

Summer School #1.5
Daegu, South Korea
1-7 July 2018

Welcome to PSi Summer School #1.5

The PSi Future Advisory Board welcomes you to our second edition of the summer school, coinciding with PSi #24 in Daegu. The event brings together scholars, artists, and activists over the course of several days in an intensive series of activities directed at thinking through and working with 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 OverFlow (PSi #23 Hamburg) and Performance as Network: Arts, City, Culture (PSi #24 Daegu) as the frame for our discussions.

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Pre-Conference Program

	12PM	1	2	3	4	5	6	7PM →
1 July (Sun)						Meet & Greet		Dinner
2 July (Mon)		Split Tours A: Mahbijeong Mural Village B: Donghwas Temple			Group Tour Modern Culture Alley Seomun Market			Dinner

Meet & Greet

1 July (Sun)

- 5PM

[1] Welcome and Introductions by P*Si* Future Advisory Board

5th Floor, Community Room, Daegu Art Factory
- 7PM

[2] Dinner

Daegu City Centre

Field Trip

2 July (Mon)

- 12PM

[1] Assembly

Dongdaegu Subway Station, Exit 2 (The Subway Station is right outside Dongdaegu Train Station, near Shinsegae Department Store)



(Map for indication only)

[2] Tour A

MabiJeong Mural Village

MabiJeong Mural Village is a small farming village with special murals that depict daily life in Korea in 1960s to 1980s. There is a walking trail on the legend of MabiJeong, about a general who beheaded his most cherished horse after it could not outrun the speed of an arrow shot from his bow. MabiJeong roughly translates to “the pavilion where a horse flew”. Visitors could get a sense of local life, and how traditional Korean households are like.

Transportation Guide to and from Mural Village

[Travel time: approx. 70-90 mins each way]

Take the red-line subway at Dongdaegu Subway Station to Seolhwa-Myeonggok Subway Station (end of red line). (20 stations, approx. 35 min)
Subway fare: 1400 won

Depart from Exit 4 of Seolhwa-Myeonggok Subway Station, walk straight to the bus stop, and take Bus Dalseong 2 to MabiJeong Mural Village. (8 stations, approx. 15 min)
Bus fare: 1400 won

[RETURN]

Take Bus Dalseong 2 back to Seolhwa-Myeonggok Subway Station. (approx. 15 min)
Bus fare: 1400 won

Ride 16 stations to Jungangno Station. (approx. 30 min)
Subway fare: 1400 won

Transportation Guide to and from Temple

[Travel time: approx. 70-90 mins each way]

Take Express Bus 1 to Donghwas Temple. (19 stations, approx. 40 min)
Bus fare: 1800 won

Walk 15 mins to reach the temple.

[RETURN]

Take Express Bus 1 and get off at Feb 28 Jungang Memorial Park. (23 stations, approx. 55 min)

Walk straight to Jungangno Station.
Bus fare: 1800 won

- 4PM

[3] Assembly

Jungangno Subway Station, Exit 1

[4] Modern Culture Alley -- Seomun Market -- Dinner

Together we will tour the Modern Culture Alley for about an hour and walk around the Seomun Market, and have dinner together afterwards.



(Map for indication only)

Conference Program

	9AM	10	11	12PM	1	2	3	4	5	6
3 July (Tue)		Coffee Long Table							Workshop 1 (Theatre Troupe TRAIN)	
4 July (Wed)									Workshop 2 (Azadeh Sharifi & Yiota Demetriou)	
5 July (Thu)		Coffee Long Table							Workshop 3 (Elizabeth Son)	
6 July (Fri)							Workshop 4 (Robert Walton)			
7 July (Sat)			Post-Conf Workshop 5 (Asher Warren & Felipe Cervera)							

*Coffee Long Table: Check in with one another over a cup of coffee in the morning, share observations, note down ideas, keywords... feel free to scribble, doodle, and babble!

**The schedule is still subject to change by the Daegu team. We'll notify you if there are any changes :)

Workshop 1

5th Floor, Community Room, Daegu Art Factory

3 July (Tue)

4.30PM-6.30PM

An Introduction to Daegu's Arts Scene: Theatre Troupe TRAIN

Founder and director Na-kyung Lee will give us an introduction to Theatre Troupe TRAIN. The talk will offer a glimpse into Theatre Troupe TRAIN's creative process and how the troupe communicates with the audience through their works. The talk will focus on ideas of play, theatricality, and festive performance through a close examination of the troupe's recent works.



