

A new research hub
at the intersection
of philosophy
& performance

Image: Zab Maboungou

CENTRE FOR

LAUNCH EVENT

PERFORMANCE

PHILOSOPHY

15-16.09.16

UNIVERSITY OF SURREY, UK



Image: Constanze Schellow, 2013

WELCOME

LAURA CULL Ó MAOILEARCA
DIRECTOR, CENTRE FOR PERFORMANCE PHILOSOPHY

The Centre for Performance Philosophy (CPP) is a new research centre at the University of Surrey, UK. The aim of the Centre is to foster innovative and creative research concerned with the intersection of 'performance' and 'philosophy'. We hope that it can become a hub for some of the radical thinking and experimental practice coming from the emerging field of Performance Philosophy. We hope that it can become an open and pluralist space where researchers from across the disciplines and indeed outside of academia can gather in order to think and make together.

Performance Philosophy is an emerging interdisciplinary field of thought, creative practice and scholarship. Research in the field not only addresses the value of philosophy for analyzing the performing arts, but explores the idea of performance as its own kind of philosophical thought. Whilst 'performance' here could refer to music, dance, theatre or live art, it could also relate to the performativity of identity, gender, or the very act of thought itself. Contra the persistent stereotype of philosophy as abstract theorising with little relevance to 'the real world', the idea of performance philosophy invites us to recover philosophy's own history as an embodied practice or art of living, as well as to invent new forms of philosophy by exploring how performance thinks.

The current core members of the CPP are: Adam Alston, Tom Armstrong, Laura Cull Ó Maoilearca, Shantel Ehrenberg, Stephen Mooney, Matt Sansom, Sabine Sörgel, Bill Thompson, Darren Tunstall, Georgia Volioti, Matt Wagner, Diane Watt, and Marion Wynne-Davies. Core members come from a wide range of disciplines - including Creative Writing, Dance, English, Music and Theatre & Performance - and engage with a variety of philosophical traditions - including phenomenology, poststructuralism and Buddhism. Particular areas of research interest include:

- Phenomenological approaches to performance
- Time / duration in performance & philosophy
- Performance as an alternative way of knowing: intuition, embodiment, improvisation, meditation
- The theory/practice relationship: what can philosophy do for performance & performance-makers, and vice versa?
- The nonhuman: animals, ecology, objects

However, one aim of this event is to entice other members of Surrey staff and PGR to participate in and contribute to the activities of the CPP - so, do please get in touch if you would like to be involved in future events or to join our mailing list. Likewise, the Centre is very open to proposals for engagement from external researchers - whether in terms of PhD applications, visiting scholar requests or proposals for workshops & performance.

To join the mailing list please email CPP-request@jiscmail.ac.uk



Image: Shantel Ehrenberg.

PROGRAM

15.09.16

7pm De/Liberate Gestures

Performance by Zab Maboungou / Nyata Nyata Dance Company followed by a drinks reception - IVY Arts Centre

16.09.16

9-10.30am What might Performance Philosophy become?

A roundtable introduced by Laura Cull Ó Maoilearca with Broderick Chow, Anthony Gritten & Anna Pakes - IVY Main House

10.30-11am Coffee break - IVY Foyer

11-12.30pm PARALLEL SESSIONS

Seminar: Dancing Across Difference: Non-Western Philosophies of Time, Memory and Rhythm - led by Sabine Sörgel & Zab Maboungou - Room 8 AC 03

Panel: On phenomenology & performance - with Matthew Wagner, Shantel Ehrenberg & Karen da Silva - Room 21 AC 03.

12.30-1.30pm Lunch - IVY Foyer

1.30-2.30pm

Performance: In Convergence

Matthew Sansom & Bill Thompson - IVY Studio 2

2.45-4.15pm PARALLEL SESSIONS

Performance: folded / in / present / things -

Stephen Mooney & Aodán McCardle, IVY Studio 3

Masterclass: Jazz-Philosophy – led by Continuum of Selves – PATS Studio 1

Masterclass: Zab Maboungou RYPADA Masterclass - IVY Dance Studio (advance booking required)

Panel: On temporality in performance & philosophy – with Darren Tunstall & Steve Tromans – 8AC03

4.30-5.30pm

LINES OF FLIGHT

A multimedia performance, with pre-show reflections on practice as research

Tom Armstrong & Trio Aporia, directed by Andy Lavender - IVY Main House

5.30-6.45pm Drinks Reception and Buffet - IVY Foyer with raffle in aid of Counterpoints Arts, a charity that supports and produces arts by and about migrants and refugees

7-7.30pm What is Jazz-Philosophy? Q&A with Continuum of Selves - PATS Studio 1

7.30-10pm Performance by 7-piece Jazz-Philosophy Fusion band, Continuum of Selves - PATS Studio 1 (includes 30 mins interval)



OPENING PERFORMANCE

DE/LIBERATE GESTURES

ZAB MABOUNGOU / NYATA NYATA DANCE COMPANY

15.09.16 - 7PM
IVY ART CENTRE, MAIN HOUSE

“Movement is about engaging in the here-and-now. For choreographer and interpreter Zab Maboungou, her choreographic vocabulary and personal poetics emerge from those profound musical forms that, through and beyond the instrument, are sustained by our steps and resonate in our gestures. Her dance is a dance for thought.”

Of French and Congolese origin Zab Maboungou is the artistic director of Zab Maboungou/Campagnie Nyata Nyata, a contemporary dance company founded in 1987, based in Montreal, Quebec, whose artistic vocation encompasses creation, research and teaching. A choreographer and performer, philosopher and writer, Zab Maboungou is an artist whose works of great introspective power and committed body language, strike our spirits: a vibrant sound space and articulated bodies interpenetrating in the sobriety and brilliance of dance.

PROGRAM WITH ABSTRACTS

16.09.16

9-10.30am What might Performance Philosophy become? A roundtable introduced by Laura Cull Ó Maoilearca with Broderick Chow (Brunel), Anthony Gritten (RAM) & Anna Pakes (Roehampton)- IVY Main House

This roundtable will provide an introduction to the field of Performance Philosophy and sketch some possibilities for its future from a range of disciplinary and philosophical perspectives.

