

# Book of Abstracts

## Dynamics of Interweaving Performance Cultures

International Conference  
21-24 June 2018

Khalid Amine  
Christopher Balme  
Stephen Barber  
Homi K. Bhabha  
Rustom Bharucha  
Ananda Breed  
Guy Cools  
Hanne M. de Bruin  
Catherine Diamond  
Erika Fischer-Lichte  
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Ngũgĩ wa Thiong'o  
Danny Yung

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# Keynote Speakers

# Homi K. Bhabha

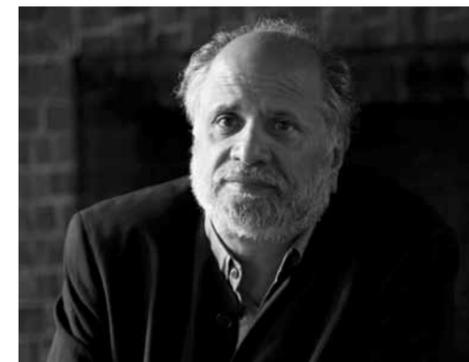
## **DIGNITY IN EXTREMIS. THE ETHICS AND EPISTEMOLOGY OF DISPLACEMENT**

Homi K. Bhabha is the Anne F. Rothenberg Professor of the Humanities, Director of the Mahindra Humanities Center, and Senior Advisor to the President and Provost at Harvard University. He is the author of numerous works exploring postcolonial theory, cultural change and power, contemporary art, and cosmopolitanism, including *Nation and Narration* (1990), and *The Location of Culture* (1994), which was reprinted as a Routledge Classic in 2004.

He is a member of the Academic Committee for the Shanghai Power Station of Art, and the Mobilising the Humanities Initiating Advisory Board (British Council), an advisor on the Contemporary and Modern Art Perspectives (C-MAP) project at the Museum of Modern Art New York, a Trustee of the UNESCO World Report on Cultural Diversity, and the Curator in Residence of the Boston Museum of Fine Arts. Homi K. Bhabha is Member of the Advisory Board at the International Research Center “Interweaving Performance Cultures” at Freie Universität Berlin. In 1997 he was profiled by Newsweek as one of “100 Americans for the Next Century.”

He holds honorary degrees from Université Paris 8, University College London, and the Freie Universität Berlin. In 2012 he was conferred the Government of India’s Padma Bhushan Presidential Award in the field of literature and education, and received the Humboldt Research Prize in 2015.

His most recent publications include: *Our Neighbours, Ourselves* (2011), *Beyond Photography* (2011), *The Right to Narrate* (forthcoming), *A Global Measure* (forthcoming), *On Art* (forthcoming).



## Walter Dignolo

### 3-COLONIAL/IMPERIAL DIFFERENCES, CULTURAL ENTANGLEMENTS AND STORYTELLING

Generating knowledge and understanding through interweaving today has to happen via the legacies, the making, and the transformations of colonial and imperial differences, both epistemic and ontological. In our time, interweaving cannot avoid the legacies of hemispheric partitions and its consequences that have been affecting all spheres of life since the sixteenth century. Regarding the topics “Epistemology and performance cultures” and “Generating knowledge through interweaving,” I will address the issues related to the directionality of interweaving: Is interweaving enacted from the territory to its exteriority or from the exteriority while disregarding—but still entangled with—the territory? I will argue that disobeying the principles and regulations established by the hegemony of Western epistemic territoriality can hardly come from within the territory. It has to come from its exteriority. Furthermore, I will ask whether interweaving, in spite of the directionality, happens at the level of imperial or colonial differences.

It all depends on where we start. If we start with “performance” and “dance” and look for equivalences of Western vocabulary in non-Western civilizations, we start by assuming the universality of “performance” and “dance.” If instead we start with the doing and thinking, the vocabulary, and the conversations on what people are doing in non-Western civilization; and then ask ourselves what are the doings common to all human beings on the planet that in Western minds and vocabulary have been named “performance” and “dance,” then we begin reducing to size Western vocabulary and the praxis that the vocabulary names; we begin to disobey; we begin to delink and engage in border thinking.

Epistemic disobedience and border doing/thinking requires shifting the geography of knowing, sensing, and understanding. The shift means to start with what the vocabulary (in academic disciplines as well as in everyday life) and the rhetoric of Western modernity silenced, disavowed, and distorted, and at best reduced and imbibed into the regional and limited semantic of Western vocabulary derived mainly from Greek and Latin. When languages other than Greek and Latin (such as Arabic) entered Western vocabulary, they entered in “disguise,” and it calls for philological investigation to realize that certain words come from Arabic or other languages with which Europeans intervened and officially (albeit not in daily life) sidelined.

Pluriversality is the horizon that epistemic disobedience and border doing and thinking are aiming at. And since both border doing/thinking presupposes delinking from territorial epistemology, and territorial epistemology is modern/colonial, both enact decoloniality; which means delinking from modernity/coloniality (shorthand for Colonial Matrix of Power, CMP) and re-existing on other grounds that for the moment are planetary borderlands. To illustrate border-dwelling for interweaving in the sphere of colonial difference, I will ground my argument on ancient Mesoamerican and Andean weaving/weavers (tejidos, kipus), doings that anthropologists have labeled dance, ritual, and performance; and on the Sharjah Biennale 11 to elaborate on interweaving in both spheres—that of the colonial and of the imperial difference.



**WALTER MIGNOLO** is William H. Wannamaker Professor and Director of the Center for Global Studies and the Humanities at Duke University. He is associated researcher at Universidad Andina Simón Bolívar, Quito, since 2002 and an Honorary Research Associate for CISA (Center for Indian Studies in South Africa), Wits University at Johannesburg. He is a Senior Advisor of DOC (Dialogue of Civilizations) Research Institute, based in Berlin and received a Doctor Honoris Causa Degree from the University National of Buenos Aires, Argentina. Among his books related to the topic are: *The Darker Side of the Renaissance. Literacy, Territoriality and Colonization* (1995); *Delinking: The Rhetoric of Modernity, the Logic of Coloniality and the Grammar of Decoloniality* (2007); *Local Histories/Global Designs: Coloniality, Subaltern Knowledges and Border Thinking* (2000); and *The Idea of Latin America* (2006). Forthcoming: *On Decoloniality: Concepts, Analysis, Praxis*, co-authored with Catherine Walsh (2018); *Decolonial Politics: Border Dwelling, Re-Existence, Epistemic Disobedience* (2018).

## Ngũgĩ wa Thiong’o

### THE LANGUAGE OF PERFORMANCE

Ngũgĩ wa Thiong’o, formerly Erich Maria Remarque Professor of Languages and Professor of Comparative Literature and Performance Studies, New York University, is a novelist, essayist, playwright, journalist, editor, academic and social activist from Kenya. He is currently Distinguished Professor of English and Comparative Literature at the University of California, Irvine. He is a recipient of ten Honorary Doctorates, is a Fellow of the MLA, an Honorary Member of the American Academy of Arts and Letters, and a 2014 Fellow of the American Academy of Arts & Sciences.