Theatre Troupe TRAIN

Founded in 2010, Theatre Troupe TRAIN is currently one of Daegu's representative local theatre companies. Well-known for their non-verbal performances, the troupe creates unique and experimental works about underrepresented groups and everyday life. Through their works, the troupe explores ideas of play, theatricality, and festive performance. The troupe's goal is to actively communicate with the audience and make a better world by making art.

Workshop 2

5th Floor, Community Room, Daegu Art Factory

4 July (Wed)

4.30PM-6.30PM

Intersectional - say whaaaaaat????

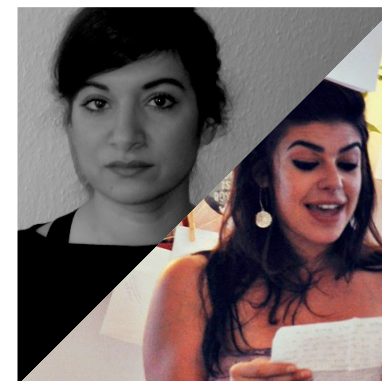
Azadeh and Yiota are both academics and practitioners. Their individual work is situated in between intersectional curation, marginalised voices, and the dissemination of these. It is realised through interdisciplinary research and diverse modes of creative practice. The workshop will bring these themes together, exploring how theoretical concepts are engaged with and applied practically. In line with both their research and in thinking about the future of performance, the workshop will consider the synergies between intersectional curation of difficult heritage, contested histories, and the ethics of representation and mediation. Within this, it will critique the entanglement of performance and emerging technologies for creative modalities of curation, to question at what extent these frameworks can transcend cultural boundaries, foster social awareness, and mobilize people to action.

Readings

- McDonald, Sharon: *Difficult Heritage. Negotiating the Nazi past in Nuremberg and beyond*. London: Routledge 2009. https://www.york.ac.uk/media/sociology/difficult%20heritage_excerpts.pdf
- Crenshaw, Kimberle: "Mapping the margins: Intersectionality, Identity Politics, and Violence against Women of Color." *Stanford Law Review* 1991. 43(6):1241-1299. <https://www.racialequitytools.org/resourcefiles/mapping-margins.pdf>

Recommended Readings

- Demetriou, Panayiota: *Crossing Contested Borders: Quid pro quo* (2011) – a performance act embodying the conceptual and material significance of women's experience of the divide. In: *Journal of Theatre and Performing Arts Platform*, Vol. 10, No. 2, Theatre and Crisis, Autumn 2016. p.51 – 73. <https://intranet.royalholloway.ac.uk/dramaandtheatre/documents/pdf/platform/102/1.-platform-10.2-final.pdf>
- Risam, Roopika: *Beyond the Margins: Intersectionality and the Digital Humanities*. In: *Digital Humanities Quarterly*. Volume 9 Number 2. 2015 https://digitalcommons.salemstate.edu/cgi/viewcontent.cgi?referer=&httpsredir=1&article=1001&context=english_facpub (optional)



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Dr Azadeh Sharifi is a researcher, writer and activist. She is a PostDoc researcher at the theatre department Munich Ludwig-Maximilians-Universität.

Dr Yiota Demetriou is a performance practitioner, producer, book artist, writer, and lecturer of Performance Studies and Cultural Geography. She is a PostDoc researcher at Bath Spa University and a lecturer at Bristol University.

Workshop 3

5th Floor, Community Room, Daegu Art Factory

5 July (Thu)

4.30PM-6.30PM

Embodying Redress and the Networks of Protest Performance

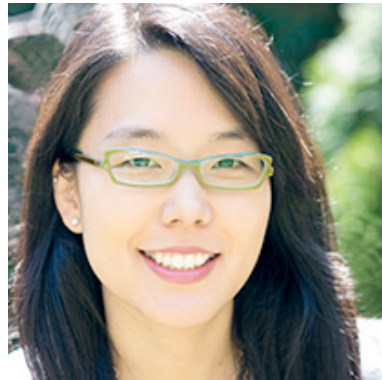
In this workshop we will situate our discussion of the interplay between embodiment, memory, and the cityscape in the larger context of performance and contemporary politics in South Korea. Our case study will focus on the weekly demonstrations in Seoul of Korean survivors of Japanese military sexual slavery and their network of supporters, including artists and activists, who utilize performative methods to reimagine and enact expansive notions of redress.

Reading

- Son, Elizabeth. 2018. "Chapter 1, Embodying Claims for Redress: The Wednesday Demonstrations" In *Embodied Reckonings: "Comfort Women," Performance, and Transpacific Redress*. University of Michigan Press.

