

LASALLE College of the Arts presents

Arrhythmia

Performance Pedagogy
and Practice

Schedule and abstracts

3 – 5 June 2021



Welcome message	2
Conference schedule	3
Session 1: Speed	
Panel 1	5
Panel 2	7
Panel 3	9
Panel 4	11
Session 2: We Got Rhythm	
Panel 5	13
Panel 6	15
Panel 7	17
Panel 8	19
Session 3: Syncopation	
Panel 9	21
Panel 10	23
Panel 11	25
Panel 12	27
Session 4: Interlocking Rhythms	
Panel 13	29
Panel 14	31
Panel 15	33
Panel 16	35
Closing and post-script	37
Biographical notes	38

Welcome to *Arrhythmia: Performance Pedagogy and Practice*. The Faculty of Performing Arts at LASALLE College of the Arts is thrilled to be welcoming you, even if we must do so remotely and online.

We have planned this conference to be a modular experience, with different sections following distinct curatorial approaches and visions. Across the board, our goal has been to use the conference to build communities — the keynotes address the global community, hoping to assemble an international forum to reflect on our current times. At the same time, the student panels concentrate on the regional community of students who are going through their formative years in unpredictable conditions. And finally, the centrepiece of the conference is the local symposium, where our goal is to bring us together and build a local network of performance pedagogy, practice and research.

Indeed, the pandemic has disrupted our understanding of locality in unprecedented ways. How do we practice locality during a global pandemic? How do we assemble communities during these arrhythmic times? Can we build a local network of peers and solidarity in Singapore — a city-state-island in varying and fluid degrees of lockdown — during these trying times?

We hope that you enjoy this and the other sections we have prepared as part of the conference. Again, our interactions during this local experience are at the heart of our curation, and as such, we want to thank you sincerely for being here with us, sharing and thinking together. May our conversations continue beyond these three days.

Felipe Cervera
Conference chair

Day 1 – Thursday 3 June 2021

8:00pm Keynote 1
Peter Sellars in conversation with Michael Earley

Day 2 – Friday 4 June 2021

9:00am Student panel 1
Casting and Accountability: Representation in post-COVID Musical Theatre

10:00am Student panel 2
Identity and the Rhythms of Actor Training

11:00am Student panel 3
Listening and Rhythmic Cadence in Online Musical Collaborations

12:00pm Student panel 4
The Future of Technical Theatre in Southeast Asia

On demand Student panel 5
Spanning Distances

1:00pm – 2:00pm Break

2:00pm – 3:30pm Local symposium session 1 (panels 1-4)

3:30pm – 4:00pm Break

4:00pm – 5:30pm Local symposium session 2 (panels 5-8)

8:00pm Keynote 2
Melati Suryodarmo in conversation with Melissa Quek

Day 3 – Saturday 5 June 2021

9:30am – 11:00am Local symposium session 3 (panels 9 -12)

11:00am – 11:30am Break

11:30am – 1:00pm Local symposium session 4 (panels 13-16)

1:00pm – 1:30pm Break

1:30pm – 2:00pm Closing by Felipe Cervera & Postscript by Venka Purushothaman

*All events are online;
all timings stated are
in SGT (GMT +8:00)*

Sessions, abstracts and panels

Panel 1

Conference Day 2 | Friday 4 June 2021, 2:00pm to 3:30pm

Chair: Felipe Cervera

- | | |
|-----------------|---|
| 2:00pm – 2:20pm | A new pulse for seniors in community theatre
Peggy Ferroa Independent performance maker and educator |
| 2:20pm – 2:40pm | Modifying Training Needs: The Transition from Stage to Screen
Dayal Singh LASALLE College of the Arts |
| 2:40pm – 3:00pm | Pedagogy Bypass: redirecting theatre learning in response to online learning
Robin Loon National University of Singapore
Nora Samosir LASALLE College of the Arts |
| 3:00pm – 3:30pm | Discussion |
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Abstracts

