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**17-19 January 2014**

## **ACKNOWLEDGEMENTS**

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Thank you to UP Arts for the use of the theatres and for providing technical support for the entertainment. A special word of thanks to Sipro Schoeman, Shilongane Nkoana and Mohlamme Mosomane for the transportation and use of chairs and tables, and to Marielle Labuschangne for arranging parking for the conference.

## WELCOME NOTE

Welcome to Body/Space/Emergence Conference mini-conference hosted by the drama department of the University of Pretoria. The drama department is proud to be associated with the Laban/Bartenieff Centre for Movement Studies in New York. The Institute has an international network of professionals across a range of disciplines who apply the Laban work in a range of areas, from performance to health care, education, leadership studies, communication studies and sport. The Laban/Bartenieff work assist people to negotiate and reimagine their relationship to others and their environments to meaningfully engage with a “diverse and ever-changing world with the aim of making a difference in the way people perform, communicate, observe, learn, and negotiate” (<http://www.limsonline.org/about-lims%C2%AE>). The body is the centre of these engagements and its relationships to other and the environment is mediated by space as a physical and conceptual marker. It is in this regard that this conference aims to explore interstitialities between bodies and spaces to surface what emerges from the collision/collusion of bodies and/in spaces.

Space, as Laban and Foucault propose, is not an empty locality against which bodies and actions play out. It is a sight/site which is meaningful and dynamic, imbued with kinetic, cultural, historical and ideological significance. Bodies in relation to space can reify hegemonic significations of both bodies and spaces, or can offer the potential for mediating, transgressing, subverting or transforming such significations. In this regard, the conference themes broadly trace the following:

- What role does space play in making meaning in/through/about the body and vice versa?
- How is the body constituted in relation to space and vice versa?
- Spatial practices / bodied practices / bodied spaces.
- Culturally transgressive / Cross cultural bodies/spaces.
- Body-space in/as cognition.
- Body-space in/as performance.

The conference aims to provide opportunities for artists, pedagogues, creators, philosophers, researchers, and practitioners to engage in critical dialogue around, and /or performative engagement with, their work.

Embodied and spatial practices and configurations encourage alterations in our understanding(s) that broaden and diversifies our perceptions and experiences of ourselves in/and the wor(l)ds around us. The workshops, papers and performances at this conference speak to the possibilities of such alterations and transformations, of engaging meaningfully and mindfully with others and our environments.

I would like to extend a special word of thanks to Marth Munro (CMA) who made the Laban/Bartenieff Intensive Workshop preceding this conference possible, as well as to Bailey Snyman for introducing the idea of a conference as an extension of the workshop.

***Prof Marié-Heleen Coetzee***

**Head of the Drama Department, University of Pretoria**

## **ABOUT THE LABAN/BARTENIEFF INSTITUTE OF MOVEMENT STUDIES®**

The Laban/Bartenieff Institute of Movement Studies, LIMS® is a non-profit educational organization, centered in New York City, with a global network of movement professionals. We have been training movement observers, teachers, and coaches for over thirty years. Our international network includes over 1000 Certified Movement Analysts (CMAs) who apply the movement analysis work in a diverse and ever-changing world, making a difference in the way people perform, communicate, observe, learn, and negotiate. We are proud of the impact our graduates have on fields as diverse as health care, the performing arts, sports, education, diplomacy, leadership studies, and communications.

From research on how children learn in the classroom to observation of and commentary on political candidates, from a neurophysiology-based movement program for people with Parkinson's to movement-based interventions with women in remote villages, from conflict resolution to motion-capture projects, CMAs are making a profound difference globally. ([www.limsonline.org](http://www.limsonline.org)).

# PROGRAMME

## FRIDAY 17 JANUARY

**13:30 – 14:30:**                    **Registration** (Lier Theatre)

**14:30 – 14:50:**                    **Welcome Address: Professor Marié-Heleen Coetzee** (Lier Theatre)  
**Enfleshment and emergence – bodily knowledge in/as pedagogy.**

The exploratory, experiential, expressive, visual, spatial, temporal, affective and somatic modes of engagement with/creating knowledge that drama/theatre and performance studies require are seemingly at odds with the wor(l)d of the HET sector, especially in the case of ‘traditional’ universities. The intellectual pursuit that foregrounds, reason, rationality, and the cognitive domain as the basis of teaching, learning and research is often located in an uneasy dialectic with the ‘ways of knowing’ embedded in the discipline of drama/theatre and performance studies. The focal point of this dialectic seems to be situated in the body, which many approaches to performer training, theatre-making, directing and choreography across cultural boundaries foreground. The centrality of the body in the generation and application of disciplinary knowledge is often relegated to the margins of the academic endeavour. This paper explores the ways in which the body, framed within an enfleshed mode of pedagogical engagement and knowledge creation, can positioning the body and knowing/learning in/through/about the body as key to learning and research. In this way, enfleshed ways of knowing may not only enhance students’ understanding of the discipline, but also enrich their understanding of the social world. The paper will make specific reference to the production *Mapungubwe Stories*.