10.30-11am Coffee break, IVY Foyer

11-12.30pm PARALLEL SESSIONS

Seminar: Dancing Across Difference: Non-Western Philosophies of Time, Memory and Rhythm - led by Sabine Sorgel & Zab Maboungou - 8AC03

The seminar addresses non-Western philosophies of time and rhythm as expressed in and through African Contemporary Dance. Africanist dance forms venerate the cyclical return of time and dimensionality through in-depth analysis of drum rhythms translated across different energetic core centres of the body (feet, pelvis, rib-cage, shoulders and neck) impacting on somatic awareness and consciousness beyond Western conceptions of self and individuality. In conversation with Zab Maboungou the seminar discusses her choreographic work and pedagogy of LOKETO to question how dance practice may widen our understanding of the Western philosophical canon. To participate in the seminar please RSVP with s.sorgel@surrey.ac.uk by July 31, the seminar is limited to 25 participants; key readings to inform our discussion will be emailed to participants 4 weeks in advance.

Panel: On phenomenology & performance - with Matthew Wagner, Shantel Ehrenberg & Karen da Silva - 4AC03

Matthew Wagner

'Is that not enough for you?' Performance, Reduction, and a Case for Essentialism.

This presentation will make a case for reconsidering the value of a word – and a mode of thinking – that has long since fallen from favour in contemporary scholarship and critical theory: 'essentialism'. Without ignoring or rejecting the lessons of a wide range of critical perspectives that have moved contemporary thinking away from ideas (and ideals) of singularity, fixed meaning(s) and universal truths, I wish to re-examine the value that might be had in seeking essential characteristics or the 'core elements' of an object of study in the field of performance scholarship. This examination rises in part from the resurgence of phenomenology as not only a viable, but a very potent and now wide-spread, approach to the study of the arts; in particular, one of the key aspects of this approach – the phenomenological reduction – seems to lead us back to a consideration of the essential components of whatever phenomenon we might be studying. It begs, in other words, the question: reduction to what? I'll sketch out this 'case for essentialism' by way of considering recent phenomenological projects in performance scholarship – both my own and those of others – including a brief example of how a search for core elements or essential characteristics might unfold in the study of a single, tightly focused aspect of performance making: the door on stage.

Shantel Ehrenberg

Foregrounding the Imagination: re-reflecting on dancers' engagement with visual self-reflection

Philosopher Philipa Rothfield in her essay 'Differentiating Phenomenology and Dance' addresses the lack of corporeal specificity in phenomenology and uses dance experience to recast the notion of the lived body in plural terms. She argues that phenomenological analysis remains useful for understanding 'what it's like to live as [a] historicized, normalized, bodily subject', yet is epistemologically limited precisely when considering issues of difference and the various fields in which experience occurs (2005: 51). My concern in this paper, in line with Rothfield's argument, is whether previous phenomenologically-based analysis of Western theatre dancers' descriptions, particularly descriptions gathered while watching their own video self-reflections, can be negotiated with theorisations about the problem of 'the power of the visual'. This paper implicitly addresses a move away from phenomenological philosophy in dance studies and its impact on thinking about dancers' engagements with visual self-reflection in the practice.

Karen da Silva

Unconcealing experience: Heidegger, Stanislavski & the creation of 'truthful' characterisations in dance

In this presentation I will provide an overview of my practice based PhD with the University of Surrey which presents a choreographic method that intersects Heideggerian phenomenology and Stanislavskian acting principles with dance towards creating choreographed characterisations. The prompt for this research has been to find ways to approach character creation from a technically sound basis to create credible and 'truthful' characters and subsequently avoid tendencies towards stereotypical representations, particularly of women. I am interested in how including the subjectivity and experience of the character and performer in the making and performance process can lead to more truthful portrayals of characters; a mode of thinking I have drawn on particularly from Heidegger's concept of Aletheiac truth as unconcealment and Stanislavski's concept of 'experiencing' or "I am Being".

12.30-1.30pm Lunch - IVY Foyer

1.30-2.30pm Performance: In Convergence

Matthew Sansom & Bill Thompson - IVY Studio 2

Although working together as artists for the first time in this event, artist-musicians Bill Thompson and Matthew Sansom share a great deal in common. As arts practitioners they both have their origins in traditional music education fused with the popular music of their respective youth cultures, each are strong performers and composers who's work over time has evolved to take in sound and collaborative cross-media installation arts practices. They are committed free improvisers and experimental musicians with interests in extended techniques, found sound, indeterminacy, live electronics, and field recording. Furthermore, they were both born in the same year, are alumni of the University of North Texas, committed nondrinking meditators, have similar jackets, and as of 2015 teach on the same music programme at the University of Surrey. Working over the summer to realise this project, they are taking the opportunity to interrogate through practice some of their shared interests. In particular, this will include practice-thinking around the themes of collaboration and improvisation, experimentation and criticality, authorial distance and meditation. The format will be of a 40-minute performance-installation followed by questions and answers.



2.45-4.15pm PARALLEL SESSIONS

Performance: folded / in / present / things

Stephen Mooney & Aodán McCardle - IVY Studio 3

For improvisation to be truly active in the moment of the performance there has to be an open ended potential at work such that the poet/artist/performer may not be sure of their own actions or for example how the performance will begin or end. As a critique of the assumptions of the mind Charles Olson refers to the 'continuous' (Olson, Selected Writings, 1966) as opposed to the 'discrete'. The 'continuous' is an open state that is not only more generative but speaks to a particular stance for the poet/artist such that one's extension in the world is at stake. The stance operating on discrete knowledge extends into a world that has already been measured and weighed. The alternative, the continuous, demands a meeting with the new that is the here and now. The problem is how to operate within that stance. Olson roots this as a response to the thoughts of Herman Melville, especially citing a line from a letter to Hawthorne, 'By visible truth we mean the apprehension of the absolute condition of present things.' He says 'Nothing was now inert fact' and continues that man is 'folded in (..) a thing among things, which I shall call his physicality.' This physicality is the condition of knowing, not the discrete, separate, knowledge, but as a condition of duration, 'continuous'. The poet as a material of the performance, as 'folded in' to it, is 'subject' to it as well as an active decision making force within it, exerts effects and suffers effects. This is in keeping with Lyotard's idea that 'the obedience revealed for a moment in Tonkunst [the art of sound, not music] means that we (who, we?) are due to the donation of the event'. (Lyotard, 'Obedience', 1991) The donation of the event is the here and now and we, the 'who' we meet each moment of experience in experience, of performance in performance, and also the poem/performance are due to the here and now. This is the condition of decision making within the improvisational performance. The relation of the body to this notion of performative physicality in experience will be examined in this performance. There will be tattooing...