A new pulse for seniors in community theatre

Peggy Ferroa | Independent performance maker and educator

In March 2020, group activities in Singapore involving senior citizens were suspended in light of the pandemic. In-person drama workshops and rehearsals came to a complete halt and the performance pulse weakened for seniors not familiar with online communication platforms. The seniors in question are The Glowers Drama Group. They meet weekly to create plays in English and Mandarin for the community and for festivals. This sharing investigates how the death of a stage production was resuscitated into a radio play to jumpstart a new pulse in creating, collaborating and learning. It traces the trajectory of the cast, aged between 65 to 80 of age in their re-learning of vocal expression, their learning of a new performance environment and how they found a rhythm for rehearsing online. The sharing also delves into how the online approach to rehearsing equips seniors with a digital fluency for the new normal and how the intimacy of the small screen has led to a noticeable increase in breadth and depth of feedback collected in each rehearsal.

Modifying Training Needs: The Transition from Stage to Screen
Dayal Singh | LASALLE College of the Arts

COVID-19 has had a severe impact across the globe and we have seen how it has caused major disruption across all facets of life. In Singapore, the live entertainment industry alone has taken a major toll. Live audiences are no longer a factor and there is a limitation in production sizes and even the number of singers. This has caused the push towards 'digitising theatre', which is easier said than done. Theatre is not film. Film is not theatre. So how does one go about creating their shows in this landscape? More importantly, how do we prepare students for the world they will graduate into? The need for understanding technology and the processes of digitisation is something that is not easy, and we see ourselves entering a new hybrid form of art. After experiencing the last two semesters of a full academic year during COVID-19, it is apparent that there needs to be a significant shift in how students in institutions approach art forms and how technology is integrated into their training. Students should be armed and enabled with more frameworks of how their art forms speak across different media and experience first-hand the processes of mounting these types of productions for the digital space. Using specific examples explored by our BA(Hons) Musical Theatre and the Diploma in Theatre Production and Management Programmes, this study will give light to how LASALLE College of the Arts navigated a full academic year where students were exposed to new processes and workflows so that they could see the varied spectrum of mounting shows that range from stage to screen, and everything in-between.

Pedagogy Bypass: Redirecting Theatre Learning in Response to Online Learning

Robin Loon | National University of Singapore
Nora Samosir | LASALLE College of the Arts

This paper traces the re-designing of an introduction to theatre and performance module at the higher tertiary level that moved completely to an online learning environment. The module contains a significant component of integrated embodied pedagogy and presentation: both in the learning and assessment. This paper will examine the justifications for re-mapping the embodied components onto a virtual environment so as to critically evaluate the potential and/or efficacy of moving embodied practice-led theatre education to an incorporeal space. The paper will also ruminate on the implications of such a move on theatre education and embodied learning.

Panel 2

Conference Day 2 | Friday 4 June 2021, 2:00pm to 3:30pm

Chair: Aloysius Foong

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|-----------------|--|
| 2:00pm – 2:20pm | Necessity Is The Mother Of Curricular Invention
Michael Budmani LASALLE College of the Arts |
| 2:20pm – 2:40pm | Student-centred Learning in an Afflicted World
Jocelyn Chng Independent dancer and educator |
| 2:40pm – 3:00pm | Interpersonal Connections in a Digital World:
A Proposal
Greg Petersen Yong Siew Toh Conservatory of
Music, NUS |
| 3:00pm – 3:30pm | Discussion |

Abstracts

Necessity is the Mother of Curricular Invention
Michael Budmani | LASALLE College of the Arts

Theatre Production / Technical Theatre education has a recognised and established signature pedagogy that has heavy contact time and a highly practical learning environment at its core. In this presentation, I will examine how technical theatre training programmes across the globe have had to immediately pivot in their delivery due to the COVID-19 pandemic. How much of this has challenged the previous assertions that the established signature pedagogy is the best way to deliver technical theatre training in 2021, and what are the lessons learned and the opportunities in ‘the new normal?’

