

Thursday 2 June: – Sunday 5 June: Performance and Mindfulness Symposium

All events take place in Milton Building on the University of Huddersfield campus. On the top floor, you will find a Quiet Room for yoga, rest and meditation; in this space, you can also hear *Borderlands*, an audio installation by Deborah Templeton and Monty Adkins (Rehearsal Room 2). From Saturday afternoon until the end of the Symposium, the installation *To Participate*, by Dolly Kershaw, can be found in Rehearsal Room 1.

Thursday 2 June

	Foyer/Other	Studio 1	Studio 2	Studio 3
9.00 – 10.00	Registration & Coffee			
10.00 – 11.00			Opening Address	
11.15 – 12.15			Keynote One Nicolás Núñez: Theatre as a Secret Source	
Lunch				
1.45 - 4.45		Parallel Workshops - A Andrew Morrish: The Poetics of Mindfulness	Parallel Workshops - B Anna Tzakou Contemplative Dance Practice	Parallel Workshops - C Pema Clark: Performing Walking
Coffee				
5.15 – 6.15			Keynote Two: Cassiano Sydow: Mindfulness, Buddhist Meditation and the Contemplative Training of the Performer	
Dinner				
8.00			Performance Night 1: Nicole Bugeja: <i>M-Project</i> Candice Salyers: <i>Six Reasons</i> <i>Why My Dance Card Isn't Full</i>	

Friday 3 June

	Foyer/Other	Studio 1	Studio 2	Studio 3
9.00 – 9.30				Morning Practice: Lee Worley
Coffee				
10.00 – 13.00		Parallel Workshops - D Jaya Hartlein Dancing The Unknown: a workshop in improvisation and meditation	Parallel Workshops - E Pasquale Esposito The Other As The Threshold To My Real Self	Parallel Workshops - F Cristina Fuentes Antoniuzzi Mindful Acting, Residing in the present moment
Lunch				
2.30 - 4.30		Parallel Papers A Sandra Parra Furlanete; Kittikong Tanatchaporn; Franc Chamberlain	Parallel Papers B Naomi Lefebvre Sell, Lucille Tapa, Tara Silverthorn; Ana Caldas Lewinson; Pema Clark	
Coffee				
5.00 – 6.00			Keynote Three: Lee Worley: The Theater of Chogyam Trungpa	
Dinner				
7.30			Performance Night 2: Pema Clark: <i>Boudhanath</i> Tiffany Strawson: <i>Home from Home</i> Andrea Copeliovitch: <i>The Bull & The Void</i>	

Saturday 4 June

	Foyer/Other	Studio 1	Studio 2	Studio 3
9.00 – 9.30				Morning Practice: Pasquale Esposito
Coffee				
9.45 - 12.45		Parallel Workshops - G Lee Worley Mudra Space Awareness	Parallel Workshops - H Jessica Bockler: Applied Drama & Mindfulness for Mental Health	Parallel Workshops - I Franc Chamberlain Small Exercises in Performance and Mindfulness
Lunch	Research Sharing Groups <i>[location tbc]</i>			
2.15 - 4.15		Parallel Papers C; Ilana Gorban; Candice Salyers; Anton Krueger	Parallel Papers D: Adame/Middleton; Anna Kawalek; Pasquale Esposito; Anna Tzakou	
Coffee				
4.45 - 5.45			Keynote Four: Etsel Cardeña: In monkey-mind's jungle: Experimental research on mind- wandering	
Dinner				
7.30		Performance Night 3: Guy Dartnell: <i>Inward Out</i>		

Sunday 5 June

	Foyer/Other	Studio 1	Studio 2	Studio 3
9.00 – 9.30				Morning Practice: Cassiano Sydow
Coffee				
10.00 – 12.00			Panel/Plenary Session	
12.00 - 12.30			Closing Practice: Nicolás Núñez	

ABSTRACTS

THURSDAY 2 JUNE

11.15 - 12.15

KEYNOTE ONE: Theatre as a Secret Source (Studio 2)

Nicolás Núñez (Taller de Investigación, UNAM, Mexico) GUEST PRESENTER

Drawing on forty years of practical research into psychophysical training dynamics, including meditation-in-movement practices, this paper will explore the potentials for theatrical performance experience to bring about profound transformations in consciousness and embodiment.

1.45 - 4.45

PARALLEL WORKSHOPS

Workshop A: The Poetics of Mindfulness: Utilizing the contents of attention to stimulate imagination, language and movement (Studio 1)

Andrew Morrish (Australia, Berlin) GUEST PRESENTER

Mindfulness is generally considered to be the act of bringing one's attention to the experience of the present moment. I am interested in ways in which this process can be used in performance, and in developing the skills of working with my attention when performing. In this short workshop, we will work, in small groups, from sensation into the imagination and then into modes of presentation using language and movement. A further cycle of transcription will also lead to responsive writing and simple presentation structures. This is a generative process that has possibilities for real time performance as well as writing and choreographic work. Comfortable clothing is recommended, though the movement aspects of the work are more at the attention and gesture end of the spectrum than "aerobic".

Workshop B: Contemplative Dance Practice (Studio 2)

Anna Tzakou (Exeter, Athens)

In Anna Tzakou's Geopoetics, Barbara Dilley's Contemplative Dance Practice (CDP) constitutes the principal practice to investigate the landscape's embodiment and performance. By integrating contemplation with movement improvisational disciplines, Dilley's practice formulates a structure through which the participant extends her mindfulness awareness discipline from sitting posture to movement with oneself, with space and others. In this session, the participant will investigate the

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following questions: how does movement becomes a mindfulness awareness practice; when are mind and body synchronized; how do I initiate action from inner experience and from outer space and/or others; how does the inner and the outer meet; how do I make choices in real time; what does it mean to let myself be moved by the present moment? CDP constitutes a research practice of being-ness while moving. It is an exploratory tool of the mind/ body/ space interrelationship. The session will be structured in three main sections: sitting, personal awareness practice and open space improvisation.

Workshop C: Performing Walking (Studio 3 and outdoors)

Pema Clark (University of East Anglia, UK)

In this workshop participants will be introduced to the monastic practice of *tudong* through a series of exercises derived from Butoh training as well as traditional Buddhist walking meditation. In order to put the training into practice, we will then embark on a two hour silent group walking practice through the city of Huddersfield before returning to campus where we will disseminate our findings through both verbal and non-verbal 'discussions'. Attempting to trace the movement of the mind as we remember our wandering, the workshop addresses the following questions: Is it possible to be fully present in public? Where is the mind when we know we are being watched? Can we perform presence?

5.15 – 6.15

KEYNOTE TWO: Mindfulness, Buddhist Meditation and the Contemplative Training of the Performer (Studio 2)

Cassiano Sydow (University of Campinas, Brazil) GUEST PRESENTER

This lecture will discuss performing arts as a field of research and knowledge within which new forms of relationships with contemplative traditions and mindfulness practices can be developed. I will begin by proposing a critical approach to the dissemination of mindfulness practices and their decontextualization of the knowledge and experiences to which they belong. The risk, here, is the trivialization and the instrumental use of "attention techniques". I will then revisit some aspects of the dialogue between modern and contemporary theatre and Eastern cultures, in order to propose studies and experiments in contemplative dimensions of performative art. To conclude, based on my own experience with meditation, I will rethink artistic training as a type of "cultivation" that incorporates different aspects of existence.

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8.00

PERFORMANCE NIGHT ONE (Studio 2)

M-Project: Performing Medea through Mindfulness Meditation

Nicole Bugeja (University of Chester, UK)

This work-in-progress performance demonstration is the outcome of a Practice as Research process, *M-Project: Performing Medea through Mindfulness Meditation*, which started in June 2014.

M-Project: Performing Medea through Mindfulness Meditation investigates the effect of mindfulness meditation on the performer's emerging dramaturgy. The research is based on the premise that, often, in psychophysical (Zarrilli, 2009) performer training, performers work extensively on their physical aptitude, but less on their cognitive sharpness. The latter is often just a by-product of the attempted psychophysical exercises themselves. This project aims to invert this process. It interrogates what happens to experienced psychophysical performers when they start their dramaturgical process through mindfulness meditation (a cognitive practice which trains one's awareness of the present moment), and seeks to observe the effect of such practice on the performer's 'creative flow' (Csikszentmihalyi, 1996).

The research is currently in its fifth phase in: Montage of the creative improvisation into the PaR performance: Excerpts from *Medea*.

Six Reasons Why My Dance Card Isn't Full

Candice Salyers (Mount Holyoke College, MA)

As a dancer, I continually consider how acts of dancing create and reveal knowledge through the contemplative act of focused physicality. The development of self-knowledge has become significant for me during both artistic and philosophical processes as a vital component of my movement in the world and as both a process and result of contemplative practice. For many years I have experienced dancing as a unique contemplative event in which I am given a degree of open-mindedness and focus that leads to insights, as well as the generosity and patience to unfurl deeper understanding. But why? What is happening in dance performance that allows for this awakening of awareness and transformation of understanding? My dance work does not seek to illustrate thoughts but rather to allow moving itself to be an active agent in a process of contemplation and revelation of understanding.

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Performance of the solo dance *Six Reasons Why My Dance Card Isn't Full* has been a specific process of uncovering self-knowledge and a continuing practice of personal inquiry in the form of the question, "Why dance?" in which "dance" functions alternatively as both a noun and a verb. Why do I continue to dance? Why does dance performance impact the development of my consciousness and in what ways? How can a dance teach its performer? What can a dance offer to an audience in terms of contemplative practice? My movement is intended as an invitation for audience members to contemplate their own lives. By opening one particular pathway of motion, I am hoping to awaken others' sense of movement potential and to extend the invitation to explore a journey into self-knowledge together.