The Kenya of his birth and youth was a British settler colony (1895–1963). As an adolescent, he lived through the Mau Mau War of Independence (1952–1962), the central historical episode in the making of modern Kenya and a major theme in his early works which include: *Weep not Child* (1964), *The River Between* (1965), *A Grain of Wheat* (1967), *Secret Lives* (1969), and *Petals of Blood* (1977).

The year 1977 forced dramatic turns in Ngugi’s life and career. *Petals of Blood* painted a harsh and unsparing picture of life in neo-colonial Kenya. That same year Ngugi’s controversial play, *Ngaahika Ndeenda* [*I Will Marry When I Want*], written with Ngugi wa Mirii, was performed at Kamirithu Educational and Cultural Center, Limuru, in an open air theatre. Sharply critical of the inequalities and injustices of Kenyan society, Ngugi was arrested and imprisoned without charge at Kamiti Maximum Security Prison. An account of those experiences can be found in his memoir, *Detained: A Writer’s Prison Diary* (1982). After Amnesty International named him a Prisoner of Conscience, an international campaign secured his release a year later, December 1978. He resumed his writings and his activities in the theatre and in doing so, continued to be an uncomfortable voice for the Moi dictatorship. While in Britain for the launch and promotion of *Devil on the Cross*, he learned about the Moi regime’s plot to eliminate him on his return. This forced him into exile, first in Britain (1982–1989) and then the U. S. (1989–2002). He remained in exile for the duration of the Moi dictatorship. When he and his wife, Njeeri, returned to Kenya in 2004 after twenty-two years in exile, they were attacked by four hired gunmen and narrowly escaped with their lives.

Ngũgĩ’s literary work is an oeuvre of exceptional density. His most recent publications include: *In the House of the Interpreter* (2012), *In the Name of the Mother: Reflections on Writers & Empire* (2013), *Secure the Base: Making Africa Visible in the Globe* (2016), *Birth of a Dreamweaver: A Writer’s Awakening* (2016).



# Speakers

# Khalid Amine

## THE INTERWEAVING DEBATE WITHIN ARABO-ISLAMIC CONTEXTS. ZONES OF CONTACT AND FRICTION

For almost a decade now the “Interweaving Performance Cultures” project has spawned an uprooted lexicon of “mind crossing borders,” highlighting “zones of contact,” “performative mobility,” sites of entanglements of domination and resistance, and “productive reception.” The International Research Centre “Interweaving Performance Cultures” at the Freie Universität Berlin has itself become a site of constructive exchange and dialogue. New collaborative artistic/research trajectories have emerged out of zones of contact and friction as experiments in re-writing theatre histories and advocating the inherent plurality of historiography. Productive reception within such zones is itself produced performatively through various forms of cultural negotiation, hybridization, and rewriting. Performance and research are always—historically and culturally—works-in-progress, or rather works-in-process, and first steps towards the intentional production of difference. Erika Fischer-Lichte’s concept of “productive reception” is an exemplary exercise in the ethics of cosmopolitan hospitality.

By exposing the old Eurocentric underpinnings of various theatrical journeys East along with new “paternalistic forms of exchange” between North and South and the new inequalities emerging from them under various guises of “coloniality,” the grip of onto-theology, or the metaphysics of the One, has been persistently exhausted. Contributions from non-Western cultures can no longer be systematically marginalized, or at best relocated on the borderlines between absence and presence, denying the age-old interweaving between the West and the rest, Europe and its various others. The project’s productive partnership with the international conference of Tangier, Morocco, and by extension, the Arab world, rests upon three major premises: (1) achieving a democratic interweaving worldwide across performance cultures; (2) collaborative rethinking of the intercultural paradigm and its configuration of the “other on the outside,” a rethinking founded on reciprocity as a vision and negotiation of power/knowledge; (3) a practice of double critique whereby East and West come to terms with their Manichaeism and finally recognize their age-old interweaving and zones of contact and friction within specific historic contexts. Last but not least, the paper will address the question: Who’s afraid of interweaving?

**KHALID AMINE** is Senior Professor of Performance Studies at the Faculty of Letters and Humanities, Abdelmalek Essaadi University, Tetouan, Morocco; he has been Research Fellow at the International Research Center “Interweaving Performance Cultures” at Freie Universität Berlin, and is now Member of the Advisory Board. He is winner of the 2007 Helsinki Prize of the International Federation for Theatre Research (IFTR). Since 2007, he has been Founding President of the International Centre for Performance Studies (ICPS) in Tangier, and convener of its annual international conferences. He was member of IFTR Ex-Com (2011–2018); Head of Jury at the Arab Theatre Festival (6<sup>th</sup> Edition, Sharjah 2014). Among his published books: *Beyond Brecht* (1996), *Moroccan Theatre Between East and West* (2000), *Fields of Silence in Moroccan Theatre* (2004), *Dramatic Art and the Myth of Origins: Fields of Silence* (2007). Amine is Co-author with Distinguished Professor Marvin Carlson *The Theatres of Morocco, Algeria and Tunisia: Performance Traditions of the Maghreb* (2012); he is the editor of *The Art of Dialogue: East-West* (2014), *Memory and Theatre* (2015), and also editor of the Arab Journal of Performance Studies (AJPS) 2015-17.



## Christopher Balme

### THEATRICAL EPISTEMIC COMMUNITIES: EXPERT NETWORKS AND POSTCOLONIAL THEATRE 1945-1975

Epistemic communities refer to networks of knowledge-based experts who advise policy makers and governments, usually on questions of scientific and technical complexity. They manifest a high degree of international organization in the form of professional associations, conferences, expositions, and learned publications that seldom remain restricted to a single country. In this paper I propose that the concept of an epistemic community can be adapted to describe how theatre artists, scholars, critics and pedagogues organized themselves as such a community and that several interrelated epistemic communities constituted themselves to promote a practice of theatre within the framework of decolonization. The origins of the post-war theatrical epistemic communities lie in the international, multi-sited movement known as theatrical modernism whose foundational belief is the idea that theatre is an art form and hence of high cultural value and not just a commercial enterprise. This community was from the outset dispersed and international in composition. The members and contributors were extremely diverse and included figures from India, Japan and China as well as Europe. This community leads to permanent institutional forms after 1945: in 1947 with the founding of the International Theatre Institute (ITI), the International Association of Theatre Critics (IATC) in 1956, and the International Federation for Theatre Research (IFTR) in 1957, all of which initially had close ties to one another through affiliation with UNESCO. An important feature of these organizations is that they emphatically sought to bridge the East-West divide. In the postcolonial context the epistemic community appears to split into artistic and developmental camps (Theatre for Development, Tfd), with the latter eventually monopolizing most NGO and government funding.