Student-centred Learning in an Afflicted World
Jocelyn Chng | Independent dancer and educator

This paper reflects on my experience over the past year in theory classrooms of performing arts programmes at the diploma level. Student-centred learning forms a key part of my teaching philosophy. The move to online teaching and split-classroom formats as a response to the COVID-19 pandemic has increased the difficulty of maintaining a student-centred classroom. Yet, the importance of encouraging students' role in their own learning, and facilitating a classroom that feels safe and nurturing for each student, is even greater during these times of increased stress and uncertainty. I, therefore, reflect on some student-centred learning strategies, such as involving students in decision-making about focus topics and one-on-one consultations, as well as explore further questions regarding teaching in this unpredictable world.

Interpersonal Connections in a Digital World: A Proposal
Greg Petersen | Yong Siew Toh Conservatory of Music, National University of Singapore

Once upon a time, we lived in a very different world. We would network and build momentum leading into a performance. Immediately before a performance we would often have a pre-performance talk to provide additional context and set the stage for the performance. After performances, we would mingle, sometimes for hours, and talk about the artists, the artwork, and the performance. All of these events stimulated interpersonal relationships.

In a world where many are progressively spending more time online, what are we learning about interpersonal relationships, how can artists use social media channels to better connect with current and potential audiences? This presentation builds on research and a conference presentation two years ago regarding the discrepancies surrounding how classical music artists successfully and unsuccessfully use social media channels to communicate their stories about their art and activities.

In this presentation, we will briefly review best online social practices and a proposal for moving the pre- and post-concert activities to asynchronous online environments. We will also discuss the extent to which performance is about the art or about interpersonal relationships.

Panel 3

Conference Day 2 | Friday 4 June 2021, 2:00pm to 3:30pm

Chair: Edmund Chow

- 2:00pm – 2:20pm Dance Improvisation: Dynamic Opportunities and Creative Possibilities for Students in the P.E. Context
Peter Gn | Ministry of Education, Singapore / Victorian College of the Arts (UniMelb)
- 2:20pm – 2:40pm Rhythm and Modes – Attunements in a Sonic Experience for babies
Natalie Alexandra Tse | National Institute of Education, NTU / SAtheCollective
- 2:40pm – 3:00pm A Circuitous Route - Examining Attitudes of the Generation Z Diploma in Music Students Towards Video Streaming of Classical Performance Workshop Classes
Arkadiusz Bialak | Independent musician and researcher
- 3:00pm – 3:30pm Discussion

Abstracts

Dance Improvisation: Dynamic Opportunities and Creative Possibilities for Students in the P.E. Context
Peter Gn | Ministry of Education, Singapore | Victorian College of the Arts (UniMelb)

“Improvisation is widely used to experience new ideas in the process of composing a new choreography (Smith-Autard 2010), and it is considered a creative method by many contemporary choreographers (Kloppenber 2010; Lavender and Predock-Linnell 2001). Improvisation exercises are very common in the practice of teaching and learning choreography, and they are a way to allow students to explore movements and to find material that they will later consider for developing choreography.”

From Biasutti, M (2012). “Improvisation in dance education: teacher views” in Research in Dance Education, 2013, Vol. 14, No. 2, 120–140

Dance in Physical Education (P.E.) has the potential for helping students develop aspects of physical literacy: fundamental movement skills, positive social interactions, critical and creative thinking, and the ability to confidently express themselves using their body. Traditionally, dance teaching in the P.E. context has encountered challenges (Rustad, 2012), with these possibly exacerbated by the current pandemic. By drawing reference to dance research, P.E. goals, and a

recent masterclass for P.E. teachers, this presentation touches on how dance improvisation as performance pedagogy can be harnessed to impact and influence dance teaching in the P.E. context; thereby promoting teacher confidence and sparking student creativity and enjoyment of dance learning. Through sharing his experience at conducting a recent experiential masterclass for P.E. teachers, the speaker underscores the point that exciting opportunities in P.E. exist in the new norm for teaching students dance skills and creative ways of expression.

