

2-4  
APRIL  
2013

DUMB  
TYPE  
SYM  
PO  
SIUM

THE BIRTH  
OF NEW  
MEDIA  
DRAMATURGY

TUESDAY, 2 APRIL 2013  
6.00 P.M. SCREENING OF THE PERFORMANCE *S/N* (Japan, 1994)  
followed by welcome drinks

WEDNESDAY, 3 APRIL 2013

9.00 A.M. WELCOME

Brjka Fischer-Lichte, Director of the International Research Center  
"Interweaving Performance Cultures"

9.15 A.M.-10.45 A.M. PANEL #1

Peter Eckersall: Dumb Type and the Birth of New Media Dramaturgy

Sara Jansen: Dumb Type as Dance: Reflections on the Politics of Move-

ment

Edward Scheer: Immersion Media Performance (via Skype at 10.15 a.m.)

Chair: Barbara Gellhorn

Coffee break

11.15 A.M.-12.30 P.M. ARTIST TALK

Toru Koyamada: Reflections on Working with Dumb Type and Being an

Artist in Japan now (including Q&A)

Chair: Miya Yoshida

Lunch break

2.00 P.M.-3.30 P.M. PANEL #2

Fran Lloyd: Interweaving Performance Cultures: Bodies that Matter,

*S/N* and Activism

Stephen Barber: Corporeal Projections and Ocular Demands: *Lovers*

Shintaro Fujii: Turning Catastrophe into Art: On Dumb Type, *S/N* and

Tadasu Takamine, *Cool Japan*

Chair: Katherine Mezur

Coffee break

4.00 P.M.-4.30 P.M. STUDIO PERFORMANCE by Takao Kawaguchi

Short break

4.45 P.M.-6.30 P.M. PANEL #3

Shinya Yamaki: LIFE with ART project: "The Art of Intervention"

Joint Research: Considering the Performance *S/N* by Dumb Type

(40 minutes, translated by Wim Lunsing)

THURSDAY 4 APRIL 2013

9.00 A.M.-10.30 A.M. PANEL #4

Keiko Takeda: On the Issue of Foucault's "subjection" in *S/N*

Wim Lunsing: The Creation of *S/N* in the context of the Debate about

Sexuality in Early 1990s Japan

Katherine Mezur: Dumb Type's Wonder Women: Corporeal Precarity and

Medial Terror

Chair: Helena Grehan

Coffee break

11.00 a.m.-12.00 noon ARTIST TALK

Takao Kawaguchi: My Perfect Life - A Talk about the Performance

Series 'A perfect Life' Continuing since 2008 (including Q&A)

Chair: Sara Jansen

12.00 NOON-1.00 P.M. PANEL #5

Marion Barrios Solano: Social Remix: Meta-Media Dynamics within

Hybrid knowledge Landscapes (dance-tech projects)

Andreas Regelberger: Re-thinking the Audience: Dumb Type, New Media,

New Dramaturgy and the Spectator (via Skype at 12.30 a.m.)

Chair: Fran Lloyd

Lunch break

2.00 P.M.-3.45 P.M. PROVOCATIONS AND RESPONSES FOLLOWED BY

ROUNDTABLE DISCUSSION

With Helena Grehan, Maïke Bleeker, Barbara Gellhorn, Miya Yoshida

Chair: Peter Bickersall

3.45 P.M.-4.00 P.M. CLOSING

THE SYMPOSIUM

deals with an interwoven approach of new media dramaturgy to aspects of politics, society and culture, ideas of belonging, place and time and the reality of intercultural, imbricated forms of globality.

Freie Universität Berlin  
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PARTICIPANTS BIOS

STEPHEN BARBER is a Professor at Kingston University in the UK and currently a Fellow of the International Research Center “Interweaving Performance Cultures” at the Freie Universität Berlin. He has published widely on performance and visual arts.

MAAIKE BLEEKER is Professor and Chair of Theatre Studies at the Utrecht University. Her research interests include performance, visuality and new dramaturgy. She is President of “Performance Studies international” and an international partner for the new media dramaturgies project.

PETER ECKERSALL is Associate Professor in Theatre Studies at the University of Melbourne and currently a Fellow of the International Research Center “Interweaving Performance Cultures” at the Freie Universität Berlin. His research interests include Japanese theatre, dramaturgy and contemporary arts. He is co-convener of the new media dramaturgies project.

ERIKA FISCHER-LICHTE is Professor of Theatre Studies at the Freie Universität Berlin, Director of the International Research Center “Interweaving Performance Cultures” and Spokesperson of the International Doctoral School “InterArt Studies” at the Freie Universität Berlin. Her research fields are: aesthetics, history and theory of theatre, in particular on semiotics and performativity, and contemporary theatre.