For this presentation, I will perform the solo *Six Reasons Why My Dance Card Isn't Full* and then guide audience members through a process that involves both individual and group reflection in which they can uncover more of their own self-knowledge that emerges through the act of watching. This guided contemplative process is based on a Sufi practice of *fikr*, or reflecting on the presence of Divine qualities within all of creation. The process reveals not just how performance can exist as an introspective practice for the dancer but also how it may inherently function as such for an audience, whether or not they initially intended for watching to be an act of contemplation.

FRIDAY 3 JUNE

10.00 – 13.00

PARALLEL WORKSHOPS

Workshop D: Dancing The Unknown: a workshop in improvisation and meditation
(Studio 1)

Jaya Hartlein

In this workshop physical and vocal exercises and games are used to promote creativity, mindfulness and a greater 'in the moment' awareness of body and mind. They act like a mirror in which we can gently and kindly observe ourselves. This is then continued in free improvisation, and within short meditation practices.

Working with the body is very effective in supporting mindfulness or meditation, providing the tools to enable embodied transformation. The spirit of improvisation encourages us to listen to ourselves and research how we respond to ourselves and each other in performance and in life. We discover what choices we make and where our interest and fascination lie. We learn to notice and engage with the rhythm,

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patterns and texture of our own and others' expressions. Attention is light, yet focused in a playful way, allowing for direct engagement with the present moment.

In the movement itself it becomes clear how the mind gets attached to concepts, especially ideas of who we are and how we are seen by the world. A receptive, listening attitude to what happens in the mind is an essential ingredient in meditation and the creation of improvised performance alike. Prapancha (proliferation of ideas and concepts) is recognised, and a playful humorous attitude helps us deal with what the mind throws up. Staying with the exercises it also becomes apparent how ideas, after only a few moments are replaced by different ones, seeming equally compelling. We can explore and observe how we hold onto these concepts, while actually they are ephemeral, and do not hold onto us.

Participants *pay close attention to themselves and others within the movement and will have lots of laughs along the way.* Within meditation or mindfulness practice this helps us to be present to the ever-moving mind, as thoughts and feelings come and go, without holding on. We learn to relax into the natural spaciousness of mind, welcoming whoever we are.

Presence and openness are essential to the practice of improvisation and performance in general, and are powerful allies to foster within any kind of performance. The improvisation exercises offered within this workshop will allow us to discover that so much more is possible than the small story of 'I', and so make more of ourselves available in performance as in life.

Workshop E: The other as the threshold to my real self (Studio 2)

Pasquale Esposito **GUEST PRESENTER**

This workshop will introduce the Zen meditation called Zazen and the walking meditation called Kinhin. Then we will see the relationship between Zen and Arts. We will explore, through the body and sensory awareness, the magic of otherness and the nature of a human experience. This is a process that in itself can open up a possibility to experience our original self. This is an ontological work, regarding being and more precisely regarding "being present"; a practical, physical workshop on aliveness and creativity. **The creative act is not how to do something but rather the action to receive whatever is otherness, whatever is unknown.**

Workshop F: Mindful Acting, Residing in the present moment (Studio 3)

Cristina Fuentes Antoniazzi (Chile)

As performers, the ground for our stage work is the present moment. Ariane Mnousckine even calls Theater "*l'art du présent*". At the same time, theatres, dance schools, and academics all agree that it is crucial to cultivate the performer's ability to be present on stage; however, the path for developing that skill is not clear.

As performers we all have experienced how difficult it is to stay open to what is actually happening in the scene, really listening to others, not manipulating the emotion, and having a genuine response. In times of stress such as auditions, premieres, and special performances for programmers or famous directors in the audience, staying in the present moment, and not being trapped by thoughts or dragged out of the moment by those thoughts is the key. Eastern traditions, especially Buddhism, have centuries of study, practice and research in the field of mindfulness. The mind, in the same way as voice and body, is trainable, which means that with discipline, perseverance, and a sense of humor, we can learn to enhance mindfulness, so that the mind is our ally on stage.

Through years of research in this crossroad between performance and awareness, I believe that as performers we can benefit from the simplicity that Mindfulness practice points out, where you can learn to be uncomplicated and at the same time approachable onstage.

2.30 – 4.30

PARALLEL PAPERS: Group A (Studio 1)

Breathing as a place-to-be in scenic creation

Sandra Parra Furlanete

In order to try to comprehend the possibilities of "Silence" in my work as an actress, I started to study breathing – considering that breathing would be the physiological ground to performative silence. However, breathing itself proved to be a gateway to a huge universe of possibilities. From there, I started to work with the idea of breathing as "a place to be", a prolific ground for scenic creation, instead of considering it an accessory to movement, or something you work with *before*, as a "preparation" for performing or creating something. This paper is about the path by which I walked in the last 15 years, and where I stand now in this subject. Coming from the disappointment of not finding just about anything in theatrical Western authors, I went to *Seitai-ho*, working with Toshi Tanaka. There, I could enlarge my

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understanding on the subject, both of breathing and perception. *Seitai-ho* opened a new, large field of creative work for me. I began to work voice-movement subtle relations, and now I am working with free improvisation. Through all that, perception, *hearing* (of yourself, of the other that works with you, of the space where you work) and breathing have been the axis guiding all the work.

I will also make a report of how I have been working these issues with groups of students at UEL's Performing Arts undergraduate course. Through breathing, they can develop an acute sense of awareness and sensible perception of themselves, of their partners – and sometimes even of the audience.

Mindfulness Negotiation with Performing Experience

Dr.Tanatchaporn Kittikong (Khon Kaen University Thailand)

To further the use of Buddhist mindfulness (*Sati*) in performance involves the understanding of *Sati* as the state of being distanced and observing one's own experience. That means to observe the experience of making and performing. Although the performer's consciousness and relationship to performance tasks (e.g. score, role, choreography, emotion etc.) has long been discussed under 'emotional involvement' and the 're/presentation' in the theory of acting, the notion of being distanced according to Buddhist meditation is somewhat different. *Sati* will lead the performer to let go of all experiences including the performing experience, and in the very end, to let go of performance.

The question arises: how to mindfully embrace the performing experience without losing the thorough observational state? Perhaps by mindfully allow the performing experience to remain and develop while *Sati* uses it as a foundation to 'exit', 'reenter' and 'contemplate', and by mindfully repeating the performance task, which *Sati* can lengthen or shorten the experience of, in order to refine the quality of 'exiting', 'reentering' and 'contemplating'.

Certainly, it is too simplistic to suggest what the performer should be experiencing when he or she is performing. However, if the performer works with *Sati*, he/she must be mindful to the task – to perform. Performance becomes the foundation of mindfulness observation. My experience of creating and performing with Buddhist mindfulness in *Hunger* (2014) and 'Memo of Grandpa' (2015-now) suggests that there was the exemption to letting the performing experience continue. Therefore, the performer must mindfully hold on to the experience of task in order to cultivate mindfulness of the task, to keep the performance going, and to embrace mindfulness into performance.

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Michael Chekhov and Western Mindfulness

Franc Chamberlain (MAP TEAM)

Chekhov's technique for the actor drew on his experience with Stanislavsky and Sulerzhitsky at the Moscow Art Theatre, but it is the work he developed after his introduction to Steiner's Anthroposophy that makes his approach distinctive. In this short paper I will look at aspects of Chekhov's technique in relation to Steiner's exercises and to mindfulness practices and ask in what ways it makes sense to regard Chekhov's technique as a mindfulness training for actors.

PARALLEL PAPERS: Group B (Studio 2)

Moving as a Thought Process: An insight into mindfulness through dance and choreography

Naomi Lefebvre Sell (Trinity Laban, London); Tara Silverthorn; Lucille Teppa

This work draws on our understandings and expertise acquired through a collaboration which began in 2007, within the frame of Naomi Lefebvre Sell's Doctoral research, investigating how mindfulness meditation impacts the dance making process. Over a nine-year period, we have let this original research filter and settle through our individual journeys as artists, teachers and researchers before recently carrying out a new research project which focused on developing a practice towards a greater sense of mindful engagement and creativity, enabling and empowering artists and young people to draw on these principles. This paper will present our findings and propose novel methods in making and performing dance.

We have developed a flexible dance making score, allowing the dancer to systematically move through different modes of presence and activity. For dancers who are unfamiliar with working somatically, a mindfulness approach to dance can be a valuable resource to encourage a highly disciplined, quieter and self-reflective way in to moving and making (Whatley & Lefebvre Sell, 2014). We have found that the work offers a capacity and method for reflection, including the ability to articulate experiences. The shared understanding and language gained through collaborative exploration has facilitated a shift towards an embodied dance practice and greater understanding of creative potential. The research has led to deeper experiential understanding and untangling of terms such as mindfulness, improvisation and Mindful Moving. It has facilitated clarity when shifting between the individual and collective experience. Overall, our research into mindfulness has shifted dance

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making within studio and performance settings, resulting in new methods for dancers and choreographers in the leading/direction of dance making processes. Whilst somatic practices and mindfulness have been researched mainly in the context of dance technique teaching, our work offers a departure from prevailing research, in that it examines the relationship between these practices and dance making.