Rhythm and Modes – Attunements in a Sonic Experience for Babies
Natalie Alexandra Tse | National Institute of Education, NTU / SAtheCollective

This paper discusses the observations and analyses from a case study examining the creation and presentations of a sonic experience for babies 18 months and under in Singapore. The research inquiries of (i) How do babies and their parents respond to a sonic experience created by performers for babies 18 months and under; and (ii) What is the role of parents (&/the family) in a sonic experience for babies 18 months and under revealed findings that demonstrated the importance of “rhythm and modes” as expressed through “mutuality” by Dissanayake (2000) as a fundamental guiding principle to consider when creating performing arts experiences for babies.

The case study revealed how babies and parents’ attachment levels affect notions of security, where secure parents in an unfamiliar environment were more likely to have secure babies who would explore freely. This is consistent with the theory of mutuality that also has resonances with theories of vitality dynamics, innate intersubjectivities, and communicative musicality, where the attunement of beings and feelings between parent-babies were also observed in the wider audience through a sense of attunement as a community. This has implications not only for performing arts experiences but could be explored pedagogically.

A Circuitous Route – Examining Attitudes of the Generation Z Diploma in Music Students Towards Video Streaming of Classical Performance Workshop Classes
Arkadiusz Bialak | Independent musician and researcher

As a result of the worldwide outbreak of the COVID-19, which seriously limited direct social interactions, the field of music education was forced to modify its customary methods of instruction. This paper examines attitudes of the Generation Z students from the classical music specialism in the Diploma in Music programme at LASALLE College of the Arts, Singapore, towards the use of video streaming as a medium of conducting Classical Performance Workshop classes. Students were asked a number of questions pertaining to the use of digital technologies in their personal and academic lives. Their attitudes towards having Classical Performance workshop classes conducted via video streaming and through the traditional face-to-face methods were examined and compared. The findings suggest that in spite of belonging to the Digital Natives generation, the majority of the investigated students strongly prefer traditional face-to-face classes. Although not averse to using technology in learning, the students derive higher satisfaction from the Classical Performance Workshop being conducted face-to-face predominantly due to the ability to interact directly with both their peers and the instructor and a better emulation of a performing experience. The findings highlight factors important for the policymakers and individual instructors seeking to increase engagement of the students during practical musicianship classes.

Panel 4

Conference Day 2 | Friday 4 June 2021, 2:00pm to 3:30pm

Chair: Darren Moore

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|-----------------|--|
| 2:00pm – 2:20pm | Disruption and Transformation
Soumya Varma Independent theatre-maker and educator |
| 2:20pm – 2:40pm | Pandemic-induced Educational Bradycardia:
A Quarantine Presentation on the Impact of Pandemic Experiences in Manila on Personal Pedagogic Processes in Singapore
Filomar Cortezano Tariao Nanyang Academy of Fine Arts |
| 2:40pm – 3:00pm | Teaching the Generation Z
Matt Grey LASALLE College of the Arts |
| 3:00pm – 3:30pm | Discussion |
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Abstracts

Disruption and Transformation

Soumya Varma | independent theatre-maker and educator

The pandemic has disrupted the world and changed the way we live and work, and in coping with these changes, as educators and practitioners, we have had to rethink, reassess and reinvent our methodologies. While this disruption is no doubt negative in its loss of human life and human capital, pedagogically, is it perhaps possible to view disruption in a positive light? We have struggled to cope with changes in the mode of delivery of content, technical glitches and the loss of face-to-face contact, but these challenges have forced us to come up with innovative methodologies which, perhaps, we would not have without this disruption. This paper will reflect on the planning of classes as well as classroom practices of the past year and examine the effect disruption has had on it in order to ascertain if disruption can perhaps be used judiciously in pedagogic practices as a positive facilitator of change. Further, the paper will also reflect on the ways in which this experience has been transformative in the ways in which both content and delivery are conceptualised and delivered.