Workshop: Zab Maboungou RYPADA Masterclass - IVY Dance Studio Rhythm, posture and alignment for dance (open to performers of all levels). An essential introduction to the aspects making up dance and dancers, intended for people who seek a rigorous and yet dynamic teaching of dance principles. Theory and practice of LOKETO - posture principles and rhythmic resilience. To participate in the class please RSVP with s.sorgel@surrey.ac.uk by August 31, this class is open to performers (theatre and dance) of all levels, limited number of participants: 20-25. There will be some capacity for visitors to observe the class attending the symposium on the day.

Masterclass: Jazz-Philosophy - led by Continuum of Selves - PATS Studio 1

Musicians are invited to bring along their instruments - and singers need only bring themselves - for a masterclass with some of the cream of UK jazz. Try your hand at performing Jazz-Philosophy Fusion with the innovative band that made it a reality: Continuum of Selves! Actors and philosophers can join in too. Expect to have lots of fun; and to learn something too. And if you're not planning on taking part, just come along and listen to the music / philosophy - it's sure to be a memorable event.

Darren Tunstall: The ecology of a sense of good timing

We often think we can sense good timing in the telling of a joke or in a moment of drama. Where do we get the belief in a sense of timing from? And upon what basis of evidence could we train an actor to improve their timing? After considering the historical shifts in the definition of timing, I introduce the concept of the psychological present, a subconscious window of attention lasting between two and seven seconds. This attentional window is critical to our sense of timing. From there I advance a concept from movement science called smoothness. Our perception of smoothness is conditioned by the boundaries of an action unit – a segment of movement directed towards a specific goal. The placing of these physical boundaries around an action unit correlates with the placing of stress patterns within phrases by speakers of English, and with what psychologists call the peak/end rule in the evaluation of experiences. Thus, evidence from different disciplines reveals that timing is not merely subjective, but rather has socially shared features. I now turn to a dominant model within social psychology to make sense of our value judgments about behavioural timing. This model reveals how signals of warmth and competence play a primary role in any social encounter. The question of judgments I then tie in with current research in subjective time. Neurons in the brain encode time not as an absolute unit but as a position within an interval in a manner consistent with timing behaviour. Thus, our sense of time is subject to environmental constraints that allow for a dynamic ecology of timing. Finally, I discuss the performer's struggle with the demand for an artistic – i.e. a stylized – representation of behaviour. The implications of this for timing are given due weight before the presentation closes.

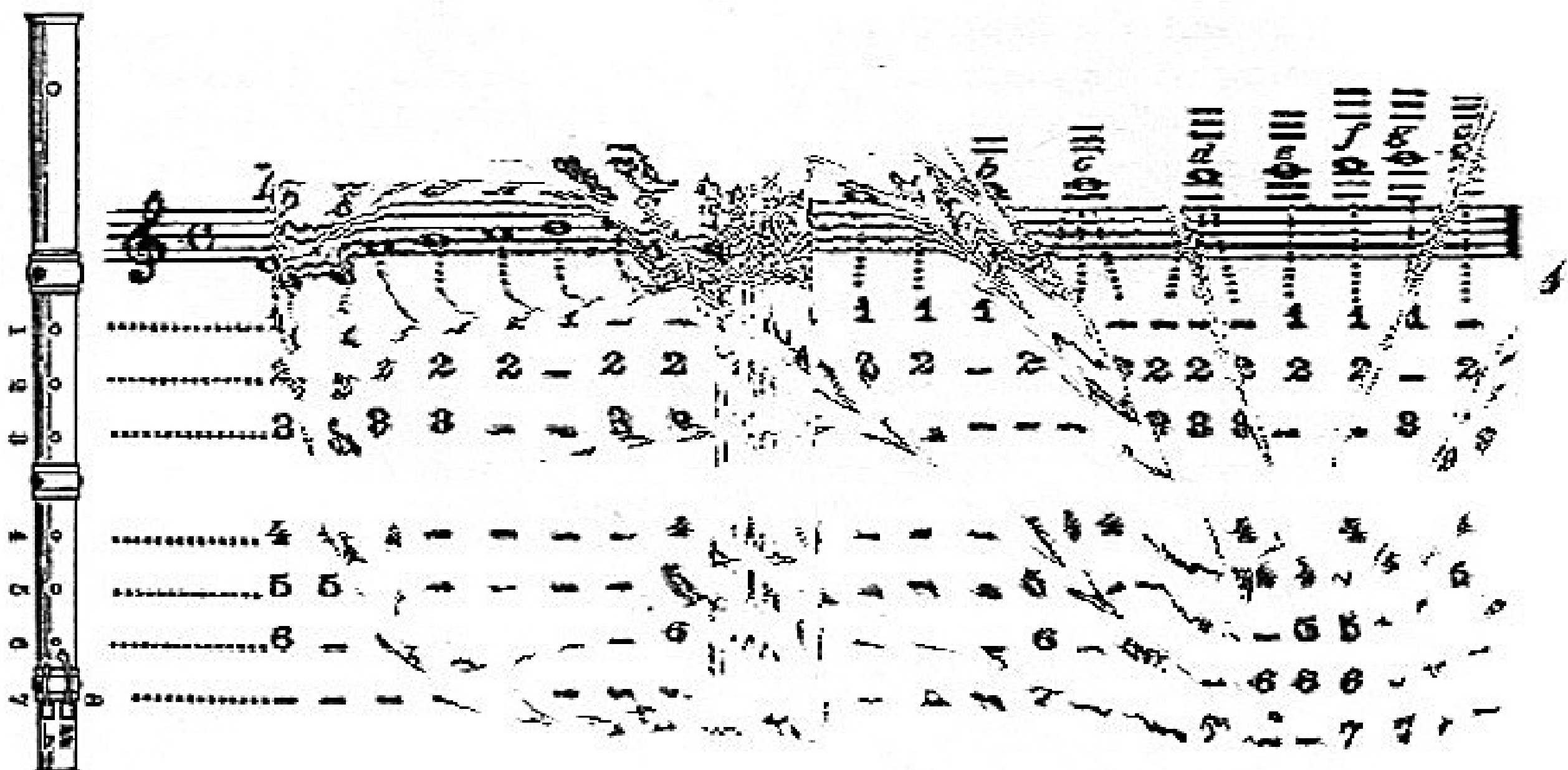
Steve Tromans: Rhythmicity, Improvisation and the Musical-Philosophical: Practice-as-Research in Jazz Performance

Meter is dogmatic, but rhythm is critical ...
Deleuze and Guattari (2004: 346)

