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PARTICIPANTS

PARTICIPATING STUDENTS OF THE INTERNATIONAL THEATRE INSTITUTE (ITI) IN SINGAPORE ARE

Kalaiselvi d/o Piramayan, Lina Yu, Shakeel Ahmmad Mulla, Ivan Pedro Simoni Talavera, Narayana Kurup, Denise Mordeno Aguilar, Giorgia Ciampi, Adele Frantz, and Maryline David.

PARTICIPATING STUDENTS OF THE FRANKFURT UNIVERSITY OF MUSIC AND PERFORMING ARTS (HFMDK) ARE

Alrun Hofert, Tim Dane, Gesa Köhler, Robert Will, Niklas Hagendick, Felix Bold, Bastian Sistig, Mark Reisig, Cennet Voß, Nyamandi Mushagaranhu, Tim Werths, Meike Hedderich, and Paula König.

PARTICIPATING STUDENTS OF THE BERLIN UNIVERSITY OF THE ARTS (UDK) ARE

Robin Dörnemann, Raphael Schmischke, Sven Scheele, and Thea Rasche.

PARTICIPANTS OF THE ERNST BUSCH ACADEMY OF DRAMATIC ART (HFS) IN BERLIN ARE

Hauke Diekamp, accompanied by the Russian sports scientist and martial artist Viatcheslav Kushkov.

THOMAS ALKEMEYER

has been Professor of Sport and Society at the Carl von Ossietzky Universität Oldenburg (since 2001). He received his Ph.D. at the Freie Universität Berlin. His dissertation *Körper, Kult und Politik. Von der "Muskelreligion" Pierre de Coubertins zur Inszenierung von Macht in den Olympischen Spielen von*

1936 (Campus, 1996) was awarded the Ernst Reuter Prize. Between 1999 and 2001, he worked at the FUB Institute of Philosophy as Research Associate and at the DFG Collaborative Research Center "Performing Cultures" in the project "The Performance of Society in Games."

FRANCES BARBE

is a theatre practitioner, scholar, and teacher currently based at the Western Australian Academy of Performing Arts in Perth. She has trained extensively in Japanese techniques, including Butoh and Tadashi Suzuki's actor training method. Asian approaches to training and to making performance inform her work, building on her background in Western dance and theatre. Her Ph.D., completed at the University of Kent in 2011, is titled *The Difference Butoh Makes: A Practice-based Exploration of Butoh in Contemporary Performance and Performer Training*. Barbe is also a qualified yoga teacher.

HANS-ULRICH BECKER

has been Educational Director of Mise-en-scène at the Hochschule für Musik und Darstellende Kunst in Frankfurt/M. (since 2010). Becker started his theatre career in Frankfurt and as Artistic Director of the Marburg Festival "Theater in Bewegung." He has worked as director at theatres in Aachen, Heidelberg, Mannheim and Stuttgart, and staged productions at the Deutsches Theater Berlin, the Thalia Theater Hamburg, the Bayerisches Staatsschauspiel in Munich, and in Salvador da Bahia in Brazil. *YVONNE oder die Burgunderprinzessin* (1993) and *Walpurgisnacht* (1994) were both invited to the Theatertreffen Berlin.

GABRIELLA CRISPINO

is Voice and Speech Trainer for acting students at the Universität der Künste Berlin. She studied German literature, linguistics, movement, and sports in Munich, and acting in Berlin. During her research on imagination, breath, movement and voice, she worked with Frieda Goralewski (tradition of Elsa Gindler) and Kristin Linklater (designation in teaching). She also studied Russian methods of acting, body and voice (in st. Petersburg, Yekaterinburg) and "Gestisches Sprechen" (tradition of Bertolt Brecht). She trained puppeteers at the Hochschule für Schauspielkunst "Ernst Busch," film actors at the Hochschule für Film und Fernsehen "Konrad Wolf" (Babelsberg), and performers at the Institut für Medien und Theater (Universität Hildesheim).

