The University of Surrey is proud to be hosting the second Practice Research symposium, following the success of the event spearheaded by Dr. Laura Cull Ó Maoilearca last year. The symposium was conceived to provide a platform for a range of positions, presentations and performances on practice research. This year we are delighted to broaden the scope of the event beyond theatre and dance to include practitioner-researchers in music, composition, media and creative writing. We are keen to foster a supportive environment for researchers at all stages to share work in progress and practical explorations, whether as part of their research projects or devised specifically for the event. The symposium will also include a 'practice gallery' that will run throughout the day and will show various examples of interdisciplinary practice or creative outputs.

Programme

9:30-10:00 Registration
10:00-10:10 Welcome
10:10-10:50 How to do things with...The Future / Ivy Main House

10:50-11:40 How to do things with...Establishments / Ivy Main House

Dr. Rachel Hann (University of Surrey): “Disciplinary Beliefs: Ideologies of practice in universities and conservatoires”, provocation.


Rachel Marsh (University of Surrey): “Targeting the Patron: Satire in campus fiction”, presentation.

11:40 -12:00 Coffee Break

12:00-13:00 How to do things with...Vigour / Ivy Studio 3


Alison Gibb (RHUL) “What Duchamp Said, Even – Instruction for annotations a.”, performance lecture

13:00-14:00 Lunch

14:00-14:40 PaR Gallery free wander time (The gallery will open throughout the entire event and will be located in Ivy Dance Studio, see participants below)

14:40 -15:50 How to do things with...Scenography / Ivy Main House


Elena Alekseeva (RHUL): “Music Composition and Sound Design for Media platforms (Screendance and Videogames)”, presentation.
15:50-16:10 Coffee Break

16:10-17:00 How to do things with...Vision / Ivy Studio 2

Yaron Shyldkrot (University of Surrey): “Campfire”, work in progress performance.

Michelle Man (University of Surrey): “Forrest Lights: Collaborative Glimmerings in Performance Making with Mediated Light”, provocation.

17:00-18:00 How to do things with...Reflections / Ivy Studio 2

Roundtable With: Prof. Dee Heddon (Dean of the Scottish Graduate School for Arts & Humanities, University of Glasgow), Dr. Lauren Redhead (Senior Lecturer in Music & convenor of the Centre for Practice-based Research in the Arts, Canterbury Christ Church University) and Prof. Robin Nelson (Visiting Professor, University of Surrey).

18:00 Drinks reception

(Pictures: Laura Brera, The Subtle Dance of The Healer; Nik Wakefield, Three)
**PaR Gallery**

**James Armstrong** (University of Surrey): “Sounding out Nostalgia”, sound recordings.

**Juliet Chambers** (GSA, University of Surrey): “Labanarium”, web resource demo presentation.

**Prof. David Frohlich** (University of Surrey) and **Justin Marshall** (Falmouth University): “Com-Cam”, media device demo.

**Alison Gibb** (RHUL): “I am knot ... a”, video performance.

**Rachel March** (University of Surrey): “Targeting the Patron”, writing samples.

**Katheryn Owens and Chris Green** (University of Plymouth): “24 Hours spent together in Silence”, poster.

**Jeevan Rai** (University of Surrey): “Cortex”/”no place for this”, music compositions.

**Nik Wakefield** (RHUL/Kings College London): “Political Participation For Dummies”, artefacts.

**Sally-Shakti Willow** (University of Westminster) and **Joe Evans**: “The Unfinished Dream”, Video and book.

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**Abstracts**

How to do things with...**The Future**

**Nik Wakefield** (RHUL/Kings College London): “Three”, performance.

*Three* is a solo work of practice as research that performs the time-specificity of the future. It is a creative response to the work of Henri Bergson and Janez Janša; yet looks not unlike some dance by Jérôme Bel and Xavier Le Roy. Through exhibitive choreography, text and music, its dramaturgy is the act of attending the future which never becomes present. It actively looks for nothing and finds constant change, or evolution, especially in the theatre. As such it plays with order and indeterminacy, attempting to demonstrate the beauty of nothing as the passage of time. It is a work of making, meeting and adapting.

**Biography**

Nik Wakefield is an artist and writer who explores performances of temporality that relate art and life. His PhD is *A Time-specificity of Performance*. Nik performs across the UK, USA and Europe and publishes in academic journals. He works at Royal Holloway, University of London and King’s College.
Dr. Rachel Hann (University of Surrey): “Disciplinary Beliefs: Ideologies of practice in universities and conservatoires”, provocation.