**CHRISTOPHER BALME** holds the chair in theatre studies at LMU Munich. He has been Research Fellow at the International Research Center “Interweaving Performance Cultures” at Freie Universität Berlin, and is now Member of the Advisory Board. His publications include *Decolonizing the Stage: Theatrical syncretism and post-colonial drama* (1999); *Pacific Performances: Theatricality and Cross-Cultural Encounter in the South Seas* (2007); *Cambridge Introduction to Theatre Studies* (2008); *The Theatrical Public Sphere* (2014). He is principal investigator of the ERC Advanced Grant “Developing Theatre: Building Expert Networks for Theatre in Emerging Countries after 1945.”



## Stephen Barber

### TATSUMI HIJIKATA'S 'LOST' PERFORMANCE AT THE 1970 OSAKA WORLD EXPO: INTERWEAVING KNOWLEDGE IN FRAGMENTS AND RESIDUES

Interweaving of performance cultures creates unique conditions and processes of working which enable knowledge of lost, forgotten or neglected performances to be reconstituted and communicated. The Center's reflections on interweaving as an innovative means of knowledge generation have encompassed wide-ranging and often-unforeseen approaches. Alongside the capacity to interconnect performances undertaken with ostensibly disparate aims, contexts or historical moments, interweaving also enables the assembling of knowledge from adjacent fields such as moving-image media, sound and art, as well as wider practices that vitally inform performance such as architecture, design, and urban transformation, with their social and political dynamics. Interweaving illuminates the multiplicitous cultural entities that surround or generate performances.

During the preparations for the opening of the Osaka World Exposition of 1970, the world-renowned choreographer and theorist Tatsumi Hijikata—often perceived, from the contemporary perspective, as the pivotal figure in Japan's post-1950s performance cultures—undertook a single performance within one of the newly-built experimental pavilions that constituted that Exposition's immense 'utopian city,' which was constructed to direct global attention towards Japan's resurgent cultures and technologies, and attracted 64 million visitors during its six-month span. Viewed by the Expo's organisers as outrageous and contrary to the spirit of the event, and not recorded either in film or photographic media, Hijikata's performance has been almost entirely forgotten and has slipped through the knowledge of his work.

How can knowledge of such a 'lost' performance be revived and made relevant for contemporary performance research? This paper examines the intricate interweaving of research approaches that such a knowledge process demands, interconnecting archival research, spectators' memories, and architectural and urban investigations. In many ways, residues of a 'lost' performance—in the form of the vital amalgamation of fragments generated by interweaving processes—can prove more illuminating for contemporary audiences than comprehensive documentations of performance.

**STEPHEN BARBER** is currently a Research Professor at the Kingston School of Art, Kingston University, London, and the Co-Director of the University's Visual and Material Culture Research Centre. He is the author of many books in the fields of performance and moving-image cultures, including studies of the work of Antonin Artaud, Jean Genet, Eadweard Muybridge and Tatsumi Hijikata; he has also written numerous books on recent transformations in urban cultures, including his most recent book *Berlin Bodies: Anatomizing the Streets of the City* (2017). He has received many international fellowships and prizes, including awards from the Rockefeller Foundation, Getty Foundation, Leverhulme Trust, British Academy, Gerda Henkel Stiftung, DAAD, Japan Foundation, and Daiwa Anglo-Japanese Foundation. During his Fellowship at the International Research Center “Interweaving Performance Cultures,” he researched and wrote his book *Performance Projections* (2014).



## Rustom Bharucha

### PROBLEMATIZING THE EPISTEMOLOGIES OF PERFORMANCE. ON THE TRANSMISSION OF KNOWLEDGE TRADITIONS THROUGH ORALITY, ACTOR TRAINING AND TRANSLATION IN PERFORMANCE THEORY

Strategizing some of the key axiomatic positions in the philosophical discourse on epistemology, this intervention will prioritize a more pragmatic and practice-based series of reflections on the interdependent modalities of *shruti* ('that which is heard') and *smriti* ('that which is remembered'). Focusing on extensive fieldwork in Rajasthan, it will begin by providing examples of the enigmas of listening in the writing of oral history supplemented by the challenge of analyzing the collective singing of folk songs and the performance of oral epics through processes of osmosis rather than formal training and pedagogy. These examples of orality will be juxtaposed with the highly codified Sanskrit performance tradition of Kutiyattam, where the embodied, psychophysical training of actors may evolve without fixed nomenclatures of acting terminology as enshrined in texts like the *Natyasastra*. Finally, through a detour on how the key concept of *rasa* has been reduced and simplified through misleading translations and crude applications of theory in contemporary practice, the lecture will offer some skeptical observations on the impasse of translation in performance theory. To counter this impasse, it will suggest ways in which more inflected epistemologies of performance need to be invented through intercultural dialogue that resists the existing protocols of writing and implicit monolingualism assumed in much of Euro-American performance theory. From the often unrecognized theory embedded in orality to the theory that gets printed and hegemonized in the global academic industry, this intervention will make a strong pitch for addressing the need for new infrastructures of knowledge production that can extend the formative experiment of "Interweaving Performance Cultures."

**RUSTOM BHARUCHA** worked as Professor of Theatre and Performance Studies in the School of Arts and Aesthetics at Jawaharlal Nehru University in New Delhi, India (2012-2018). He is the author of several books including *Theatre and the World* (1993), *The Question of Faith* (1993), *In the Name of the Secular* (1998), *The Politics of Cultural Practice* (2000), *Rajasthan: An Oral History* (2003), *Another Asia: Rabindranath Tagore and Okakura Tenshin* (2006) and *Terror and Performance* (2014). The last publication was researched while he was a Fellow at the International Research Center "Interweaving Performance Cultures" (2010-2012). He is in the process of completing a critical edition of *Ramayana in Performance* co-edited with Paula Richman.



## Ananda Breed

### INTERWEAVING TRAUMA AND AESTHETICS IN POST-GENOCIDE RWANDA

This paper will explore the interweaving of applied performance methodologies and artistic cultural practices in post-genocide Rwanda through the deconstruction of a workshop delivered by Rwandan artist Hope Azeda in March 2018 as part of an overarching project entitled "Mobile Arts for Peace (MAP)." The workshop was part of a three-day series of events led by Rwandan artists who adapted local cultural forms and artistic practices for dialogic purposes to be used within a follow up training of trainers and youth camp. During the workshop, I served in various roles as a participant of the workshop, as director of the overarching MAP project and as an applied performance practitioner and scholar. Wearing these various hats, I interrogate some of the methodological and ethical concerns that were triggered during the workshop that produced 'fear' or an 'unpleasant emotion caused by the threat of danger, pain, or harm' of interweaving practices. The workshop purposefully evoked 'wounds' in order to ethically engage with stories related to trauma. I question some of the ethical and methodological frameworks that were used during the workshop in relation to wider concerns based on the possibilities and limitations of performance to engage across cultural and geographic boundaries.