NIAMH DOWLING

is Head of School of Performance at Rose Bruford College of Theatre and Performance (London). She has worked as a movement director, leading workshops in the UK, Europe, USA, Asia, South and Central America, and Russia. Dowling trained as a teacher of the Alexander technique and in movement with Monika Pagneux (Paris) and Ann Bogart, Nancy Topf and Eva Karczag (New York). She has collaborated closely with Song of the Goat Theatre (Teatr Piesn Kozła, Poland) for the past ten years. Dowling has a holistic approach to education and performance training, with emphasis on the interconnectedness of movement and voice.

MICHAEL EARLEY

is Professor of Drama as well as Principal and Chief Executive Officer at

Rose Bruford College of Theatre and Performance (London). Previously, he was Head of the Lincoln School of Performing Arts, and Producing Director of the new Lincoln Performing Arts Centre (LPAC), projects which he initiated at the University of Lincoln (UK). Earley also worked as Editorial and Publishing Director of Methuen Drama publishers and as Chief Producer of Plays for BBC Radio Drama, where he directed over 50 productions. He was Director of the Conference of Drama Schools (formerly CDS, now Drama UK).

ROLF ELBERFELD

is Professor of Philosophy at the Universität Hildesheim; he studied philosophy, Japanology, Sinology and religious in Würzburg, Bonn, and Kyoto. Elberfeld's fields of research include intercultural philosophy, comparative aesthetics/ethics, phenomenology, Japanese philosophy, philosophy of language and the body. Selected publications: *Kitaro Nishida (1870-1945). Moderne japanische Philosophie und die Frage nach der Interkulturalität* (Rodopi, 1999); *Phänomenologie der Zeit im Buddhismus. Methoden interkulturellen Philosophierens* (Frommann-Holzboog, 2004); *Sprache und Sprache. Eine philosophische Grundorientierung* (Karl Alber, 2012).

HINDERK EMRICH

is a German psychiatrist, psychoanalyst, and philosopher. Emrich is striving to integrate the two foundations of his discipline, humanities and neurobiology, and to draw conclusions for individual therapy as well as for social designs. Aside from his work as Professor of Psychiatry and Psychotherapy at the Medizinische Hochschule Hannover (1992-2008), he held teaching assignments at various faculties of

humanities. Research interests: psychopharmacology, psychology of perception, system theory of psychosis, synesthesia, media theory, and depth psychology in film. Recent publications: *Welche Farbe hat der Montag? Synästhesie: Das Leben mit verknüpften Sinnen* (Hirzel, 2001); *Engel und Avatar* (Matthes & Seitz, 2011; with M. Roes).

ERIKA FISCHER-LICHTE

is Professor of Theatre Studies at the Freie Universität Berlin. From 1995 to 1999 she was President of the International Federation for Theatre Research. She is a member of the Academia Europaea, the Göttingen Academy of Sciences, the Berlin-Brandenburg Academy of Sciences and the National Academy of Sciences Leopoldina in Halle. She has been Director of the International Research Center for Advanced Studies on "Interweaving Performance Cultures" (since 2008) and spokesperson of the International Research Training Group "Interart Studies" (since 2006). Most recent publications: *The Politics of Interweaving Performance Cultures: Beyond Postcolonialism* (Routledge, 2013); *Global Ibsen. Performing Multiple Modernities* (Routledge, 2010).

MARIO FRENDÖ

lectures theatre and performance at the Theatre Studies Department of the School of Performing Arts, University of Malta. His research interests include musicalised processes in theatre practice, contemporary theatre and performance theory, and interdisciplinarity in performance. In 2013, Frendo completed his doctoral thesis at the University of Sussex, UK, titled *Musicality and the Act of Theatre: Developing Musicalised Dramaturgies for Theatre Performance*. He is one of the directors of Theatre Arts Researching

the Foundations (Malta) and, together with Odin Teatret and the Grotowski Institute, the co-founder of Icarus Publishing Enterprise.

MARTIN GRUBER

is a director and choreographer as well as Professor and Head of the Department of Movement at the Hochschule für Schauspielkunst „Ernst Busch,“ Berlin. Previously, he taught acting and movement at the Otto Falckenberg Schule and at the Bayerische Theaterakademie August Everding, both in Munich. Based on his experience in Japanese martial arts, Tadashi Suzuki's theory "The Grammar of the Feet," and functional bodywork, Gruber developed his own approach to the education of performing artists. He staged productions with international casts in Beijing (China) and Hanoi (Vietnam).