It don't mean a thing if it ain't got that swing.
Ellington and Mills (1932)

This mixed-mode presentation is concerned with exploring an interdisciplinary research practice operating between the fields of music and philosophy. Specifically, it is focused on a series of recent practice-as-research experiments, conducted in my professional work in jazz, investigating a musical-philosophical engagement with rhythm and improvisation. Bringing together writings from the fields of music/performance/philosophical research (Coessens et al 2009, Peters 2004, Bowie 2007, Massumi 2011) and from the Deleuzian canon (Deleuze 1988, 2004, 2005; Deleuze and Guattari 2004), I will argue for a notion of rhythmicity: a particular rhythmic quality grounded not only in improvised music practice but also in a (Deleuzian) philosophical conception. The improviser, in Deleuze's terms, is s/he who "launches forth, hazards an improvisation ... to join with the world, or meld with it" (2004: 343-344). But, as is well known (at least among those who practise or study the art itself), to improvise is not simply to re-enact the gesture of making anew in the moment. The experience is akin to Massumi's take on the speculative-pragmatist, in that "En route, it is speculatively anticipating what it will have been" - or "the 'how' of the experience getting where it's ultimately going with itself" (2011: 12). Its patterning, I shall argue, is in perpetual variance with its former ways-of-being (i.e., as an act of becoming), and in this respect it "never commences", always "enters in the middle", "takes up or lays down rhythms" (Deleuze 1988: 123) - with the tenor of such "rhythms" operating at a level ever-resistant to capture by the various modes and media of representation (e.g., music notation, documentation), and expressing an interdisciplinarity "rhythmicity" of potential benefit in both the fields of music and of philosophy. The presentation will feature improvised music-making alongside spoken word.





4.30-5.30pm

LINES OF FLIGHT

A multimedia performance, with pre-show reflections on practice as research

Part 1:

Finding - Encountering - Stealing: Deleuze & Guattari, Rameau and Us

“Finding, encountering, stealing instead of regulating, recognising and judging. For recognising is the opposite of the encounter.”

A critical reflection in which Tom Armstrong, Stephen Preston and Andy Lavender discuss the concepts, process, compositional research and findings, and a year of Deleuzian experimentation, resulting in Armstrong’s reterritorialisation of the Trios from Pièces de clavecin en concerts by the late baroque French composer Jean-Philippe Rameau.

Part 2:

Lines of Flight

presented by Lightwork and Trio Aporia

‘To leave, to escape, is to trace a line. ...The line of flight is a deterritorialization. ... But to flee is not to renounce action: nothing is more active than flight. It is the opposite of the imaginary. It is also to put to flight - not necessarily others, but to put something to flight, to put a system to flight as one bursts a tube.’

A multimedia concert that features lines of flight from the music of Rameau alighting on Armstrong’s compositional assemblage JPR, the writings of Gilles Deleuze and Félix Guattari, and current situations of migration, movement, departure, and deterritorialisation.

Composition: Tom Armstrong and Jean-Philippe Rameau

Trio Aporia: Stephen Preston - baroque flute, Jane Chapman - harpsichord, Richard Boothby - viola da gamba

Video Design: Sebastian Melo

Direction: Andy Lavender

5.30-6.45pm Drinks Reception, Buffet & Raffle Draw - IVY Foyer

A raffle in aid of Counterpoints Arts, a UK charity that supports and produces arts by and about migrants and refugees. Prizes are books, DVDs and CDs donated by the contributors.



CLOSING PERFORMANCE

CONTINUUM OF SELVES

JAZZ-PHILOSOPHY FUSION

**7-7.30PM WHAT IS JAZZ-PHILOSOPHY?
Q&A WITH CONTINUUM OF SELVES**

7.30-10PM PERFORMANCE

PATS STUDIO 1

Jazz-Philosophy Fusion is an unprecedented combination of jazz music and philosophical ideas. By supplementing a conventional jazz group with a singer and actress, classic philosophical themes are explored, providing a new layer of conceptual significance to the music, a new resource for improvising artists, and a vivid way of expressing philosophical ideas which acknowledges that they are not always of simply 'academic' interest to us.

Continuum of Selves is a project led by philosopher and jazz musician James Tartaglia, and is funded by the APRA Foundation Berlin.

Tartaglia has explored the idea of Jazz-Philosophy Fusion in recordings since 2002, but this is his first dedicated work, consisting of eight new compositions of Jazz-Philosophy Fusion which are unified by the theme of the philosophy of selfhood. Utilising ideas from both contemporary and ancient philosophy, the music accessibly explores issues such as the divide between humans and other animals, the different personas we present to different audiences (e.g. colleagues vs. family), the metaphysical nature of the ego, 'teletransportation' (the sci-fi scenario of travel through physical replication), our email personas, and the Buddhist idea that self is an illusion.

CONTRIBUTOR BIOGRAPHIES

Tom Armstrong

Tom Armstrong studied composition at York University, Dartington Summer School and the Britten-Pears School. Based in London since the early nineties, he has received commissions for orchestral, chamber and vocal music, collaborated with choreographers and led community music projects. His recent work has focussed on composer/performer collaboration, controlled improvisation and indeterminacy. These approaches have led to work with chamber-sized forces notably *Albumleaves* for trumpet and string quartet (recorded for release on Signum Classics) and *JPR* for the period instrument ensemble *Trio Aporia*. Tom is a senior lecturer in music at the University of Surrey and also directs the AHRC-funded research network *Music Composition as Interdisciplinary Practice*.

Broderick Chow

Broderick D.V. Chow is Lecturer in Theatre at Brunel University London. His current research examines fitness and masculinity through the lens of performance studies. From 2016 he will be PI on the AHRC-funded project *Dynamic Tensions: New Masculinities in the Performance of Fitness*. Broderick has published in a wide range of journals, and is coeditor of the forthcoming *Performance and Professional Wrestling* (Routledge 2016).

Continuum of Selves

Continuum of Selves is a project led by philosopher and jazz musician James Tartaglia, and is funded by the APRA Foundation Berlin. Tartaglia has explored the idea of Jazz-Philosophy Fusion in recordings since 2002, but this is his first dedicated work, consisting of eight new compositions of Jazz-Philosophy Fusion which are unified by the theme of the philosophy of selfhood. Utilising ideas from both contemporary and ancient philosophy, the music accessibly explores issues such as the divide between humans and other animals, the different personas we present to different audiences (e.g. colleagues vs. family), the metaphysical nature of the ego, 'teletransportation' (the sci-fi scenario of travel through physical replication), our email personas, and the Buddhist idea that self is an illusion.