The Life-Death Paradox in the Presence of the Actor

Ana Caldas Lewinson

The current paper is the result of an ongoing post-doctorate research that aims at (re)problematizing the territory of the preparation of the actor. The central idea comes from the presupposition that the life that runs through the physical actions of the actor's body will only be able to exist in his/her work from an acceptance and opening to the continuous imminence of its opposite – death -, as a metaphor for emptiness, failure, not-knowing, not-controlling, abyss, error, fall. In this sense, the “allowing-oneself-to-die” favors, paradoxically, the “allowing-oneself-to-live”, contributing, thus, to presence effects in acting. For this analysis, one of the basic points is Oriental practice and philosophy, featuring aspects of yoga, meditation and the Zen paradoxical thinking. Considering that we live in a Western civilization based on a way of thinking and a lifestyle marked by the polarities of mind/body, inside/outside, life/death, individual/other, man/nature, this study focuses on the potency of the paradoxes and the spaces in-between, thresholds, not easily classified or represented. Thus, we approach the mindfulness practice as a way of cultivating the emptiness, aiming at providing for the actor/performer favorable conditions for an opening to the experience and zone of affection. A mind/body available for dwelling and being co-creator together with the invisible forces that fill the space-time-present in the act of training/rehearsing/performing. It is necessary to train a “being-present” and a gaze that observes the process without wanting to hold it, to dive in unknown territories, let go of safe ways, the excess of will of being, of accomplishing and fulfilling some permanent result. The presence of the actor is not something controllable, measurable, that can be guaranteed through techniques of psychophysical exercises. Thus, it is not a matter of acting with the body and forgetting the mind, or to desire life ignoring death, or wanting success instead of failure. This presentation will suggest that it is precisely in the realm where the forces co-exist that the presence in the performances is enabled. This research is based on the LUME Teatro, under the supervision of Renato Ferracini and a financial support from FAPESP.

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Tudong: Walking Meditation and the Pilgrimage of Memory

Pema Clark

Using the traditional monastic practice of walking, *tudong* (derived from the Pali word *dhutanga* or 'shaking off'), refers to a series of ascetic practices designed as training tools for disciples of the Buddha. Amongst the austerities is walking or wandering with no fixed destination. As a performance methodology, walking meditation marks both the beginning and end of my five-part performance art cycle *SUTRA* (2013/2014), performing a 'shaking off' of the past. In both performances, the witnessing of walking meditation practice by the audience and the practice by the performer are bound together by the shared experience of the autobiographical performance event. The acts of repetition as well as testimonial and aesthetic considerations aim to create 'sacred space' in which the spectator, by unspoken and indirect means, is invited to meditate on the nature of mind through bearing witness to the autobiographical encounter. My paper will address the following performances:

AT SEA: 1980 – 2010, a 3¹/₂ hour durational performance in which I bury and un-bury my parents. Using original video source material of BBC television interviews from the 1960s with my late mother and my estranged father, I use repetition in the form of walking and moving stones between their 'graves'. Through this process I test the limitations of my own physical, mental and emotional capacities over a period of non-stop walking and stone removal in confined space and without escape from the presence of my parents. Both acts of rebellion and sacrifice, the performance considers the ways in which repetition and confrontation can ultimately lead to freedom through the ultimate exhaustion of having nowhere to hide.

BOUDHANATH is a 30 minute relational work reflecting on the politics of intimacy, the role of the internal and external parent in the development of identity and liberation from trauma. The performance works directly with scenographic interpretations of Buddhist philosophy through a minimalist aesthetic framework and voice over (see below).

5.00 – 6.00

KEYNOTE THREE: The Theater of Chogyam Trungpa

Lee Worley GUEST PRESENTER

In the winter of 1973 a young Tibetan Meditation Master and his newly converted community of Buddhist performers hosted a theater conference in Boulder,

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Colorado. There, in an atmosphere of confusion and raw nerves he presented his vision of how theater might become a force for sanity and the cultivation of awareness. Echoes of this vision persist 43 years later as a result of his teachings on space awareness drawn from his own tradition of monastic dance. These mind/body exercises which he taught to his performance students are still practiced in different places and bring fresh “beginner’s mind” to performers in many walks of life.

While Western civilization’s understanding of outer space has developed greatly since that seminal conference, these exercises and the approach to performing that they reveal still enable Western artists to discover and manifest the more subtle inner spaces of mind—a quality of egolessness or spontaneity and tools for “meeting the moment” that, from a Buddhist perspective, attune us precisely to the way things really are.

7.30

PERFORMANCE NIGHT TWO (Studio 2)

Boudhanath

Pema Clark (by Pema Clark; featuring Pema Clark and Nick Bishop)

As a representation of the awakened human mind, the traditional Buddhist stupa provides a frame for a performance setting light and dark in conversation with each other. The live art performance is named after the Boudhanath stupa in Kathmandu that I visited in 1997, the year I took refuge as a Tibetan Buddhist. In this short durational work, my partner contemplates the impending death of his mother and his relationship with his father through the recollection of childhood trauma. BOUDHANATH reflects on the nature of intimacy, the role of the mother and father in the development of self and identity, relationships and liberation from self-imposed imprisonment from the past.

Combining minimalist aesthetics, sound art and installation, I work with autobiography as a form of commemoration. Seeking new ways to explore the integrated role of memory with identity, I use durational performance as a path towards recognizing the ways in which we use ego to protect the illusion of Self as we imagine it through the filter of our mothers and fathers. My performances aim to address such questions as: What do these primal relationships tell us about ourselves? Are we obliged to believe the stories we tell ourselves? Can Buddhist practice lead the performer towards freedom from the self-imposed restrictions of ‘identity’? How can these ideas be expressed through performance?

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Without pointing directly to trauma I use time as an intermediary between the past and present in recognition of parents as reflections of our own inner judges and potential liberators.

BOUDHANATH was originally performed at the 2014 Boscombe Fringe Festival.

Home from Home

Tiffany Strawson

This shared practice is an extract from a longer piece that was performed in the intimacy of my home to a limited number of guests at any one time. Having lived in Bali for many years and danced in house temple ceremonies as a *topeng* performer, this performance aimed to literally 'home' my performance practice within the cultural and place specific context of now living on Dartmoor, in Devon, UK.

In the creation of this extract, I employ Heddon's term, 'autotopography'(2007: 15) alongside cultural geographical and ritual theories, to discuss the re-location and re-enactment of certain rituals, primarily those pertaining to house temple ceremonies. These include ceremonial dances, offerings and mantra. Whilst this is a deeply reflexive process, the themes of homing are relevant to practitioners and scholars in the clearly identified spheres and disciplines of intercultural practice as often the 'work' is situated in and between cultures, where often the practitioner straddles two culturally embodied identities.

This particular 'homing' involves exploring mindfulness in terms of the sacred and numinous aspects of the *topeng* mask from a non-religious, non-Balinese perspective and seeking strategies of coherent and appropriate filtration through modes of somatic embodiment. In particular I will be exploring notions of 'dancing my liver' which under the tutelage of my teacher takes on profound significance. Balinese ritual performance is based on notions of dynamic balance, known as *rwa bhenida* and this manifests in the choreography as a 'cosmic map of direction'. I am applying these principles in newly crafted, post-traditional wooden masks which I have personally designed and made and which intentionally honour my ancestors.

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The Bull & The Void

Andrea Copeliovitch:

The bull and the void is a 12 minute choreography based on a Zen tale about a bull and a monk. It says there once was a peasant who sensed something that he was not aware about, he heard noises, he saw footsteps, and finally a bull showed up; he fought it, he tamed it and rode it home, in order to find out the bull was just a part of himself that was hidden, so he went back to mankind to be a monk.

The bull and the void is part of a work in process called Zazen project.

This choreography was born from the observation of rites and practices used in Zen. There is an aesthetic result for an external observer who has extreme cleanliness and precise technique, but that comes from a state of presence and concentration of the mind / body.

We based this work on an attempt to create Moving Koans: Koan is a statement or brief and paradoxical question used in Zen Buddhism as a form of meditation that leads to spiritual enlightenment through its action on the rational flow of thoughts, beyond the logical mind. This will be the basis of the language for the whole spectacle, from the moment we understand and reproduce in our body language this paradoxical simplicity it is possible to transmit it; not as a choreographical sequence, but in the form of questions / koans.

Working with kayroe and swords: I Wear kayroe (zen Buddhist kimono for practitioners that are not monks) and sword as extensions of the body. I have developed a method of working with the skirt from the observation of Brazilian dances, specially "bumba – meu - boi". I also try to use the weight and shape in their influence on body movement. The swords have a physical weight and a weight of history and meaning. I do not intend to impersonate any martial art, I try to understand the swords in their contradiction, in search of silence in motion. We can think about what the eighteenth century master of Kenjutsu, Kimura Kyuho said: "The perfect swordsman avoids arguing and fighting. Fighting means killing. How can a human being induce himself to kill his fellow man if we were meant to love each other, not to kill? The sword is an unfortunate instrument used to kill in unavoidable circumstances. But you can also give life rather than take it away." (Yamashiro, 2003).

SATURDAY 4 JUNE

9.45 – 12:45

PARALLEL WORKSHOPS

Workshop G: Mudra Space Awareness (Studio 1)

Lee Worley **GUEST PRESENTER**

Chogyam Trungpa Rinpoche developed Mudra Space Awareness from his training in Tibetan Monastic Dance, and presented it as a method to assist Westerners in becoming more synchronized in body, speech and mind and more authentic in performing both on and off stage. Lee's work integrates her extensive experience of Mudra, the philosophical and psychological underpinnings of Buddhism, and her early ensemble training as a founding actress and director with Joseph Chaikin's famed Open Theater of New York.

Workshop H: Applied Drama & Mindfulness for Mental Health

Jessica Bockler (Alef Trust; Professional Development Foundation & University of Middlesex, London)

There is now a substantial body of evidence for the transformative impact of applied arts interventions in medicine and mental health, highlighting the effectiveness of creative activities in improving self-confidence, self-esteem and emotional wellbeing, as well as showing how creative practice can facilitate empowering changes in lifestyle choices, such as smoking cessation, reduction in alcohol consumption and improved diet (e.g. Snow et al, 2003; Seckler, 2007; Bockler & Lovell, 2009; Staricoff & Clift, 2004, 2011). Equally, the evidence base for mindfulness interventions in fostering mental health has grown significantly in recent years.