SHINTARO FUJII is Associate Professor in Theatre Studies at the Waseda University in Tokyo. His research interests include French theatre, European performance cultures and contemporary Japanese performance.

BARBARA GEILHORN is lecturer in Japanese in the Department of History and Cultural Studies at the Freie Universität Berlin. Her research interests include Noh theatre, women in Noh, and recent performance in Japan.

HELENA GREHAN is Associate Professor of Theatre Studies at the Murdoch University, Australia. Her research interests include ethics, spectatorship and performance and new media dramaturgy. She is co-convener of the new media dramaturgies project.

SARA JANSEN is an independent scholar and dramaturg. She is a specialist of Japanese performance, contemporary dance and interdisciplinary performance practices. She has worked extensively between Europe and Japan as a scholar, translator and dramaturg.

TAKAO KAWAGUCHI is a performer, performance-maker and former member of Dumb Type. His solo works and collaborations are seen widely in Asia and Europe. Recent performances are documented at: [www.kawaguchitakao.com](http://www.kawaguchitakao.com).

TORU KOYAMADA is an artist and Associate Professor of Art at the Kyoto City University of Arts. Koyamada was one of the founding members of Dumb Type and actively engaged the group between 1984–2000. After leaving Dumb Type, he has been working for a wide range of projects about shared spaces and spatiality by means of art.

FRAN LLOYD is Professor of Art History and Director of the Visual & Material Culture Research Centre in the Faculty of Art, Design & Architecture at the Kingston University, London. She has published widely on contemporary and modern visual culture, and has over fifteen years experience of collaborating on a variety of international interdisciplinary creative arts projects.

WIM LUNSING is an independent scholar specialising in Japanese society, sexuality, gender, lifestyles, discrimination and issues of sustainable development. Following his PhD in Anthropology from Oxford Brookes University in 1995, he was a Research Professor of Japanese Studies at the University of Copenhagen (1997–1998) and a Japan Foundation Special Research Fellow at the University of Tokyo (2001–2002).

KATHERINE MEZUR is a scholar and artist whose research focuses on transnational dance/theatre performance, gender studies, and new media performance in the Asia Pacific region. She was a Fellow of the International Research Center “Interweaving Performance Cultures” at the Freie Universität Berlin.

HIDENAGA OTORI specializes in the history of ideas in Russian art. Among other roles, he was artistic director of the International Theatre Festival “Laokoon” (Hamburg, Germany), and Vice President of Kyoto Performing Arts Centre. His publications include *Reverberation Machines: The Words of Richard Foreman*. Otori has also been a Chief Editor of numerous theatre magazines, such as Theatre Arts, Chimaera, and Performing Arts.

ANDREAS REGELSDERGER is Associate Professor of Japanese at the Trier University and Western Michigan University. He is a specialist of Japanese theatre and written extensively on traditional and contemporary performance cultures. He is also a dramaturg and translator of works by Okada Toshiki.

EDWARD SCHEER is Professor of Performance Studies at the University of New South Wales, Australia. His research interests include performance art, visual art and experimental humanities. He is co-convener of the new media dramaturgies project.

MARLON BARRIOS SOLANO is a Venezuelan independent interdisciplinary artist, researcher, consultant, educator, online curator/producer and blogger. He is the creator of the online platforms: [dance-tech.net](http://dance-tech.net), [dance-tech.tv](http://dance-tech.tv) and project leader of [meta-academy.org](http://meta-academy.org).

KEIKO TAKEDA is part-time lecturer at the Rikkyo University and a PhD candidate at the Ochanomizu University, Japan. Her research is about various aspects of the author(s) of performance art, the *S/N* production, and art activism.

SHINYA TAKAHASHI is Professor of German Studies at the Chuo University, Tokyo and currently a Fellow of the International Research Center “Interweaving Performance Cultures” at the Freie Universität Berlin. His research interests include contemporary German theatre and performance in Japan.

SHINYA YAMAKI is a curator and researcher working in Japan and Europe. Recent projects include LIFE with ART Project: “The Art of Intervention” a joint research considering the performance *S/N* by Dumb Type.

MIYA YOSHIDA is a curator and postdoctoral researcher at Leuphana University, Lüneburg. She received double Masters in Media and Governance in Keio University, SFC and MA in Art History at Goldsmiths College, University of London in 2001 and PhD in Philosophy in Arts in Lund University, Sweden in 2007.

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THE ADMISSION IS FREE.

The papers and panel discussions will be held in English and Japanese with translation.

The symposium is a cooperation of Performance Studies international (PSi), the International Research Center “Interweaving Performance Cultures” at Freie Universität Berlin, the School of Culture and Communication at the University of Melbourne and the Australian Research Council.