Biographies of Continuum of Selves musicians:

Jessica Radcliffe - vocals

London-based vocalist Jessica Radcliffe had her first big band gig at age 13, before joining the National Youth Jazz Orchestra at 16; she is now NYJO's vocal Musical Director. She studied at Trinity Laban Conservatoire of Music and Dance, during which time she performed at Ronnie Scott's Bar, The Spice of Life, The Hideaway and on the Entertainment Channel. She has performed in countless venues and festivals with NYJO and Trinity ensembles, at Ronnie Scott's, and with Alan Barnes at Wakefield Jazz Christmas Party. Jessica graduated with a First Class Degree in 2014, having developed 'The Remembrance Project' in her final year, which received high praise from respected jazz musicians and audiences alike. She founded 'The Doodlebugs' in 2012 and joined the 'London Vocal Project' in 2013. <http://www.jessicaradcliffe.co.uk/>

Sonja Morgenstern – conceptual improvisation

Sonja Morgenstern is a trained actress and voiceover artist based in London. She worked on an international tour of the musical comedy 'An English Tea Party or: Hitler killed my Canary' with TNT, which ran at the Edinburgh festival in 2007; other memorable theatre performances include 'Dr Faustus the musical', a few years of panto and a play in German for A-level students. She has appeared in films and on TV, in music videos with the Chemical Brothers, Ash and Toploader, in commercials and in photographic campaigns. Sonja has written two screenplays and contributed story ideas to CBeebies' 'The Large Family'. Recent projects include voicing actress Kira Kosarin for Nickelodeon and scientist Sarah-Jane Blakemore for a short documentary which won the Jacobs science prize; and recording a feminist version of 'Delilah' as well as backing vocals with the Flat Cap Cats in 2015. Sonja is a pioneer of Jazz-Philosophy Fusion, having appeared on all of philosopher / saxophonist James Tartaglia's albums since 2002. Her unique style of improvised acting around philosophical themes, which is both thought-provoking and often intensely emotional, has become integral to the sound of this new music.

James Tartaglia – tenor saxophone, compositions, philosophy

James Tartaglia is Senior Lecturer in Philosophy at Keele University, and the author of various works in metaphysics and the philosophy of mind; his latest book is *Philosophy in a Meaningless Life: A System of Nihilism, Consciousness and Reality* (Bloomsbury 2016). He is also a jazz saxophonist and composer, who was the winner in the soloist category of the Daily Telegraph Young Jazz Musician of the Year competition in 1991, and later received a major scholarship to Berklee College of Music, USA, where he studied saxophone with George Garzone; he has since played at venues and festivals throughout the UK. Jazz-Philosophy Fusion, his own conception, is designed to express the emotional significance of philosophical ideas, and thereby provide new inspiration to jazz music. He has explored this concept on three previous albums (*A Free Jazz Treatise*, 2002; *Dark Metaphysic*, 2008; *Kooky Steps*, 2014), but *Continuum of Selves* will be the first full-scale and dedicated work. The project has been made possible by his receiving the APRA Research Foundation Berlin Multidisciplinary Fellowship for 2015. <http://www.jamestartaglia.com/>

Gareth Fowler - guitar

Gareth Fowler is one of the busiest young jazz musicians working in the Midlands, and has been described by Tony Dudley-Evans (Co-ordinator for Cheltenham Jazz Festival/Jazzlines Symphony Hall) as one of the area's 'brightest prospects'. Sought after for both his virtuosity and passion as an improviser, he performed at the Cheltenham Jazz Festival with leading US saxophonist Chris Potter's band, and has toured in South Africa (with the Global Voices Project), Denmark, Germany, and Norway. He leads various bands, writes his own compositions, and has featured on many recordings. He regularly performs with fellow up-and-coming names such as Daniel Bayliss, Euan Palmer and Alex Woods; while remaining a first-choice for visiting luminaries such as Gilad Atzmon. <http://garethfowler.wix.com/gareth>

Steve Tromans – piano and keyboards

Tromans has been active on the music scene since the 1990s, performing in over 6,000 concerts on a national and international level, in venues ranging from festival stages to the intimacy of club spaces. He is involved, as band-leader and sideman, in a variety of different ensembles, working across the fields of jazz, improvising music, folk, contemporary, and world. As a composer, Tromans has written in the region of 100 works, with major commissions from Birmingham Town Hall/Symphony Hall, Jazzlines, ZeroKlassikal, and Birmingham Jazz. He has featured on BBC Radio Three's "Jazz on 3" programme, in a special broadcast focused on his Birmingham-Chicago Improvisers' Ensemble project, bringing together expert improvising musicians from the music scenes in the two cities. In recent years, Tromans has been undertaking practice-as-research in jazz, receiving publication in a growing number of academic journals and books, and delivering lecture-recitals at a series of conferences in the fields of music, philosophy, and performance studies. His central thesis investigates the modes of expert music-making in jazz and improvising music as a form of philosophical enquiry, couched in terms beyond the discursive and operating in the dimensions of the musical. Tromans has released a total of 18 albums to date, with planned further studio and live recordings in 2016 and beyond.

www.soundcloud.com/stevetromans As of September 2016, Tromans is a PhD candidate at the University of Surrey.

Tymoteusz Jozwiak – drums

Tymek Jozwiak is one of the busiest drummers based in Birmingham, UK. He works predominantly in the field of jazz and improvised music but is also involved in folk and early music projects. While a student at the Birmingham Conservatoire, Jozwiak has been awarded the Tony Levin Drum Prize by the legendary British jazz drummer himself. Tymek is currently working with some of the finest musicians and band leaders in Britain including Mike Fletcher and Olie Brice (Fletcher/Brice/Jozwiak), Sid Peacock (Surge Orchestra, Peacock/Angell Band), Steve Tromans (Axis Point) or David Austin Gray (One Many People, Little Church). He has worked with Tony Kofi, Paul Dunmall, Mark Sanders and Iain Ballamy. With K'antu Ensemble he appeared live on the Radio 3 programme "In Tune". He has performed at many clubs and festivals across the UK and Europe including Cheltenham Jazz Festival and most recently the Prague Jazz Festival as part of a tour across Czech Republic and Slovakia.

