the body from within. We will dance changes of outer states, improvise and create, guided by the rhythms of our internal truth, our hopes and dreams. Elements of Breath work and Movement Meditation Practice will be incorporated. Numbers are limited (due to the number of videos one screen can accommodate) Duration 75 to 90 Minutes I look forward to see you and hope that it will be an uplifting experience.

**Anneliese Monika Koch** Studied at Trinity Laban in London, then trained and performed with Hilde Holger, expressionist Dancer originally from Vienna, who influenced her understanding of Dance Theatre on a large scale. In the nineties A.Monika joined Anatole Wassiliev’s directing class in Moscow and since returning to UK she directed and taught extensively in the UK, was course leader of Physical Theatre Practice for Coventry University BA Course (1997-2003), and taught for the International MA programme in European Dance Theatre Practice at Trinity Laban, A.Monika Koch developed and directed annual performance laboratories in St Petersburg for emerging performing artists with the support of AustrianCulturaForum(2006-2010) and was awarded honorary diplomas for her ongoing performance events “Longue Promenade“ at 7th International Festival of Dialogues (2007), and for “Vis a Vis“ at International Festival of Experimental Performance St Petersburg 2008 and at 9th International Biennial of Contemporary Art St Petersburg (2009). In 2010 she founded Vis a Vis Tanztheater, an international community of artists engaging in creative collaborations through regular performance research labs in St. Petersburg, sharing the vision that Dance Theatre is a space for healing and transformation. Anneliese Monika

Koch has been regular guest at festivals including Lift Festival London (2001), Sapa Sofia (2001), Biennale of Contemporary Arts St Petersburg (2000-2009), Laban fest Bratislava (2012), Festival of Body Word St Petersburg (2007-2018), Goldegger Dialoge Salzburg (2016). Nordic Common Studies week, Nortea-Tallinn (2019). Currently she is a guest lecturer of Expressive Dance at Vienna University.

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<https://ufind.univie.ac.at/de/course.html?lv=350043&semester=2021W>

<https://www.facebook.com/AnnelieseMonikaKoch/> <https://vk.com/monikalab>

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### **13.00-15.00 Teaching Demonstration/Workshop**

**Dr Marianne Sharp** University of Winchester

#### **Breath Rhythms in Continuum Movement® and the bio-intelligent ‘porous’ actor**

My teaching demonstration will be a 2 hour (120 minute) class in Continuum Movement® using a sequence (or ‘dive’) I have designed specifically for preparing the body of the actor for performance and pertaining to notions of the porosity of the actor’s body. Working with the rhythms of particular Continuum Movement breaths, and imagery of fractals as they pertain to fluid systems, we will explore how these certain breath-rhythms can help us shift into our own fluid system in a process that expands our capacity for movement and frees up the body for optimum creative expression.

Continuum Movement® is a practice developed over a 50 year period by the late Emilie Conrad (d. 2014). It is a somatic movement practice that may be used as healing modality for physical and/or emotional trauma; as a movement meditation practice; and as a tool for dissolving our cultural body (our bodies as impacted by socio-cultural habits) in order to access a sense of flow in our creative practice.

Since qualifying as an authorised Continuum Movement® teacher in 2019, in my teaching on the BA Acting at the University of Winchester, I introduce Year 1 students to simple Continuum Movement® sequences as a means of starting to explore and map their own somatic journey in order to bring gentle awareness to what is occurring in their own bodies and as they begin their process of training.

Continuum Movement® is a relatively un-theorised practice, having been developed entirely by a practitioner/artist/dancer/healer over a 50 year period of rigorous daily exploration. It has, however, attracted interest from the dance/movement therapy field and somatic psychology and trauma studies in recent years. Conrad was often asked to speak alongside

authors well known for their work on trauma and the body, such as Peter Levine, and in more recent years Stephen Porges (of *Polyvagal Theory*, 2011) has taken an interest in Continuum Movement and named it as one of a range of practices that can be used to treat trauma (because Continuum Movement® can work with the ventral vagal branch of the parasympathetic nervous system amongst other things). Conrad, for a period of time, worked with Continuum Movement® with actors in Los Angeles, but this aspect of her work was not developed as it was not her primary focus with the practice.

In my teaching demonstration I will offer a more complex Continuum Movement® sequence than I am using with first year students, and as part of the session I will introduce some basic concepts of Continuum Movement®, and teach a series of 3 – 4 breaths. The breaths (which also create sound) each involve different rhythms, shapes and sounds and the sequence, or ‘dive’ that follows the introduction will be structured to work with the creation of space (in our tissues), the interruption of habitual patterning held in our tissues, and the awakening of our core energy through an expansive breath-rhythm. This sequence will be practiced in ‘layers’, with moments of rest and movement exploration between the breath-layers.