**14:50 – 15:50:**                    **Keynote Address 1 – Ms Regina Miranda** (Chair/ Director of Arts & Culture of the Laban/Bartenieff Institute - NY, President of LABAN Rio, and President of the International Forum [Rio] Creative City).  
 Chair: Prof M-H Coetzee

## **Body-Space Connections (BSC): embodying change**

Body-Space Connections<sup>sm</sup> (BSC) represents an attempt to rethink and actualize Laban & Bartenieff movement theories as an epistemology of perceived complexity. This trans-disciplinary extension of the Labanian field presents itself as an unstable internal-external territory of embodied intensities, where order, confusion, chance, surprise, presence, disorder, and chaos are not mutually exclusive events.

The fundamental epistemological choice made when developing BSC, was to (re)think the original theory as a flexible open system, thus as something that could be expanded, reconstructed, redesigned, and experienced, through other transversal theories. Assuming that the system was capable of changing without disengaging, BSC proposes the expansion of the traditional Labanian theory through topological and contemporary philosophical concepts, as a complex way of knowing about being, becoming, and perceiving the world we live in.

As an “actualization” of the classical theory, which has been modified, expanded and updated by contemporary discourses, BSC offers alternative views, without denying their sources, but maintaining with them a relationship that doesn’t seek completeness, harmony, or integration. Actually, a distinctive characteristic of BSC is being – an inconclusive model, which implies the inconclusiveness of the human being, recognizes itself as such, and celebrates the processes of transformation that constantly take place in life.

## **Biography:**

Instigating, polemical, original - these are adjectives frequently employed to define the work of the choreographer Regina Miranda. Born and raised in Brazil, this esteemed artist, whose career encompasses the fields of dance/choreography, playwright and theater direction and leadership studies, has been living and working in NYC and Rio de Janeiro since 1999. Miranda is a LIMS® Certified Movement Analyst (CMA 1975), with specialization in Bartenieff Fundamentals with movement pioneer and cross cultural researcher Irmgard Bartenieff. Miranda was initially trained in Ballet by Tatiana Leskova, Klauss and Angel Vianna, and in Contemporary Dance with Key Takey, Sankay Juku, and Anna Sokolow, at the Juilliard School, with whom she also studied choreography. She is the founder and Director/Choreographer of the ActorsDancers of Rio de Janeiro, one of the leading contemporary dance companies of Brazil, to which she created more

than 40 refined stage works and site specific performance installations. The company toured Brazil, and internationally to France, Japan, Germany, Venezuela and the United States. Miranda is the recipient of numerous awards, including the Brazilian National Foundation for the Arts (1985 & 2006), the Vitae Scholarship for the Arts (2003) Saitama International Choreographic Award (1994) and the State of Rio de Janeiro Award (1996). As an active leader in the arts community of Brazil, she created in 1990 the “Contemporary Dance Forum”, in 1994 the “Festival of Latin-American Dance” (1994), coordinated the “Encontro Laban 2002” in the RJ Museum of Modern Art, and more recently was an invited curator for the Bratislava in Movement Contemporary dance Festival, and the coordinator of LIMS® 2008 Global Laban Celebration. In the US, she created and coordinates the annual LIMS performance series Mosaic, and the Performance Atelier. She has also been dedicated to spreading Laban’s theories worldwide through lectures, workshops, articles and books. She is the author of “Expressive Movement” (1980) and “Body-Space: Aspects of a Geo-Philosophy of the body in Movement” (7Letras, 2008).

**15:50 – 16:10:        Coffee/tea** (Lier Theatre)

**16:10 – 17:45:        PANEL 1** (Lier Theatre)

Chair: Prof J van Eeden

### **Panel Presenters:**

**Mr Chris Broodryk (Drama Department, UP): The ‘Platteland’ and platteland: spaces of oppression, bodies of privilege.**

This paper aims to demonstrate the use of space and the body as cinematic mechanisms of exclusion. Instead of using space and the body to suggest possibilities of cultural and political transgression, many contemporary Afrikaans films use space and the body to connote, in my view, conservative notions of exclusivity and privilege. These notions of exclusivity and privileged come with considerable cultural baggage dating back to Afrikaans films from the 1950s onwards, as I will discuss. In order to address the main research objective of demonstrating how space and the body operate to sustain exclusion in selected Afrikaans films, I will focus on the use of space and the body in Sean Else’s 2011 Afrikaans Western musical *Platteland*, co-written by Afrikaans playwright Deon Opperman. I will provide additional context to my discussion by also referring to

Darrel James Roodt's *Jakhalsdans* (2010) and *Stilte* (2012) as indicative of Afrikaans films' reliance on outmoded representative tropes to inform these films' construction and use of space and the body. Here, the combination of space and body in relation to sight and site combine in particular scenes of spectacle which foreground exclusivities and privileges associated with whiteness.