In this workshop we will explore a series of multi-modal exercises, combining embodied-expressive arts work with mindfulness practice. The featured exercises have been developed and are regularly delivered by Jessica Bockler and colleagues in a 5-week 'Creativity & Mindfulness' workshop within the arts and mental health service *Creative Alternatives*. The service is funded by Public Health in two local authorities in the North West of England and it caters for adults experiencing stress, anxiety and/or depression, offering them holistic treatment options alongside and as an alternative to medication.

The 'Creativity & Mindfulness' workshop brings together spontaneous movement and vocal work with mindfulness practice and expressive arts (sketching/writing) to give participants the opportunity to explore in greater depth what is important to them, what they believe in, and what they want to create in the world. Each week, the workshop uses a body-based metaphor as a gateway to personal & collective play, exploration and expression. Our experiential journey in this workshop will

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serve as a springboard for subsequent dialogue, giving us the opportunity to explore the potent dynamics between creative self-expression, embodied play, mindfulness, and transformation. We will also reflect on practical and ethical concerns, examining the boundaries between 'social prescribing / arts on prescription,' 'arts therapies' and 'ritual arts,' discussing the use of mindfulness within these contexts and considering the skills and training facilitators need to deliver such work, as well as what support systems need to be in place to ensure safe practice.

Workshop I: Simple Exercises in Performance and Mindfulness (Studio 3)

Franc Chamberlain (MAP TEAM)

What more can I say? We'll explore simple exercises in Performance and Mindfulness.

12.45

RESEARCH SHARING

Revolution of the Inner Self

Loudres Perez & Alejandra Rodrigo

In his book *The Undiscovered Self*, Carl Jung claims that the only way to solve collective conflicts is through the inner revolution of the individual; so we ask ourselves, what should we be teaching in schools in order to generate a true change in the mind of the individual? Through the dynamics of work proposed by Meyerhold, Grotowski, Rodolfo Valencia, Nicolás Núñez and others, we try to open the student's awareness. Our goal is to transpose the consciousness of the stage to the everyday life, so the actors in training are not working from their egos but in the search for an experience that could change their worlds.

Following the MAP Project, *Despertando a Través del Teatro*, in Mexico in 2015, we have been researching mindfulness in order to share the experience of being in the present moment through relaxation and from a non judgmental state. Right now we are working some of the principles of mindfulness with one group and we have found that after fifteen minutes of meditation the students are able to build their thoughts in a clearer way.

Rhythm & Ecstatic Performer

Eilon Morris

The use of rhythm as tool for accessing ecstatic states of consciousness has a long history within many sacred cultural forms as well as the scholarly discourses which examine them. This paper will open out this discussion to reflect on some of the ways these elements are used within actor training and performance, highlighting crossovers and distinctions between ritual and performance practices in terms of their use of rhythm and ecstasy. Ecstasy will be discussed here as a particular mode of mindfulness in which the individual experiences simultaneously becoming present and transcendent. From this perspective this paper will ask the following questions. What are the ways in which ecstasy is approached (or avoided) within contexts of training and performance? How might rhythmic patterns and variations function as tools for heightening a performers sense of presence and transcendence within these practices? Are such states contingent on these uses of rhythm or are these relationships more indirect? This discussion will be grounded in my practical experiences of developing and facilitating training approaches for performers, drawing on rhythm as a means of heightening attention and cultivating qualities of ensemble connectivity. These practices were inspired by my work in Mexico City researching approaches used by theatre director Nicolás Núñez, which led to the development of a body of training forms named 'Orbits'. My analysis of this work will draw on neuro-biological and ecological theories of rhythm and ecstasy and will be framed by a discussion of applications of rhythm and ecstatic states within performance practices including those of Reinhard Flatischler, Jerzy Grotowski and Nicolás Núñez.

An Actor Prepares: Language & Silence

Andrea Copeliovitch

The study of Stanislavski's trajectory and his experiences suggests a reflection about research in theatre: what does it mean and how can we accomplish it? For Stanislavski this research happens in the actor's self. Searching for one's self means a lifelong research; in theatre, it means making life happen on stage. Life happening on stage becomes language inherent to the scene. In constant transformation during time impermanence, we are constituted by our repertoire of experiences, reviviscences and fundamental questions such as memory, action, language and silence.

Following Peter Brook's idea of an Empty Space, we propose that in order to achieve and make use of this repertoire and get to an actor's *second nature*, we must achieve

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a state of silence, similar to meditative states. This kind of silence allows us to listen to those theatre muses (Mnemosyne's daughters) and become the Artaudian alchemical actor whose language (*poiesis*) is capable of really touching another's self.

2.15 – 4.15

PARALLEL PAPERS: Group C (Studio 1)

Applied Theatre & The 3 Higher Trainings

Ilana Gorban

This contribution proposes a relationship between the Three Higher Trainings presented in Mahayana Buddhism and the work done in the Applied Theatre field. I wish to focus in particular on applied theatre practice that considers technique an important element to promote a deep experience able to contribute to lasting changes for participants.

Buddhism's Noble Eightfold Path can be condensed into the Three Higher Trainings: Concentration, Ethics and Wisdom. Considering their interconnection and the ways in which, during the spiritual path, they can only be cultivated in dependence upon each other demonstrates the importance of ethics in all Buddhist practices. Precisely for that reason it is interesting to create a dialogue between these foundational Buddhist trainings and the applied field within theatre practice. Unlike other areas of theatre, applied theatre works with ethics at its core (without questioning here if all practices are ethical). In this way, as in the Buddhist path to transformation, Applied Theatre has a strong ethical pillar.

An actor's work on physical action that is based on an infinite number of repetitions has much in common with the training of concentration. In order to perform with precision one has to get to the level where mind and body work without discordant focus. This work on action that requires and incurs a mental training in stability and clarity (both present in the training of Calm Abiding meditation) is also present in applied theatre practice that is based on technique. The training in concentration in applied theatre is related to the precise performance of physical action within an aesthetic frame. It is possible to see parallels in the mental processes of the participant of an applied project and the meditator, going through the levels of the training in concentration.

Finally, the training in wisdom will be examined in relation to the wisdom that understands the impermanent nature of phenomena. The Buddhist understanding of

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the wisdom of impermanence may not be an integral part of the applied field but I wish to look at the benefits of bringing it to the forefront of this particular performative context.

Discussing the ways the Three Higher Trainings work together towards a long-term goal, and identifying both parallels with and a way to transpose some of its fundamental elements into a secular context within theatre making, can shine a light on its potential crossover with the Applied Theatre practice. On the one hand participants of applied projects may gain from the applied field bringing mind training to the forefront of their working methodology. On the other hand the applied field can assist the understanding of how to integrate Buddhist practices into theatrical contexts.

This Land is Your Land

Candice Salyers

As a dancer, I continually consider how acts of dancing create and reveal knowledge through the contemplative act of focused physicality. The development of self-knowledge has become significant for me during both artistic and philosophical processes as a vital component of my movement in the world and as both a process and a result of contemplative practice. For many years I have experienced dancing as a unique contemplative event in which I am given a degree of open-mindedness and focus that leads to insights, as well as the generosity and patience to unfurl deeper understanding. But why? What is happening in dance performance that allows for this awakening of awareness and transformation of understanding? My dance work does not seek to illustrate thoughts but rather to allow moving itself to be an active agent in a process of contemplation and revelation of understanding.

Performance of the solo dance *Six Reasons Why My Dance Card Isn't Full* has been a specific process of uncovering self-knowledge and a continuing practice of personal inquiry in the form of the question, "Why dance?" in which "dance" functions alternatively as both a noun and a verb. Why do I continue to dance? Why does dance performance impact the development of my consciousness and in what ways? How can a dance teach its performer? What can a dance offer to an audience in terms of contemplative practice? My movement is intended as an invitation for audience members to contemplate their own lives. By opening one particular pathway of motion, I am hoping to awaken others' sense of movement potential and to extend the invitation to explore a journey into self-knowledge together. For this presentation, I will perform the solo *Six Reasons Why My Dance*

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Card Isn't Full and then guide audience members through a process that involves both individual and group reflection in which they can uncover more of their own self-knowledge that emerges through the act of watching. This guided contemplative process is based on a Sufi practice of *fikr*, or reflecting on the presence of Divine qualities within all of creation. The process reveals not just how performance can exist as an introspective practice for the dancer but also how it may inherently function as such for an audience, whether or not they initially intended for watching to be an act of contemplation.

Performing Mindfulness: Three South African Case Studies

Anton Krueger

I was struck recently by a statement made by Lance Olsen about different kinds of aesthetic production. Olsen makes a distinction between art which draws us away from our experience of reality, and art which increases our awareness of the present. In a sense, the former speeds time up by distracting us, whereas the latter appears to slow time down so that we become ever more conscious of our inner processes, as well as of our relationship to the world around us. My key question in this paper is to examine whether the practice of Mindfulness meditation might be utilised as a psychological technology enabling performance practitioners and audiences to cultivate an increased awareness of experiences of consciousness; in contrast to practises which, in the most extreme cases, numb awareness. I would like to examine whether there might be a “footprint of mindfulness” discernible in those using mindfulness techniques in their daily life, as well as in their artistic practices. In order to ground the project in practical experiences, I've interviewed three leading South African theatre practitioners – a performer (Andrew Buckland), a director (Janni Young) and a designer (Illka Louw). I'm hoping to explore ways in which Mindfulness practice has enhanced their approach to making work and would like to use their experiences as a starting point to exploring ways in which Mindfulness can assist in the creation, teaching and practise of performance.

