

Summer School #0.5
Hamburg, Germany
7-11 June 2017

Welcome to PSi Summer School #0.5

This inaugural summer school is organized by PSi Future Advisory Board and coincides with PSi #23 in Hamburg. The event brings together scholars, artists, and activists over the course of several days and in an intensive series of activities directed at thinking through, working with, and creating anew pressing issues and rising trends in performance studies. We propose the interval '0.5' in the title as a gesture to the temporality in which the summer school happens, in between conferences, but also, and perhaps more centrally, to the fertility of the unfinished, the incomplete, and the "not-yet here" (Muñoz 2009). We take the themes of Performance Climates (PSi #22 Melbourne) and OverFlow (PSi #23 Hamburg) as the frame for our discussions.

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Field Trip | 7 June (Wed)

1.30PM **[1] Welcome and Introductions by PSi Future Advisory Board**
University of Hamburg, Feldbrunnenstrasse 70 / Room Fel03 (ground floor)

2-3PM **[2] Performance lecture by Dan Thy Nguyen and Conversations**
Denken was Tomorrow

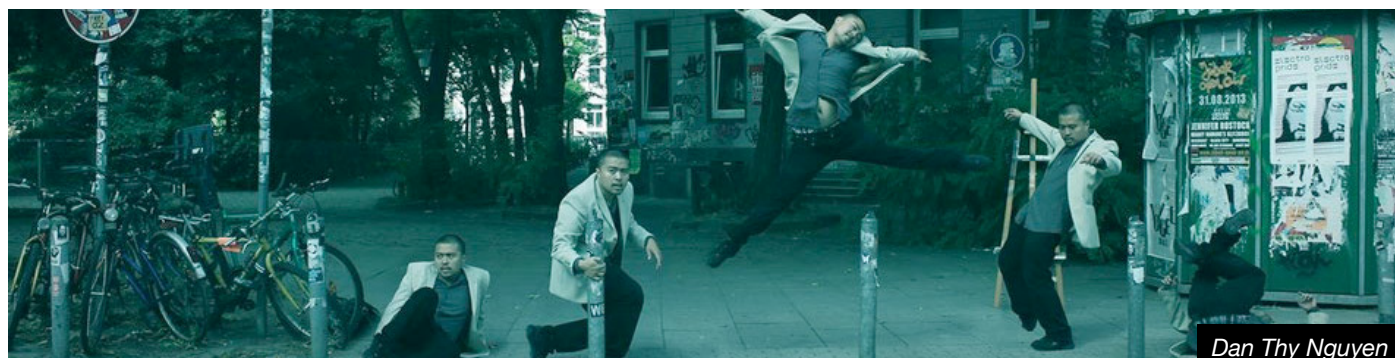
At the end of the 1970s, the first refugees from Vietnam came to the Federal Republic of Germany. As boat people they travelled on sea, hoping to be saved. The family of Dan Thy Nguyen is one of these people. 35 years later, refugees are travelling on boats in the Mediterranean and an entire society seems helpless in the face of this situation. This lecture performance focuses on the personal history of the artist's parents, their war experiences and flight, but also about the first time in Germany, the building of a life and about racism.

Dan Thy Nguyen is a freelance theater director, actor, writer and singer in Hamburg. He has worked with various institutions, including Kampnagel, Mousonturm Frankfurt, the Freie Akademie der Künste Hamburg and the German Chamber Philharmonic Bremen. In 2014 he developed and produced the play "Sonnenblumenhaus" on the pogrom of Rostock-Lichtenhagen, which won a Hörnix in his radio play version. Since 2015, he has been touring through different cities in Germany with his lecture performance "Denken was Tomorrow", which deals with the flight of his own family as a refugee boat people. www.danthy.net

4-5.30PM **[3a] Visit to Werkstatt3**
Nernstweg 32-34, 22765

Conversation with project [in:szene] about the diversification of the cultural industry, strategies for the decolonization of arts/arts education and its manifestation in universities.