GOPALAN NAIR VENU

is a well-known scholar, performer, and director from India. Venu has done extensive research on Kerala's theatre traditions and has evolved a system to notate theatre and dance forms like Kathakali, Kutiyattam and Mohiniyattam. He has devised a training method for contemporary actors based on the "Navarasa Sadhana" and other principles of traditional theatre. Venu is Founder and Chairman of Natanakairali (Research, Training and Performing Centre for Traditional Arts) and Ammannur Chachu Chakyar Smaraka Gurukulam (Training Centre for Kutiyattam). He has been awarded several prizes including the Kerala Sahitya (Literary) Academy Award, Kerala Sangeetha Nataka (Music and Theatre) Academy Award, Kerala Kalaman-dalam (Deemed University for Arts and Culture) Award and the Nikkei Asia Prize for Culture (Japan, 2007).

NAVTEJ SINGH JOHAR

is today's leading male dancer/choreographer in India whose work freely traverses between the traditional and the contemporary. He is the founder of Studio Abhyas, New Delhi, a nonprofit organization dedicated to yoga, dance-theater, urban activism and the care of stray animals. He trained in Bharatanatyam at Kalakshetra and studied yoga at the Krishnamacharya Yoga Mandiram, Chennai, India. Johar's work draws on plural vocabularies of Bharatanatyam, yoga, and physical theater, and aims to review the physical, aesthetic, and spiritual traditions, staying determinedly outside the discourse of Indian nationalism.

TORSTEN JOST

majored in Theatre as well as Journalism and Communication Studies in Berlin. He is Research Associate at the International Research Center for Advanced Studies on "Interweaving Performance Cultures" at the Freie Universität Berlin, where he is working on his Ph.D. thesis on the plays of Gertrude Stein, about which he has published numerous essays in German. Together with Erika Fischer-Lichte et al. he edited the books *Die Aufführung. Diskurs – Macht – Analyse* (Fink, 2012) and *The Politics of Interweaving Performance Cultures: Beyond Postcolonialism* (Routledge, 2013).

TARA MCALLISTER-VIEL

is currently Head of Voice at East 15 School of Acting (University of Essex) and Associate Editor-in-Chief for the Voice and Speech Review (Routledge). She was Visiting Professor for Voice at the Korean National University of Arts, School of Drama (Seoul, Korea), teaching within the graduate and un-

dergraduate acting conservatoires. She studied a traditional Korean vocal art form called *p'ansori* under Human Cultural Treasures Han Nong Son and Song Uhyang. From this, she developed an intercultural approach to training actors' voices. She received her Ph.D. in Performance Practice (Voice) from the University of Exeter, School of Performance Arts.

DAVID MOSS

moved to Berlin in 1991 after receiving a DAAD Berlin Artist Program fellowship. One of the most innovative vocalists and performers in contemporary music, Moss is Artistic Director of the MADE Festival and the Institute for Living Voice. He is a singer in the trio Denseland. Moss lives in Berlin. Website: www.davidmossmusic.com

KAITE O'REILLY

is a UK-based playwright, radio dramatist, writer, and dramaturg who works within disability arts and culture and mainstream culture. She won the 2010/11 Ted Hughes Award for *Persians*, The Peggy Ramsay Award for *YARD* (Bush Theatre, London) and M.E.N. Best Play of 2004 for *Perfect* (Contact Theatre, Manchester). Her acclaimed version of Aeschylus' *Persians* was directed by Mike Pearson as part of the inaugural year of National Theatre Wales in August 2010. In *Water I'm Weightless*, her Unlimited Cultural Olympiad Commission for the official London 2012 Olympics festival, was produced by National Theatre Wales at Southbank Centre.