PARALLEL PAPERS: Group D (Studio 2)

A Transdisciplinary Approach to Performance and Mindfulness

Domingo Adame & Deb Middleton (MAP TEAM)

In this paper, Adame and Middleton introduce Transdisciplinarity as a critical frame through which to explore and conceptualize artistic work that lies at the intersection

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of performance and mindfulness practices. Given the wealth of scientific research into mindfulness modalities, we see the study of mindfulness-based, or contemplative, performance as a confluence of artistic, scientific and spiritual epistemologies. We turn to Transdisciplinarity as a methodology designed to overcome disciplinary boundaries in the pursuit of a 'unity of knowledge' (Basarab Nicolescu, 2002). Further, Transdisciplinarity, as developed by the theoretical physicist, Basarab Nicolescu (2002), assumes the existence of multiple levels of reality. Using sources drawn from the Transdisciplinary field as our critical frames, we will ask how performative acts might be understood to generate states of presence that allow access to different levels of reality. Theoretical and practical sources include Gurdjieff, Basarab Nicolescu, Peter Brook, Grotowski, Nicolás Núñez, and Rodolfo Valencia.

Contemplation as Action Constituting Subject and Theatre

Anna Kawalek

I focus my considerations on the space between theatre as the action of human being and human being as a subject. The relationship assumes a fundamental dimension of the activities on the part of the subject, namely contemplation (Greek *theoria*). Contemplation is, on the one hand, the basis of the wise human being's attitude towards the world, but on the other, it triggers the dimension of the subject, which – reflexively – constitutes the subject itself (in the cognitive and volitional acts – as performing act).

It is common to regard contemplative attitude and active theatrical action (acting and reception) as separate. I claim in contrast that contemplation, which has been identified with the passive attitude of the subject, since its origin, has many features in common with theatre accepted as contra-passive action. I indicate their common philosophical grounds and ask how theatre employs contemplation and makes it the tool and the object of human cognition and action. The illustrative material consists of theoretical assumptions and their practical realizations in the selected theatres (The Rhapsodic Theatre, Laboratory, Cricot 2, Scena Plastyczna KUL, H. Goebbels' Theatre).

The nature of expression, the nature of the self

Pasquale Esposito **GUEST PRESENTER**

This is a sharing of practical research into expression and communication, which is the basis of a book that I am working on. The human event of expression is

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one of the most important and creative phenomena, it is determinant in generating our world reality, and yet it is, most of the time, unconscious; whatever I am expressing either consciously or unconsciously THAT is actually creating ME. This paper explores expression from my experience in acting and my pioneering work in Zen education and I propose not to train the body to be expressive, nor to be open but rather to create the possibility to awaken to the inevitable inseparability of body and expression as a single creative event.

Geopoetics; performing landscape as a *samatha vipassana* practice

Anna Tzakou

For the past five years, I have been performing in the landscape. This decision was not totally my own. It grew out of the historical time presented in Greece, my place of origin, and as necessity led me to seek meanings of home and belongingness which still mattered. Living in a society suffering from intensive processes of disintegration I was compelled to re-define my own affiliations with the land centered in the body and connected with the heart. Since then, I have been exploring the ways through which the body relates with rural and urban environments to perform narratives of the landscape's "nowness" (Trungpa, 1984: 99). I have been using the Buddhist discipline of *samatha vipassana* as a foundation to construct a performance practice of the body-landscape interrelationship which I have defined Geopoetics. 'Geo' comes from the Greek *-γεω* which means 'coming from earth'; 'poetics' derives from the word *ποιητική* which signifies the practice for creating an artistic product.

Geopoetics suggests that when body, mind and landscape are synchronized in the present moment, they are manifested as one common experience; the event of their interrelationship. It uses *samatha vipassana*, movement and performance improvisation practices to allow the body to be attuned to its environment and perform its experience as a narrative event. Geopoetics constitutes the main body of my doctoral research in performance practice from which I will present a video extract taken from its second residential project in Nisyros island in south-eastern Greece. The video demonstrates an *in situ* group improvisation through which the process of embodying space becomes its narrative event.

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4.45 – 5.45

KEYNOTE FOUR: In monkey-mind's jungle: Experimental research on mind-wandering (Studio 2)

Etzel Cardeña GUEST PRESENTER

Various sacred traditions in the East and the West as well as experimental research concur that a typical individual's mind constantly wanders on topics unrelated to his/her current tasks. I will present recent research from the Center for Research on Consciousness and Anomalous Psychology, along with the current implications for mindful performance.

7.30

PERFORMANCE NIGHT THREE:

Inward Out (Studio 1)

Guy Dartnell GUEST PRESENTER

Come and sit, lie, relax, in the company of others, in stillness and silence...meditate upon your inner world, the surrounding space, wherever your awareness leads...or witness the 'spectacle' and atmosphere of others in their contemplation around you...or do both.

Inward Out is a participatory event, which invites people to connect with themselves and each other through the dual process of meditation and observation - two different yet similar experiences. Through this it blends together meditation and 'performance' - two activities that might otherwise be thought not to go with one another and have seemingly opposing intentions. The event is durational, lasting up to 3 hours. The audience-participants can stay as long or as little as they like and leave and re-enter at will. Whether meditating or observing, people sit and lie in and amongst one another, rather than separately. To switch between modes there's no need to move position or place, though this can be done easily. There are 'artists' present, who 'hold' the space, but they are unrecognisable from anybody else.

The event questions whether creativity (even artistic creativity) essentially involves 'activity'. It gives explicit significance to the creativity of silence and stillness. The

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notion being that everything that is 'going on' is happening on the inside (rather than outside) - that the internal experience is the 'performance' and potentially complete in itself, being both experienced and witnessed simultaneously and spontaneously. Meanwhile people choosing to take an observing role, for some or all of their stay, are given the opportunity, perhaps for the first time, to study other people in stillness and silence close up. Not often is one invited to intimately observe someone who isn't known to ourselves, or who isn't 'performing' for us. In this 'intimacy' people witness changes on a micro rather than a macro level and get a chance to appreciate others as living sculptures..... as 'still life'.

And Also...

Borderlands (Rehearsal Room 2)

Deborah Templeton and Monty Adkins

Borderlands is a 25-minute audio performance created by the writer, Deborah Templeton (aka Deborah Middleton) and the composer, Monty Adkins, and featuring the cello playing of William Mace. Originally created for IOU Theatre's installation space, *Totum One* (2015), *Borderlands*, and a contextual essay by Templeton and Adkins, *Borderlands: an Exploration of Contemplation in Creative Practice* can be found at <http://liminalities.net/12-2/>. Throughout the Symposium, *Borderlands* will be available to listen to our quiet space. Although the piece has a linear structure, it is also possible to drop in and out.

To Participate

Dolly Kershaw (Rehearsal Room 1)

To Participate is a multi-sensory and participatory sculpture in which the viewer is invited to walk on a pivoted tray that is filled with hundreds of marbles. The weight of each step tilts the tray and causes the marbles to gravitate in pools, creating a sea-like motion and soundtrack. The mindfulness of the participant is displayed in these effects that directly relate to factors such as mood, presence and personality, and the ephemerality of these and the work's changing states promotes the prioritisation of experience over outcome. *To Participate* will be available from Saturday afternoon until the end of the Symposium.

GUEST SPEAKERS



ANDREW MORRISH

Andrew Morrish began performance improvisational work with Al Wunder's "Theatre of the Ordinary" in Melbourne in 1982. In 1987 he co-founded the improvisational movement theatre duet 'Trotman and Morrish' with Peter Trotman. In 2000 he moved to Sydney and based his teaching and solo performance practice at Omeo Dance Studio. In 2002 he relocated his work to Europe. He is also often invited to work with individual and small groups of performers to mentor their improvisational development. In 2008 he facilitated the Huddersfield Improvisation Project (HIP), 3 days of directed reflective practice for experienced improvisers, which led to a research report completed in 2009. From 2008 to 2013 he was a Visiting Research Fellow in the Drama Division of the University of Huddersfield (UK), regularly collaborating with John Britton and Hilary Elliot on a variety of research and performance projects relating to improvisational performance. In 2015 he taught and performed in Melbourne, Adelaide, Canberra (Australia), Paris, Bouxwiller (France), Berlin, Köln (Germany), Bristol (UK), Stockholm, Goteborg (Sweden), Oslo (Norway) and Ljubljana (Slovenia). In 2016 he was awarded the Dance Fellowship of the Australia Council for the Arts (2016-2017).



**CASSIANO SYDOW
QUILICI**

Cassiano Quilici is free associate professor and researcher in Theory of Theatre and Performance at the Arts Institute of the State University of Campinas. He has an MA in Social Anthropology and his Ph.D was on the idea of theatre-ritual in the work of Antonin Artaud. He has published the books "Antonin Artaud: Theatre and Ritual" (Annablume Press and Coimbra University Press, 2004) and "The actor-performer and the poetics of self-transformation" (Annablume press, 2015), as well as several articles in scientific journals. Currently, he has been researching relationships between meditation practices and performance arts. He is an instructor of meditation at a Theravada Lay Center, in São Paulo.



ETZEL CARDEÑA

Etzel Cardeña, PhD, holds the endowed Thorsen Chair in Psychology at Lund University in Sweden, where he directs the Center for Research on Consciousness and Anomalous Psychology (CERCAP). His more than 300 publications include *Varieties of Anomalous Experience*, now in its second edition, the two-volume *Altering Consciousness: A Multidisciplinary Perspective*, and *Parapsychology: A Handbook for the 21st Century*. He is also the Artistic Director of the International Theatre of Malmö.