Recommended Reading

- Foster, Susan Leigh. 2003. "Choreographies of Protest." *Theatre Journal* 55 (3): 395–412. <https://doi.org/10.1353/tj.2003.0111>.



Elizabeth Son

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Dr. Elizabeth Son is Associate Professor in the Department of Theatre at Northwestern University. Her research focuses on the interplay between histories of gender-based violence and contemporary performance in the United States and South Korea. Her book *Embodied Reckonings: "Comfort Women," Performance, and Transpacific Redress* (2018) examines the political and cultural aspects of contemporary performances in South Korea, Japan, and the United States that have grappled with the history of Japanese military sexual slavery.

of the future. What emerges may be projects that summer school participants and FAB can continue to develop and share together as an international network. We will explore how what we loosely term theory, practice and reflection can work together to make projects that people really want to engage with by diffusing the borders between the academic and arts worlds.

For part of the workshop I will offer for scrutiny my current project for the City of Melbourne, a portrait of the next 100 years shown through the faces, bodies and dreams of 14,400 people living in Melbourne now. The portrait is a 100-meter-tall augmented reality figure born into the sky above Melbourne that moves into the future aging from 0 to 100 over 10 days. As the giant figure learns to walk amongst the skyscrapers it looks solid, but from the side we discover that the figure is transparent and through its body we can glimpse the future city beyond.

The project started from the following questions:

What does the future hold for a child born in 2020? How can the people of the city draw on their own tenacity to flourish in face of future challenges? How will what we call humanity change, and what experiences will stay central to the human condition? Can we rehearse a future that is fairer than our past?

Readings

- Braidotti, Rosi. 2013. "Chapter 3, The Inhuman: Life Beyond Death" in *The Posthuman*, Cambridge, England: Polity Press, pp 105-142.
(If you are time-stretched, please read from 'Posthuman Theory on Death' to the end (pp 130-142))
- The Dark Mountain Project – Have a look around the website and get a feel for it then power through 'Uncivilisation' their manifesto - <http://dark-mountain.net/about/manifesto/> - Make sure you look at the first three points of the The Eight Principles Of Uncivilisation (at the very end of the manifesto).

Recommended Materials

- Video: Open Letter To My Settler People by Adam Barker - <https://vimeo.com/56106760> (17 minutes)
- Newspaper Article: 'We're doomed': Mayer Hillman on the climate reality no one else will dare mention, by Patrick Barkham, The Guardian 26 April 2018. <https://www.theguardian.com/environment/2018/apr/26/were-doomed-mayer-hillman-on-the-climate-reality-no-one-else-will-dare-mention>



Robert Walton

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Robert Walton is a British-Australian conceptual, media and performance artist. Over the last two decades he has directed the creation of over 30 original works spanning theatre, installation, new writing, novel technologies and media art. His work has toured in the United Kingdom, Europe and Australia.

Workshop 4

5th Floor, Community Room, Daegu Art Factory

6 July (Fri)

3.00PM-5.00PM

Beginning With The End (Of Humanity): Rehearsing Posthuman Futures Through Arts Practice and Theory

This session begins with DOOM! and ends with HOPE! (hopefully). It is part seminar, part workshop. Its primary focus is to stoically engage with existential threats facing 'humanity' and then draw upon the expanded notion of the posthumanity to rehearse new futures for individuals and communities. This is a practical workshop that connects your living knowledge of the materiality of the world to the collective knowledge of the group and out to the wider realm of thought and to communities and societies. Ultimately, the workshop invites you to think big and to imagine large projects that enable collective participation by making space and time for the collaborative imagining, planning and writing

Post-Conference Workshop

Workshop 5

5th Floor, Community Room, Daegu Art Factory

7 July (Sat)

10.00AM-1.00PM

Research and Practice across collaborative, distributed networks

A theme throughout this Summer School will be to consider the kinds of scholarly and artistic work that could take place across the Performance Studies international network that you – the emerging and early career scholars and artists – establish. This workshop seeks to capitalise on the incremental engagements with each other and the conference to map out potential interdisciplinary themes and projects, identify partnerships, and modes of distributed collaborative practice to build from the intensity of the conference, and over the coming year, gather depth, rigour and nuance, with the aim of producing an outcome for the PSi conference in 2019.

Reading

- Schneider, Rebecca. 2011. 'Reactuals: From Personal to Critical and Back' in Harding, James M., and Cindy Rosenthal, eds. *The Rise of Performance Studies: Rethinking Richard Schechner's Broad Spectrum*. Basingstoke, UK & New York: Palgrave Macmillan. 135-151.