RAJEEV PADIPARAMPIL

has been the chief Mizhavu musician at the Ammannur Chachu Chakyar Smaraka Gurukulam (Training Centre for Kutiyat-

tam) since 1995. He started his Mizhavu percussion training at the age of 11 and studied, amongst others, under Kalamandalam Eshwaranunni in Kerala Kalamandalam, where he received his diploma. From 1989 onwards, he accompanied the Guru Ammannur Madhava Chakyar in all performances, playing, for example, at UNESCO's declaration of "Intangible Cultural Heritage" in Paris. He received the Bismillah Khan Yuva Puraskar Award in 2012 and the Promising Artist of the Year Award in 2003 from Keli, Mumbai.

ANTJE PAUL

majored in Theatre Studies and Modern German Literature at the Freie Universität Berlin. She is Research Associate at the International Research Center for Advanced Studies on "Interweaving Performance Cultures," where she is working on her Ph.D. thesis on the critique of aesthetic economy. She published a book on the staged reality of shopping malls and its social dimensions: *Träumen Sie schön. Ästhetischer Schein und gesellschaftliches Sein am Beispiel des Shoppingcenters* (Aisthesis, 2012).

ROBIN PAYNE PAPAZOGLU

is a director, voice coach, drama trainer, and actor. As Director of Toi Whakaari: New Zealand Drama School, Payne Papazoglou coordinated the development of its bicultural program. Her exploration of indigenous theatre forms in New Zealand, Australia, Indonesia, Thailand and Greece has led to her strong interest in multilingual theatre. Payne Papazoglou trained at Sydney's National Institute of Dramatic Art (NIDA). She studied with C. Berry, K. Linklater, D. Heathcote, J. Grotowski. She holds a certificate for the Advanced Course in Speech and Drama

(directing/teaching) from Royal Central School of Speech and Drama, London. After lecturing internationally, she now teaches at the ITI, Singapore.

MARC PRÄTSCH

is an actor and director. He studied at the Hochschule für Musik, Theater und Medien (Hannover). Prätsch was a member of the actor's ensemble of the Schauspiel Hannover, working with directors such as Jossi Wieler, Hans Kresnik, Armin Petras, Sebastian Nübling, and Anselm Weber. In 2010, as the most promising young director, he was awarded one of Germany's most prestigious theatre awards, the Förderpreis der Deutschen Intendanten. Since 2012, Prätsch teaches acting, improvisation, and character work for drama and directing students at the Hochschule für Musik und Darstellende Kunst in Frankfurt/M.

YURGEN SCHOORA

is a Belgian mimographer and Professor for Physiodrama at the Hochschule für Musik und Darstellende Kunst in Frankfurt/M. He studied physical theatre in Antwerp and performed as a physical actor in several productions. Schoora worked, amongst others, with the Spanish choreographer Cesc Gelabert, the British director Hilary Westlake, and the Belgian specialist for visual theatre Nicole Mossoux. Schoora spent 10 years developing a map (4,5 by 2 meters) about connections between art, (neuro-) science, gesture on stage, and human development.

SASITHARAN THIRUNALAN (SASI)

is Co-Founder and Director of the Intercultural Theatre Institute (ITI), formerly the Theatre Training & Research Programme (TTRP). Together with the late Kuo Pao Kun, Sasi conceived and estab-

lished TTRP in 2000. Before that, he was Artistic Director of The Substation (1996-2000), an independent contemporary arts centre, and was a theatre and arts critic with the Straits Times (1988-1996). Between 1983 and 1989, he taught Philosophy at the National University of Singapore. For more than 30 years, he has been an actor/performer and producer in the Singapore theatre and has appeared in more than 25 plays. He also writes and lectures internationally on art, theatre training and practice, and Singaporean culture. Last year, he was awarded the Cultural Medallion, Singapore's highest award for artistic achievement.

KAPILA VENU

is Director of Natanakairali (Research, Training and Performing Centre for Traditional Arts) and an artist at the Ammannur Chachu Chakyar Smaraka Gurukulam (Training Centre for Kutiyattam). She is a disciple of the legendary Kutiyattam maestro Guru Ammannur Madhava Chakyar. She also trained under Gopalan Venu, Usha Nangiar, and Kitangur C N Rama Chakyar. She has been performing as a solo and ensemble performer all over Kerala, India, as well as in several prestigious international venues including Dance Hakushu, Japan, and Asia Society, New York. Kapila was awarded the Ustad Bismillah Khan Yuva Puraskar (2006) for upcoming artist from Sangeet Natak Akademi (National Academy of Music, Dance and Drama, India), the Sanskriti Award from Sanskriti Pratisthan (2010), the Yuva Kala Bharathi from Bharath Kalachar (2009), and the Promising Artist of the Year Award in 2002 from Keli, Mumbai.