Pandemic-induced Educational Bradycardia: A Quarantine Presentation on the Impact of Pandemic Experiences in Manila on Personal Pedagogic Processes in Singapore

Filomar Cortezano Tariao | Nanyang Academy of Fine Arts

The cyclical rhythm of education was disrupted by a pandemic that required us to go through the most altruistic methods of self-preservation: protecting others so we can protect ourselves. This presents a moral dilemma to a migrant teacher who may not be able to protect his family who live in a developing nation: he remains safe and becomes fully vaccinated while his elderly loved ones remain vulnerable. Even after a year of following his advice on practicing precautionary and safety measures, the unavailability of continuous medical care takes a toll on the chronic illness of a relative. His dilemma has transformed into a crisis that needs an immediate response. This presentation investigates the current local education system from the perspective of a personal pandemic experience in the Philippines, where the health system has reached a tipping point and affected the delivery and quality of education. It further examines the current patterned time-tabling of theory and practice modules in schools from the view point of the Hippocratic principle: *primum non nocere* (first do no harm) and expounds on this concept to arrive at a counter-approach to conventional pedagogic patterning and delivery.

Teaching the Generation Z

Matt Grey | LASALLE College of the Arts

Facebook has been available to the public for 15 years. Most of our students grew up with social media. A netizen commented that her parents didn't bring her up – social media did. She developed her values and world view by immersing herself in online communication. She had to distinguish healthy from harmful influences without guidance. From an early age, our students have been influenced differently from those born before 1995. Relationships to information and knowledge differ. Social relationships, transactions and expectations differ. In addition, we are witnessing a sharp increase in mental health issues experienced amongst our students. These are factors influencing the ways in which education is perceived, delivered and consumed. Lecturers comment that the task of teaching effectively and maintaining relevance is becoming increasingly more challenging. Shifting a large proportion of teaching activities online in response to the recent pandemic has amplified the difficulty. This presentation will explore current influences that are shaping students' and lecturers' relationships with education and with each other. It will stimulate discussion amongst lecturers, who are seeking advice and community in the face of these issues.

Panel 5

Conference Day 2 | Friday 4 June 2021, 4:00pm to 5:30pm

Chair: Leela Alaniz

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|-----------------|---|
| 4:00pm – 4:20pm | Pause and Breathe: Resetting the Body for Creative Practice
Ruzaini Mazani Independent performance maker, actor, and dramaturg |
| 4:20pm – 4:40pm | Utilizing Breath and Rhythm in an Interdisciplinary Project
Andy Chia SAtheCollective |
| 4:40pm – 5:00pm | COVID-19 Rhythms: Negotiating A/liveness of 3 Performance makers in Singapore Schools
Edmund Chow LASALLE College of the Arts |
| 5:00pm – 5:30pm | Discussion |
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Abstracts

Pause and Breathe: Resetting the Body for Creative Practice

Ruzaini Mazani | Independent performance maker, actor, and dramaturg

I will be sharing the vocal practice that I conducted when I was teaching in NAFA. It is based on the work by Fitzmaurice Voiceworks, Alexander Technique, and Meditation. My aim is to help actors tune in to their bodies and mind for rehearsal or other artistic works. I will be talking through the steps that I did with my students and share some findings that the students experienced as well as my own reflection of the pedagogy.