**ANANDA BREED** is author of *Performing the Nation: Genocide, Justice, Reconciliation* (2014) and co-editor of *Performance and Civic Engagement* (2017) in addition to several publications that address transitional systems of governance and the arts. She has worked as a consultant for IREX and UNICEF in Kyrgyzstan on issues concerning conflict negotiation and conducted applied arts workshops in the Democratic Republic of Congo (DRC), Indonesia, Japan, Kyrgyzstan, Nepal, Palestine, Rwanda and Turkey. Breed was Founder and Co-director of the Centre for Performing Arts Development (CPAD) at the University of East London and former Research Fellow at the International Research Center "Interweaving Performance Cultures" at Freie Universität Berlin (2013-2014). She is currently co-investigator of a large AHRC GCRF Network Plus project entitled "Changing the Story: Building Inclusive Societies for Young People in Five Post Conflict Countries."



## Guy Cools

### PERFORMING MOURNING, LAMENTS IN CONTEMPORARY ART

Probing interweaving often seems to start when a practice from one culture inspires one to research similar practices in one's own culture. The living tradition of the Greek *moiroloi* (laments) can be used as a template to understand how mourning needs to be performed in order to liquefy grief. During a workshop I gave on the Greek *moiroloi* at the theatre department of the University of Ottawa, the Greenland actress Vivi Sorensen started to write and probe a lament for the disappearance of the drum in her own Inuit culture.

**GUY COOLS** is a dance dramaturge. Recent positions include Associate Professor at the research institute Arts in Society in Tilburg and Postdoctoral Researcher at Ghent University. As a dramaturg, he contributed to the work of: Koen Augustijnen (BE), Sidi Larbi Cherkaoui (BE), Danièle Desnoyers (CA), Lia Haraki (CY), Akram Khan (UK), Arno Schuitemaker (NL), and Stephanie Thiersch (DE). His most recent publications include *The Ethics of Art: Ecological Turns in the Performing Arts* (2014), *In-between Dance Cultures: On the Migratory Artistic Identity of Sidi Larbi Cherkaoui and Akram Khan* (2015) and *Imaginative Bodies, Dialogues in Performance Practices* (2016).



## Hanne M. de Bruin

### KATTAIKKUTTU PERFORMANCES AS A SOURCE OF KNOWLEDGE

Kattaikkuttu is a Tamil-language based, rural Indian theatre. Intrigued by the question how trained Kattaikkuttu performers produce 8-hour long events in the absence of a detailed written "script", I have looked at the way in which they "assemble" onstage a performance using various media. What is the nature of the knowledge that goes into the making of a performance? Where is this knowledge stored when it is not performed? How is Kattaikkuttu's knowledge production linked to the goals of a performance and its expected impact—both in terms of affect and effect?

I have formulated the idea of an oral reservoir as a community owned storehouse of embodied, local, organic knowledge and know-how underlying all-night Kattaikkuttu performances. I will use this concept to look at the production of *Disrobing of Draupadi*, a traditional play from the Kattaikkuttu repertoire, by a mixed gender Kattaikkuttu company—the first-ever in the theatre's history. *Disrobing of Draupadi* experiments with subtle shifts in the use of knowledge and gender within the theatre's conventional performance parameters to question issues of gender, power and violence. The dense discourse of *Disrobing of Draupadi* opens up multiple layers of experience, knowledge and interpretation that trigger emotional and critical responses in rural spectators.

Knowledge production and the validation of knowledge are intimately linked and shaped by social and political interests. Outside its own context, Kattaikkuttu's embodied, tacit knowledge has little validity and is sometimes looked upon as "folk" and "irrational". What happens when this knowledge is externalized and used to produce modern, artistic events? I will explore the role of musical knowledge and embodiment and their validation in a recent collaboration, Karnatic Kattaikkuttu. It featured "classical" Karnatic vocalist T. M. Krishna and "folk" Kattaikkuttu actor, director and playwright P. Rajagopal in an artistic exchange in which both forms spoke to and with each other. Finally, I will look at Théâtre du Soleil's recent production, *Un Chambre en Inde*, featuring Kattaikkuttu, and the effects that the transfer of Kattaikkuttu's artistic knowledge to an unfamiliar artistic context may have on the production and the theatre itself.

**HANNE M. DE BRUIN** holds a PhD in Indology and Performance Studies from the University of Leiden. Among her books are *Kattaikkuttu: The Flexibility of a South Indian Theatre Tradition* (1999), the first-ever Tamil-English translation of an all-night Kattaikkuttu play, *Karna Moksham or Karna's Death* (1998) and the co-edited volume *Between Shame and Fame: Performing Women & Women Performers in India* (2011). She has published essays on the rural Devadasi tradition, the popular Tamil Drama or Natakam theatre, gender in the context of performance and social stigma. Together with her husband, Kattaikkuttu actor, director, and playwright P. Rajagopal, she founded the Kattaikkuttu Sangam and Kattaikkuttu Gurukulam. Since 2002 she works full-time for the Sangam, initially as facilitator and more recently as a programme director and principal fund raiser. She is involved in the Gurukulam's new productions as a co-director and costume designer.



## Catherine Diamond

### THE INTERWEAVING OF LOCAL TRADITION AND INTERNATIONAL CONTEMPORANEITY IN THE 21<sup>ST</sup> CENTURY FLAMENCO AVANT-GARDE

Flamenco is a unique hybrid art of song, music and dance that both belongs to a particular ethnic group—the Andalusian Gitanos (gypsies)—and is also a contemporary international phenomenon that attracts thousands of adherents around the world, especially in Japan, the country with the world's second largest flamenco contingent. It exhibits therefore a “particular combination of authenticity and flexibility” because although an art born within the Gitano community and performed at celebrations to reinforce communal ties, it has also successfully transitioned to the professional international stage. In the early 20<sup>th</sup> century it became a theatrical art by dancers collaborating with the Spanish and French avant-garde artists Pablo Picasso, Salvador Dali, and Manuel de Falla.

After being appropriated by Franco to represent Spanish nationalism in the 1950s and 1960s, in the 21<sup>st</sup> century, flamenco dancers are experimenting both within the boundaries of their local traditions and also with the European avant-garde. Reaching back to their own early 20<sup>th</sup> century innovators and absorbing the influences of non-flamenco contemporary dance artists, from Pina Bausch to Michael Jackson, they are developing flamenco beyond an ethnic art into its own genre of contemporary dance. Dancers/choreographers such as Israel Galvan and Rocio Molina are applying their technique and sensibility to new subjects such as the holocaust and radical feminism in highly individualized performances of theatrical flamenco. Moreover, flamenco artists around the world are appropriating it for expressing their own cultural forms—such as the Japanese tragedies of Chikamatsu. This paper looks at what kind of “dance” flamenco itself performs to keep its identity and acknowledge its Andalusian roots while at the same time broadens its appeal as an international art form both embracing, and being embraced by, contemporary art movements.