CHRISTEL WEILER

is Program Director of the International Research Center for Advanced Studies

on "Interweaving Performance Cultures." Her research on intercultural theatre started in the 1980s with *Cultural Exchange in the Theatre*, a book about the work of Robert Wilson and Eugenio Barba. Weiler's current research interest centers on various sorts and appearances of postmigrant, intra- and intercultural theatre, especially in Berlin. Her previous publications include *Global Ibsen. Performing Multiple Modernities* (Routledge, 2010).

PHILLIP ZARRILLI

works as a director and trains actors/dancers using psychophysical processes through Asian martial/meditation arts. He has created, directed, or performed in over 18 intercultural productions. As Artistic Director of The Llanarth Group, which he founded in 2000, he co-created *[Playing] the Maids* with Kaite O'Reilly, Gaitkrash (Ireland) and Theatre P'yut (Korea) in 2013; *The Echo Chamber* with Kaite O'Reilly, Peader Kirk, and Ian Morgan (2012); *Told by the Wind* with Kaite O'Reilly and Jo Shapland (2010; Tokyo 2013); and *sweet...dry...bitter...plaintive* with Stella Subbiah of Sankalpam (2010). Between 1976 and 1993, Zarrilli lived in Kerala, India, for a total of seven years, training and researching kalarippayattu-Kerala's traditional yoga-based martial art. Recent publications include *Acting: Psychophysical phenomenon and process* (Palgrave, 2013); *Psychophysical Acting: an intercultural approach after Stanislavski* (Routledge, 2008); *When the body becomes all eyes: paradigms, practices and discourses of power in kalarippayattu* (Oxford University Press, 1998); and *Acting Reconsidered* (Routledge, 2002).

INSTITUTIONS

INTERNATIONAL RESEARCH CENTER "INTERWEAVING PERFORMANCE CULTURES," BERLIN

The International Research Center for Advanced Studies on "Interweaving Performance Cultures" was founded in 2008. It is connected to the Institute of Theatre Studies at the Freie Universität Berlin. Funding is provided by the German Federal Ministry of Education and Research (BMBF), allowing the Center to annually invite up to ten Fellows from across the globe. The Research Center critically investigates both the interweaving of performance cultures and of cultures in performance in the broadest sense; it explores all those aesthetic, political and ethical processes and phenomena in which and through which cultures meet and transform each other: the juxtaposition of divergent performance styles and other forms of expression on stage; working groups, schools, or companies in the fields of dance or theatre that are culturally heterogeneous in composition; processes of global circulation of procedures, styles, and knowledges; transnational networks of production; and similar performative phenomena taking place around the globe. Website: www.interweaving-performance-cultures.com

INTERCULTURAL THEATRE INSTITUTE, SINGAPORE

The Intercultural Theatre Institute (ITI) is an independent theatre school for contemporary artists based in Singapore. It was founded in 2000 by renowned dramatist Kuo Pao Kun and its current Director, Sasitharan Thirunalan. The ITI offers a three-year practice-based professional actor training program widely regarded as a post-graduate level course. It uses a matrix of

traditional systems and conceptions of theatre-making from different cultures in order to produce critically and socially engaged artists who create original, contemporary theatre. Applications for 2014/2015 are open. Website: www.iti.edu.sg

UNIVERSITY OF MUSIC AND PERFORMING ARTS, FRANKFURT/MAIN

The Hochschule für Musik und Darstellende Kunst (HfMDK) consists of around 900 students, taught by 400 internationally recognized artists, lecturers, and professors. The university's artistic potential is reflected in over 20 practice-oriented courses in the field of instrumental training and singing, composition, conducting, church music, the historical practice of interpretation, contemporary and classical dance, drama and stage direction, and theatre and orchestra management. Students may also train to be music teachers or prepare for academic careers (including doctorate). Website: www.hfmdk-frankfurt.info