This provocation asks one question: do universities and conservatoires conceive the notion of practice differently? I propose that one offers a means of critiquing the lived knowledge of an artwork or encounter, the other is focused on an economically defined professionalism. To evidence this claim, I argue that this schism is exposed in the differing relationships to the academic discipline of theatre & performance. For university orientated academics, the discipline offers intellectual emancipation and a safe place to collectively grow our shared understanding of the subject, with the aim of arguing its significance to the wider academy and society at large. The conservatoire trainer sees the academic discipline as distant from the day to day pressures of regular employment, as well as being unwelcoming due to barriers of language and the typical focus on experimental practices. One group believes in the academic discipline, the other is concerned that the academic study of practice displaces calls for ownership. It is, however, the arguments presented by the academic discipline that has enabled conservatoires to enter the university system. Arguments for embodied and lived knowledge as being central to the academic study of theatre and performance have been adopted by the conservatoires as a validation of established practices of conservatoire training. The commercialisation of the higher education environment in the last decade has further promoted the influence of the conservatoires, with strong economic outcomes for graduates within 6 months. Whereas colleagues in the university sector have had to shape their curricula around the soft skills of critical thinking as enabled through practice, the economically defined success of the conservatoire has enabled a sustained distance from these concerns. While the academic discipline is conceived as a collective home, the advanced level of critique and debate at university level serves to disempower those who have not previously had access to the tools of scholarly critique. This difference in belief arguably results in an ethos of rupture: which asks the question are these positions antithetical, incompatible?

Biography

Dr. Rachel Hann is a Lecturer in Scenography at the University of Surrey. Her research is focused on the material cultures of costume, performance design, and architecture. She is a co-editor of a new Practice Research section for Studies in Theatre and Performance (first issue due 2017), as well as an Associate Editor (reviews) for the new journal Theatre and Performance Design. In 2013, Rachel co-founded the biennial conference and exhibition Critical Costume, which informed a co-edited special issue of Scene (Intellect) on costume practices. Rachel is currently in the process of writing a monograph entitled ‘Beyond Scenography’ for Routledge (due 2017). Since 2014, Rachel has been an Executive Officer for the Theatre and Performance Research Association (TaPRA), having previously co-convened the Scenography working group (2010-2013).


In recent years there has been a significant and stirring groundswell in practical and discursive exchange between various combinations of: performance studies, geography,
walking, site and landscape. For around a decade, writers from across the disciplines such as Deirdre Heddon, Misha Myers, Carl Lavery, Mike Pearson, Miwon Kwon, Harriet Hawkins, Tim Ingold, John Wylie and Nigel Thrift, amongst others, have been exploring the interrelation between our bodies and their surroundings, between artworks and the sites in which they are made manifest and between the increasingly blurry and untenable distinction between nature and culture. Within this context and drawing in particular on the work of anthropologist Tim Ingold and his writings on cultural improvisation, this provocation will consider the ways in which itinerancy, wandering and waywardness might serve not just as practical tactics for making site-based performance, but more broadly as vibrant metaphors for opening up our reading of creativity within practice/research environments.

**Biography**

Gwilym is currently working on an AHRC-funded practice-based PhD project at the University of Manchester entitled Space and Spontaneity: an interdisciplinary understanding of improvised performance, site and process. He is also co-artistic director of Sheffield-based theatre company Sad Siren, whose experimental and place-based work draws on and grows out of the people, places and stories around them.

**Rachel Marsh** (University of Surrey): “Targeting the Patron: Satire in campus fiction”, presentation.

As campus fiction usually mocks the institution of education and is predominately written by University faculty members, Professor Merritt Moseley rhetorically asked in his keynote address at the ‘Scholars as Fictionists’ conference at the University of Gdansk, how can authors of campus fiction justify criticising the very system that signs their pay cheques? This question resonated with me, as the creative writing portion of my practice-based PhD is a novel that satires Higher Education. As a funded Doctoral student, am I a hypocrite by taking funds from the very system I mock? Additionally, should I satirise a system from within, when increasing fees, government policies, and budget cuts are threatening to dismantle Higher Education from the outside? With these very real threats to the post-secondary educational system, is the campus novel still appropriate? For this presentation, I will discuss these questions and my attempts to address them in my thesis and in my creative writing practice.

**Biography**

Rachel Marsh is an FASS Studentship holder and Doctoral candidate in creative writing at the University of Surrey. The primary objective of her thesis is to investigate the creation of satire as a socio-political discourse, and understand how it sits separately from genre. Rachel also has an MPhil from the University of Dundee in literature, an MLitt in creative writing from the University of St Andrews, and a BA in English from Louisiana State University. Rachel has been published in literary anthologies, as well as academic texts and as a journalist, and she is the Senior Editor for the upcoming Gothic anthology, *Temporal Discombobulations*. She teaches on the University of Surrey seminar ‘Thinking Like a Writer’ and teaches creative writing at Perth College. She also blogs about being a creative writing instructor at [www.rachelmarsh.co.uk](http://www.rachelmarsh.co.uk)
How to do things with... Vigour


A lecture-performance-presentation, in-process, centred on a new area of Shantel’s research, which is, broadly, the exploration and performance of female gender identity related to infertility. The key provocation of the work is: how do women diagnosed as infertile deal with their emotional and bodily experiences and the ‘hard evidence’ presented to them in medical contexts? The work for the 2016 festival is a development of ‘in/vestigating/fertility draft 1’ presented at the Performance as Research Festival at Surrey, July 2015.