**CATHERINE DIAMOND** is a Professor of Theatre and Environmental Literature at Soochow University, Taipei, Taiwan. She is the author of *Communities of Imagination: Southeast Asian Contemporary Theatres* (2012), and numerous articles on performance and the environment. She is the director of the Kinnari Ecological Theatre Project that has performed theatre collaborations throughout Southeast Asia, and the director of The Red Shoes Tablao in Taiwan.



## Erika Fischer-Lichte

### PERFORMANCE-RELATED CONCEPTS AS AN EPISTEMOLOGICAL ORIENTATION

My talk introduces the Research Center's most ambitious project yet—a handbook of performance-related concepts in non-European languages. The lecture illustrates our approach by presenting five key performance-related concepts from the German language: “Theater,” “Schauspieler” (actor), “Zuschauer” (spectator), “Aufführung” (performance), and “Inszenierung” (mise en scène). Investigating these key concepts by outlining their interrelated histories as well as their past and current range of usage and meaning, I argue that they form an epistemic system characterized by a specific ‘epistemological orientation.’ On the one hand, this system points towards the larger epistemic system of art and aesthetics. On the other, it can be interpreted as being part of the discursive system linked to social life and of the related epistemic system of social theory. I conclude that this connection calls for a theory of theatricality: The semantic and epistemic systems that emerge out of performance-related concepts in the German language suggest that it would be worthwhile to look for, introduce, and theorise such a concept as theatricality, which connects the spheres of theatre and social life in a very particular manner.

**ERIKA FISCHER-LICHTE** is Senior Professor for Theatre and Performance Studies at Freie Universität Berlin and the Director of the International Research Center “Interweaving Performance Cultures.” She served as President of the International Federation for Theatre Research (1995–1999). She is a Member of the Academia Europaea, the Academy of Sciences, Göttingen, the Berlin-Brandenburg Academy of Sciences, and the National Academy of Sciences Leopoldina in Halle, and Honorary Member of the American Academy of Arts and Sciences. She has held visiting professorships in China, India, Japan, Russia, Norway and the USA. Her most recent publications include *Dionysus Resurrected. Performances of Euripides’ The Bacchae in a Globalizing World* (2014), *The Politics of Interweaving Performance Cultures: Beyond Postcolonialism* (2014), ed. with T. Jost, S. Jain, *Transformative Aesthetics* (2017), ed. with Benjamin Wihstutz, and *Tragedy’s Endurance. Performances of Greek Tragedies and Cultural Identity in Germany Since 1800* (2017).



## Susan Leigh Foster

### THE POLITICS IN/OF EXPERIMENTATION

If we think of interweaving as a testing, a probing, an experimenting, how does it operate? This presentation looks at how artists conduct experiments: how we formulate rules and devise frameworks within which to operate; how we respond to and answer the questions we have posed; and how we reflect on those answers, even as we begin to devise new experiments. These questions and responses may be expressed verbally, but they can also be articulated through visual, sonic, or kinaesthetic mediums. The very fact of conducting thinking and conceptualizing in nonverbal mediums may be considered as a form of interweaving.

The presentation also examines a second form of interweaving—collaborations in which artists operating within different aesthetic paradigms come together to experiment collectively. In these efforts, artists make choices concerning how to conjoin their distinctive orientations: they can work to forge a common aesthetic that synthesizes or otherwise transcends their differences, or they can emphasize the points of disagreement and conflict, revealing not only the clashes between their paradigms but also the constructedness of experimentation itself. What kinds of politics are embodied in each of these approaches to interweaving?

**SUSAN LEIGH FOSTER**, choreographer and scholar, is Distinguished Professor in the Department of World Arts and Cultures/Dance at UCLA. She is author of *Reading Dancing: Bodies and Subjects in Contemporary American Dance* (1986), *Choreographing Narrative: Ballet's Staging of Story and Desire* (1996), and *Choreographing Empathy* (2010), and she is currently at work on a book entitled *Valuing Dance: Commodities and Gifts in Motion*. Three of her danced lectures can be found at the Pew Center for Arts and Heritage website: <http://danceworkbook.pcah.us/susan-foster/index.html>.



## Helen Gilbert

### INDIGENOUS THEATRES OF WAR AND REMEMBRANCE

This presentation explores contemporary war heritage formations at the intersecting frontiers of history, commemoration, postcolonial dramaturgy, and arts-based knowledge transmission. My specific focus is on ways in which iconic European sites of memory connected with the two world wars have been imaginatively rescaled and reconfigured by indigenous performance makers in Australia, Aotearoa New Zealand, and Canada in recent years. Recruits from indigenous communities in these countries enlisted in the wars in disproportionately high numbers for their population sizes, in some cases despite racialised prohibitions against their participation and often with tragic consequences for their families and communities. A growing assemblage of embodied arts and remembrances has recently addressed this history in original, profound, and creative ways, urging a recalibration of public as well as academic knowledge about the wars' cultural legacies as they are mapped into mainstream and marginalized narratives in different parts of the world. Such 'memory work' potentially reveals not only how disparate accounts of the wars are embodied and socialised as heritage, but also what seems to be invested in their transmission across time and place, be it in cultural, political, diplomatic, and/or aesthetic terms? I will attempt to open windows on these issues in a comparative discussion of recent WWI centenary commemorations and stage performances such as *Black Diggers* (2014) by Tom Wright and Wesley Enoch, *Strange Resting Places* (2007) by Rob Mocaraka and Paolo Rotondo, and *A Soldier's Tale* (2014) by Michael Greyeyes and Tara Beagan. My broad aim is to trace ways in which these works enact indigenous versions of war heritage that are fundamentally connective, co-constitutive, international, intercultural, and performative.

**HELEN GILBERT** is Professor of Theatre at Royal Holloway University of London, and author/editor of several wide-ranging books in postcolonial theatre and performance studies, including the open access volume *In the Balance: Indigeneity, Performance, Globalization* (2017). She recently completed a fellowship at the Rachel Carson Centre for Environment and Society in Munich, supported by a Humboldt Prize, and is currently the visiting Chair of Australian Studies at the University of Tokyo for the 2017-18 academic year.



## Biodun Jeyifo

### EPISTEMOLOGIES OF 'STAGE ENGLISH' IN WORLD ANGLOPHONE DRAMA: BRIAN FRIEL AND WOLE SOYINKA

This paper explores an important and historical dimension of 'stage English' that ought to but has not received critical and scholarly attention: traditions and cultures of performing the decolonized self or selves in the Anglophone theatres of the world. Traditionally, 'stage English' implied English as it was invented and performed in the theatres of England and, more broadly, the theatres of Britain, the United States, Australia, and New Zealand. But with the rise of the Anglophone theatres of Africa, the Caribbean, and parts of Asia, practices and traditions of 'stage English' have created new and unprecedented cultures of performing English and Englishness on the stage. Equally important, they have also dialectically cast new light, new retrospective or revisionary perspectives on what 'stage English' used to mean in the past, if only surreptitiously.