UNIVERSITY OF THE ARTS, BERLIN

The Universität der Künste Berlin (UdK) is one of the world's biggest, most diversified, and traditional universities of the arts. Hosting more than 500 events each year, UdK is a key cultural venue in Berlin. UdK students present their projects to the public through exhibitions, concerts, dramatic productions, evenings of song, readings, and lectures. Students of drama, dance, and musical performance show their work in the university's theatre, Theater UNI.T. In addition, UdK cooperates with central cultural institutions in Berlin – such as Deutsches Theater, Maxim Gorki Theater, Komische Oper Berlin, Berliner Festspiele, Haus der Kulturen der Welt, Jewish Museum

Berlin, Museum for Communication, and many others.
Website: www.udk-berlin.de

ERNST BUSCH ACADEMY OF DRAMATIC ART, BERLIN

The Hochschule für Schauspielkunst "Ernst Busch" (HfS) was founded in 1905 by the newly appointed Artistic Director of the Deutsches Theater, Max Reinhardt. Today the HfS provides training in four departments: acting, directing, puppetry, and dance. Managed by teachers who themselves work in theatre, the HfS's training concept takes into consideration each student's personality in order to develop the highest level of skills and knowledge. Due to its excellent teaching and support structures, the HfS is of enormous appeal to prospective students as well as renowned experts at home and abroad. Conversely, the HfS faculty members are sought-after guest lecturers at partner institutions. Teaching and learning experimentally, on a secured basis and close to praxis - this is the claim of the HfS.
Website: www.hfs-berlin.de

NATANAKAIRALI - RESEARCH, TRAINING AND PERFORMING CENTRE FOR TRADITIONAL ARTS KERALA, INDIA

Natanakairali was founded in 1975 by G. Venu with the idea of reviving and rejuvenating traditional art forms of Kerala that were on the verge of decline. A focal point of many artistic activities based at Irinjalakuda, Natanakairali has made immense contributions to the growth and development of diverse classical, folk, and ritual art forms of Kerala, such as Kutiyattam, Nangiar Koothu, Pavakathakali, Mohiniyattam, Kakka-rissi Natakam, Tolpavakoothu, Nool-

pavakoothu, Mudiyyettu, Padayani, Kummati kali and Tiruvaathirakkali. Presently, Natanakairali's main activities are focused on Abhinayakalari Performers' Studio for Kutiyattam performers, Natanakaisiki Mohiniyatta Gurukulam (Training Centre for Mohiniyattam), Pavakathakali Kalari (Training Centre and Performing Group for Pavakathakali puppet theatre) and Panippura Studio for work with revival and training programs for ritual and folk art forms. Natanakairali has become an internationally renowned centre for performing arts, upholding uncompromising standards of performance based on a rigorous training system influenced by the "Gurukula Sampradayam" an age-old method in which the *guru* (master) and the *shishya* (student) maintain a close relationship. Rather than following a fixed syllabus for a certain period of time, the training progresses at an organic speed over several years, depending on the talent, inner quality and effort of each individual student. Natanakairali also has a publishing wing that has released several books in Malayalam and English based on research conducted on subjects related to the art forms of Kerala. Natanakairali is managed by a team of performing artists and masters whose main preoccupation is teaching, practicing, and performing traditional performing arts of Kerala, predominantly Kutiyattam, Mohiniyattam and Pavakathakali.
Website: www.natanakairali.org

INSTITUTE FOR LIVING VOICE

The Institute for Living Voice (ILV, Producer/Artistic Director: David Moss) is an international center offering workshops, concerts, discussions, and special events that focus on singing. It is open to anyone who is interested in the human

voice: professional singers and performers, actors, choreographers, dancers, theater directors, composers, musicians, nonprofessional singers, students, young people, etc. Since 2001, the ILV has organized 17 sessions around the world, with over 75 master-singers and 700 participants. In 2014, the ILV will collaborate with Teatro Comunale di Bologna on a new opera project.
Website: www.davidmossmusic.com/institute-for-living-voice.html