Recommended Reading

- Bayly, Simon. 2015. 'We Can't Go on Meeting Like This: Notes on Affect and Post-Democratic Organization'. *Performance Research* 20 (4): 39–48.



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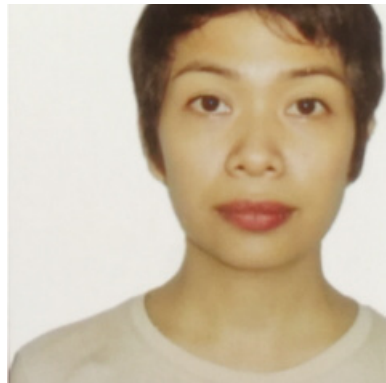
Felipe Cervera

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Dr Asher Warren lectures in Theatre at the University of Tasmania. His research interests include intermedial participatory performances, festivals, and affective economies.

Dr Felipe Cervera is a lecturer in theatre and performance at LASALLE College of the Arts, in Singapore. His research focuses on the interactions between performance theory, astronomy, and astronautics. He also writes about contemporary theatre more generally.

Summer School Participants



Mariane Amor Romina Abuan
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Mariane Amor Romina T. Abuan is an Assistant Professorial Lecturer 2 from the Department of Literature of De La Salle University. She finished her B.A. in Philosophy and her M.A. in Creative Writing at the University of Santo Tomas. She co-authored the Pinoy Rock Musical “Sa Wakas”. She is a founding member of the Fringe Manila Art Festival. She is currently pursuing her doctoral degree at De La Salle University.



Nazli Akhtari
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I am a PhD student at the Centre for Drama, Theatre, and Performance Studies at University of Toronto, where I study in the collaborative program with Knowledge Media Design Institute at the Faculty of Information. I investigate contemporary performance at its intersections with digital media and archive, Iranian cultural identity and social memory, quantified representation and big data criticism.



Taylor Black
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Taylor is a Ph.D. candidate in Performance Studies at NYU whose research considers acts of lying on the Internet as performance, and explores the role of performative ethics in online spaces. Taylor is also the online editor of Women and Performance and a member of NYU Law’s Privacy Research Group, and teaches coding, computer skills, and tactical technology, working with groups such as Electronic Frontier Alliance, CyPurr Collective, and local schools.

Peter Burke
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In his performative practice Peter Burke uses marketing strategies and fictional personae combined with current concerns and conventions of art, especially those involving social interaction in public spaces. By these means he examines topical issues and questions the general condition of contemporary society. He works across painting, performance and digital media.



Jonathan Geronimo
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Jonathan Vergara Geronimo is currently working on his PhD dissertation on Protest Literature of Selected Filipino Political Prisoner as Counter-Hegemony and Counter-Performance at De La Salle University Manila. He is faculty member at the University of Santo Tomas-Senior High School. His research interests include Filipino language teaching and pedagogy, cultural studies and Philippine literature. Currently working as Managing Editor of HASAAN, the official national interdisciplinary Journal in Filipino of the University of Santo Tomas.



Mary Harmony I. Guevarra
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I am currently a PhD in Literature student at De La Salle University - Manila. I am interested in doing research in masculinities.



HeunJung Lee
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HeunJung Lee is a second year PhD student in Performance Studies, in the Department of Drama, at University of Alberta. She completed her MA in Performing Arts Studies at Seoul National University, with the thesis titled Soundscape of Site-Specific Theatre (2016). Her research interests lie in intersection between arts/humanities and scientific/medical knowledge.





Sarah Lucie

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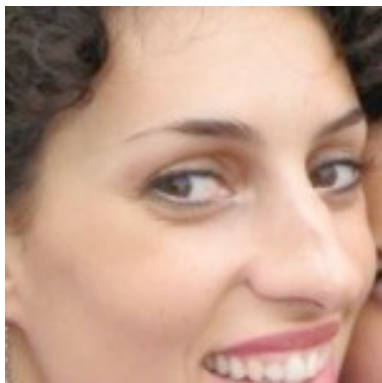
Sarah Lucie is a PhD Candidate in Theater and Performance at The Graduate Center, CUNY with an MA in Performance Studies from New York University. Her research interests include object performance and the nonhuman environment, and contemporary and postdramatic performance. Sarah is also General Manager of East Coast Artists.