The central hypothesis is the idea that speaking and performing English or Englishness was always already *relational* to the presence of other languages, in the British Isles and Europe and, later, in the British Empire in Asia, Africa, and other regions of the world. In all these contexts and spaces, English was always colliding, mixing and *interweaving* with other languages – both in the real world and on the stages of the Anglophone theatres of the diverse performance cultures of the decolonized, post-imperial world. Focusing on the work of the Irish playwright Brian Friel and the Nigerian dramatist Wole Soyinka, the paper argues for a search for underlying epistemologies that might serve to provide methodological and comparative frameworks for exploring practices and traditions of performing English in plays and on stages that might, on the surface, seem so widely divergent as to be incommensurable. Basically, the *Irish* Englishness that powers the plays of Friel presupposes the erasure, the extinction even, of Gaelic, the mother tongue. By contrast, the *African* Englishness of Soyinka's plays is extensively powered by the living presence of both Yoruba—the mother tongue—and West African Pidgin. However, through what I call epistemologies of liberation and relationality, we are enabled to experience surprising resonances and echoes across the Anglophone dramas of the two playwrights. Thus, the ultimate aim of the paper is to tease out what these epistemologies are and what they say to us.

**BIODUN JEYIFO** is Emeritus Professor of English at Cornell University and Professor of Comparative Literature and of African and African American Studies at Harvard University. He was educated at the University of Ibadan (BA First Class Honors in English) and New York University (MA, PhD). He has taught at several African and American universities and has served as an external examiner at major universities in Africa, Europe, North America, and Asia. He has also lectured widely in universities and to wider audiences in many parts of the world. Professor Jeyifo has published many books, monographs, and essays on Anglophone African and Caribbean writings, drama, Marxist and postcolonial literary, and cultural studies: *Wole Soyinka: Politics, Poetics, and Postcolonialism* (2005), which won one of the American Library Association's Outstanding Academic Texts (OATS) awards, and the two-volume *Oxford Encyclopedia of African Thought* (2010), co-edited with Abiola Irele. His most recent book-length publication is *Against the Predators' Republic: Political and Cultural Journalism, 2007-2013* (2016).



## Anuradha Kapur

### INSTITUTIONAL HISTORIES, BODY MEMORIES

Both the individual/private journey and the collective/social good that education, and in this paper, theatre education in India might be seen to provide are complicated by a set of issues: what is taught, or content; how it is taught, or pedagogy; and the methodology by which questions are shaped or regarded as questions – that is to say, what counts as knowledge.

Discussion and debate around formulating curricula for theatre/arts education, such as in the National School of Drama (NSD) and theatre departments across India, may be schematically characterized along the following lines: (i) derivation of curricula from an analysis of culture (the cultural representation model); (ii) a critique of cultural reproduction through curricula (the ideology-criticality model); (iii) the generation of curricula to further social justice (the cultural production and empowerment model).

The formation of arts institutions in India, specifically the NSD, was based on the first and third models mentioned above – with a program of study that derived from an analysis of contemporary cultural practices, and seen, broadly speaking, as an instrument to further social justice and empowerment. The second, the ideology-criticality model, now needs to be put in place rigorously. I ask why this is so and why the calculus between culture and the distribution of power needs to be continuously re-marked in countries such as India that see themselves as having long histories of performance making.

**ANURADHA KAPUR** is a professor and theatre director. She is a Founding Member of Vivadi, a working group of theatre makers, visual artists, film makers, and writers. Vivadi seeks to do interdisciplinary work and encourages exchange between practice and research. Anuradha Kapur was invited to curate the performance window for *body.city: siting contemporary culture in India*, presented at the House of World Cultures, Berlin, September 2003. She co-curated the theatre section of the *Serendipity Arts Festival* in Goa in 2016 and 2017. Anuradha Kapur completed her term as Director, National School of Drama, New Delhi, in 2013. She is presently Visiting Professor at Ambedkar University, Delhi.



## Hans-Georg Knopp

### INSTITUTIONAL POLITICS AND KNOWLEDGE-PRACTICES IN GERMANY AND CHINA

Institutional policies of exchange are often embedded within general policies and self-understandings of nation-states. Consequently, “external factors” influence institutional practices: a change in the notion of what a “nation-state” is or of a state’s general concept of foreign policy can prompt changes in institutional policies and practices of exchange. But such institutional changes can also be motivated by “internal factors,” i.e. by knowledge generated by an institution’s work with/in the arts, thus coming from its daily practice. Institutional frameworks are changed not only top-down but also bottom-up. In my presentation, I will examine the complex and historically dynamic relationships between (internally and externally motivated) practices of policy-making with regard to two institutions: the House of World Cultures in Berlin and the Goethe-Institut. Furthermore, I will also try to address these questions with regard to two Chinese institutions: the Wuzhen Theatre Festival and the Shanghai Theatre Academy.

**HANS-GEORG KNOPP** worked for the Goethe-Institut for many years, especially in Asia. He was Artistic Director at the House of World Cultures in Berlin (1996-2006) and General Secretary of the Goethe-Institut in Munich (2006-2012). Currently he is Senior Research Fellow of the Hertie School of Governance in Berlin, as well as consultant of the Shanghai Theatre Academy, and the Wuzhen Theatre Festival in China.



## Matthias Lilienthal

### THE POTENTIAL OF INTERNATIONALIZING GERMAN-SPEAKING THEATRE

Ever since Matthias Lilienthal—former artistic director and manager of Berlin’s HAU—took over the leadership of the Münchner Kammerspiele, one of the most prestigious German city and so-called narrative theatres (“Stadt- und Sprechtheater”), his declared intention has been to internationalize the theatre’s cast as well as its repertoire. It is not just people such as Amir Reza Koohestani, Rabih Mroué and Yael Ronen who have promised to produce new experimental work; the Munich audience, too, was reassured that the focus would shift away from Shakespeare, Schiller or Achternbusch, and that the language on stage would not be exclusively German. It would be fair to say that Matthias Lilienthal intended nothing less than to stretch the limits of a traditional institution by maintaining the link to its tradition while also mobilizing new forces. In this panel Matthias Lilienthal will talk about the potential and the frictions in his challenging venture at a German Stadttheater.

**MATTHIAS LILIENTHAL** was Head Dramaturg at the Volksbühne am Rosa-Luxemburg-Platz under Frank Castorf (1992-1999), where he initiated, among other things, the engagements of Christoph Marthaler and Christoph Schlingensiefel. He was Artistic Director and Manager of the HAU (Hebbel am Ufer) in Berlin (2003-2012). From September 2012, Lilienthal lectured as Resident Professor for ten months in the home workspace program at Ashkal Alwan Beirut. He was Program Director of Theater der Welt 2014 in Mannheim and is Member of the Advisory Board at the International Research Center “Interweaving Performance Cultures” at Freie Universität Berlin. Starting with the 2015/16 season Matthias Lilienthal became Director of the Münchner Kammerspiele.