Utilizing Breath and Rhythm in an Interdisciplinary Project
Andy Chia | SAtheCollective

Finding a commonality to bridge the different disciplines is a challenge when constructing interdisciplinary works. This paper seeks to find a common language between these disciplines through breath. Specifically, it investigates how breath creates rhythm and flow across disciplines and how it impacts the artists involved. The hypothesis is that controlling the breath allows artists to enter the state of collective flow (Csikszentmihalyi, 1975, 1990). This paper examines the state of collective flow through interviews with artists spanning from music, dance, and live media who were part of *ETHNI-CITY III "Kali Yuga"*, an interdisciplinary work that premiered in 2018. Breath has the ability to create rhythm across disciplines. With this rhythm, it allows the artists to control the ebb and flow of a project. Breath also potentially empowers the artists to communicate without words during the performance and across shared time and space. The study suggests that through the awareness of breath, artists can harness its potential as an entry point to putting together artists from disciplines.

COVID-19 Rhythms: Negotiating A/liveness of 3 Performance Makers in Singapore Schools
Edmund Chow | LASALLE College of the Arts

Arrhythmia suggests a threat to life. In the context of an ongoing pandemic, arts educators are learning to negotiate uncertainties, perhaps measured by irregular heartbeats. This paper examines the phenomenology of liveness among three performance makers in Singapore, two of whom are freelance Bharatanatyam and Jazz instructors working across several schools, while one is a full-time Drama teacher in an independent school. Instead of investigating liveness through mediated performances (Auslander, 1997) or presence as ephemeral bodies (Phelan, 1993), both of which foreground the ontology of performance and its importance of the medium in relation to an audience, this essay invites the reader to feel the precarity of a/liveness of artists and arts educators through the lens of labour and livelihood as they react to disruptions to their curriculum. On the performative front, the case studies will include a virtual assembly talk by musicians, a virtual dance performance for a temple ceremony, and a drama festival in the style of a live variety show mixed with virtual performances. By tracing the lived experiences of these educators induced by the disruption of COVID-19, this paper seeks to make visible the invisible emotional terrain and to argue for a phenomenological reframing of liveness.

Panel 6

Conference Day 2 | Friday 4 June 2021, 4:00pm to 5:30pm

Chair: Darren Moore

- 4:00pm – 4:20pm A Crack in the Mirror: Navigating Rhythmic Sense in Pandemic Times
Tim O’Dwyer | LASALLE College of the Arts
- 4:20pm – 4:40pm MAMAMILKMACHINE™
(Everything is performance)
Bernice Lee | Independent choreographer and educator
- 4:40pm – 5:00pm Pauses, Missteps, Detours: Mis-Dancing Towards Tarian’s New (Ir)regular
Muhd Noramin Mohd Farid | Royal Holloway, University of London
- 5:00pm – 5:30pm Discussion
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Abstracts**A Crack in the Mirror: Navigating Rhythmic Sense in Pandemic Times**

Tim O’Dwyer | LASALLE College of the Arts

Over the course of the past 12 months, The Mirror Unit, composed of alto saxophonists Georg Wissel and Timothy O’Dwyer, has been conducting semi-regular encounters online with several complete video presentations for festivals, but common interactions and meetings sharing improvised sonic and conversational reflections. Hitherto founded on an intimate and intrinsic relationship between two musicians playing identical instruments, sharing similar experimental techniques and improvisational philosophies face to face, COVID-19 has punched a metaphorical crack in the mirror of the ‘normal’ working process of this duo. Taking Deleuze’s concept of ‘the crack’ in *The Logic of Sense*, the author, like Deleuze, proposes a positive proposition to that of Fitzgerald’s doom-laden reflections in his essays titled *The Crack-Up*. Gallope explains Deleuze’s point of view: “The crack marks the beginning of a syncopation, an irregularity, a play, a pattern of difference and differentiation, right at the frontier of sense” (213). Deleuze neither believes that the crack is of an external (COVID-19) or internal (Fitzgerald’s mental crack-up) nature. The crack is immanent, “a self-generating and unpredictable split” (Gallope 213), that has diverted the flow of communication and ruptured our sense of life-rhythm. COVID-19, as a ‘noisy accident’, has brought into vivid relief large and imperceptible cracks in all levels in the strata of our existence. Our sense of time/latency, listening, reaction and interaction, are all rhythmically displaced online. “In Deleuze’s ontology, the rhythm of the sense, sparked by the unpredictability of the crack, unfolds as a polyphonic set of beats and syncopations that link together the physical and the ideational” (Gallope 213). Through the improvised encounters between the two musicians in The Mirror Unit, the unique ‘crack’ that COVID-19 has created, and the ensuing arrhythmic-schisms and the fractured tributaries creeping outward, new frontiers of expressive possibilities are explored.