Stuart Barker – double and electric bass

Stuart Barker is a double and electric bass player who works regularly as part of the UK Jazz Scene. He studied at Birmingham Conservatoire where he has received tuition from Arnie Somogyi and Mark Hodgson, as well as various masterclasses and performances with the likes of Dave Holland, Jeff Ballard, Mark Turner and John Taylor. He has gone on to perform with The Clark Tracey Quintet, Brandon Allen, Tony Kofi, Nigel Price Les Chisnall, Andy Panayi and Jeremy Price amongst others. Stuart has performed at major venues including The 606 Club, The Spice of life, Bratislava Jazz festival, Jazz Kitchen in Sweden, The Spotted Dog, Symphony Hall Birmingham, as well as at Cheltenham, Brecon, Marlborough, Southport and Derby jazz festivals. He has supported artists such as Laura Mvula, and worked on television; notably BBC Three and on Channel 4's Made in Chelsea. Stuart's quartet ULV, made up of Scandinavian and British musicians, have toured the UK and Europe, and he also performs regularly with chordless saxophone trio YBY, who performed with Les Chisnall at Birmingham Symphony Hall Foyer. <http://www.stubarker.com/>

Laura Cull Ó Maoilearca

Laura Cull Ó Maoilearca is Reader in Theatre & Performance and director of the Centre for Performance Philosophy at the University of Surrey, UK. Her books include *Encounters in Performance Philosophy* (2014), co-edited with Alice Lagaay; *Manifesto Now! Instructions for Performance, Philosophy, Politics* (2013), co-edited with Will Daddario; *Theatres of Immanence: Deleuze and the Ethics of Performance* (2012); and *Deleuze and Performance* (2009). She is a founding core convener of the international research network, Performance Philosophy, joint series editor of the Performance Philosophy book series with Palgrave, and an editor of the Performance Philosophy journal. Originally trained as a visual artist, Laura also creates performance works. Most recently, she collaborated with Tess Denman-Cleaver, artistic director of Tender Buttons, on the performance/installation project *The Sea, Lies Open* which was presented at the arts festival *Philosophy on Stage #4* in Vienna in 2015.

Shantel Ehrenberg

Dr Shantel Ehrenberg is currently Lecturer in Dance & Theatre at the University of Surrey. As a dance artist and academic, Shantel is fascinated by the intersections of kinaesthesia and visual self-reflections found both in practice and theory. She is an adamant advocate for choreographic thinking and the equal valuing of dance knowledge, particularly in a knowledge economy that does not value 'knowing how' as it does other forms of knowing. If so inclined, please see <http://shantelehrenberg.weebly.com> for more.

Anthony Gritten

Anthony is Head of Undergraduate Programmes at the Royal Academy of Music. The co-editor of two volumes on Music and Gesture, he has published in visual artists' catalogues, philosophy dictionaries, and on Stravinsky, Cage, and Delius. His articles in Performance Studies have discussed distraction, problem solving, ethics, ergonomics, listening, and technology. Details and downloads from: <https://ram.academia.edu/AnthonyGritten> A Fellow of the Royal College of Organists, Anthony's performances have included several UK and Canadian premieres of Daniel Roth, and complete cycles of the works of Tunder, Buxtehude, Homilius, Mendelssohn, and Brahms.

Andy Lavender

Andy Lavender is Professor of Theatre & Performance at the University of Surrey, UK. He served for five years as Head of the School of Arts at Surrey and before that was Dean of Research at Central School of Speech and Drama, University of London. Andy's practice as a theatre director includes productions at venues including the ICA, Battersea Arts Centre, Lyric Hammersmith and Young Vic Studios, Tron Theatre Glasgow, Warwick Arts Centre, and at festivals in London, Manchester, France and Poland. This work is largely in the field of devised multimedia performance, working collaboratively with a range of designers, writers, performers and technicians with the theatre/performance company Lightwork, for which he is the artistic director. Recent writing includes *Performance in the Twenty-First Century: Theatres of Engagement* (London and New York: Routledge 2016), and articles for *Contemporary Theatre Review*, *Studies in Theatre & Performance* and *Theatre Journal*. Andy is co-editor of *Making Contemporary Theatre: International Rehearsal Processes* (Manchester University Press, 2010) and *Mapping Intermediality in Performance* (Amsterdam University Press, 2010). He is an associate editor for Theatre, Dance and Performance Training, a member of editorial board of the *International Journal of Performance Arts and Digital Media*, and a member of the UK Arts and Humanities Research Council's Peer Review College.

Aodán McCardle

Aodán McCardle is a painter, a poet, gardener, tattooist, designer, maker, father, he has delivered babies warm in the dark and wrapped the dead in white hospital cotton. He is a co-editor at Veer Books. His PhD is on Action as Articulation of the Contemporary Poem though physicality and doubt are the site of meaning and the stance respectively where the action operates. His way into collaboration was as part of London Under Construction LUC. His current practice is improvised performance/writing/drawing as a finding out. He grew up in the mountains, moved to the city, lives by the sea.

Stephen Mooney

Stephen Mooney is a lecturer in Creative Writing at the University of Surrey. He is an associate member of the Contemporary Poetics Research Centre at Birkbeck, University of London, and co-runs the small poetry press, Veer Books. His poetry has appeared in various places and web-places, including as part of the performative poetry grouping 'LUC'. DCLP (2008) and Shuddered (2010), the latter co-authored with Aodán McCardle and Piers Hugill, were published by Veer Books, while Contraband Books have published The Cursory Epic (2014) and 663 Reasons Why (2016). Ratzinger Solo is forthcoming later this year.