Werkstatt3 for international culture and politics is an educational and cultural center for political culture. In 1979, committed individuals from Hamburg founded the association. The idea: To strengthen the intercultural life in the city, to offer a place for ideas, encounters and diversity, and to call for critical debates with events on development and peace politics. <http://www.w3-hamburg.de/inszene>



Dan Thy Nguyen



150 Jahre Hajusom, Photo by Arnold Morascher, Generalprobe Kampnagel, 2014

4-5.30PM **[3b] Dr. Priya Srinivasan with co-performers**
Uthra Vijay and Dr. Hannah Schwadron
Feminist Ethnography, Intercultural Performance, and the Time of Affect
Fabrique/Gängeviertel (Seminarraum), Valentinskamp 39, 20354

Scholar-artist Dr. Priya Srinivasan offers a short performance followed by a guided workshop with participants through an exploration of feminist performance strategies interweaving three concepts of time; historical time, mythological time, and phenomenological time. How can "time" be reimagined as feminist, utopic and anti-capitalist at once? Drawing on Srinivasan's creative research on the temporality of affect in the context of performing invisible South Asian women in various archives, the workshop animates themes of dance, gendered labor and migration as discussed in her book, *Sweating Saris: Indian Dance as Transnational Labor* (Temple University Press, 2011). For this workshop, she teams up with classical carnatic singer, Uthra Vijay, and dance researcher, Dr Hannah Schwadron to think and move through the critical potential of intercultural feminist ethnography in relation to memory, migration, the contemporary political landscape framed by the migrant crisis in Germany and the EU.

Fabrique im Gängeviertel is a DIY arts complex in Hamburg's downtown with the aim to promote arts, culture, and social projects. Run by volunteer "gangsters", the 12 historical buildings (including the birthplace of composer Johannes Brahms) stand as remnants of a pre-war past and an active hub for present and future radicalism in the midst of a growing cosmopolitan district. <http://das-gaengeviertel.info/en.html>

6-8PM **[4] Meet-and-Greet/ Dinner with Hajusom**
Feldstrasse 66, 20359

At Hajusom, young people come together to work with international artists from various aesthetic disciplines. In addition to developing theater performances with live music for the large stage, they include performative work on a smaller scale such as radio plays, songs, literary texts, and interactive art happenings in public spaces. Since 1999 Hajusom has been a place in Hamburg where art and life flow together. The collaborative creations emerge opposing any cultural, religious, or political dominance. Each performer, aware of how the immigration experience constructs the parameters of their individuality, works within Hajusom's vision for alternative peacemaking. Hajusom co-produces work with various institutions, including the Kampnagel Hamburg "International Center for Fine Arts". Although productions are initially presented nationwide at festivals, Hajusom has been performing internationally since 2007. From 2014 onwards, Hajusom offers programs for young refugees who have fled to Hamburg on their own. www.hajusom.de

9-10.30PM [Optional Performance at the Theater der Welt Festival]