GUY DARTNELL

Guy Dartnell is an inter/national award-winning solo and collaborative artist, whose work spans the realms of theatre, music, dance, circus, film and disability arts. His interest in healing and meditation has always influenced and been integrated into his performance work and out of this has come his first participatory installation *Inward Out*. As well as his background in physical theatre, his training and influences include: the healing work of Hilmar Schonauer; Process Work; intuitive massage; and the psychophysical extended voice techniques of the Roy Hart Theatre. He's worked extensively in improvised performance – from the abstract voice-movement duets of Voxall Bridge, through Improbable's object based *Animo*, to Off-Broadway and National Theatre runs of Keith Johnstone's *Lifegame*. He collaborated extensively on School for Fools with Franki Anderson and as a staff member at Britain's first circus-theatre school, Fool Time, began developing his Voice(e)motion process. He has since taught this inter/nationally in numerous contexts, as well as basing various research projects around it: *Shaping Sounds* with deaf choreographer Chisato Minamimura; *Physical Music* films through Choreographiclab; and *Sound Movement* with musicians in Berlin. He has made five solo shows; is the co-director of Oogly Boogly; was an advisory artist for the International Workshop Festival; collaborated on Lone Twin Theatre's *Catastrophe Trilogy* and is a long-standing associate with Improbable. He's worked extensively with Heartnsoul and recently been assisting master puppeteer and MND sufferer Christopher Leith archive his work. www.variousguyses.org



LEE WORLEY

Lee Worley was a founding faculty of Naropa University in Boulder Colorado in 1974. Two years later Chogyam Trungpa Rinpoche, the school's visionary Buddhist founder, invited Lee to create a Theater Studies program there. Lee studied the Mudra Space Awareness, work that Trungpa presented to his Western performance students and developed a meditation practice under his guidance. Currently, Lee co-directs Naropa's unique low residency Master's degree in Contemplative Education which she and Professor Richard Brown developed. The program utilizes much of her performance training in assisting teachers to regain confidence in their profession and presence in their teaching. Lee has been conducting workshops in Europe, Canada and the United States since 1989. She is the author of *Coming from Nothing: the Sacred Art of Theater*. A second book, on the topic of Trungpa's Mudra Theater work, is in the works. A practitioner of Tibetan Buddhism for forty years, Lee currently studies with Dzogchen Ponlop Rinpoche. She holds the title of "Mitra," or spiritual friend. She is one of four Mitras, Western students appointed by Ponlop to lead his Buddhist community, Nalandabodhi.



NICOLÁS NÚÑEZ

Nicolás Núñez founded the Taller de Investigación in Mexico City in 1975. His research in the past forty years has included periods with Grotowski in Poland and Mexico, a year-long inquiry into Tibetan Buddhist performance traditions with the community in exile in Dharamsala, and extensive exploration of indigenous performance practices in Mexico. He has created numerous Ritual Theatre experiences and has taught workshops throughout the world. He is the author of *Teatro Antropocómico* (1987/new edition 2015) / *Anthropocosmic Theatre* (English translation, 1997) and *Teatro de Alto Riesgo* (2007). An archive dedicated to Nicolás's psychophysical training dynamics can be found on the website of the Centre for Psychophysical Performance Research (University of Huddersfield).



PASQUALE ESPOSITO

Pasquale S. Esposito was born in Italy, he started to travel early and at the moment he is living in Hamburg, north of Germany. He has been practicing Zen (Soto) Buddhism since 1993. He was officially ordained in 2001 at the Fudenji Zen Temple in Italy by the Zen master Fausto Taiten Guareschi. He is also a professional actor working in both theatre and film in Italy. He deepens his studies and Zen practice by traveling to different dojos in Europe and the U.S.A. Pasquale studied acting with Susan Batson in N.Y. and F. De Sapia in Rome and then with Dominique De Fazio with whom he became teacher and taught at the Studio De Fazio in Rome Germany and Los Angeles for 4 years. He is the president of the cultural association Flowers in the Sky and he is the artistic director of the Research Performing arts Company. His research and work centres around the nature of a human experience, living a direct creative experience is in itself a process of awareness about our original self.

PRESENTERS

ALEJANDRA RODRIGO DURÁN

Alejandra Rodrigo Durán is a Mexican actress. Since 1998 she has dedicated herself to acting, writing and teaching theatre. Now she works in the Universidad Autónoma de Hidalgo (UAEH) as acting teacher, in this position her goal is to discover, promote and develop the skills and necessary abilities for students' professional development. Her training methodology is based on dynamics to focus the mind, increase the energy and free the body through yoga, Pilates, meditation and dance. With that she aims to offer means for self -investigation and self-knowledge that can be used on stage. She has taken workshops with teachers such as Nicolás Núñez, Rodolfo Valencia, Abraham Oceranzki, Claudio Valdes Kuri, among others.

ANA CALDAS LEWINSON

Collaborative researcher (since 2014) and post-doctorate fellow (FAPESP scholarship since 2015) at Lume Teatro, UNICAMP, she works as editor of the ILINX Periodical and is a member of the editorial board of the Evoé! Magazine. Doctor in performing arts (2010-2014, FAPESP scholarship); Master in Arts (2006-2009, FAPESP scholarship) and Graduate in Performing arts (1998-2001) at UNICAMP. Along this time she took part in National and International Congresses; studied mask in the École Internationale de Théâtre Jacques Lecoq and with the Famílie Flöz (2012). Her research interests are the mask performance, the street theater and the popular culture since 1997. She also worked as advisor of the Center for Performing Arts of SESI (2009-2010); professor in Célia Helena College (2009 - 2010) and Lecturer in performing arts in the technical course of Multimidia in SESI (2015). Ana founded and worked for 7 years as an actress-researcher in the "Grupo do Santo" (1998-2004); 5 years in the "Grupo Peleja" (2006–2011) and 4 years in the Toada Troupe (2009-2013), and performed as invited actress in the poetic intervention "Passagens", a partnership with the Matula Teatro and Boa Companhia Troupe. She directed the plays "Cada um é um" and "Desconcerto", by the Mundo da Lua Troupe.

ANDREA COPELIOVICH

Andrea Copeliovitch is an actress, dancer and director who has been working as a university professor for 10 years. Her formation is in anthropological theater, but since 1998 she has dedicated herself to the study of contemporary dance. She has been developing research on actor's practice since 1991, focusing on pre-expressive processes. While in Rio Grande do Norte, she was the Director of Gaya Contemporary Dance Company. Nowadays she

coordinates the projects: Language and action on stage and Presence studies: language, art and Buddhism, which resulted in a Conference Organization: I Seminário de Arte, Budismo e Pensamento. 2013, MAC – Niterói. Her Post-Doctoral research was held at CEAQ (Paris V) and was a reflection on the question of the actor based on Hermann Hesse's "Siddhartha" that presents a Buddha divided in two (interpreted as western and eastern), both in search of that unique silence. It is this ambiguity of language that composes her research: Brazilian dances, Zen Buddhism (meditation, Japanese instruments, and ceremonies with the direction of Coen Roshi), kung fu, Stanislavski, Grotowski and Eugenio Barba.

ANNA KAWALEK

Anna Kawalec is an adjunct professor at the Chair of Theory of Culture and Art, John Paul II Catholic University of Lublin (Poland). Received her M.A. in Polish philology, specializing in the history and theory of theatre, and her Ph.D. in philosophy. She was a high school teacher, managed authorial youth theatre "Dziung's Theatre", developing a version of Michail Checkhov's method. She also was a visiting fellow in The Theatre Faculty of the Academy of Performing Arts (DAMU in Prague) and Brunel University in London (2015). Her papers and organized conferences focus on philosophy of art, theatre and performance; she published *Person and Nexus. Alfred Gell's anthropological theory of art* (in Polish; Lublin 2016) and she edited *On the notion of art in contemporary culture* (in Polish; Lublin 2010) and *Between authenticity and pretending. Creative attitudes in contemporary culture* (in Polish; Lublin 2013). She is a member of "Performance Philosophy", TAPRA, Polish Aesthetics Society, Polish Association for Culture Studies and member of the editorial board of "Annals of Culture Studies" (Lublin).

ANNA TZAKOU

Anna Tzakou (Exeter, Athens) is a theatre deviser, performer, and practitioner. Her performance training is structured by methods of somatic movement, psychophysical acting training, dance improvisation and meditation practices. Anna has participated and worked in site-specific performances, ensemble projects and festivals (Greek Festival, Onassis Cultural Center, Ancient Drama Festival of Athens, and Athens Biennale 3). She received her MFA in Contemporary Performance from Naropa University and has been honored with the Fulbright and Onassis Foundation scholarships. Anna is currently elaborating a Buddhist inspired body-landscape performance practice as part of her PhD in the drama department of Exeter University.

ANTON KRUEGER

Anton Krueger is an Associate Professor at the Department of Drama, Rhodes University, South Africa, and Mindfulness Facilitator with Mindfulness Africa. As an Associate Professor, he teaches Dramatic Writing from second year up to MA level. He also teaches Performance Studies and a variety of undergrad courses, ranging from “Shamanism as Origin of Performance” to Barba and Brook and South African play texts. As an independent writer, he has been published in a wide range of genres, including prose, poetry, plays, critical writing and memoir. He has recently begun to offer an annual short retreat on Mindful Writing at the Tara Rokpa Centre in South Africa. He has been a member of the Kagyu lineage of Tibetan Buddhism for about ten years now, helping to run a small centre of the Samye Ling branch in his home town of Grahamstown. He goes on an annual retreat of at least 10-20 days every year, and as a Mindfulness Facilitator he has been teaching the eight week MBLC (Mindfulness Based Living Course) developed by Mindfulness UK and adapted by Mindfulness Africa. He sees Mindfulness as a fruitful place of connection between his spiritual and professional practises and in the past two years he has increasingly been looking for ways of bringing together his academic research with his personal practises.