Trio Aporia

Neo-Baroque ensemble Trio Aporia was formed by Stephen Preston as a crucible for 21st century music making, drawing on the sonic qualities of wood, metal and gut. Aporia was formed to challenge attitudes to historical instruments and consequently takes a dynamic approach to developing the contemporary musical potential of their instruments, through new commissions of acoustic and electro-acoustic music, through improvisation, and through the re-exploration of historical music. Aporia consistently aims at developing close collaborations with composers in investigating their musical resources and technical possibilities - encouraging them to go beyond what they might regard as what is given with historical instruments. One recurrent strand of the trio's explorations has been inviting composers to respond to the music of Jean-Philippe Rameau, in particular his Pièces de clavecin en concert which, with few exceptions, offer the most musically rewarding 18th century repertoire for their ensemble. Forthcoming work includes a performance in Utrecht for the International Computer Music Association; a Manchester-based composers project with Vitalija Glovackyte, Paul Goodey, Larry Goves, Michael Perrett and Matthew Sergeant, which will place historical and modern instruments side by side; and continuing the collaboration with Tom Armstrong that presents the music Tom wrote for Aporia arising from a Rameau-based project and involves exploring the compositional and performance possibilities of Deleuzian philosophy. Composers from whom Aporia has commissioned works include Tom Armstrong, Edward Cowie, Duncan Druce, Neal Farwell, Fabrice Fitch, Edwin Hillier (Handel House young composer-in-residence 2015), Kevin Malone, Paul Newland, Geoffrey Poole, Paul Whitty and Alan Edward Williams. Recent performances include the Audiograft Festival 2016, Corps Sonore for the Kings Place Baroque Unwrapped series, Rameau+NewSonic Worlds, Electric Underground, New Takes on Old, with performances for New Music North West Festival, Manchester; Turner Sims Concert Hall, Southampton; the Victoria Rooms, Bristol; the Aldwych Underground Station, Kings Arts and Humanities Festival, London; and the Montforte d'Alba Festival, Italy. The Trio has also worked with student composers on composing for historical instruments at the RNCM, and the Universities of Southampton and Bristol. www.trioaporia.com

Biographies of Trio Aporia musicians:

Stephen Preston - Baroque Flute

One of the leading musicians in the pioneering development of early music performance in the UK and Europe, Stephen established a worldwide reputation for his groundbreaking work with historical flutes, his solo and ensemble performances and his pioneering recordings. Stephen has been artistic director of two dance companies, for which he researched historical dance from the 17th to the 19th centuries and created numerous works with a particular focus was the dancing body in society. In addition he has choreographed operas and dance works by Handel, Rameau, Mozart and Rameau which have been performed in Paris, Monte Carlo, Athens, Granada, the Royal Opera House, the Queen Elizabeth Hall, the Old Vic and Sadlers Wells. His research into birdsong as a model for new techniques and improvisation led to the development of Ecosonics - an approach to improvisation based on birdsong and bioacoustic communication, for which he was awarded a PhD in 2004. Stephen has since been performing new music, acoustic and electro-acoustic improvisation and developing contemporary techniques for the baroque flute. Stephen's contributions to the flute and flute playing were recognized in 2006 with a Lifetime Achievement Award from America's National Flute Association. He is currently exploring a redesigned, 21st century one-keyed flute by the French-Canadian maker Jean-François Beaudin. In addition to Trio Aporia, he performs with the electro-acoustic improvisation ensemble Automatic Writing Circle (AWC). Stephen teaches at the Royal Northern College of Music, Trinity Laban College of Music & Dance, and is a guest teacher of the Sound Art students at the London College of Communication. <http://www.stephenpreston-ecosonics.com>
<http://automaticwritingcircle.org.uk>

Richard Boothby - Viola da Gamba.

After studying with Nikolaus Harnoncourt in Salzburg, he founded the Purcell Quartet in 1984 and was a founder member of Fretwork in 1985. Since then his career has been bound up with these two groups with whom he records and tours; and through whom he plays the broadest range of repertory for the instrument from the earliest music to the latest contemporary music commissioned for viols. With the Purcell Quartet he has recorded nearly 50 albums with them for Hyperion and Chandos. He tours Europe, Japan and the United States regularly with both ensembles. In 1998 he directed performances of Monteverdi's 'L'Incoronazione di Poppea' with the Purcell Quartet; and in 2001 directed them in a fully-staged production of 'L'Orfeo', with Mark Padmore in the title role. As a soloist, he has given many recitals of the rich solo repertory, and in 1994 he recorded the three Bach sonatas for viola da gamba and harpsichord with Shalev Ad-El for Chandos Records, to critical acclaim. He has given many recitals of the great suites by Antoine Forqueray, with whose music he feels a special affinity. He is professor of Viola da Gamba at the Royal College in London.
<http://www.fretwork.co.uk/biography/>

Jane Chapman – Harpsichord

In the words of the Wall Street Journal: "Jane Chapman is one of Britain's most distinguished classical harpsichordists, with a repertoire that stretches from early music to contemporary avant-garde. Her work is rapidly bringing the harpsichord into the 21st century and establishing her reputation as a rule-breaker." Described in The Independent on Sunday as "Britain's most progressive harpsichordist", and in the Guardian as "a fearless contemporary music performer" Jane Chapman is at the forefront of creating and inspiring new music for harpsichord. She has premiered over 200 solo, chamber and electroacoustic works for the instrument worldwide. Equally passionate about baroque and contemporary music, she has collaborated with groundbreaking composers, artists and dancers, working with musicians from the worlds of Indian music, jazz, and the avant-garde. She is a frequent partner in chamber ensembles, such as Trio Aporia, which specialises in contemporary and baroque music on period instruments, and Keynote + with Kate Ryder (prepared piano). Through her innovative performances, she aims to bring the harpsichord to a wider public, and to combine repertoire in ways that engage and challenge her audiences. "Her progressive spirit and comprehensive technique have inspired composers to forge new parameters and sound worlds for the harpsichord with works of unprecedented musical and technological scope" (Harpsichord & Fortepiano). Described as "Stylish and eloquent" by The Times, her recordings and recitals reveal both a scholarly and inventive approach to the baroque repertoire. Her CDs of 18th-century English music, 'The Lady's Banquet', and of the 17th-century French Bauyn Manuscript, offered the first extensive overviews of important sources previously unexplored on disc, and were both highly acclaimed - "One can count on technique to burn and faithful observance of stylistic conventions" (The Musical Times). Recent recordings include: 'The Oriental Miscellany' SIGD415; works with electronics WIRED (NMC); Three Windows (Dark Energy Music), with Mark Wingfield (electric guitar) and Iain Ballamy (sax); Berio's 'Rounds' (mode), New York Times pick of the year, awarded the Preis der Deutschen Schallplatten Kritik; electroacoustic works by Simon Emmerson (Sargasso). Jane has compiled and edited two issues of Contemporary Music Review on the performance of new music for harpsichord. Jane received a British Council scholarship to study harpsichord with Ton Koopman at the Amsterdam Conservatory. She is Professor of harpsichord at the Royal College of Music, and Turner Sims Fellow at the University of Southampton. She was recently artist in residence and King's College London, supported by the Leverhulme Trust. She is an Honorary Fellow of Dartington College of Arts, and an Honorary Member of the Royal College of Music. "The Sorceress of the harpsichord" (Radio Times)
"The hippest harpsichordist around" (London Metro) <http://www.janechapman.com>

Anna Pakes is Reader in Dance Studies at the University of Roehampton. Her teaching and research is focused on philosophy of dance, and she has published on the epistemology of artistic research, the mind-body problem and phenomenology of dance. Her forthcoming monograph explores, historically and from an analytic philosophical perspective, the nature of dances and choreographic works: what kinds of things they are, and what can be and have been done with (and to) them.