Biography

Shantel Ehrenberg is Lecturer in Dance & Theatre at Surrey. She is a dance practitioner and academic. For more about Shantel’s work, please visit: http://shantelehrenberg.weebly.com


This Solo is part of a research that seeks to investigate if and how the use of Reiki influences the ‘Subtle body’ of a contemporary dancer during a live performance event thus showing how this affect the audience’s reception of the performed piece. The term ‘Subtle body’ refers to the psycho-spiritual aspects of a complex system of energetic fields that surround the physical body, as such the subtle body underpins the matrix of psycho-physical Being, according to various non-Western cultural and spiritual practices such as Hinduism, Taoism, Buddhism and Sufism, for example.

I refer to Reiki as the particular kind of energy within the Usui system of Natural Healing whose founder was Mihao Usui, born in Japan in April 1865 from a family of Hatamoto Samurai (high rank of Samurai). The word Reiki is a compound made from “Rei” which means “God’s Wisdom or the Higher Power” and “Ki” which is “life force energy” so Reiki may be defined as “spiritually guided life force energy”. Reiki is a gentle technique that promotes healing, within the field of complementary medicine is under the category of energy medicine or bio-field therapy and is widely used in a variety of settings, including hospitals and clinics.

As a well experienced dancer/choreographer, healer and martial artist I have witnessed first-hand the power of transformation of energies in various contexts where the use of bodily movements is linked to consciousness.

This work’s aim is to identify the key elements of a style that results in a fusion between the movements of a western therapeutic massage and Aikido, with bodily memories that reference esoteric styles and practices, using Reiki to access the energetic element of the corporeal aspect of the performer body.

Biography

Laura is an artist-researcher and choreographer interested in the perception of what is “invisible” to the eyes, but relevant to our life especially in an extra-ordinary setting as in performance arts.

She holds an MA (hons) in Philosophy and a Postgraduate in Performance Innovations that led her to direct a pan-European dance company through which she intertwines
creative research with technology and cognitive science, and is currently studying for a PhD in Dance at University of Surrey. Her artistic training started with the rigour of Ballet guided by teachers from the Vaganova Academy of St. Petersburg and continued with the exploration of different approaches to performing art as well as the training of a Japanese martial art. She has worked extensively as artist and choreographer in theatres in Europe and the UK. Alongside it, whilst working as massage therapist, became Master in the Reiki system of Natural Healing.

**Alison Gibb (RHUL)** “What Duchamp Said, Even – Instruction for annotations a.”, performance lecture

In 1934, Marcel Duchamp first published under the guise of his alter ego, Rrose Sélavy The Bride Stripped Bare by her Bachelors, Even, The Green Box. Originally produced to accompany his major work, The Bride Stripped Bare by her Bachelors, Even, The Large Glass (1915-23). The box contained 93 loose-leaf pages of collotype reproductions of notes, drawings, diagrams, paintings and prints on various papers in no particular order. These pages are a verbal version of the Large Glass. They also operate as instruction for assembling the Large Glass, and document the reoccurring concepts and themes in Duchamp work, including his use of readymade objects, and language. In 1960 British artist, Richard Hamilton and American academic, George Heard Hamilton collaborated with Duchamp to translated the Green Box into a hardcopy book in English entitled, The Bride Stripped Bare by her Bachelors Even: a typographical version. My performative lecture focuses on the 'Annotations' produced by Duchamp and upheld by Richard Hamilton, as language system by which to develop a series of experimental writings, performance, texts and instructions.

**Biography**

Alison is a poet, artist and practice-led PhD researcher at Royal Holloway, University of London. Her current research project focuses on visual arts practice as a basis for producing experimental poetry. Alison’s work investigates language through experimental, explorations into creative processes and artistic methods of making art, poetry and performance. She has performed her work at a variety of conferences, reading series and arts events, including The Other Room, POLYply, E:Poetry Festival and Beyond Text, Making & Unmaking Text. In 2013, Alison was resident at The Banff Centre, Canada as part of the In(ter)ventions Literary Arts programme, where she developed sound-score for her collaborative poetry and dance project, Thus in the crossing. Her recent publications include: Smile. Love. It might never happen, Poetry Wales, Get Pretty. Girl, The Colony Literary Magazine Ireland & I am here.3am Magazine. Her sound collage CD, Pomegranates In The Oak, was produced by zimZalla in 2012. Alison has published two pamphlets, Parallel To Red In Chorus (2011) & Silent Diagrams (2013), with The Knives, Forks and Spoons Press, Manchester. Pieces of POWER, poetry poster editions are forthcoming by ambergris press, Autumn 2016.