CANDICE SALYERS

Candice Salyers has enjoyed performing with a variety of choreographers, including Li Chiao-Ping and Victoria Marks. Her choreographic work has been shown in the U.S., U.K., Estonia, and the Czech Republic. She was one of 10 U.S. choreographers selected for an international collaboration between Culture Ireland (IE) and the National Dance Project (U.S.). For her current project, ***A History of Levitation***, she is creating and commissioning a total of 100 solos that embody different physical and conceptual perspectives on female sainthood. Her Ph.D. work explored intersections of dance performance and environmental philosophy, and she also holds an MFA in Choreography and Performance and a Masters of Divinity. Publications include contributions to *Tanz, Bewegung, und Spiritualität* and *The Journal of Environmental Philosophy*.

CRISTINA FUENTES ANTONIAZZI

Cristina Fuentes is Chilean, an actress, a meditation instructor, a Buddhist practitioner. She holds theatre and meditation practice together in her heart. For 10 years she has witnessed their interrelation, mutual benefit and nourishment. While she was studying theatre, she already could notice the effect of regular meditation practice in her trainings, during rehearsals, and performances. Also the theatrical practice helped her engage meditation in an embodied way. As a way of sharing her understanding with others, she wrote a thesis - ***THE HUNT OF EMPTINESS: A relentless pursuit of the feminine principle in the step in which the actor becomes a character*** (Universidad Diego Portales, Chile 2007) - relating Buddhist teachings to the art of acting. Since then her path as an actress but also as a person has been inspired by integrating the profound wisdom of the meditation and

contemplative practices with the intelligence of social relationship, body awareness, and communication skills in theatre practice. Wherever she has worked (theatre, corporate world, mindfulness institute, acting, athletes) her view has always been finding ways of making others connect with the benefits of theatre and mindfulness in daily life. She also has studied SPT (Social Presencing Theatre) with Arawana Hayashi.

DEBORAH MIDDLETON

Deb Middleton is a Senior Lecturer in Drama and a Co-Director of the Centre for Psychophysical Performance Research at the University of Huddersfield. She is director of the wider Mindfulness and Performance Project of which this symposium plays a part. She has a particular interest in contemplative approaches to creative practice, and in the creation of contemplative performance texts. Her creative work, under the pen-name, Deborah Templeton, includes 'Tender Light' in *Rift Patterns* (Audiobulb, 2014) and 'Borderlands' (see www.liminalities.net/12-2/2014) - both collaborations with the composer, Monty Adkins. She is currently working on a series of contemplative performance texts, and has been awarded writing residencies in Vermont and Finland for 2016. With members of the Mindfulness and Performance Project, she is also working on an academic book. Deborah is a Kripalu Yoga teacher and a meditator in the Tibetan Buddhist tradition.

DOLLY KERSHAW

Dolly Kershaw is a sculpture and installation artist based in the West Midlands. Since graduating from Camberwell College of Arts in 2013, she has shown work in exhibitions and events across the UK. Her work is concerned with labour, precarity and intention versus reality. The outcomes are often unpredictable and can include unstable installations, endurance-based performances and ephemeral production, as well as inviting or demanding the viewer's participation in the work's animation or destruction.

DOMINGO ADAME

Domingo began his professional theatre work as a director of indigenous theatre groups in 1989. He was a member of the Theatre Laboratory directed by Rodolfo Valencia, a Mexican director who developed a method based in bioenergy. As an actor Domingo worked in a popular traditional theatre and was promoter of the National Association of Community Theatre. Since 2002 he has developed at the Veracruzana University and the Centre of Indigenous Arts a project based in complexity and transdisciplinary methodology. He created a transtheatrical performance, *Tlazoltéotl*, with Nicolás Núñez, and along with Deborah Middleton they are currently developing further transtheatre projects.

EILON MORRIS

Eilon Morris is a theatre practitioner and percussionist who has worked as a performer, composer and educator with ensembles and institutions across Europe and Australia. In 2013 Eilon completed a PhD at the University of Huddersfield, investigating the use of rhythm in psychophysical actor training and is currently writing a book on rhythm in acting and performance for Methuen Drama, to be published in 2016. He is a core member of the Duende ensemble, and a regular collaborator with OBRA Theatre Co. as well as being an associate artist of Whitestone Arts and research associate of the Centre for Psychophysical Performance Research. In Australia Eilon was a founding member of the Quiddity Ensemble (2001-2004) and since relocating to the UK in 2004, he has worked as an actor and musician on productions including, *These Trees Are Made of Blood* (Bench Productions), *Gaudete* (OBRA Theatre Co.), *Lord of the Flies* (BBC Radio), *Le Voyage dans la Lune* (BFI), *Electric Field* (IOU) and *Shattering Man* (Duende). Eilon has run workshops and masterclasses in rhythm for performers at Central School of Speech and Drama in London, Au Brana Cultural Centre in the South of France, and the Duende School of Ensemble Physical Theatre in Athens.

FRANC CHAMBERLAIN

Franc Chamberlain is Co-director of the Centre for Psychophysical Performance Research. He has been engaged in contemplative practices since the mid-1970s and has sought for different ways to incorporate his understanding into his work as a teacher, writer, and performer (although it hasn't always been clear to him that's what he's been doing). His PhD explored the relationship between the alternative spiritual movements of the early twentieth-century and the experiments of the early-modernist drama. Prof. Chamberlain is a long-time student of the work of Michael Chekhov, publishing a monograph and several shorter pieces on his work, and is also a student and practitioner of Gendlin's Focusing and of Mindell's Process Work.

JAYA (RUTH) HARTLEIN

Jaya had her first contact with Buddhism in the UK in 1981. She had an ordination into the Triratna Order in 1990, and since 2008 practices Dzogchen under guidance of James Low, UK. She received her MA degree on Applied Theatre at Central School of Speech and Drama, London, in 2013. Since 1995 she experimented with storytelling and other performance methods within her Buddhist context to enrich practice physically and to explore their use in teaching Buddhism, researching ways to meet and involve the audience/practitioners more directly. Between 2002-2004 she enrolled a Two-year training of Lecoq-based Physical Theatre (Kiklos Scuola, Italy), when she discovered the Clown, and since 2005 has run workshops and retreats in clowning and meditation to research fallibility and humour as a basis for a broad inclusive spiritual path. Since 2008 she

encountered improvisation through Al Wunder, Andrew Morrish and John Britton, and became a student of Dzogchen. From 2012 I have taught workshops and retreats entitled '*Dancing the Unknown*', bringing together practices of improvisation and meditation, focusing on attitudes to physical and mental events that are common to both and researching experiential approaches to Buddhist teachings on mindfulness, loving kindness and emptiness. She teaches in various Buddhist contexts, in volunteer training and mental health settings.

JESSICA BOCKLER

Jessica Bockler is an Applied Theatre practitioner and Transpersonal Psychologist with a passionate interest in expressive & ritual arts as a way to meaningful living. Jessica is a co-founding director of the Alef Trust, a social enterprise which provides postgraduate education programmes and community programmes, promoting holistic psychological frameworks and perspectives, nurturing the development of human consciousness and culture. Jessica is also director of Creative Alternatives, an arts and mental health service which operates in the boroughs of Sefton and St.Helens, Merseyside, UK. Jessica has a PhD in Psychology from Liverpool John Moores University. In her research she explored "*Theatre as a Transformative Practice*," examining the actor's craft as a vehicle for (trans)personal growth and development, focusing in particular on contemporary theatre practitioners and companies whose work has been inspired and influenced by Jerzy Grotowski. Jessica is also a Sesame Practitioner, trained in the use of story, drama and movement as a vehicle to work with Soul. Jessica has extensive experience of creative programme management and multi-modal arts facilitation in community, education and health contexts and she specialises in transpersonal and somatic approaches to creative practice, combining expressive drama and dance work with practices enhancing mindfulness and body awareness.

ILANA GORBAN

Ilana Gorban received her BA in Literature and Language from the University of São Paulo, Brazil (2001) and her MA in Applied Theatre from Goldsmiths, University of London (2012). During her MA she systematized her findings as an actor, particularly the relationship between thoughts, emotions and the actor's work on physical action. She subsequently published her research on applied theatre, motor cognition and philosophy of psychology in the journal *Mind and Matter*. Her work in theatre started in 1994 in Brazil. In 2003 she moved to London and completed the 3 year training in Corporeal Mime and Physical Theatre at The International School of Corporeal Mime. Alongside British dancer and choreographer Simon Rice she founded the Physical Theatre Company flamingofeather in 2007. They have led residencies, courses, devised and performed physical theatre work in the UK, Brazil and Ireland, including a multimedia solo on mental health, created in collaboration with mental health professionals, and performed at the Wellcome Collection. She has been a guest speaker on the subject of Theatre and Mental Health at King's College, London (Jan 2016).

Her studies in Buddhism include the 2-year course Foundation of Buddhist Thought and teachings on the Middle Length Lam Rim led by Geshe Tashi Tsering. I currently facilitate regular meditation sessions at London's Poetry Café and have co-facilitated an MBSR course for the London Centre of Mindfulness.

LUCILLE TEPPA

Lucille works as an independent artist, enjoying a rich and diverse activity which she divides between dance, performance and choreographic practices. She completed a First Class Honours Degree at the Trinity Laban Conservatoire of Music and Dance (2008). Lucille's recent dance work, *Species of Spaces* developed with Eleven Farrer House, has been supported by many organisations and partners both in England and beyond, amongst which the Arts Council England.

