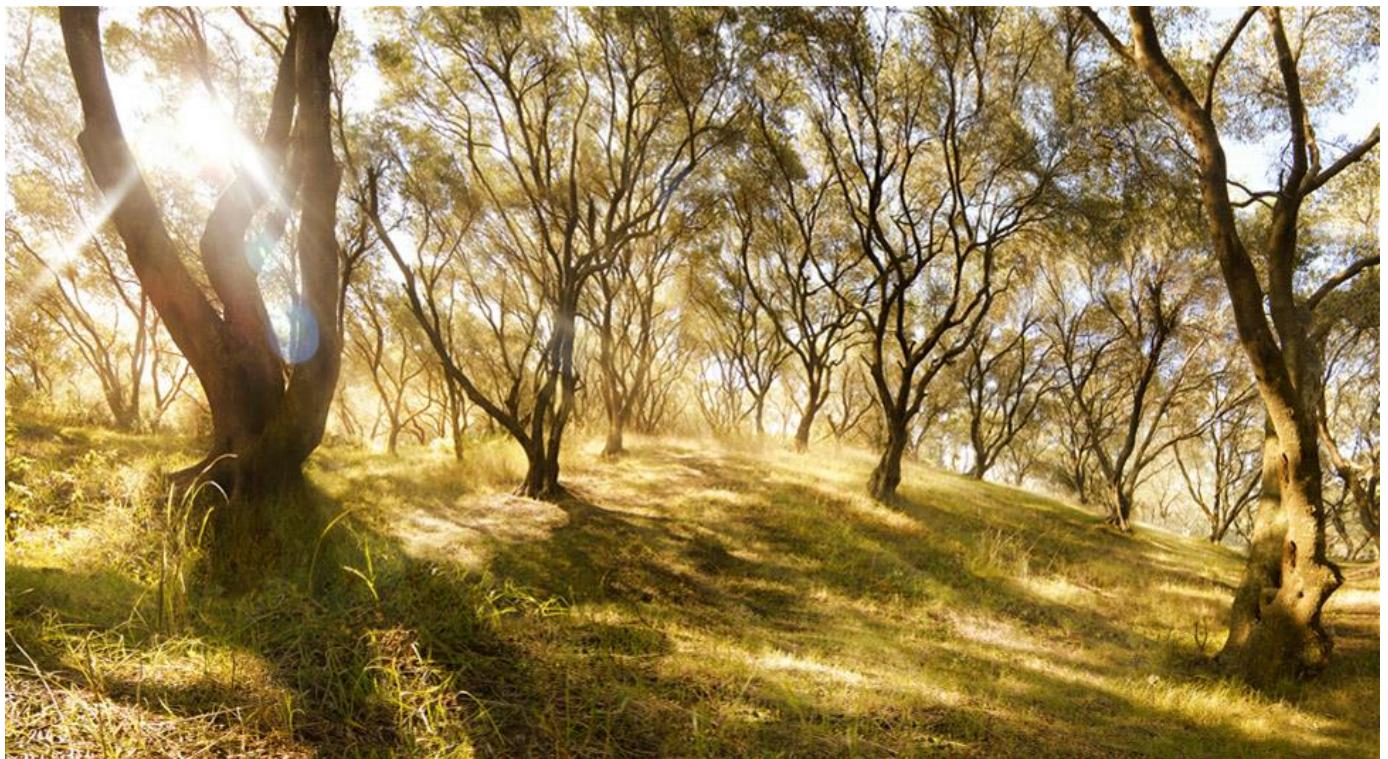


The Somatic in Theatre and Performance Research Gathering



Corfu-Greece
Thursday 23 to Sunday 26 August
2018

The Somatic in Theatre and Performance Research Gathering: Schedule

Day 1 Schedule - Thursday 23.08.2018, Kato Garouna Village (Village Hall)

9.00 - 10.00	Welcoming Introduction to the Gathering Dr Christina Kapadocha and all
10.00 - 13.00	Text and Somatic Logos Dr Christina Kapadocha
13.00 - 15.00	Break
15.00 - 18.00	Orientation Score - Embodied Relational Practice for Interdisciplinary Performers Fabiano Culora

Day 2 Schedule - Friday 24.08.2018, Kato Garouna Village (Village Hall-various locations)

9.00 - 10.00	Preparation for the Day: Somatically-inspired Yoga Anna Kritikou
10.30 - 13.30	Somatic Performance Philosophy and Vocal Soundscapes Dr Elisabeth Belgrano
13.30 - 15.00	Break
15.00 - 18.00	A workshop in Physiovocal Composition Dr Konstantinos Thomaidis