**How to do things with…Scenography**

This performance-lecture will address the critical potential of disappearance in choreography in the present time of high capitalism. In an era characterized by our obsession with knowing everything in the moment and that trades on immaterial goods - flexible organizational forms, ideas, event creation, affects - intensive and unstoppable communication is encouraged. This paper will explore the potential of invisibility and disappearance as fundamental ideas for choreography in the present time. I will argue that our constant connection to the “now” through various devices has changed our relation to time. In the face of this; absence, the interruption of time are ways of interrupting the present subjectivity. I will describe various strategies of disappearance investigated by me (from acts of withdrawal, camouflage with environment, the use of sound) and the consequent inter-medial potentialities of choreography emerging from these operations. The intersections of these with Massumi’s “part-subject” concept and with present conditions of contemporary life will be addressed by analysing processes and concepts that created the shows “Left to you own devices” and other distinct scores. The lecture considers the following: What possible forms of resistance can choreography offer in a Post-Fordist world that feeds on ephemeral forms (flexible organization, event-creation)? What inter-medial potentialities might emerge from acts of withdrawal of the performer? Through what various methods can choreography engage with a critical absence? What are the challenges of approaching disappearance without eliminating disappearance or falling into a “representation of disappearance” and its critical potential?

Biography

Vânia Gala is a Choreographer-researcher. Her creations toured in Angola, Portugal, Norway, Germany, Ireland, UK and Russia. She was: awarded “Best Female Performance” at the Dublin Fringe, part of Aerowaves Festival (London) and Luanda Triennial (Angola). She performed at the African Pavilion - Venice Biennale (2007). Collaborations as performer have involved LesBalletsC.deLaB., Constanza Macras and Sonia Boyce. Recent creations include a Pan-European-commission performed in Croatia, Austria, Slovenia and Hungary. She holds a Masters (Distinction) and is PhD candidate (Kingston).


In my Practice as Research projects 'Work Space I- a scenographic workshop on consciousness', 'Work Space II- Attempts on Margarita (multiple drafts)' and 'Work Space III- Phishing Things Together (the predictive mind)' I use cognitive theory imaginatively as a springboard for devising performance experiments / events / workshops. The aim is to bring into dialogue insights of cognitive studies related to the 4E radical framework and neuroscience research on consciousness with the ‘how’ of the workings of scenographic performance practice, in order to produce scenographies of process and simultaneity and to further analyse dynamic scenographic processes, operations and reception.

I will use examples from the above practice-led investigations (WS I, WS II and WS III) in order to introduce the use of ‘scenographic contraptions’ and ‘contraption-environments’ as a method tool for encouraging a conversation between the audience/participant and the work. Drawing from radical enactive cognitive frameworks which shift existing views
on the notion of the Gibsonian affordance (Rietvelt and Kiverstein 2014, Bruineberg and Rietvelt 2014) the predictive mind (Clark 2015) and an enactive approach of the notion of sense and non-sense (Cappuccio and Froese 2014) I will attempt to answer the question: How might ‘scenographic contraptions’ or ‘contraption environments’ impact on how the audience establishes a common ground with co-audiences during a performance? And in extend in what ways might we use enactive and radical embodied cognitive neuroscience to investigate the audiences’ experience of dynamic/scenographic systems?

Biography

Xristina Penna is a PhD researcher at the University of Leeds (PCI), a performance and design practitioner, and an Associate Tutor at the University of Surrey (GSA). She uses Practice as Research to investigate the ‘how’ of the workings of scenographic practice, operations and reception in relation to notions of embodiment, the socially collaborative, culturally situated and ecologically extended nature of human cognition. Her focus is situated within the current landscape of hybrid, ‘immersive’, installation performance and live-art. She has contributed to international academic conferences and symposia in the field of performance and cognition such as the AISB 2016 and 2015, IFTR 2015, ISTR 2014, OISTAT. Her performance work has been presented internationally: Currents 2013, New Mexico, USA; The Bluecoat, Liverpool (2013); The Round House, London (2011); The Benaki Museum, Athens, Greece (2010).

Elena Alekseeva (RHUL): “Music Composition and Sound Design for Media platforms (Screendance and Videogames)”, presentation.