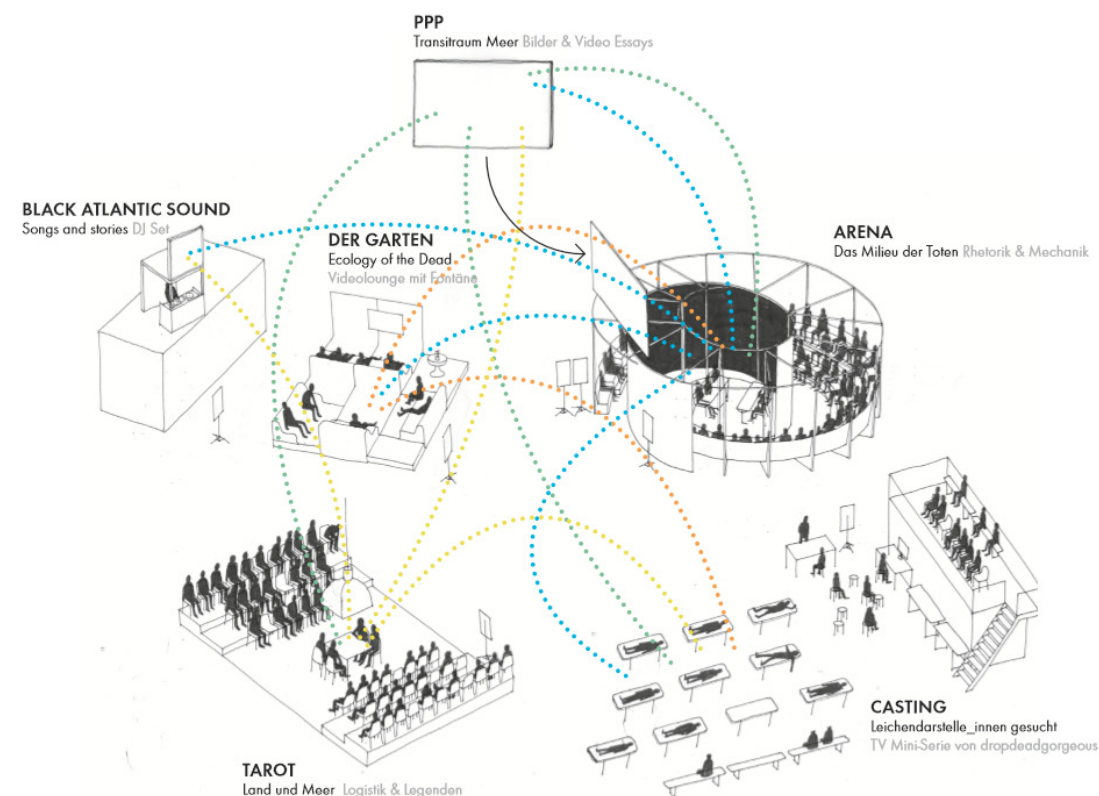
Hannah Hurtzig/ Mobile Akademie Berlin

The Immobilized Or: Salle des Pas Perdus

Performative Installation at Kampnagel

Jarrestrasse 20, 22303

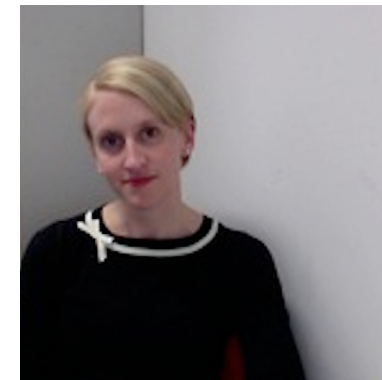
Once, the sea bordered the land like the realm of the dead bordered the world of the living. But industrial sea travel and medical technological progress have removed these divisions. The sea has become land, just as life has been extended into death through modern medical apparatus. Where before there was a boundary, there is now passage. Figures emerge at that passage: maritime revenants reporting from the other side; water babies emerging from the ocean floor; stateless individuals undermining country borders and territories. It is 2017: Fortress Europe is putting up more fences. The dead are already here. Science meets common knowledge, expertise meets experiment in the Mobile Academy's theatrical showrooms. Since 2010, a company of scientists, (fake) experts, advisers and ghosts have been studying the relationship between the living and the dead. 'Salle des Pas Perdus' is a Luna Park of scientific speculations on logistics, bathymetry (the measurement of ocean water depth) and thanatology (the study of death, dying and burial). Scientists defend their research projects on the realm of the dead and promote an ethics of non-knowledge in a mechanised arena. Experts from the Commission on the Limits of the Continental Shelf (CLCS) negotiate with the descendants of mythical beings from the Black Atlantic over the measurement and allocation of ocean floor territory. Audience members have the opportunity to train as corpses for a TV series by the German-Spanish-Namibian production company "dropdeadgorgeous". Welcome to the waiting room of lost steps! <http://www.theaterderwelt.de/en/artists/artist/artist-5876>



The Immobilized Or: Salle des Pas Perdus

Workshop Leaders

Workshop I 8 June (Thu)



Caroline Wake

c.wake@unsw.edu.au

Caroline Wake is Australian Research Council DECRA Fellow at UNSW Australia, Sydney. Her research interests include theatres of the real; the participation and representation of refugees in performance; and theories and practices of witnessing. She is the Deputy Editor of *Performance Paradigm*, co-editor of *Visions and Revisions: Performance, Memory, Trauma* (2013). She serves as the Awards Officer on the PSi Board.

Workshop II 9 June (Fri)



Sean Metzger

smetzger@tft.ucla.edu

Sean Metzger is an Associate Professor in the UCLA School of Theater, Film, and, Television. He is the author of *Chinese Looks: Fashion, Performance, Race* (Indiana U Press, 2014). His co-edited volumes include *Embodying Asian/American Sexualities* (Lexington, 2009) and *Awkward Stages: Plays about Growing Up Gay* (Cambria, 2015). He is currently the President of PSi.