MIME CENTRUM BERLIN

The Mime Centrum Berlin (MCB) is a working, information, and documentation center for dance and theater. It is an ongoing project of the German Centre of the International Theatre Institute. The MCB's main areas of work consist of: its media archive, its Studio 2 - a place for continuous public movement training, and its network of international cooperation. The media archive currently consists of more than 7,000 videos and is continuously expanded with self-produced documentaries as well as loans from directors, choreographers, theaters, festivals, and various institutions. Its content is searchable online. Since 1995, the MCB has been documenting performances with a special focus on international contemporary dance in Berlin (about 130 performances per year). The MCB is one of the partners in the Association of German Dance Archives. The center is also a member of the Dachverband Tanz Deutschland and the European Network of Information Centres for the Performing Arts, ENICPA.
Website: www.mimecentrum.de

PERFORMANCES

IT'S 2513 – WHO NEEDS A VOICE?

By David Moss (voice, electronics, objects, stories)

We should have known it 500 years ago: zombies, vampires (that dark fascination with human blood!), the living dead, a capitalist-catastrophe media, and an entertainment system capitalizing on death and destruction - all that plus the initial mapping of the human genome AND the start of quantum computing AND those quaint Google glasses AND the auctioning of our frequencies to spectrum-speculators...

We should have known RIGHT THEN AND THERE, in 2013, that we were subconsciously perceiving the meme of the disappearing body. But then, we didn't "know" it. Of course, once the body disappears, who needs a voice? Talk, touch, vibration, song, melody, rhythm, the seductive charisma of the mouth, all gone... And that's where we are today, in 2513: bodiless, voiceless. But we do have memory, lots of it, and we can re-construct what was almost sung and what might have been spoken...

PARVATI VIRAHAM – PARVATI YEARNING FOR SHIVA

In: *Nangiar Koothu* (solo performance excerpt of a female role in Kutiyattam)
Kutiyattam Performance by the Natanakairali troupe

Introduction

Pakarnattam describes the enactment of several characters, both female and male, by a single performer in Kutiyattam theatre. This skill is

considered to be the highest degree of achievement for a performer.

One of the ancient documents, dating from the second century A.D. and relating to the Kutiyattam performer, describes the performance of a *chakyar* (actor) enacting Shiva's Ardhanarishwara incarnation by merging Shiva's and Parvati's respective masculine and feminine energies.

Kutiyattam's entire training methodology is geared towards achieving this ability in *Pakarnnattam*. In order to be able to shift between male and female characteristics, the actor must learn to empty him-/herself. The mind must become transparent. Only if the actor can attain this state of mind will the transformation in *Pakarnnattam* take place.

Parvati Viraham is a performance excerpt that allows the spectator an in-depth experience of the theory of acting encapsulated in the phrase "Yatho drishti sthatho mana" (your vision determines your emotion): feeling of love (*Sringara*) when Parvati gazes at Shiva's face; jealousy when she glances at Ganga residing in Shiva's matted hair, then anger as her gaze moves downwards in a process of contemplation that turns into sadness. Thus the movement of the eye transforms into the *sthayi bhava* (basic emotion) and *sanchari bhava* (transitory emotion).

VERFLECHTUNGEN
INTERWEAVING
VON THEATER
PERFORMANCE
KULTUREN
CULTURES

CURATED BY:

Dr. Christel Weiler (FU Berlin), Phillip Zarrilli (UK), Sasitharan Thirunalan (ITI, Singapore), and Torsten Jost (FU Berlin)

ORGANIZED BY:

Holger Hartung / Michelle Tan (ITI Singapore): *Logistics, Finances, Planning*;
Torsten Jost / Antje Paul / Kristina Sommerfeld: *Correspondances, Program*;
Antje Paul / Torsten Jost / Katrin Wächter / Stefan Donath / Milos Kosic: *PR, Program booklet*;
Florian Thamer / Armin Hempel: *Technical Organization*;
Claudia Daseking: *Financial Management*; special thanks to Thilo Wittenbecher (Mime Centrum Berlin) for his support in organizing the venue.

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