Matthew Sansom

Matthew Sansom is an international artist working across a variety of media and contexts including sound, video, sculpture, installation, performance, and musical composition. Working principally with field recordings and found sounds, his work has been exhibited and performed internationally, including the Huddersfield Contemporary Music Festival, National Theatre of Prague, Victoria & Albert Museum, ICA (London), CCA (Glasgow), t-u-b-e galerie (Munich), Korean Institute of Culture, Ely Cathedral. Recent commissions have also included sound-based sculptural installations for Liverpool City Council and an audiovisual work for the Four Seasons Hotel, Shanghai. He is a member of the Landscape Quartet exploring environmental participatory sound art and music, which has held residencies, exhibited work and performed in the UK, Sweden and Vietnam. He holds a doctorate in free improvisation and is a senior lecturer

in music at the University of Surrey teaching computer-based creative practice. His work explores the connection between the external stimuli of sound and its inwardly activated qualities. This involves listening to sounds and silences, their relationships, contexts and meanings in order to reflect on what they might reveal and say beyond themselves. It is an exploration of the phenomenal experience of sound, the soundscape and its meanings. Meanings related to biological imperatives, others marking out identity (personal and cultural), and finally and of particular interest, inward resonances that shape and colour our inner states. Related themes that emerge from these concerns are: liminality; thresholds and modalities of perception; and the subtle and veiled qualities of particular fields of meaning. By modifying the ways we encounter and re-experience the soundscape, his work seeks to enrich and to question the role and significance of the act of listening. www.matthewsansom.com

Karen da Silva

Karen is an independent dance artist, researcher, teacher and creative learning facilitator. Her dance practice focuses on choreographing character based solo pieces, created for specific sites in which momentary episodes of the character's life appear in their 'real' context.

<http://www.karendasilva.com/> Karen works dramaturgically with dance and performance artists specifically looking at ways into choreographing character in a dance context. She has worked with Florence Peake on Duckie's Lady Malcom's Servants' Ball, London, 2016; Kate Lawrence Vertical Dance on character development for Pobl Dre, 2015, Wales; Dr. Jean Johnson-Jones on Negro Spirituals, 2012, Surrey and pop singer Marlon Roudette on his music video Hold On Me, 201, London. Karen has taught release based contemporary dance at Laban Trinity and London Metropolitan University and was Performance Studies Co-ordinator for Dance at the University of Surrey from 2007-2015. In her work as creative learning facilitator with The Map Consortium, mapconsortium.com she has worked extensively with corporate companies such as Coutts, Dunhill, Sainsbury's and most significantly with PricewaterhouseCoopers as artist in residence and on PWC Europe's leadership programme using dance as a tool to reveal individual approaches within a leadership contexts and explore new possibilities for sustainable, sound and strong leadership.

Sabine Sörgel

Dr. Sabine Sörgel received her PhD in Performance and Media Studies from Johannes Gutenberg University Mainz, where she lectured in theatre and dance until 2008. Her book *Dancing Postcolonialism - The National Dance Theatre Company of Jamaica* was published by Transcript Verlag in 2007. From 2008 - 2012 she was Lecturer in Drama, Theatre and Performance at Aberystwyth University and a research fellow at the Interweaving Performance Cultures Research Centre Berlin in 2011. Since 2013 she is Senior Lecturer in Dance and Theatre at University of Surrey. Her recent textbook *Dance and The Body in Western Theatre. 1948 to the Present* is published with Palgrave September 2015. Currently she is finishing a monograph on *The Transnational Politic of African Contemporary Dance* (Palgrave, forthcoming). Her current research interests include contemporary theatre and dance, cross-cultural corporeality, globalization and transnationalism.

Bill Thompson

Bill Thompson is a sound and video artist currently living in the UK. His work involves the combination of found objects, field recordings, repurposed live electronics, and digital media to create evolving structures for installation and live performance. Relocating to the UK from Texas in 2004, he was awarded a scholarship to pursue a PhD in Composition. Since then he has earned numerous awards and commissions including the PRS for New Music ATOM award, the GAVAA visual arts award, a PRS for New Music Three Festival commission, the 2010 Aberdeen Visual Arts Award, and was nominated for the Paul Hamlyn Award in 2012. In addition to working as a solo artist, Thompson has worked with several well known artists including Ian Spink, Keith Rowe, Faust, EXAUDI and others. He is also an avid supporter of new music and is the director of the Burning Harpsichord Series, a concert programme devoted to experimental music of the highest calibre. As an educator, he co-directs the multidisciplinary workshop fast+Dirty with Ian Spink, lectures at the University of Surrey and mentors on collaborative arts practice at the Guildhall School of Music and Drama. For more information visit www.billthompson.org

Darren Tunstall

Darren is a lecturer at Guildford School of Acting in the University of Surrey. He has over twenty years' experience as an actor, director, writer, movement director and dramaturg. He was actively involved in both the physical theatre and the 'in yer face' movements in British theatre. His publications include Shakespeare and Gesture in Practice (in press) as well as chapters for The Routledge Companion to Actors' Shakespeare, The Routledge Companion to Jacques Lecoq (in press), Shakespeare Bulletin and the Journal of Adaptation in Film and Performance.

Matthew Wagner

Matthew Wagner is Senior Lecturer in Theatre at the University of Surrey. His research is focused primarily on Shakespearean dramaturgy and stage praxis, but it reaches also into the 20th and 21st centuries, particularly in respect to theatrical temporality, the theatre of Beckett and his contemporaries, and questions of embodiment and spatiality in theatre and performance. More broadly, nearly all his research activity is underpinned by a fascination with the relationship between phenomenology and theatre. Current projects include a book for EUP on the phenomenology of Shakespeare, a co-authored monograph for Routledge on the nature of the Door in performance, and co-editing a collection of essays for Palgrave on phenomenology and performance.

Georgia Volioti

Georgia Volioti is a lecturer in music. Her research revolves around musical performance and encompasses areas such as performance practice, analysis of performance (including recordings), nationalism, cultural memory, and listening practices. Her research combines empirical approaches, both qualitative and quantitative methods, with more traditional performance historiography and aesthetic criticism.

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