In order to address its main research objective, this paper will include an interrogation of the rural or farm as prominent setting and theme in contemporary Afrikaans films (with due reference to Tomaselli and Botha's work in this regard), as well as an engagement with notions of whiteness as predominant signifier of the Afrikaans body. I will demonstrate how *Platteland* in particular sustains politically contentious spatial parameters in its rural-urban binary which position the white body as master of its domain.

**Prof Amanda Du Preez (Department of Visual Arts, UP): *Living Up in the Air*: mobility, belonging and being in place.**

Living 'up in the air' has become the default place of belonging for many global hypermobiles or 'global operators'. This has implications for social and communal relations requiring specific skills to negotiate between the bounded and unbounded spheres of home and mobility. By using contested concepts such as belonging and being in place as interpretive frame and through a close reading of Jason Reitman's film *Up in the Air* (2009) the precariousness of place in the contemporary moment of global mobility is explored. Place is a difficult topic for investigation owing to its assumed primary embodied givenness and currently through the evaporation of its significance into the indifference of non-places and omnitopias. The paper focuses on how the main protagonist Ryan Bingham creates home 'up in the air' and subsequently contests settled concepts of what it may possibly mean to be in place.

**Mr Rory du Plessis (Department of Visual Arts, UP): *Bodies of resistance: patient narratives from the Grahamstown Lunatic Asylum*.**

Scholarship on lunatic asylums has been entrenched within a dominant discursive theme of discipline. This entrenchment originated and was established in Michel Foucault's *History of madness* (1961) in which he argued that the asylum was principally a site of repression, discipline and authority. However, asylum scholarship has been slow to embrace Foucault's very

own revisions and transformations of his 1961 text. In particular, Foucault exhibits dissatisfaction with the nature of power in his analysis of the asylum. Rather than conceiving power as an exercise of unilateral violence and force, Foucault seeks to analyse the relational character of power – as multiple networks and relays of struggles, tactics and strategies that arise in any relations (Davidson 2006:xv). In this formation,

... power is never something that someone possesses, any more than it is something that emanates from someone. Power does not belong to anyone or even to a group; there is only power because there is dispersion, relays, networks, reciprocal supports, differences of potential, discrepancies, etc. It is in this system of differences, which have to be analysed, that power can start to function (Foucault 2006:4).

Accordingly, Foucault argues that the understanding and analysis of asylum power should not focus on the doctor or medical superintendent but rather explore the patients' reaction, resistance or interventions to such a system of power (Foucault 2006:12). In sum, Foucault (2006:12) acknowledges that the History of madness is "... entirely open to criticism, especially in the chapter on asylum power" as it fails to account for the relational character of power that he now identifies within psychiatric practice (Foucault 2006:15-16).

Following Foucault's insights it becomes imperative "... not to envision mental illness merely as the violent imposition of a carceral discourse on hapless colonised people" (McClintock 2001:29) but to investigate refusal and resistance as an important part of the histories of madness (Parle 2007:13). In the proposed paper, I wish to follow such recommendations by exploring the plurality of resistances performed by the patients at one specific site, namely the Grahamstown Lunatic Asylum, South Africa from 1890-1907.

**Prof Allan Munro (Independent Scholar): Practising and researching in vacuums: conversations in creative space.**

I argue in the paper that, contrary to the notion that space is 'pregnant with meaning' it is in fact a vacuum until populated or engaged with. Space has no agency and, following Tuan and Bachelard, it only becomes an agent once an agent has engaged or entered such a space. For the observer, the same can be said of a body – it is 'anatomical' until it becomes a 'perceived or directed agent.'

When an bodily agent, therefore, assesses/accesses a space, the space's 'vacuum' qualities are dispersed, rescinded or 'converted' by the presence of the agent-body to become the desired space of the agent-body – 'it is what I say it is.' However, this position denies the potency of the collective, the communal, the ideological, because it seems to 'free' the body-agent from its collective/ideological position – a patently problematic position. Thus the body-agent is both free and not free, the body-agent is both 'in vacuum' and 'not in vacuum,' and the body-agent enters the free/not free space vacuum from a 'not free' space. The same can be said of the observer/researcher.

Critically, therefore, when the body-agent is a researcher-artist exploring possibilities in such spaces, the languages of engagement or agency become central concerns. Here I refer to the free/not free nature of written/recorded language, and the languages of the body in space through time and with intent. Centrally, the 'with intent' notion, captured in the domain of 'agency,' becomes the nexus of research and creative conversation. I argue therefore, that the language of capturing the intent of a body in space, for research purposes, cannot claim an inevitability of interpretative consequence.