The Somatic in Theatre and Performance Research Gathering: Schedule

Day 3 Schedule - Saturday 25.08.2018, Kato Garouna Village (Village Hall-various locations)

9.00 - 10.00	Preparation for the day: Somatically-inspired Yoga Anna Kritikou
10.30 - 13.30	Somatic Movement, Costume & Performance Sally Dean
13.30 - 15.00	Break
15.00 - 18.00	Creative Reflection-Meditation through Sketching Mike Medaglia

Day 4 Schedule - Sunday 26.08.2018, Kato Garouna Village (Village Hall-various locations)

9.00 - 10.00	Preparation for the Day: Somatically-inspired Yoga Anna Kritikou
10.30 - 13.30	Ecological Landscapes: Reflecting and Practising Dr Lisa Woynarksi
13.30 - 15.00	Break
16.00 - 18.00	Rooted: Soma in the Ensemble Chrysanthi Avloniti
18.00 - 20.00	Group reflection-integration
Evening	Closing celebration kindly organized by the village's cultural assembly

The Somatic in Theatre and Performance Research Gathering

Content Orientation and Brief Introductions

Text and Somatic Logos

Dr Christina Kapadocha

Workshop Orientation:

Is each actor's logos only a cognitive or isolated process? Is it the same for every individual? Is it something predetermined by the author or is it shaped within each actor's unique experience and perception? Is it significant for an actor to find somatic potentialities within their logos?

This practice-research workshop aims at sharing a co-exploration of the original notion of somatic logos. The term is introduced as integrated, interrelational and diverse process. It is theoretically inspired by Merleau-Ponty's *reflexivity* and *logos as flesh* in dialogue with the awareness of *in-between-ness* as discussed in voice studies by Thomaidis and Macpherson (2015). The workshop will be navigated through witnessing/'listening' practices of BMC®/IBMT-inspired text somatization, developed in Somatic Acting Process®. The intended explorations work in resonance with the writing of the chapter 'Somatic logos in actor training and beyond' as part of the currently developed volume *Somatic Voices in Performance Research and Beyond*.

Short Bio:

Christina Kapadocha (Ph.D.) is a Lecturer in Drama, Theatre and Related Fields at East 15 Acting School. She is a London-based actress-researcher/educator-researcher, a Registered Somatic Movement Educator (RSME) and founder of Somatic Acting Process®. Her current practice research and publications concentrate on the application, modification and impact of somatically-inspired practices into theatre/performing environments and beyond. She particularly introduces new practical discussions on somatics and theatre as well as somatics and voice studies. Christina has studied acting at Greek National Theatre Drama School (Diploma-Distinction) and East 15 Acting School (MA-Distinction). Her practice-as-research Ph.D. on the critical development of a somatically-informed actor-training pedagogy was awarded by Royal Central School of Speech and Drama. She has worked as an actress, director and movement director in Greece and the UK. Christina has also taught at other major London-based drama schools such as RCSSD, Mountview and Rose Bruford.

Orientation Score - Embodied Relational Practice for Interdisciplinary Performers

Fabiano Culora

Workshop Orientation:

Orientation Score is an improvisational practice that challenges the notion of ‘neutrality’ in performance contexts. It encourages a bridge between somatic movement therapeutic consciousness and performative practices. Its aim is to support the performer’s self-presence while establishing an ethical and processual attitude. This research is intended to further develop training that instils ethical consideration as central in cross art-form practices and in the communication among artists. We will develop self-reflection and conscious feedback skills as the groundwork for collaborators’ ‘inner/outer witnessing’.

My research questions include: Can an undercurrent of therapeutic consciousness provide another way of ‘holding’ art making? How can we inhibit premature cognition in order to harvest the fruit of direct experience?

This work is supported by my experience in and respect for my inherited embodied information through the lineage of somatic practices i.e. BMC®, IBMT, Authentic Movement, Somatic psychology, Body and Earth, yoga.

Short Bio:

Fabiano Culora is a movement practitioner and reflective researcher in Higher Education and in professional performance settings. He explores the relationship between expressive moving arts, therapeutic processes and performance. He is currently on faculty at NSCD, works with Displace Yourself Theatre and Yoga Campus. He has previously held faculty positions at GSA Conservatoire, Trinity Laban, East 15 Acting School, Institute for Integrative Bodywork & Movement Therapy. Alongside performing (internationally), Fabiano has been practising as an Integrative Bodyworker since 2002 and has taught internationally (Europe, Russia, USA, Iceland) working with many people in need of physical, emotional and psychological support. Apart from his BA in Drama and Theatre Studies (RHUL), he studied at the Sivananda Yoga Ashram in India; completed a Pilates Teacher Training at Trinity Laban; studied Zero Balancing and Reiki. He also works in private practice as a Somatic Movement Therapist (Dip.IBMT, RSMT, Body&Earth), registered with ISMETA.