It is my argument that the fusion of commercial electronic dance music (EDM) with tonal harmony and synthesis of diverse instrumentation, is applied to media platforms, such as screendance and videogames, with the techniques of film music composition. My usage of conservative musical structure however, appears as a combination of digital and acoustic sounds of such vision for the future. Furthermore, my personal musical voice has come to be associated with tonal electronica, my works as ‘Loneliness’, ‘Moving Away’ (with Hugo Cortes) and ‘Cube’ being considered partly responsible for fostering good feeling and storytelling approach in compositional methodologies. In today’s grooving technologies world, the musical approach to the sound design in a digital environment would be explained and showed in examples of the compositional works. Interdisciplinary collaboration and creative approach would be described as well as a technical showcase of the sound design middleware Wwise.

Biography

Elena Alekseeva is a composer. Originally from Russia, she started her music career as a child. She studied classical piano at the Moscow College of Music named after M.M. Ippolitov-Ivanov and the Moscow Institute of Music. She did her masters as in the Irish World Academy of Music and Dance, University of Limerick, Ireland. Currently Elena is a PhD candidate at the Royal Holloway, University of London. Her practice-based research is focusing on the music and sound design for media platforms.
**How to do things with...Vision**

**Yaron Shyldkrot** (University of Surrey): “Campfire”, work in progress performance.

*Campfire* is a work in progress exploring the tension between the individual and shared audience’s experience occurring during performance in the dark. On the one hand, each audience member is wrapped in and by darkness, being isolated. On the other hand, the performance attempts to highlight the collective or communal experience, to constantly remind the audience that while they cannot see one another, others are there somewhere. Following a week of practical exploration investigating the conditions of darkness, dramaturgies of uncertainty and the generation of atmosphere(s), *Campfire* is a first iteration which invites the audience to consider and experience being together in the dark and the possibilities it brings.

**Biography**

Yaron Shyldkrot is a practitioner-researcher in the early stages of a FASS funded Practice as Research PhD at the University of Surrey, exploring dramaturgies of uncertainty and theatre in the dark. He holds an MA in Advanced Theatre Practice (with distinction) from RCSSD. As a performance maker, Yaron works as a director, lighting designer and dramaturg and co-founded Fye and Foul, a theatre company exploring unique sonic experiences, darkness and extremes. [www.yaronshy.com](http://www.yaronshy.com)

**Michelle Man** (University of Surrey): "Forrest Lights: Collaborative Glimmerings in Performance Making with Mediated Light", provocation.

Through this short paper I will be sharing some of the challenges and productive collisions that are fuelling *Forrest Lights*, a current collaborative practice research project that brings together choreographer and performer Michelle Man and lighting designer and board operator Dave Forrest. Both artists work within a wide range of dance, theatre and site-specific contexts, and the prime factor that brings them together is their fascination for the reciprocal relationships that emerge from the interactions of light and the dancing body. In the *Forrest Lights* project, their starting point will be to reverse their habitual creative roles in order to provoke new methods for devising ‘light-dance’ work in collaboration.

To date our collaborative relationship has developed from working together over four years on short-term projects, where restricted time to ‘play’ with the material of light, protocols and creative imperatives have for the most held us within our prescribed roles. Nevertheless, inherent in our work is a strong sense of overlap, where Forrest through my suggestions gives shape to light environments that are integral to my choreographic thinking and making. Sensitized responses and spatial attunements are then made to the danced work, to meet these lightscapes. As the processes of *Forrest Lights* develop, attention will be paid to how these overlappings shift and become sites for creative and productive ex-change within our established premise of artistic role reversal. By framing *Forrest Lights* as a practice research project, we are setting ourselves new boundaries within which to confront challenges with a rigor that we hope will formulate fresh questions around collaboration and ways of scoring dance from light. *As Forrest Lights* will be working with illumination operated through pixel mapping, my practice research will also ‘be in conversation with’ the dancers and their sensorial
experiences in choreographic processes molded by digitally programmed lighting. In the mediated light environment we will explore Chris Salter's posit that “[t]echnology does something in and to the world modifying existing relations and constructing new ones between humans, tools, processes and the environment in which all are deeply entangled.” (2010:xxxv).