**17:45 – 18:15        Drinks and snacks** (Drama Department)

**18:15 – 19:00        Performance: *Boys, bicycles and (no)boundaries* choreographed by Bailey Snyman** (Drama Department)

Standard Bank Young Artist for Dance 2012, Bailey Snyman's production *Boys, Bicycles and (no)Boundaries* is a site-specific Physical Theatre work. *Boys* is a response to aspects of violence against women. Violence against women is a form of aggressive behaviour that is intentional, hurtful, (physical and psychological), and/or threatening and persistent (repeated). There is an imbalance of strength (power and dominance). Violence as a social intervention has retarded our ability to look forward and find new solutions to our social issues. We are trapped in cycles of abuse and violence that are motivated by our need to highlight our social standing. The bicycle becomes a symbol of status in this site specific work that challenges and exposes the world of violence and harassment.

## SATURDAY 18 JANUARY

**8:30 – 9:00**                      **Coffee/Tea** (Lier Theatre)

**9:00 – 11:00**                      **PANEL 2**  
Chair: Mr C Broodryk

### Panel Presenters:

**Janine Lewis (Drama Department, TUT) and Jan van der Merwe (Department of Visual Arts, TUT): Archaeology of time – embodied activation of installation art.**

An artistic installation implies theatre on location, in that a/the space is transformed into a potential experiential happening through design and scenography. This potential space then only requires the spectator to activate the full experience through embodied engagement with the installation and by meaning-making. This practical activation implies that the spectator then also becomes a performer as they are simultaneously the ones physically causing the theatrical experience and the ones experiencing the elements designed for their interpretation. In this manner a heightened sense of becoming what Boal (1992) coined the ‘spect-actor’ is achieved. By activating the space through embodied engagement with/in the installation where all the sensory receptors trigger a visceral response in the spect-actor, meaning-making occurs through phenomenology and implies a knowing body through personal-cultural interpretation. For the purpose of this paper the installations by renowned South African artist Jan van der Merwe will be used as an example to argue the emergence of the spect-actor in the role of activator. Jan van der Merwe, as an installation artist, usually creates large artworks of intricately recreated tableaux often composed in discarded, rusted found material. Van der Merwe calls the found objects “artefacts of our time”, thus they take on an archaeological quality and become relics of a way of life, a civilization degenerated and fossilized through time and rust. Specifically the embodied activation of the piece: *The End/ Die Einde* (2006) will be located within a ‘shifted’ space and time rendering it within the ‘archaeology of time’.

**Ariana van Heerden (Department of Fine and Applied Arts, TUT); Marth Munro (Drama Department, UP): The high and the low of the small and the large: the human body during art making.**

In the art-making process it is the body executing an activity in space from which a product emerges. Research shows that art-making activity is likely to be detected in both brain hemispheres, in frontal, central and parietal areas of the cerebral cortex. Modern technology has made it possible to register not only low frequency oscillations with large amplitudes, but recently also high frequency oscillations with small amplitudes. The purpose of this paper is to report on findings of experiments where body and brain activity is recorded during art making.

An experiment was done over three sessions, with a week interval, performed on five artists whilst in the act of art making. Brain wave activity was recorded at 'International 10-20 system' sensor sites C3, C4, Fz and Pz, in Single-Hertz bins. Reference and grounding were placed on the two earlobes. The system used was ProComp Thought Technology, version 5. Each session encompassed 5 phases: baseline eyes closed (3 minutes); baseline eyes open (3 min); the only active (drawing/painting) phase (30 min); cool down eyes open (3 min); cool down eyes closed (3 min). Artefacts were not removed. Numerical data was compared to subjective feedback from the artists.

The focus was on the active (drawing/painting) phase compared to the baseline and cool down eyes closed phases. In total, the combined fifteen active phases (five artists over three sessions each), recorded at all four receptor sites, displayed predominantly increased theta (4-8 Hz) and gamma (34-41 Hz) activity.

Increased activity in theta can be ascribed to memory retrieval, spontaneity, creative state, fantasies, associations, visualising, focused attention and peak performance states. Increased activity in gamma can indicate synchronomy during problem-solving, mental sharpness, attention, when people subjectively distinguish a pattern from an array of visual stimuli and also peak performances. Numerical data and subjective feedback were congruent.

**Mr Bailey Snyman (Drama Department, UP): Spontaneous Order: actions vs design - the emergence of order out of seeming chaos with reference to PJ Sabbagha's *Macbeth* (2010).**

This paper will consider the creative process employed by choreographer PJ Sabbagha in the making of his physical theatre version of *Macbeth* (2010). As a dance performer I have very often

engaged in processes where the choreographer elects to allow the spontaneity of performance over the more formal structuring\designing of bodies in space.