Workshop III 11 June (Sun)



Jazmin Llana

jazmin.llana@dlsu.edu.ph

Jazmin Llana (PhD, Aberystwyth University, UK) is Associate Professor and Graduate Program Coordinator at the Department of Literature, De La Salle University-Manila. She also currently serves as Head of the National Committee on Dramatic Arts of the Philippines. She was lead organizer of the Philippine Cluster of PSi#21 Fluid States, and is the Membership Officer on the PSi Board.

Sarah Blissett

blissets@roehampton.ac.uk

Sarah Blissett is an Artist/Researcher and PhD candidate in Performance Studies at the University of Roehampton. Her practice-as-research investigates Food and Ecology in Performance, considering posthumanist thinking around food webs in relation to algae organisms and ecosystems; how might we spore and re-form ecological narratives around modes/nodes of consumption?



Gido Broers

g.w.broers@gmail.com

Gido Broers is a MA-student in Contemporary Theatre, Dance and Dramaturgy at Utrecht University. He conducts research on cognitive processes and meaning-making in text-based performances. Beside his study, he works as a programmer and marketer for two theatre festivals in The Netherlands.



Panayiota Demetriou

p.demetriou@bathspa.ac.uk

Dr Panayiota Demetriou (PhD, UoB) is the PDRA for research centre *Making Books: Creative Writing and the Digital*, at Bath Spa University, where she also lectures in Performance Studies and Cultural Geography. She is a Live Art practitioner, performance art photographer and initiator of *Performance & Live Art Platform Cyprus*.



Lucy Eyre

lucyeyre@inet.net.au

Lucy is a practice-led researcher, playwright, director, actor, producer, lecturer and workshop leader. Lucy's doctorate from the Western Australian Academy of Performing Arts explored playwriting and migration resulting in a play *Amnesiac* and exegesis. Playwriting credits include: *Three On, One Off, Patriation Road, Chicks and Flicks* (co-written with Jude Bridge); and *Conundrum*.



Participants



Tara Fatehi Irani

info@tarafatehi.com

Tara Fatehi Irani is an artist/researcher and PhD candidate at the University of Roehampton in conjunction with the Live Art Development Agency. Her research investigates the interanimation of personal archives and performance exploring the ephemeral interactions between memories, words and sites through working with unattended family archives from Iran. www.tarafatehi.com



Alvaro Hernández

alvaroihernandez@gmail.com

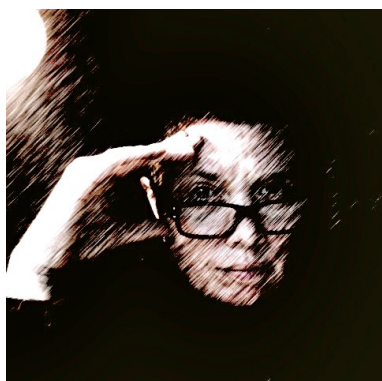
Alvaro Hernández is a performance artist, theater director, actor, playwright and professor at ASAB Colombia, currently completing his PhD in Performance Studies at UC Davis. In his more than two decades of work he has participated and created pieces of street theater, physical theater, collaborative theater and other types of performances with artists and communities in Asia, Europe and Latin America.



Antje Hildebrandt

antje-hildebrandt@web.de

Antje Hildebrandt (UK/DE) is an artist and scholar based in the UK. Her work, which takes the form of conventional theatre pieces as well as site-specific works, videos and installations, has been presented in various platforms, festivals and galleries in the UK, Germany, Greece, Italy and Sweden.



Shauna Janssen

shauna.janssen@concordia.ca

Shauna is Montreal-based urban curator, independent scholar, and educator working at the intersections of theatre and performance studies, architecture, and critical spatial practices. In her research and creative practice she frequently works with themes of spatial justice.

Nic Kay

studio@nic-kay.com

NIC Kay is from the Bronx. Currently occupying several liminal spaces. They are a person who makes performances and creates/organizes performative spaces. They are obsessed with the act and process of moving the change of place, production of space, position, and the clarity/meaning gleaned from shifting of perspective. NIC's current transdisciplinary projects explore movement as a place of reclamation of the body, history and spirituality.



Joanne Paterson Kinniburgh

Joanne.Kinniburgh@uts.edu.au

Jo's research and practice explore performativity and spatial dramaturgy in a critical spatial practice (Rendell) that operates between architecture and performance studies. Her doctoral research uses this lens to inform the critical design of local music performance spaces. Jo is based in the School of Architecture at University Technology Sydney.