At the end of the ‘dive’ we will take some time to check in and harvest what has been encountered in the practice.

I am interested first and foremost in the experiential encounter with Continuum Movement® and to consider with participants how any changes - in their awareness of their own body rhythms from the body mapping we will do at the beginning and end of the sequence - pertain to their sense of readiness for performance. If there is time, we will try reading some sections of a Beckett text at the beginning and end of the workshop in order to sense any shifts in awareness of our embodied connection to the text...

I have worked as a performer, theatre director, and educator/writer for the past 20 years and I currently teach Drama and Theatre at the University of Winchester, UK, specializing in solo and ensemble theatre-making, including voice and movement for actors. Trained at the Central School of Speech and Drama (MA, London) and Royal Holloway College (University of London) my practice-research PhD grew out of my acting experiences in touring theatre and is focused on embodied knowledge and the figure of the actress.

I’ve practiced yoga for many years and also Wing Chun style Kung Fu and since 2008, alongside my theatre-making and teaching, have extended my training in improvisatory performance with the late performance artist, Rachel Rosenthal, and her company, Extreme Theatre Ensemble (Los Angeles). This range of practices and research supported my journey of enquiry into Continuum Movement, which I’ve been exploring since 2012, after encountering Emilie Conrad’s teaching in Santa Monica. As a theatre-maker I’m interested in practices that free-up the body from restrictions – both physical and emotional – and expand the body’s capacity for movement for optimum creative expression, improvisation and presence. Such practices often share exciting overlaps with developments in the cognitive sciences/trauma theory and, for me, Continuum works dynamically between these areas of art and science to bring us in tune with ourselves and our environment as bio- intelligent, attuned, expressive beings.

## Break

### 15.30- 16.15 Paper

**Dr. Mostafa Yarmahmoudi** Lecturer at Radio & Television University, Tehran-Iran.

#### **Theatre, Emotions, rhythm, Body and technology**

We are singing, dancing, chanting, marching, clapping, laughing, crying and having different emotions and tapping our feet when hearing a favourite song. We bounce a pen on a desk when we are thinking or nervous. We are driven by rhythm, our breathing, our heart beat or the synchronized firing of neurons in our brain. No doubt, rhythm is an integral part of every segment of our life. Rhythm is the one common denominator of human. Rhythm in essence is nature's universal pulse.

In performing arts, theatre, cinema, choreography, dance and so on rhythmic entertainment is a possible mechanism of emotions that can be evoked by anything. Rhythm was used in religious celebrations, healing, rituals, tribal celebrations and communal expressions and heals from within. Rhythmic entertainment also binds individuals together into cooperative communities. By nature, emotions are regarded as transient processes emerging and transforming themselves in time. Our bodies and in particular actors'/actresses' bodies respond to emotions and rhythm in conscious and unconscious ways. Rhythm affects our behaviours in many ways. Emotions cause different rhythm in the brain and the body to resonate with the same patterns presented in the emotions could allow are interpreted as form of temporal affects. Rhythm synchronization plays a role in the generation of empathic feelings.

The process of emotions and spiritual activities create shifts in brainwaves themselves and generates slower frequency brainwaves that promote deeper states of relaxation and consequently can calm our mind and cause catharsis in theatre.

Nowadays, by using and emerging new technologies in theatre and performing arts such as motion and emotion captures and putting sensors and electrodes on the actors'/actresses' brain, we can pick up on the different brainwaves produced by actors/actresses on the stage based on different emotions, which can as a result, initiate a new connection between theatre, the brain and neuroscientific studies.

**Dr. Mostafa Yarmahmoudi** was undertaking a PhD in Performing Arts at Brunel University. His research topic is "New technology in Performing Arts". His primary concern is in the emerging motion capture systems that can be used to create enhanced, innovated and interactive dance techniques developed in performance by such practitioners as Merce Cunningham and Stelarc. Having studied both BA in cinema and MA theatre directing at Tehran Arts University and The University of Tehran he has worked as a first assistant director in many feature films and made his own films for Iranian television networks some of which have been presented at international film festivals. He has been a guest lecturer in film and photography at Tehran University, Al-Zahrah University and other universities in Iran and has been active in running and managing academic and cultural organizations. [yarmahmoudi@yahoo.com](mailto:yarmahmoudi@yahoo.com)

**16.15-18.15**

**Dr.Olu Taiwo**

**Workshop 2 From Dreamtime to spoken word**

This will be a development of an animal spirit dance workshop I conducted in the Copenhagen conference, where we visited the landscape of our imagination to meet and animal in dreamtime. We will extend this experience to then express our experience through dance, writing (in note form) and spoken word, in that order. The spoken word will be a first improvisational draft of the experience.

**18.30-19.00 Closing Conference**