It is very often expected that part of the choreographer's role is to order bodies on stage (for example through spacing, choreographic structuring and set movement sequences). However, the spontaneous exploration in performance in itself can result in the performers instinctively ordering themselves on stage. I recall that during the process of making *Macbeth* many of the dancers would often ask PJ Sabbagha when we are going to start working on spacing and placement. His response would always be "you will sort yourselves out."

At first we took this to mean that we should put in extra hours so as to do this ourselves, however it very soon became apparent that this was not what PJ intended. What he was referring to was the fact that out of the chaos structure would emerge and that this would happen in performance and performance training.

This paper will use PJ Sabbagha's *Macbeth* as a point of departure to argue that the physical process of doing (performance and performance training) can result in spontaneous order being achieved during performance without too much input from the choreographer during the 'cleaning' and making process.

### **Anchen Froneman (Odeion School of Music, UFS): The body of space in John Cage's in 4'33"**

The field of movement establishes a perception of the qualitative and quantitative interaction between body and space. In music performance settings these interactions are constantly challenged by composers' search for new ways to move the boundaries of music, musical perception and expression as well as audience interaction. Commonly known as Cage's "silent piece", 4'33" was an attempt by Cage to attune the audience to silence as a structural feature in music. The silence imposed by Cage fades the borderline between performer and listener and increases the psychological kinesphere of the performer. This paper re-evaluates the body-space relationship by recontextualizing 4'33" in terms of performance observations and body-space interaction to identify the dynamic and performative qualities of space.

**11:00-11:30**

**Coffee/Tea**

**11:30 – 12:30      Keynote Address – Professor Karen Bradley** (Director of Graduate Studies for the School of Theatre, Dance, and Performance Studies at the University of Maryland, College Park).  
Chair: Prof M Munro

### **Space and the body politic: power, presence, peripheries, and passages.**

The stories that unfold from analyses of space are rich and tell a great deal about what it means to be human and humane, or dominating and inhumane. How do leaders occupy space? How do characters use space on stage? How is space defined through movement, functionally and expressively? What do culture, status, degree of relationship, or personal affect have to do with how we use space?

Professor Bradley will provide a Labanian overview of Space and will share various ways in which the analysis is applied to candidate analysis, leadership style, boundary meetings, interactions, and crossings, and tracking shifts in individuals/characters as they navigate through life pathways. Recent projects will be shared as examples of the above, including: *Your Brain on Dance: The neural symphony of expressive movement*, *Moving Stories: Digital tools for movement, meaning, and expression*, *Choreometrics Revisited*, *Re-Imaged and Re-Imagined*, various dance and theatre works and candidate analyses done for US media.

### **Biography**

Associate professor Karen Bradley is a Certified Movement Analyst in Laban Movement Analysis and the author of *Rudolf Laban*, a volume of Routledge's series on 20th Century performance practitioners. Currently, she is developing a pilot study entitled *Your Brain on Dance*, in which she is working with a team of engineers to determine brain-wave patterns for particular expressive movement qualities. She is also a part of a grant from the Canadian government entitled "Moving Stories: Digital Tools for Movement, Meaning, and Interaction."

Bradley is a writer for the common core standards for dance in the US, the author of many articles and book chapters on dance and learning, arts education, and movement. She is overseeing a grant for the National Dance Education Organization from the National Endowment for the Arts entitled *EVIDENCE: Evidence in the Value of Dance Education for Our Nation's*

*Children*, in which documents are being mined for evidence of the effects of dance on learning in children. She appears on television and in newspapers analyzing the movement behaviour of political leaders, has taught movement for actors at several universities, and designed movement and dance for plays professionally in the Washington, DC area.

**12:30 – 13:30**      **Lunch** (Own – Adler Restaurant on campus is open. There are also a number of restaurants close to UP)

**13:30 – 15:30**      **PANEL 3** (Digital)  
Chair: Prof A Munro

### **Panel presenters:**

**Ruth Levin-Vorster: Re-regarding space as the architect of meaning and dynamic content in performance (Independent scholar/practitioner).**

In this paper I posit space as the central ingredient, which activates the meaning and dynamic content in performance, both live and in film. The choice of external place or site to place the performance within, dictates how the audience will perceive and understand the work. Equally, the internal composition of bodies in relation to each other within space is what creates and releases the dynamic tension of the work, without which the piece would lack the tension central to its success. Lefebvre's description of space as "the locus of potentiality" is apt (Lefebvre, 1991:174). Listening to space and what it proffers, becomes paramount.

Several prominent theorists and philosophers inform my research. Laban's understanding of space and the body as two interweaving living kinetic fields which are continuously in dialogue, revolutionized my understanding of what is possible in terms of generating original choreographic content. Laban's theories inform the thinking behind my work with regard to consciously structuring spatial interchanges, internal with external, in order to generate dramatic content.