**Biography**

Michelle Man, choreographer, performer and pedagogue, currently lectures in Dance at Edge Hill University, having spent twenty-two years living and developing her artistic career in Spain. As a freelance practitioner she continues to choreograph internationally for circus, theatre and dance. Recent projects include directing a large-scale contemporary circus show with an international cast for the Social Circus Organization Cresce-Vivir, Rio de Janeiro; the development of the Social Circus Project Explorando in Santiago de Chile; performances at the Tate Liverpool of Imaginarium, co-choreographed with James Hewison in response to the work of British Surreal artist Leonora Carrington. Michelle is currently a PhD candidate in Dance at the University of Surrey. [www.michelle-man.com](http://www.michelle-man.com)

**How to do things with…Reflections**

**Chair: Dr. Rachel Hann**

**Prof. Dee Heddon** is Professor of Contemporary Performance at the University of Glasgow and is founding Dean of the Scottish Graduate School for Arts & Humanities, a national organisation which supports doctoral researchers across Scotland. The author of numerous publications, including 'Devising Performance: A Critical History' (Palgrave Macmillan 2005) and 'Autobiography and Performance' (Palgrave Macmillan 2008), Dee's most recent book, co-edited with Dominic Johnson, pays testimony to the work of Adrian Howells ('It's All Allowed: The Performances of Adrian Howells', Intellect/LADA 2016).

**Prof. Robin Nelson.** Until recently Director of Research at Royal Central School of Speech and Drama (2010 - 2015), Robin remains an Emeritus Professor of Manchester Metropolitan University where he worked for many years. Currently, he is an associate professor at Surrey University. Twice a RAE/REF sub-panel member, he has himself published widely on the performing arts and media. Recent books include *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances* (2013), *Stephen Poliakoff on Stage and Screen* (2011), and *Mapping Intermediality in Performance* (co-edited with S.Bay-Cheng et al.) (2010).

**Dr. Lauren Redhead** is a composer of experimental music, a performer of music for organ and electronics, and a musicologist whose work focuses on the aesthetics and socio-semiotics of music. She is Senior Lecturer in Music at Canterbury Christ Church University, where she is also the co-director of the Centre for Practice Based Research in the Arts. Recently, she has been commissioned by the Transit Festival (Belgium), performed a tour of performances in Berlin and Scotland, released a CD on the sfz music label, and written articles for Contemporary Music Review and an edited collection.
**PaR Gallery**

**James Armstrong** (University of Surrey): “Sounding out Nostalgia”, sound recordings.

Sounding Out Nostalgia introduces a methodology created to explore personal connections to environment and space during a musical performance. Extending on existing experimental methods into the effects of acoustics on a musician’s playing, this research investigates the psychological and emotional impact of the surrounding environment over a musician’s performance experience. This is achieved through a unique interdisciplinary approach between music performance studies and environmental psychology, wherein a participating musician’s playing can be closely analysed and their response to the surrounding environment can be observed. A post-experiment interview with each participant is also included, in which personal experiences in each performance space can be recorded. Current findings expectedly indicate adjustments to playing and technique in response to acoustical characteristics, and following interviews, varying relationships to environment are revealed. Most notably, participants have stated personal association, social norms, and a sense of nostalgia have been highly influential over performance experience.

**Biography**

James Edward Armstrong is a second year PhD Music student at the University of Surrey, researching the impact of environment and space on musical performance. James also composes and performs improvised, guitar-based ambient music, and has released music on labels such as Audio Gourmet, Tessellate Recordings, and Somehow Records.

**Juliet Chambers** (GSA, University of Surrey): “Labanarium”, web resource demo presentation.

The *Labanarium* is in its early development stages. It is an online Research & Resource Centre for the Movement Community in tandem with an annual Movement & Dance event at GSA, Surrey. It is an interactive networking site, much like social media whereby members can self-organise groups, collaborate, share and promote their work and engage with the wider movement community across geographical and institutional borders. One of the aims of the project is to bring various movement communities together both within Surrey/GSA and other institutions in the UK, Europe and the U.S concerned with movement practice and pedagogy. The *Labanarium* already has participation and contributions from high-profile individuals and organisations and has been welcomed by practitioners across the UK, US and Europe looking to share research and practice across this multi and interdisciplinary field.

The *Labanarium* interactive website allows for teachers and researchers to share, promote and collaborate with members of the Movement Community on a world-wide basis, giving them visibility in the field and access to the community network which has potential to lead to collaboration and further research outcomes. It is designed to be an inclusive project whereby practitioners and academics of movement convene to share knowledge, further research and collaborate leading to publication.
Biography

Juliet Chambers-Coe is a Graduate Laban Certified Movement Analyst, (GL-CMA, Laban) MA, BA (Hons). She is a Movement Director, a Teaching Fellow at the Guildford School of Acting and teacher of Laban studies at Mountview Academy of Theatre Arts, Drama Studio London and more recently guest lectured at Jiangnan University, Shanghai. In September 2016 Juliet will be guest teaching at the University of Illinois, Chicago U.S. She is currently developing a new project the Labanarium, a web-based network research and resource centre for the movement community, due to launch 2017. Professional Movement Direction includes the Young Vic Theatre; Theatre 503; Brighton Fringe Residencies; Channel 4; and main stage productions at Rose Bruford College and E15 Acting School where she taught Laban for Actors for 9 years. Professional Acting work includes BBC’s Doctor Who; A View from the Bridge (UK National Tour); About Colin, (Triad Theatre) off Broadway, New York and a pop promo for Kirsty MacColl. Her doctoral research focuses on the spiritual underpinning of Laban’s theories and taxonomy of human movement and the role they play in Conservatoire movement training of Actors.