Rumen Rachev

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Rumen Rachev is a PhD candidate at AUT University, NZ. In 2014 he completed his research master studies at Utrecht University, the Netherlands, in the field of media and performance studies. Rumen has been immediately labelled in his first performance as 'crucial European artist', by the New Zealand's multidisciplinary performer Chris Berthelsen. Currently, Rumen is working towards states of fluid performative uncertainties. Research profile: <https://aut.academia.edu/RumenRachev>



Angela Viora

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I am a performance and visual artist currently undertaking a PhD in performance art at Monash University (AUS). My research studies the processual development of live performances, especially site-specific and durational works. My background includes philosophy, art history, and fine arts. I have exhibited and performed in Europe, the Middle-East, and Australia.



wen yau

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As a cross-media artist, researcher, curator and writer, wen yau has just completed her PhD thesis at the Academy of Visual Arts, Hong Kong Baptist University. She also served as Fulbright Visiting Scholar at the Performance Studies Department at the Northwestern University, USA, in 2015-2016.

Mitchell Whitehead

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I am an emerging artist, a PhD candidate at the University of New South Wales in Sydney, and an early-career academic specialising in performance. Both my artistic and academic interests focus on the intersection of performance, race and whiteness, colonialism and history, as well as how these topics relate to complicity in my artistic practice, within performance histories and in academia in general.



Soo Ryon Yoon

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Soo Ryon Yoon is an assistant professor of Performance Studies in Cultural Studies at Lingnan University, Hong Kong. She is currently working on a monograph on performing blackness and its racial politics in contemporary South Korea. Her writings are published or forthcoming in Journal of Contemporary Research in Dance (当代舞蹈艺术研究), ASAP/J, Inter-Asia Cultural Studies, positions: asia critique, and an edited volume Dancing East Asia among others. Soo Ryon Yoon received her PhD in Performance Studies from Northwestern University and was a postdoctoral associate in the Council on East Asian Studies at Yale University.



FAB Members



Felipe Cervera

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Felipe Cervera is a lecturer in theatre and performance at LASALLE College of the Arts, Singapore. His research focuses on the interactions between performance theory, astronomy, and astronautics. He also writes about contemporary theatre more generally. He is a member of After Performance Research Ensemble, and has published in *Theatre Research International*, *Performance Research*, *Global Performance Studies* and *Performance Philosophy*, among others.

Eero Laine

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Eero Laine is an assistant professor at the University at Buffalo, State University of New York. His research engages the intersections of performance, labor, and culture. Eero is co-editor of the volume *Performance and Professional Wrestling* (Routledge 2016) as well as an editor of the journal *Lateral* (csalateral.org). He is a consistent director and sporadic performer.



Shawn Chua

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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).

Azadeh Sharifi

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Azadeh Sharifi is a researcher, writer and activist. Since 2016 she is a PostDoc researcher at the theatre department Munich Ludwig-Maximilians-Universität where she is working on "(Post)migrant Theatre in German Theatre History – (Dis)Continuity of aesthetics and narratives". From 2014 until 2015 she was a Fellow at the International Research Center "Interweaving Performance Cultures", Freie Universität Berlin.



Panayiota Demetriou

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Yiota Demetriou is a performance practitioner, producer, book artist, writer, and lecturer of Performance Studies and Cultural Geography. She researches creative technologies, sound art, XR and audience engagement, oral history, and digital curation. She is currently a postdoctoral researcher at Bath Spa University (UK) across the fields of Ambient Literature, Creative Writing, and Immersive Performance, and she lectures at Bristol University.

Evelyn Wan

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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 PhD dissertation is situated between media and performance studies, and is entitled "Clocked!: Time and Biopower in the Age of Algorithms" (under examination).



Areum Jeong

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Areum Jeong holds a PhD in Theater and Performance Studies from UCLA and her work takes a transnational approach to twentieth and twenty-first-century Korean and Korean American cinema, literature, theater and performance. Her current project looks at how performance and social media are used to document, record, or remember death, loss, and memory.

Asher Warren

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Asher Warren lectures in Theatre at the University of Tasmania. His research interests include intermedial participatory performances, festivals, and affective economies. He completed his doctoral research *Awkward Moment & Optional Electric Shocks: The Products and Politics of Intermedial Participatory Performance* at the University of Melbourne. He has published in *Performance Research*, *Australasian Drama Studies* and in the edited collection *Performance in a Militarized Culture* (2017).



The Future Advisory Board (FAB) is a 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.

FAB is interested in new generations of Performance Studies emerging across the globe. 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 initiate projects (both online and at conferences) that demonstrate and acknowledge this diversity. The Summer School Series is one of such initiatives. Our team members also actively contribute to the online open-access journal *Global Performance Studies*.

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