De Certeau's distinction between place and space further helps me to understand the categorizations within space that can be manipulated for creative output. De Certeau refers to place being a 'fixed' space with delineations and demarcations; an external site or landscape. Space, on the other hand, reflects the exchanges that take place within the external site (De

Certeau, 1984: 117). Merleau-Ponty articulates this well when he refers to place as “geographical space” and space as “anthropological space” (Cited in De Certeau, 1984: 117-118).

De Certeau introduced a third space, a “...middle place, composed of interactions and interviews, ...a narrative symbol of exchanges and encounters” (De Certeau, 1984:127). I appropriated the term to middle space, and it is these categorizations within spatiality that I find to be extremely useful when structuring meetings and collisions between spatialities to yield dynamic content.

De Certeau, Merleau-Ponty, Lefebvre and Brook underpin my practical engagement with space. In addition to these, the Bauhaus movement enhances my understanding of the critical role that space plays within performance as a means of instigating dynamic tension and creating meaning.

I analyse a range of works to illustrate the significance of space in denoting the meaning of a work. These include Steven Cohen’s *Chandelier*- a site specific work set in a squatter camp in Johannesburg, the British physical theatre company, DV8’s *Strange Fish*, David Lynch’s film, *Blue Velvet*, Jay Pather’s *Qaphela Caesar*, set in Cape Town’s City Hall, and my own works – *Vertical & Horizontal i* - a site-specific performance for Spier Contemporary, and *Celia’s Story* - an art/dance film.

I deliberate on space as the instigator, conductor and meaning maker of creative performance, both live and in film. I conclude that while seemingly invisible, it is space that is both revealing and informing our understanding of what we perceive and receive in performance.

**Ms Jeanette Ginslov (Medea AffeXity, Malmö University, Sweden): AffeXity: Capturing Affect with a handful of techne.**

*And those who were seen dancing were thought to be insane by those who could not hear the music (Nietzsche).*

*Affexity* is a play on both 'affect city' and 'a-fixity' using location and image based videos, tagged to city environments via Aurasma, an Augmented Reality application for use on smart phones and other mobile devices. *AffeXity* is an interdisciplinary augmented choreographic project that explores affect, screendance, choreography and live performance with AR.

Since its inception in 2011 it has had several outcomes: *AffeXity* in Malmö: the pilot project that used screendance shot in urban spaces were tagged onto QR codes (2012), *DansAR 01 & 02* in collaboration with Skånes Danseteater and Lund's Gymnasium (March 2013) where screendance video were tagged inside Skånes Theatre, a children's park and a skate park and most recently *AffeXity: Passages & Tunnels* (Oct/Nov 2013) where screendance and archival footage were tagged onto Nikolaj Kunsthal in Copenhagen and explored affect, memory and somatic materiality in urban spaces.

This paper is about: the developmental stages and outcomes of the *AffeXity* project, the interdependence of the collaborators, the relational field of aesthetics and the techne that brings viewer and screendance closer, the complicit, playful and dynamic formation of technical and human interventions, the encounters of the carnal, the haptic and the digital, the dialogic and temporal scaffoldings and encounters of techne: the hands that capture affect in city spaces.

The research covers areas such as affect, memory, the implicit body in augmented choreographies, emotional and kinesthetic amplification using the 'omnivorous' camera, digital and somatic materiality, immersive, interactive and mixed realities as well as networked augmented performance and choreographies.

**Ms Lisa Biggs (Michigan State University, USA): *Awuleth umshini wami* (Bring me my machine gun): The role of performance in South African women's liberation.**

This paper describes and analyzes the power of performance as a site for dreaming/envisioning and enacting alternative modes of liberation and citizenship in the space of post-apartheid South Africa. The focus is upon the 2010 production of *Serious Fun at Sun City*, an original theatre/dance work conceived and performed by women incarcerated at the Johannesburg Naturena (a.k.a. Sun City) prison in collaboration with playwright/director Rhodessa Jones of the San Francisco-based Cultural Odyssey. The paper analyzes the women's danced appropriation of an incendiary anti-apartheid struggle song, *Awuleth umshini wami* (Bring me my machine gun), and the more recent imagery associated with it in the aftermath of the Jacob Zuma rape trial.

*Awuleth umshini wami* is a singular anti-apartheid struggle song, sung to establish and promote a working-class, Black nationalist notion of independence and South African citizenship from a Zulu

cultural perspective. It became the rallying cry for supporters of President Zuma when he stood trial for rape in 2006. By 2010, the song's connotations with the liberation struggle and militant, Black nationalist ideology intermingled with more contemporary rhetoric that threatened to constrain women's full participation in the nation. The Sun City prisoner's (re)presentation of 'machine gun' as a dance, rather than a sung song, I argue, enabled these incarcerated women to stage a critique of women's roles in South Africa and issue a demand for greater inclusion in the political and social spaces of the nation.