Preparation for the Day: Somatically-inspired Yoga

Anna Kritikou

Practice Orientation:

These one-hour sessions will be influenced by traditional Hatha Yoga practices, principles from the Alexander Technique as well as other embodiment exercises and techniques. Positioned at the beginning of the day, the practice will focus on waking up the body and

working on coordination skills. Will also build up self-awareness, both on a physical and psychological level, creating space for change. The aim is to bring the participants to a stage of alertness and openness, in order to make the most out of the day ahead!

Short Bio:

Anna Kritikou (Dip Drama, MA Music Theatre) is a certified teacher of the Alexander Technique, a Hatha Yoga instructor and a performer. She maintains an active teaching practice in London since 2012 and is a member of Monamas Theatre Company. She has always been fascinated by the structure of the human body and the way it moves and functions. At the moment she finds herself in a creative conversation between the body and the stage, exploring multiple possibilities.

Somatic Performance Philosophy and Vocal Soundscapes

Dr Elisabeth Belgrano

Workshop Orientation:

This workshop proposes participants to become somatic listeners in a process of making vocal relations with a specific soundscape. Inspired by F. M. Alexander's writings about sensuous consciousness and a diffractive artistic research methodology with reference to terms 'touch' and 'intra-action', the somatic act of listening will be guiding participants throughout the whole session. Starting with the question 'What happens in an encounter?' a series of acts and doings will emerge. These acts cannot be fully known or described in advance but will appear as encounters in the actual moment of experience. The task will be to follow the deep somatic listening, to document the thinking-through-vocal-action, and to explore potential modes of presenting what eventually has occurred through the listening act – without losing hold of the somatic experience in itself. This session can be categorized as a somatic performance philosophical event. The following exposition in the artistic research database – RESEARCH CATALOGUE - will provide relevant information for participants: <https://www.researchcatalogue.net/view/439050/439051>.

Short Bio:

Elisabeth Belgrano is a vocal performer and artistic researcher with a special interest in performing vocal crossings between 17th and 21st centuries. She is currently researching the practice of 17th century vocal ornamentation as a performative model for communicating and creating trust and hope, applicable to multiple scales and spacetimes, such as in environmental, social and political relations. She has been invited to present her work at festivals and conferences in Europe, Japan and the US. She has also been a guest teacher at the Faculty of Fine, Applied and Performing Arts at the University of Gothenburg. Belgrano is currently holding a research affiliation at Inter Arts Center / Lund University, as well as supervising an artistic doctoral fellow at the Norwegian Academy of Music in Oslo.

A workshop in Physiovocal Composition

Dr Konstantinos Thomaidis

Workshop Orientation:

The relationship between bodies and voices, lived somata and enacting vocalities, is one regularly trained, revisited, contested and reimagined both in performer training practices and in academic discourse. How do physicality and voicing interweave in the studio? Is their relationship a complementary one? One of so-called integration or support? Playfulness? Productive antagonism? In pursuing such questions through practice, in the first part of the workshop participants will delve into sequences and exercises of exploratory physiovocality, while the second part will invite them to develop scores of physiovocal composition in relation to song material and the outdoors.

Short Bio:

Konstantinos Thomaidis, PhD, is an actor, movement director and voice coach working in physical theatre, opera and site-specific art. As a practitioner-scholar, he lectures at the University of Exeter, and has also taught physiovocal work at the Estonian Academy of Music and Theatre, the Norwegian Academy of Theatre Arts and the 'Therino Manteio' at the Ancient Theatre of Dodoni. He is co-founder of the Centre of Interdisciplinary Voice Studies, and co-edits the Journal of Interdisciplinary Voice Studies and the Routledge Voice Studies book series. His latest book is *Theatre & Voice* (Palgrave/Springer 2017). He is the Artistic Director of Adrift Performance Makers.

Somatic Movement, Costume & Performance

Sally Dean

Workshop Orientation:

How does what we wear affect how we move and perceive and what we create and perform?

As part of my current artistic research into 'Somatic Movement, Costume & Performance', this workshop invites participants to wear, move and create in costumes that generate specific psychophysical experiences. Costumes act in a similar way to 'touch' – becoming 'portals of perception'. For example, a Balloon Hat was designed to give the somatic awareness of the buoyancy and volume of the skull. These costumes not only awaken sensory experiences, heightening our awareness, but will also fuel our creativity and imagination - bringing participants into the territory of improvisation and performance.