Prof. David Frohlich (University of Surrey) and Justin Marshall (Falmouth University): “Com-Cam”, media device demo.

The journey from a design idea to a working prototype or product is a long one. It usually takes place through a series of conceptual and physical steps, involving repeated comparisons between imagined requirements and possible solutions to a problem. In this poster and demonstration we show some of these steps to solve the problem of providing a low cost viewer for group sharing of video content from a mobile phone. This requirement arose in the context of the StoryBank project in rural India and the Community Generated Media project in rural South Africa, were technology was designed to support the creation and exchange of audiophoto narratives on mobile devices. The design idea was to use cheap CCTV technology to simply film the screen of a mobile phone and relay it to old TVs observed in the Indian context. To realize this idea we created seven prototypes of varying sophistication, exploring different configurations of camera, microphone and phone cradle. The process of making these prototypes can be seen as a form of practice-based research in its own right, generating knowledge of what worked and what didn’t work, and revealing new uses of the device as a virtual whiteboard and object projector. Com-Cam is now a piece of open source hardware which communities can copy and use freely from the instructions here: http://digitaleconomytoolkit.org/com-cam/

Biographies

David Frohlich is Director of Digital World Research Centre at the University of Surrey and Professor of Interaction Design. Prior to joining Digital World, David worked for 14 years as a senior research scientist at HP Labs. He has a PhD in psychology from the University of Sheffield and post-doctoral training in Conversation Analysis from the University of York. He has also held visiting positions at the Royal College of Art, and the Universities of York, Manchester, Sydney (UTS) and Melbourne, and is founding editor of the international journal Personal and Ubiquitous Computing.
Justin Marshall is Associate Professor of Digital Craft in the Autonomatic Research group at Falmouth University. He is a practising maker and researcher with a diverse training in a range of visual art and design disciplines, including a BA in Fine Art, a MA in Ceramics and culminating in a PhD focused on the significance of digital tools in craft practice. Justin is also Manager of the Makernow digital fabrication lab (FabLab) in Falmouth.

Alison Gibb (RHUL): “I am knot . . . a”, video performance.

Based on the language and the performing of tie-knots, I am knot . . . a. is a video performance that explores the concepts of identity, gender and of POWER dressing, as processes of making and sites for writing experimental poetry.

Rachel March (University of Surrey): “Targeting the Patron”, writing samples.

Satire seeks a balance between the real and the absurd, and as a creative writing PhD student producing a work of satire in the form of a campus novel, my writing must find this balance. Emails, blogs, and social media have become a commonplace way to network, share ideas, and socialise. Therefore, a text without replication of social media would be ‘unreal’, so I have woven various forms of digital communication into my novel. This hyper reality – when juxtaposed with absurd information conveyed in each social media update, email, and blog post – helps to convey the satiric nature of the novel. The art object for this gallery installation is a sample of the social media included in the novel aspect of my PhD.

Katheryn Owens and Chris Green (University of Plymouth): “24 Hours spent together in Silence”, poster.

Katheryn Owens and Chris Green are two artists / researchers who have recently began a fully collaborative practice-as-research PhD at Plymouth University. The project with the working title ‘collaboration as an archival source of privately sited performance of the mind’ is supervised by, Dr. Lee Miller (director of studies) and Prof. Roberta Mock and Dr. Victor Ramirez de Guevara (as second and third supervisors).

The project examines the philosophy of collaboration that extends beyond a politics of working together, to incorporate collaboration of the differential selves and collaboration in the everyday. We are developing a practice of ‘performance of the mind’ in order to help us explore these concepts. We are also challenging the notion of knowledge production as a solitary act and instead arguing that all knowledge is produced as a result of collaboration.

Often our work is privately sited, with no invited audience. Recently we have been conducting a number of experiments in order to explore our collaborative relationship. In this case we spent 24 hours together in silence, the poster is a dissemination of the knowledge produced through that experience. It is through an interaction with the performance writing that an audience can interact with the work and it is here that ‘performance of the mind’ is created.
Jeevan Rai (University of Surrey): “Cortex”/ “no place for this”, music compositions.