**Prof Wendy Saver (Department of Theatre & Dance, Ball State University): How Considerations of Space May Offer a More Visceral (Rather than Cerebral) Approach to Text.**

As an actress and a teacher, I have spent much time exploring how kinesthetic experiential learning can enhance analytical learning and vice versa. To teach to the room, to prepare a space where learning might happen requires something larger, more universal, more primal, more integrated, more... What has evolved is an eclectic blend of traditional vocal techniques inspired by Patsy Rodenburg's work along with non-traditional methods in extreme vocal production; Eastern philosophically based movement training centered on the principles of Aikido and translated teachings of Japanese directors Tadashi Suzuki and Shogo Ohta; and in-depth text analysis including a sophisticated understanding of syntax and given circumstances.

This presentation focuses primarily on utilizing Patsy Rodenburg's 3 circles alongside the 4 Principles of Aikido as techniques to explore how considerations of Space may offer a more visceral (rather than cerebral) approach to text.

The paper will consider how the following may factor into live performance involving text: the space that is before and after one speaks; how the spaces between words and thoughts may be determined by physical spaces rather than psychological decisions; the spaces between bodies and what/how that communicates; how physiological space in the self must be present in order for there to be space for character; the architectural space that is the reality for the audience and performers. This paper would serve as a digital presentation.

**15:30 – 16:00      Coffee/Tea (Skuros)**

**16:00 – 17:30      Workshop – Regina Miranda: Stage Presence through Body-Space Connections<sup>SM</sup> (BSC).**

Chair: Mr M Steyn

Grounded in Miranda's "Body-Space Connections<sup>SM</sup>" approach to performance in everyday life and on stage, and using "BSC Four Strings" as "Protocols of Experimentation", this workshop aims the embodiment of concepts, such as personal and collective space, mobility, connection, and transformation, equal exchanges, spatial intention and transversality, and "rhizomatic grounding" as pathways to enable versatility, interactivity, and presence in the performance experience. Infused with imagery, everyday situations, and excerpts from literary texts as creative stimuli, participants will expand interactive skills, gain a better understanding of body-space connections, and explore the integration of the "BSC Four Strings" to create "choreographies of collaboration" for the construction of desirable futures for individuals as conscious and participative members of society.

**SUNDAY 19 JANUARY**

**8:30 – 9:00      Coffee/Tea (Skuros)**

**9:00 – 10:30      Workshop Karen Bradley: Embodying Change: Laban, Choice, and the Brain. (Skuros)**

Chair: Mr B Snyman

Every breath we take brings shifts in attitude and perspectives. Some of those shifts are overtly expressive: we gasp in fear, exhale with a burst of exasperation, break out in giggles, etc. Some shifts are primarily functional: walking across the street to get to the other side, peeling an apple, brushing one's teeth. From breath work, we will re-discover choices about how inspired and expressive one can be. We will move from different aspects of the brain, understanding through movement something about virtuosity, expressivity, emotions, responsiveness, and improvisation. The map for this exploration is Laban Movement Analysis, but since the map is not the territory, but analogous to it (Bateson), we will expand through embodied practices to understand choices that are possible for a range of activities: character development, personal

relationships, conflict resolution, story-telling, dance-movement therapy, and other applications that will be drawn from the participants themselves.

**10:30 – 11:00**                      **Coffee/Tea** (Lier Theatre)

**11:00 – 13:30**                      **PANEL 4** (Lier Theatre)  
Chair: Mr R du Plessis

**Ms Mariana Pretorius (The Somanous Institute): A shift in my body shapes my space.**

*As much as it was a point of utter determination, it was also a point of surrender (Shantall 2002).*

Being confronted with a diagnosis of cancer involves becoming aware of a malignant lump in the body, thus a shift in the physicality of the body. Such a lump is often not painful. As the brain fires more in the emotional centres (limbic system) the patient's conscious awareness is focussed on the emotional implications of the diagnosis. When the treatment starts the interplay between soma (body) and psyche (mostly emotions) plays a pivotal role in the consciousness of the person – in the inner space of the body. When the patient commits to the journey towards health, an awareness of another dimension grows; the noetic dimension. The noetic dimension stimulates awareness of the importance of living a life of purpose. As time goes by, the cancer patient's focus shifts from the soma and the psyche to the nous. The determination to heal, morphs to surrender to the circumstances and a focus on the meaning of life emerges.

During a one day Logotherapy workshop facilitated to four cancer patients, it was observed that there was a shift from the importance of the soma in their identities towards an integrated, personal uniqueness, guided by the noetic dimension. It became evident that the physical shift in the body, determined a noetic shift which in turn shaped the space in which they operate.