## Ong Keng Sen

### EXPERIMENTS WITH THE ART OF THE SHITE, AS ARTICULATED BY ZEAMI AND RECONTEXTUALIZED IN CONTEMPORARY INTERCULTURAL PERFORMANCE

This paper proposes to look at the art of the shite, as articulated by Zeami in his treatises and recontextualized in contemporary intercultural performance. Mark Nearman's opening remarks on Zeami's "Kyui, Notes on the Nine Levels" is that most translators and commentators have approached this work as an essay in aesthetic criticism rather than its direct relevance to the practice of theatre. He continues that "Zeami's theories are thus primarily artistic and descriptive in that they deal with an artist's viewpoint and problems," situating Zeami's observations "within the realm of the operational, practical and pragmatic."

I would like to offer an intimate path of practice through a close reading of the ambiguous, paradoxical, and at times mysterious writings of Zeami. My paper focuses on the creative experiments with the Noh shite who performed *Lear*. Naohiko Umewaka from the Umewaka branch of the Kanze family. In reading Zeami's treatise "Kakyo, a Mirror Held to the Flower," I recalled sights, sounds, and the heart (the inner dynamism and concentration of the *shite*) of Naohiko Umewaka in performance. Like Proust tasting the madeleine and remembering his aunt, these fragments of memories were invoked involuntarily as I entered the heart of Zeami's treatises, living, enduring documents about life. All my experiences of this one direct experimental collaboration with a Noh actor lasting 4 years from 1996 to 1999 came back forcefully. I want to embrace this inevitable reinventive process embedded in memory. Hence my paper can be positioned as a new work, a practical intervention as well as an academic paper serving to analyze the creative experimental work of the *shite* in the intercultural *Lear* (European premiere in Theater der Welt 1999), a time lost, a remembrance of things past.

**ONG KENG SEN** is a performance director who has actively contributed to the evolution and the subsequent transglobalization of the Asian aesthetic in contemporary arts. He completed his postgraduate studies at Tisch School of the Arts, New York University, and he also holds a law degree. His artworks have been presented throughout the world. Ong is Artistic Director of TheatreWorks, where he created the renowned Flying Circus Project. He mentors emerging artists and has founded the Arts Network Asia. He created and directed the In-Transit Festival in Berlin (2001-2003). He served on the Prince Claus Foundation Jury (2012-2015). A Fulbright scholar, Ong recently founded the new Singapore International Festival of Arts (SIFA) in 2013 and was Festival Director for four editions (2014-2017). He is the first Singaporean artist to have received both the Young Artist Award (1992) and the Cultural Medallion Award (2003). He was awarded the prestigious Fukuoka Asian Arts and Culture Prize 2010.



## Nicholas Ridout

### COMPLEX SMOKING

This paper explores a contradiction in Bertolt Brecht's image of the ideal spectator as someone who watches while smoking. The contradiction lies in the fact that Brecht's conception of such a spectator appears to depend upon an entirely bourgeois conception of knowledge, but is deployed as part of an attempt to produce a new and anti-bourgeois theatre. The exploration of this apparent contradiction moves by way of a consideration of the history of tobacco's transatlantic transculturation. This exploration offers an opportunity to retrieve a history of the refunctioning of a social practice which Brecht's smoker simultaneously promises and conceals. It suggests that attending to this forgetting might be one way of producing an alternative epistemology for the theatrical spectator.

**NICHOLAS RIDOUT** studied at Cambridge University and has a PhD from Birkbeck, University of London. He is currently Professor of Theatre at Queen Mary University of London, where he has taught since 2002. He is the author of *Stage Fright, Animals and Other Theatrical Problems* (2006), *Theatre & Ethics* (2009) and *Passionate Amateurs: Theatre, Communism and Love* (2013). He is the co-author, with Claudia Castellucci, Romeo Castellucci, Chiara Guidi and, Joe Kelleher, of *The Theatre of Societas Raffaello Sanzio* (2007) and co-editor, with Joe Kelleher, of *Contemporary Theatres in Europe* (2006). He is the Editor of *Theatre Survey*, and co-editor, with Patrick Anderson, of the book series *Performance Works* at Northwestern University Press.



## Sundar Sarukkai

### INTERWEAVING EPISTEMOLOGIES: LESSONS FROM SCIENTIFIC EPISTEMOLOGY

One of the biggest challenges to the possibility of interweaving epistemologies is the hierarchy of knowledge systems. Often it is believed that scientific epistemology is a paradigm of a knowledge system and many knowledge systems seem to fail in comparison to the 'standards' of scientific epistemology. In particular, the definition of knowledge itself is too closely linked to 'justification,' thus leading to potential problems in any model of interweaving. I will first discuss some of the challenges to interweaving epistemologies, primarily because of the ideas of justification and its importance over the notion of truth (which is very important for art, dance as well as human action). I will then show how scientific epistemology is itself an excellent example of interweaved epistemologies, and drawing on this, end with some important lessons on how we should deal with concepts and translation of epistemological systems of different performance cultures.

**SUNDAR SARUKKAI** is Professor of Philosophy at the National Institute of Advanced Studies, Bangalore. He is the author of the following books: *Translating the World: Science and Language* (2002), *Philosophy of Symmetry* (2004), *Indian Philosophy and Philosophy of Science* (2005), *What is Science? And The Cracked Mirror: An Indian Debate on Experience and Theory* (2012), co-authored with Gopal Guru. He is an Editorial Advisory Board member of the *Leonardo Book Series* published by MIT Press, USA, the Series Editor for *Science and Technology Studies*, Routledge and Chief Editor for the *Springer Handbook on Logic in India*.



## Shen Lin

### COLD CASES, NEW SIGHTS

The interweaving of theatre cultures, the subject of our study, is a time-honored common practice, although we will be of different opinions as to its motivations, purposes, effects, and significances. The familiar criticism of so-called "intercultural theatre" highlighting these differences may be ascribed to the question of ownership of cultural heritage. The nomenclature of such historical practices as intercultural theatre posits on differences between cultures owned by various entities, such as ethnic groups, political systems, religions, or nations.

In history, "inter-cultural" exchanges could mean striking chords and initiating a meeting of souls as much as appropriating and looting. The memories of unhappy moments in the history of intercultural activities remain fresh with many scholars from countries of ancient cultures. The vehemence with which Bharucha took Brook to task for his utilization of the Mahabharata is similar to that with which successive Greek culture ministers have been seeking the return of the Pantheon marbles Elgin senior brought to the British Isles, or of how wealthy Chinese today are bidding at auctions for bronzes that Elgin junior looted from the Summer Palace. The postcolonial complex triggers a suspicion of "cross-" or "inter-"cultural borrowings as trespassing, purloining, and intruding. Schechner fends off such accusations by circumventing the ownership issue, breaking apart the bondage between nation and culture to remove cultural barriers. In the place of the traditional epithet "nation" that imagined community is reproduced through "performance," the new imagined specialty. As a result, in the field of theatre studies, the body politic is substituted by the body, psychology by physiology, rhetoric by gymnastic, and representation by presence. Theatre thus seems to have arrived at a point where it breaks free of ethos, pathos, and logos.