MARÍA DE LOURDES PÉREZ CESARI

María de Lourdes Pérez Cesari is an actress, researcher and professor at Universidad Autónoma del Estado de Hidalgo (UAEH). Since January 2013 she has been the Head of the Theatre Department at the School of Arts of UAEH, there she developed along with other professors a line of work in order to teach actors in training how to be conscious of themselves, their experiences and their surroundings on and off stage. She also has a research on feminist performances in México and the representation of violence against the body of women.

NAOMI LEFEBVRE SELL

Originally from Canada, Naomi's choreographic work has been commissioned and presented across Canada and Europe since 1998. As a developing scholar she has presented her research at International peer-reviewed conferences and has been most recently published by renowned independent publisher Intellect (2014). Her evening length work *dharamakaya* (2007/2008) premiered in London (Bonnie Bird Theatre) and toured to Germany (TanzArt Festival). Naomi's artistic work is informed by her Doctoral research which examined the effect of mindfulness meditation on a creative process of dance making. In 2014, she co-authored a chapter entitled, *Dancing and Flourishing: Mindful Meditation in Dance-Making and Performing* with Sarah Whatley. It explores the role of meditation within dance practice, considering how its integration within dance training might influence pedagogical approaches. She has been collaborating with Tara Silverthorn and Lucille Teppa in a 12-month research and development project funded by Arts Council England, with the support of Trinity Laban Conservatoire of Music and Dance, and mentored by Prof. Sarah Whatley. Lucille works as an independent artist, enjoying a rich and diverse activity which she divides between dance, performance and choreographic practices. She completed a First Class Honours Degree at the Trinity Laban Conservatoire of Music and

Dance (2008). Tara is a dance maker and performer who graduated with MA through Transitions Dance Company 2009. She is a founding member of experimental dance quartet Eleven Farrer House and recently a Visiting Lecturer in Contact Improvisation and Applied Dance Technique at University of Lincoln. Tara also has facilitated workshops and classes in a variety of forums, which are grounded in somatic principles and improvisation.

NICOLE BUGEJA

Nicole Bugeja is Lecturer in Drama and Theatre Studies at the Department of Performing Arts, University of Chester. She has also been Visiting Lecturer within the School of Performing Arts at the University of Malta since 2008. She has been awarded a Ph.D. degree from the University of Malta, which focused on improvisation dynamics in performance. Since 2003 she has been a performer and training session leader with Icarus Performance Project, and has also trained with international laboratory theatre masters including in Italy, Poland and Sweden. Bugeja is particularly interested in exploring possibilities of mind training and improvisation in performance. Her current PaR project focuses on mindfulness and movement meditation techniques for actor training.

PEMA CLARK

Originally trained as an actor at Guildford School of Acting ('89-'92), Pema Clark went on to work as an actor, director and stage manager before taking up academia. She received a first-class honours degree in theatre from the University of Surrey in 2011 and an MA Theatre Directing from University of East Anglia in 2013. Her practice-based PhD, also at UEA, is *Self and No Self: Buddhist Influences in Contemporary Performance*. Solo work includes *At Sea: 1980 – 2010* (Centre for Creative Collaboration, London and Norwich Arts Centre); *No(h) Father* (UEA and Warwick Arts Centre); *Whispers* (Goldsmiths Graduate Festival); *Still Life* (Sainsbury Centre for Visual Art, Norwich); and *Boudhanath* (Boscombe Fringe Festival). She is a Buddhist in the Tibetan Nyingma tradition and took nun's vows for two years under HH Penor Rinpoche between 2006 - 2008. As a lay practitioner and researcher, she is interested in the meeting point between Buddhist practice, philosophy and performance while addressing autobiography in her performance practice. She is currently a PhD candidate and associate tutor in the drama department of the University of East Anglia.

SANDRA PARRA FURLANETE

Assistant Professor at State University of Londrina (UEL), Sandra Furlanete is a professional actress and performer, creating and performing non-commercial plays and off-circuit performances since circa 1998. As a performer, she has worked from 2003 to 2006 with Toshi Tanaka, a Japanese performer living in Brazil since 1994, in his research on "Seitai-ho and scenic creation" and Fu-gaku performance. During this period, she was able to study

Butoh with masters such as Tadashi Endo, Yukio Waguri and Yumiko Yoshioka. As a researcher actress in Physical Theatre, she studied in 1997 and 1998 with Yves Lebreton in Montespertoli, Italy; and in 2010 with Thomas Leabheart in Brazil. She also participated in various workshops from Lume Theatre Group. She received her bachelor's degree in Communication of Body Arts at PUC-SP, and also a Master's degree in Arts from UFMG (Federal University of Minas Gerais), this with the theme "Studies for integration of voice-body movement in the work of contemporary actor". Currently, she is a Professor at the course of Performing Arts at the State University of Londrina - UEL, where she has already guided research groups on "Breathing and scenic creation" (from 2011 to 2014) and "Words in stage as an image-object" (from 2009 to 2011).

TANATCHAPORN KITTIKONG

Tanatchaporn Kittikong is currently a lecturer and instructor in theatre and performing arts at the Faculty of Fine and Applied Arts, Khon Kaen University, Thailand. She graduated with BFA Theatre arts (honours) from Lomonsov's Moscow State University (Russia) and MEd in Drama and the Creative Arts in Education from the University of Exeter (England). She received her PhD in Performing Arts from the Western Australian Academy of Performing Arts, Edith Cowan University, Western Australia. Tanatchaporn is a trained theatre actress and is now a performer, a meditator, and traveller as well as an academic. Her interest lies firmly in movement-based performance, meditation practice and the notion of the performer's consciousness in relation to Buddhist Theravada Philosophy. She works for academic, artistic, and spiritual ends.

TARA SILVERTHORN

Tara is a dance maker and performer who graduated with MA through Transitions Dance Company 2009. Since then she has worked with diverse makers such as Jana Unmüssig (DE), Claudia Bosse/Theatercombinat (AT) and Vera Tussing (BE). Her choreographic collaboration with Asher O'Gorman, 'COMB', was performed in London and Vienna and supported by Jardin d'Europe Wild Card, Workshop Foundation (Budapest), BMUKK (AT), Independent Dance (UK), Im_Flieger (AT) and D.ID Dance Identity (AT). Tara is a founding member of experimental dance quartet Eleven Farrer House. Recently a Visiting Lecturer in Contact Improvisation and Applied Dance Technique at University of Lincoln, Tara has facilitated workshops and classes in a variety of forums, which are grounded in somatic principles and improvisation.

TIFFANY STRAWSON

Between 1998 and 2012 Tiffany pursued a traditional and practical mask training in Bali which involved studying the carving, dance and embodiment of the Balinese topeng mask and its application in a post-traditional context. She is a both a mask maker and performer;

carving both traditional and contemporary wooden designs. Tiffany continues to learn the ceremonial practices associated with topeng performances those being the philosophical principles underlying the choreography, stories and mantras and her teacher is Ida Bagus Alit, from the village of Lod Tunduh, Gianyar Regency. Since 2006 Tiffany has started to re-incorporate Western notions of somatic and psycho-physical embodiment. Tiffany has recently been awarded a PaR PhD titled 'Embodying Topeng: Gender, Training and Intercultural Encounters'. She has published in TDPT and Asian Theatre Journal.

MINDFULNESS AND PERFORMANCE TEAM



DANIEL REIS PLA

Daniel Plá is a Visiting Postdoctoral Research Fellow at Centre for Psychophysical Performance Research, funded by CAPES (Coordenação de Aperfeiçoamento do Pessoal de Nível Superior). He is a lecturer at the Performing Arts department in the “Universidade Federal de Santa Maria” (UFSM, BR) and has been studying the relation between actor’s training and Buddhist meditation since 2003. At UFSM he leads a research group on Performance art, training and mindfulness. His research interests are psychophysical training and meditation, Theatre pedagogy, Contemplative pedagogy, mindfulness and creative processes, Jerzy Grotowski and the art as vehicle, practice as research.



DEBORAH MIDDLETON

Deborah is Co-director of the Centre for Psychophysical Performance Research. Deb Middleton is a contemplative writer and yogi, with a long-standing interest in psychophysical performance and ritual theatre. Her research explores contemplative approaches to creativity; she is currently working on collaborative processes of creating performance texts, using meditational technologies. With Franc Chamberlain and Daniel Plá, she is also working on a book on Performance and Mindfulness. Deb is a qualified Kripalu Yoga Teacher, a Student Teacher of the ITM Alexander Technique, and a long-term meditator.



FRANC CHAMBERLAIN

Prof. Franc Chamberlain is Co-director of the Centre for Psychophysical Performance Research. He has been engaged in contemplative practices since the mid 1970s and has sought for different ways to incorporate his understanding into his work as a teacher, writer, and performer (although it hasn't always been clear to him that's what he's been doing). His PhD explored the relationship between the alternative spiritual movements of the early twentieth-century and the experiments of the early-modernist drama. Prof. Chamberlain is a long-time student of the work of Michael Chekhov, publishing a monograph and several shorter pieces on his work, and is also a student and practitioner of Gendlin's Focusing and of Mindell's Process Work.



KAREN SMITH

Dr. Karen Smith is a Research Fellow on Mindfulness and Performance. Karen has worked within the arts sector for 26 years as a freelance director, practitioner, researcher, evaluator, facilitator, artist and mentor and in various salaried posts within arts organisations including senior arts posts at Arts Council and Head of Arts at Bristol City Council. In the early 1990s Karen was co-director of Cartwheel Community Arts and also worked with mind the...gap theatre company. Karen completed an AHRC-funded collaborative doctorate in 2010 at University of Plymouth. Karen has developed a broad understanding and practice of mindfulness as a contemplative and artistic discipline. Karen writes, draws and walks as forms of meditative practice and often takes a line for a walk. She is currently working on research projects related to the Mindfulness and Performance project and also freelances for a number of artistic projects in the UK.