Cortex
Since headphone-listening became a mainstream means of music consumption, approximate left-right spectral evenness in stereo recordings has been an apparent status quo since. Cortex aims to embrace sustained stereo and spectral asymmetry as a valid aesthetic in its own right. The 73-minute binaural assault of minimal glitch is designed to put the listener’s internal psychoacoustic sphere through a series of disorienting, irregular spatial and spectral shifts. The length of this work is core to its effect: a continuous work comprised of twenty-seven blocks within which spectral/spatial genomes evolve gradually, but between which occur extreme schisms. As each section unfolds, the listener's built-in aural and psychoacoustic ‘compressors’ adapt to eventually accept the skewed space as a norm. This compounds contrast with the beginning of each new section, ‘resetting’ the listener in a newly unfamiliar sound box.

no place for this
A reflection on the gradual curtailment of art spaces/venues under austerity Britain, the increasing marketisation of the few that remain, and consequently the tendency for even ‘progressive’ spaces/venues to be setting agendas not according to the movement of contemporary art but preconceived models of art as commodity, no place for this is a part-generative ambient durational work which will never be heard in the full form in which it was originally conceived (quadrophonic durational performance). Instead, every performance will be a compromise upon the composer's design: fragments of it are presented in settings that only provide reduced dimensions on listening. Here, only a fixed loop of excerpts of one performance are presented in stereo (i.e. half the spatial information). Later this year, a split durational performance will be live-broadcast as a series of one-hour lo-fi MP3-streams over seven consecutive nights.

Biography
Jeevan Rai is a laptop-composer/improviser and sound artist focusing on experiential grain and its phenomenological relationship with textures of environment, acousmatic surfaces, the creative ecology of electronicism and (post)digital ‘liveness’. He has collaborated with Notes Inégales (Peter Wiegold, Martin Butler), Huw Watkins, Melanie Pappenheim, Max Baillie, and Snowpoet, with performances at the National Portrait Gallery, St John Sessions LC, Great St Barts, Barbican PIT, Guildford International Music festival, and Vibe. He is completing fully-funded doctoral research at Surrey, where he teaches BMus/MMus courses in composition, computer music and screen music.

Nik Wakefield  (RHUL/Kings College London): “Political Participation For Dummies”, artefacts.

Political Participation For Dummies by Nik Wakefield (2013 - ongoing) creates the conditions for pleasurable inclusiveness through direct political communication from within the safety of the gallery. In this art, nothing is real and being a dummy is encouraged. The signs are a way to rehearse the political. Contemporary politics are complicated, and citizenship becomes more and more mystified with every supposedly democratic event and news headline. The signs are part of an ongoing collection of works that playfully explore the structures of democracy. It begins with a simple protest sign
that reads 'Don’t be mean', which is at once disarming in its naivety and alarmingly potent in its truthfulness. Each sign minimises the form of the slogan to an incomplete carrier of information. In this way the work speaks to the practices of Mladen Stilinović as well as the neons of Tim Etchells and the painting of Jonathan Meese. Overall, the work aims to enable a basic and pure engagement with politics that is uncorrupted by apathetic disenchantment. Have fun. Please feel free to touch the art works as well as take photos of and with them.

**Sally-Shakti Willow (University of Westminster) and Joe Evans:** “The Unfinished Dream”, Video and book.

The Unfinished Dream explores the utopian function of art and literature through the relationship between word and silence, self and other. It is presented both as an artist book and as a short looping film. The title takes a phrase from Ernst Bloch, in which he describes the utopian poetic as a continually dialectical process of revelation and renewal, and carries connotations of Theresa Hak Kyung Cha’s desire to be ‘the dream of the audience’ in her performance piece *A Ble Wail* (1975). To become ‘the dream of the audience’ is for Cha to make herself, as the artist, the object of the audience’s subjective experience; thus simultaneously occupying and evacuating the subjective space of artistic or authorial intention and enabling that space to be both occupied and evacuated in turn by the subjective experience of the audience. The artist book is an experiment in extreme formatting to highlight the interrelationship between word and silence, self and other, writer and reader that is enabled via the shared space of the text object. In this way, and through the use of experimental syntax and punctuation, a space is offered for the active interpretation of the reading subject in the collaborative process of meaning co-construction. The Unfinished Dream is a collaborative project between PhD Researcher Sally-Shakti Willow and her partner Joe Evans.

**Biography**

Sally-Shakti Willow is researching for a practice-based PhD in utopian poetics and experimental writing at the University of Westminster, where she also does some teaching and works as a research assistant on www.thecontemporarysmallpress.com. She’s interested in ways that literature can embody a kind of utopian consciousness, and experiments with this in her own writing, often with surprising results. Sally performs her poetry at venues and events in Eastbourne and Brighton, and makes artist books with her partner Joe. Their collaborative collection *The Unfinished Dream* will feature as part of the Brighton Festival at Phoenix Brighton in May 2016. sallyshaktiwillow.wordpress.com/@willowwriting