Zihan Loo

loozihan@gmail.com

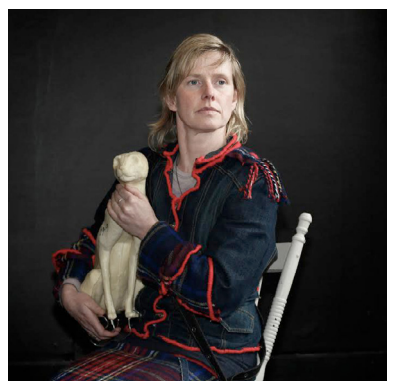
Loo Zihan is a performance and moving-image artist based in Singapore. His work emphasises the malleability of memory through various representational strategies that include performance re-enactments, essay films and data visualisation. Zihan was awarded the Young Artist Award by the National Arts Council of Singapore in 2015.



Sharon Matthews

smatthews42@gmail.com

Sharon Matthews has an extensive background in theatre, performance, and community arts projects. She completed her PhD with distinction at the University of Otago in 2016. Her research interests include psychoanalytical literary criticism, New Zealand drama (specialising in the plays of James K. Baxter), animal studies, and adult literacy.





Lisa Moravec

moravec_lisa@hotmail.com

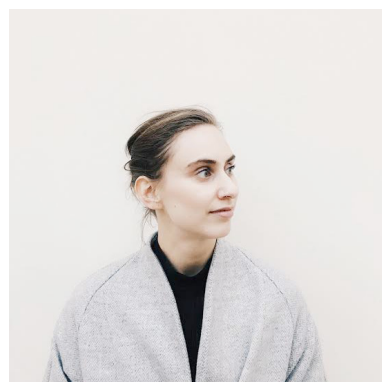
Lisa Moravec studied Journalism, Economics, the History of Art, and graduated with an MA thesis on the relationship between dance and dressage in contemporary artistic practices from UCL last September. She is currently preparing herself for a PhD project on the contemporary techniques of ‘dress-aging’ the body in live art and its technologies of documentation, with a focus on horses and humans in motion.



Kiattipoom Nantanukul

boomarts@gmail.com

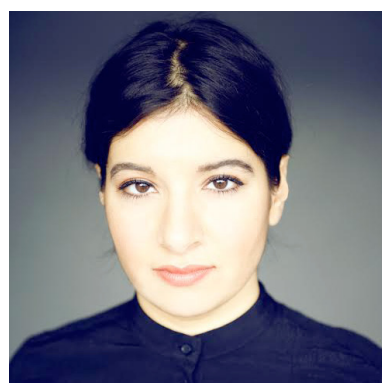
Kiattipoom Nantanukul (BOOM) was granted scholarship from HRH Princess Sirindhorn of Thailand to finish his master degree in Arts and Aesthetics from Jawaharlal Nehru University, New Delhi and bachelor degree in Dramatic Arts (Honors Program), Faculty of Arts, Chulalongkorn University. He is an adjunct faculty in universities in Bangkok.



Gwyneth Shanks

Gwyneth.Shanks@walkerart.org

Gwyneth Shanks is the Mellon Postdoctoral Interdisciplinary Arts Fellow at the Walker Art Center. Her research interests include contemporary performance, gender and sexuality studies, critical race theory, and urban studies. She earned a PhD in Performance Studies from UCLA and an MA in Performance Studies from NYU.



Azadeh Sharifi

a.sharifi@lmu.de

Azadeh Sharifi is a researcher, writer and activist. She is currently working on her a PostDoc (Habilitation) at the Theatre Department at Ludwig-Maximilian-University Munich. Her research focuses on “(Post)migrant Theatre in German Theatre History – (Dis)Continuity of aesthetics and narratives”. Other research interests are postcolonial discourses in European theatre, performing of race and gender.

Asher Warren

asherdwarren@gmail.com

Asher Warren has recently completed his PhD, *Awkward Moment & Optional Electric Shocks: The Products and Politics of Intermedial Participatory Performance* (under examination) at the University of Melbourne. He convenes Performance Studies Melbourne, and is a member of the Research Unit in Public Cultures and the Transformative Technologies Research Unit.