Modern theatre history also witnessed an alternative attempt to overcome barriers—the barriers between nations. The theories and movements that energized such an endeavor once changed modes of learning, patterns of thinking, and ways of living for millions of people. Some of the relevant outstanding figures may include Tretyakov, Meyerhold, Piscator, and Brecht, among others. Their return from the cold may further expand the scope for our newly established field of interweaving performance cultures.

**SHEN LIN** is Professor at China's Central Academy of Drama, as well as a writer, translator, and theatre curator. He has held visiting professorships at universities in Europe and North America. He has been a recipient of British Council and Chinese Education Commission scholarships, Folger Shakespeare Library's fellowships, the State Council Special Grant for Contribution to Culture and Art, the Ministry of Education's Millennium Endowments for Leading Scholars, as well as the China Drama Awards (for theory and criticism). His publications span intercultural performance, Shakespeare, and contemporary theatre. He has created a number of acclaimed productions in China since the early 1990s, and curated the "International Theatre Showcase Beijing" (1998–2002) and the "Shakespeare and Contemporary Stage Masters" event (2006–2007). He consults some of China's leading performance institutions on their visiting productions.



## Małgorzata Sugiera

### PERFORMANCE AS METHOD: CRITICAL APPROACHES TO WESTERN EPISTEME

Undoubtedly, such classic works in the field of performance research as, for example, Diana Taylor's *The Archive and the Repertoire* or Joseph Roach's *Cities of the Dead* have contributed to the spread of epistemological diversity and demonstrated the universalizing pretenses of the Western epistemic code, its "hubris of the zero point" (Walter D. Mignolo). Also, as Taylor rightly argues in her most recent book *Performance*, performance studies belongs to an emerging area of postdisciplinarity because its diverse objects of study—a process, a praxis, an episteme, a mode of transmission, and a means of intervening in the world—is by definition bound to break disciplinary boundaries. At the same time, performance researchers strive to methodologically interweave culturally divergent knowledge systems and embodied practices of knowing, undermining the Western episteme and its basic binaries. Either they formulate their own hands-on definition of what performance/performativity is, or examine similar processes, modes, and methods specific to their discipline (such as ANT, situated knowledge, geo-historical, and bio-graphical locality, assemblages, to name just a few).

The main objective of the paper is, therefore, to take a closer look at three strands of studies important in this respect—decoloniality studies (Walter D. Mignolo, Linda Tehiwai Smith, Hamid Dabashi), critical anthropology (Johannes Fabian, Anna Lowenhaupt Tsing, Andrea L. Smith), and queer studies (Judith Halberstam, Jose Esteban Munioz, Kathryn Bond Stockton)—in order to examine how different experiences and genealogies of thought come together to question from within the dominant geo- and ego-politics of knowledge in Western academia. What needs to be stressed is that they all call into question not only the content of Western epistemology but also its foundation, which is the basic order of gathering, asserting, and categorizing knowledge.

**MAŁGORZATA SUGIERA** is a Full Professor at the Jagiellonian University in Kraków, Poland, and the Head of Department for Performativity Studies. She published several single-authored books in Polish, co-edited works in English and German, and lectured and conducted seminars in German, French, Swiss, and Brazilian universities. Her main research fields are performativity theory, cultural studies, and queer studies. She is active as a translator of scholarly books and theatre plays.



## Danny Yung

### IN SEARCH OF...

Co-artistic director of the Hong Kong-based international experimental theatre company Zuni Icosahedron, Danny Yung will present an in-depth creative lecture on his quest for curiosity, critical thinking, and creativity within the realm of experimental theatre. Sharing his experience as a pioneer of experimental art, the lecture will reflect on various experimental projects that resulted from his three theatre laboratories: theatre tech lab, cross-cultural theatre lab, and the theatre education lab. These three laboratories aim to cross the boundaries of existing frameworks, institutions, cultures, sub-cultures, and the stage. The overview of these ten experimental projects curated by Danny Yung are not only examples of cross-disciplines and cross-cultures, but they also serve as outlets for critical thinking and reflection, which are the precursors to innovation. Within this quest for curiosity, critical thinking, and creativity, each of these ten experimental projects began with a particular investigative focus, followed by an unpredictable process and a concluding array of outcomes. As Danny Yung reviews these past performances and laboratories, he challenges the cyclical journey of artistic theory, practice, experimentation, process, and creation, offering opportunities to notice, witness, and reflect on our existing frameworks and to consider their potential.

**DANNY YUNG** is a pioneer of experimental performance, video and installation art in the Sinophone region, and the Co-Artistic Director of Zuni Icosahedron—Hong Kong's leading experimental arts company ([www.zuni.org.hk](http://www.zuni.org.hk)). Yung is also the Hong Kong Arts Development Council Awards Artist (2015), a Fukuoka Prize Laureate (2014), and a recipient of the Cross of the Order of Merit of the Federal Republic of Germany (2009) as well as the UNESCO Music Theatre NOW Award (2008). Currently, Yung chairs the Hong Kong Institute of Contemporary Culture, World Culture Forum Asia-Pacific Alliance, Asia Arts Net, Hong Kong-Taipei-Shanghai-Shenzhen City-to-City Cultural Exchange Conference, and serves as the consultant/board member to Chinese Creative Industries Forum, HKICC Lee Shau Kee School of Creativity, Design Council of Hong Kong, United Nations Common Consultant Roster, Music Theatre Committee of International Theatre Institute, Asia-Pacific Performing Arts Network, Faculty of Cultural Studies of Lingnan University, and School of Drama, the Hong Kong Academy for Performing Arts.



**Published by**

International Research Center  
“Interweaving Performance Cultures”  
Grunewaldstr. 34  
12165 Berlin  
Germany

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**June 2018****Printed by**

Europrint Medien GmbH, Berlin

**Layout**

Laura Wiederhold, Jens Pieper, Klute Agency Berlin

**Edited by**

Stefan Donath  
International Research Center  
“Interweaving Performance Cultures”  
Grunewaldstr. 34  
12165 Berlin  
Germany

**Copy-Editing, Translation**

Saskya Jain, Milos Kasic, Omid Soltani

This publication is made available free of charge as part of the International Research Center's public relations work for its Closing Conference “Dynamics of Interweaving Performance Cultures” (21-24 June 2018) at Akademie der Künste Berlin. It is not intended for commercial distribution.