Short Bio:

Sally E. Dean (USA/UK) is an interdisciplinary performer, maker and teacher with over twenty years of experience in university, professional and community settings across Europe, Asia and the USA. Her teaching and performance work is informed by somatic-based practices, her cross-cultural projects in Asia and her background in dance/theatre - integrating site, costume and object. Sally is a certified teacher of Skinner Releasing Technique, an Amerta Movement practitioner (with Suprapto Suryodarmo from Java), and a British Wheel of Yoga certified Scaravelli teacher. Her work has been supported by the Arts Council England and the British Council. Since 2011, Sally leads the 'Somatic Movement, Costume & Performance Project', designing costumes that elicit specific psychophysical experiences - leading to international performances, workshops, lecture-demonstrations, films and publications. She is an MPhil candidate at Royal Holloway University (Drama, Theatre & Dance department). www.sallyedean.com and www.kolaborasi.org

Creative reflection-meditation through sketching

Mike Medaglia

Workshop Orientation:

This workshop will focus on the how we can use the art of looking and drawing to ground ourselves in the present moment. It will not require any ability to draw as it is less about the act of drawing then it is about the act of seeing. We will be working outdoors and using objects found in the environment as our inspiration as well as drawing each other. This will connect us to the beauty and wonder of being present in the moment surrounded by the breath-taking Corfu landscape.

Short Bio:

Mike Medaglia is a comics artist and the bestselling author of the inspirational One Year Wiser series. His works engages with themes of mindfulness, positivity and love. He is the co-founder of the new established mind, body, spirit publisher Liminal 11.

Ecological Landscapes: Reflecting and Practising

Dr Lisa Woynarksi

Workshop Orientation:

Ecological issues, such as climate change, floods, drought, plastic pollution and nuclear disasters, are human rights, forced migration and equality issues. We have a chance to respond through our work to these issues, exploring new possibilities, trying out future scenarios and even utopian ideas. Creative responses may help us grapple with the 'wicked

problems' of our time. Ecological performance can be a way of exploring and understanding our situatedness in place. Through site-specific practical exploration and reflection, you will have the opportunity to work in a landscape of natural beauty, creating performance interventions in response to questions such as: How is Corfu's ecology shaped and understood by the current social, political and ecological contexts? How are wide-reaching, global ecological relationships manifest here?

Short Bio:

Lisa Woynarski is Lecturer in Theatre in the Department of Film, Theatre & Television at the University of Reading. She works at the intersection of performance and ecology, specialising in urban ecology and contemporary performance practices. As a performance-maker and ecodramaturg, she makes research-engaged performances exploring community-based processes, ecological ideas and intersectional environmentalism. Lisa's work has been published in Contemporary Theatre Review, RiDE, Performance Research, Performing Ethos and the Centre for Sustainable Practice in Arts Quarterly.

Rooted: Soma in the Ensemble

Chrysanthi Avloniti

Workshop Orientation:

Our ancient, sacred and austere nature, combined with rhythm and melody, composes a collective dance. This is an invitation to explore the power of ensemble work through movement, inspired by ancient Greek traditional dance. The participants will be introduced to different dance styles, will learn steps and improvise while being encouraged to bring their 'authentic' self into a collective whole.

The first phase of the workshop aims to build the skills of physical listening and spatial awareness. The bodies of the participants will form a landscape that has a unique structure and operates in unison. We will explore what happens when this shape is brought on stage and how it starts to develop a personality of its own. In the second phase we will move these experiences outdoors. Being accompanied by live percussion music, we will dance in space, surrounded by natural landscapes and noticing the impact of this 'exposure'.

Music: Maria Fotiou

Short Bio:

Chrysanthi Avloniti lives and works in London as an actress, theatre and movement director. She studied acting at the Greek National Theatre Drama School in Athens and devised theatre and performance at the London International School of Performing Arts in London. She has taken part in numerous theatre productions at the National Theatre of Greece and at the Athens and Epidaurus Festival as well as in many independent theatre organizations both in Greece and abroad. She has a keen interest in conceptual dance, improvisation and

minimalistic practices. For the past few years she has been working on the human body and the way it interacts with others, questioning the borders of oneself and the surrounding space. She is also the founder of Monamas Theatre Company. Their work is mainly devised and attempts to alter the traditional conventions of space, theme, movement, language and theatrical rules.