**Ms Selogadi Mampane (Young Scholar, Drama Department, UP): Chromotherapy: performing queerness and blackness as abject identity.**

Sometimes a normative conception of gender can undo one's personhood, undermining the capacity to persevere in a livable life. Other times, the experience of a normative restriction

becoming undone can undo a prior conception of who one is only to inaugurate a relatively newer one that has greater livability as its aim (Butler 2004:1).

Chromotherapy, follows the narrative of a Queer, Black, Female as she navigates her way through her often misunderstood and abject identity within the context of hate crimes in South Africa. Through colour therapy, the performer hopes to cure them-self of the disease of being the often misunderstood 'other' in the spectrum of identities that exist in South African society. The performance functions as activism and intervention, to increase the visibility of and thus activate the exploration of the abuse of black, queer, female bodies in some social and political spaces in South Africa. Chromotherapy highlights the performance of the body in relation to sexual and gender identity, sexual and gender orientation and culture and ethnicity, looking at expectations of how the body should perform within communities where hate crimes against Queer bodies are prevalent. A backdrop of rigid, metal structures represents the ideological frameworks which influence the reading and interpretation of the black, queer, female body which is regulated within the stringent categories of male/female, man/woman, heterosexual/homosexual, black/white. These structures work to re-construct the sites at which the violation of these Queer bodies occurs, working to reflect both the queer, black, female identity and the space at which this identity is met with violence. Through performance, I work to create a conception of sex and gender which may "undo a prior conception" (Butler 2004:1) by confronting the spectator with a visual re-representation of how discriminatory ideologies regulate the queer, black, female body. My body is constituted within a cycle of birth and death, as I work to navigate in-between the ideological, spatial structures which give the body meaning through cultural ideologies, codes and conventions. The performance space becomes the site at which my queer, black, female body experiences violence and openly positions the body to be object, to be looked at. A cage (and ladder), which comments on the exposition of Saartjie Baartman's body as a 'freak show', is permanently tied to me, so that wherever I may travel, the ideological cage still remains and is transferred from space to space. The ladder, on which a tie-dyed cloth (died in the colours of the 'gay flag') is attached, represents the constant need for subjectivity. Subjectivity is simultaneously attained through death and liberation: on one hand through becoming the recognised, spoken of and seen violated body, in which a crime of hate is recognised as such; and through surpassing the identity of the 'other' by accepting the cloth as a marker of my identity and as a form of attaining subjectivity.

**Mr Christo Potgieter (St Mary's DSG): Creating and exploring the internal and external space of a character in Secondary School Drama Class.**

Grotowski said that “(when) you are young, people let you get away with not having the technique because your energy is fresh and charming.” He called this the “flower of youth” which has not yet developed into the “flower of craft”.

The main goal of the drama student in acting class is to develop the craft to communicate a character's circumstances as truthfully and effectively as possible, but every day there is a war waging in Drama class, a war between the tired images of the world and the organically explored creative images conjured by the imagination of the student.

Secondary School students are constantly exposed to glamorous media, which communicate narrow and populist views and expressions of reference that numbs the internal image-forming processes of the student.

Young drama students copy and mimic these images and call the result a ‘performance’. The quality of craftsmanship is rare. Students find it more and more difficult to create on stage distinctive psychologically-drawn characters that do not walk, look and talk like ramp models or some or other fake celebrity.

Linking the body and the imagination, embodying the thinking (subtext) and bridging the gap between body and emotional life of the character have become the challenges in acting class. This paper will investigate different ways of shaping a believable character through exploring the internal and external space of the character.

**Katlego Chale (Young Scholar, Drama Department, TUT) and Janine Lewis (Drama Department, TUT): Stillness to action: the application of the psychophysical body in performance.**

Each practitioner, however different in their approach, acknowledges the link that exists between the physical body of the actor and the psychological mind of the character, and each practitioner has developed characterization methods through their respective practice of systems and techniques. A contemporary approach to characterisation is the actor training methodology of

psychophysical acting developed by Phillip Zarrilli, which focuses on training both the actor's body and mind in conjunction.

This paper looks to approach the psychophysical process from the concepts of 'stillness' and 'action' on stage. The experience of stillness heightens awareness of the present performance moment in space and time; whilst action denotes any change that engages the spectator's attention, their understanding, sensibility, and kinaesthetic sense. Both stillness and action implies not only what the actors say and do, but also modifications of space through scenography, which in turn also affects characterisation. Through the practice, a psychophysical actor explores both the physical and metaphysical body in space, as a means to discovering and developing the physical actions that inform a character's psychological attitudes.

**13:30 – Conference Lunch and Closing Remarks** (Drama Department)  
Entertainment: Mr M Sakopwanye accompanied by Mr P Chingombe.