Anna-Carolin Weber

anna.carolin.weber@gmail.com

Weber, Anna-Carolin M.A., Cologne based PhD-Candidate, Lecturer for Dance, Theater and Media Studies and Choreographer. Currently Working as Research Associate at Arts Culture International (inSTUDIESplus) at Ruhr-University Bochum. Main Research and Artistic Interest: Choreography as Intermedia Dispositiv; Interrelation of Theory and Practice in Dance; Media Choreography of Protest.



Zheyu Wei

weizh@tcd.ie

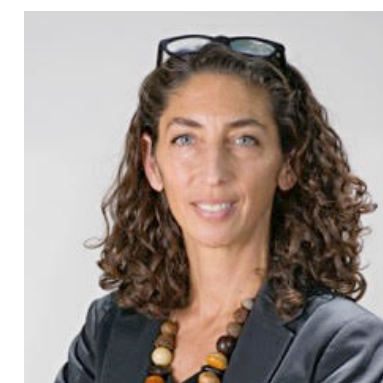
Wei Zheyu is a PhD candidate in drama and a Long Room Hub Graduate Fellow at Trinity College Dublin. Co-funded by Trinity College and Chinese Scholarship Council, Wei’s doctoral research offers a study of contemporary Chinese experimental theatre, within the context of globalisation and interculturalism.



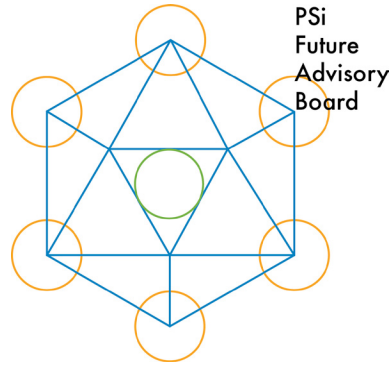
Beth Weinstein

beth.weinstein@utas.edu.au

Beth Weinstein works at the seam between architecture and performance, across scales from drawing to installation, to urban and landscape interventions. Her doctoral project (University of Tasmania) explores “Spatial Labour: Manifesting the hidden in architectural (un/re)making.” Beth is also an associate professor of architecture at the University of Arizona.



Organisers



<http://psi-futurists.org>
psifuturists@gmail.com
 Twitter: @PSiFutures

The Future Advisory Board (FAB) is a new PSi initiative that aims to bring together graduate students and early career scholars and artists worldwide, and increase visibility of the diversity of Performance Studies. This project was officially launched in July 2016 at PSi#22 Melbourne.

The FAB represents new generations of Performance Studies emerging in different ways at different places. The FAB advises the PSi board both with regard to the interests of emerging scholars and artists, and with regard to the future of the field as new generations see this. To this end, we initiates projects (both online and at conferences) that demonstrate and acknowledge this diversity. The inaugural Summer School #0.5 is one of such initiatives. Our team members also actively contribute to the online open-access journal *Global Performance Studies*.

FAB Members



Felipe Cervera
cervera@u.nus.edu

Felipe Cervera is currently completing a PhD in Theatre Studies at the National University of Singapore. His work investigates the intersections of performance research and extraterrestrial exploration. His essays have appeared in *Theatre Research International*, *Performance Research*, *Performance Philosophy*, and *Investigación Teatral*.



Shawn Chua
shouyushawn@gmail.com

Shawn Chua is a researcher and artist based in Singapore, where he is engaged with the archives at The Necessary Stage. He holds an MA in Performance Studies from Tisch School of the Arts, New York University, and is a recipient of the National Arts Council's Arts Scholarship (Postgraduate).

João Florêncio

J.Florencio@exeter.ac.uk

João Florêncio is a lecturer in History of Modern and Contemporary Art and Visual Culture at the University of Exeter. His interdisciplinary research navigates the intersections of visual culture and performance with queer theory and posthumanism in order to think embodiment, ethics and community without the 'human.'



Eero Laine

eerolain@buffalo.edu

Eero Laine is an Assistant Professor of Theatre at the University at Buffalo, State University of New York. He is a co-editor of *Performance and Professional Wrestling* (Routledge 2016) and one of three general editors for *Lateral* (csalateral.org) the journal of the Cultural Studies Association.



Evelyn Wan

p.y.wan@uu.nl

Evelyn Wan is a PhD candidate at the Institute for Cultural Inquiry (ICON) at Utrecht University under the support of R. C. Lee Centenary Scholarship from her hometown, Hong Kong. Her current research is situated between media and performance studies, and looks into biopolitics in the age of algorithmic culture.