MAMAMILKMACHINE™

(Everything is performance)

Bernice Lee | Independent choreographer and educator

When I made my first forays onto Instagram, pre-motherhood, I felt overwhelmed by social media's vastness, its algorithms, and the relentless swipe. Instead of avoiding the digital ocean, I decided to approach it as a space where art and life blur and where I can keep up a form of online durational performance in a simple way. Each social media post I make is a performative act, marking time while finding an audience. This online practice/experiment has continued during the pandemic, while pregnant, and now postpartum; the types of images, captions, and hashtags I make have shifted several times along the way. It is in motherhood and as MAMAMILKMACHINE™ that a more disciplined rhythm has emerged - keeping time in relation to my baby, whose needs are wonderfully physical, sometimes predictable, and demanding more of my presence than I have ever experienced as a performer working to hold the audience's attention.

Pauses, Missteps, Detours: Mis-Dancing Towards Tarian's New (Ir)regular
Muhd Noramin Mohd Farid | Royal Holloway, University of London

Percussive nuances in traditional Malay music act as identifiers that determine the exact Malay dance genre to perform. These specific rhythms are produced by playing on a Malay traditional single frame drum, the Rebana, and signals a competent dancer to know which genre to perform and the distinct movement vocabulary to employ. Hence, dancing to the beat in tarian (bergerak mengikut rentak) is a convention, a strict dependence of knowing what and when to keep pace; the role to characterise; the social context to manifest, and the decorum to observe. It must be said, however, that despite this presumed rigid modulation, there are and has always been interstices to improvise.

I invoke the colloquial term, langgar lagu, often used by practitioners to describe a moment when the end of a movement phrase does not coincide with a song's colotomic marker, as a coherent entry point alongside the conference's theme, arrhythmia. Through langgar lagu, I highlight the moments of pauses, missteps, and detours as both tactics and strategies to describe the agency in which I improvise to keep moving and creating "off-beat" in this Covid-19 environment.

This presentation is my critical reflection, as a practitioner-researcher, of my own practice creating artistic work and my role as an arts educator at tertiary schools in a period that has been described as "unprecedented" and "disruptive".

Panel 7

Conference Day 2 | Friday 4 June 2021, 4:00pm to 5:30pm

Chair: Felipe Cervera

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|-----------------|--|
| 4:00pm – 4:20pm | Shifting Pedagogies: Reflections on Teaching Dance Improvisation Online
David Zeitner Nanyang Academy of Fine Arts |
| 4:20pm – 4:40pm | Provisional Solutions for Arrhythmia in the Arts
Danny Kok Dance Nucleus |
| 4:40pm – 5:00pm | Counterpoints and Alternative ‘Scorings’:
Towards More Sustained and Sustainable Ways of
Performance-making
Chong Gua Khee Independent performance maker
and dramaturg |
| 5:00pm – 5:30pm | Discussion |
-

Abstracts

Shifting Pedagogies: Reflections on Teaching Dance Improvisation
Online

David Zeitner | Nanyang Academy of Fine Arts

The COVID-19 pandemic disrupted traditional notions of knowledge transfer in tertiary dance education at Nanyang Academy of Fine Arts’ Dance Programme and other similar programmes in Singapore and around the globe. It also altered institutional rhythms in curriculum planning and the delivery of practice-based dance modules. In this paper, I critically reflect on various impacts the pandemic had on my practices in teaching dance improvisation online instead of in the dance studio. I analyse how the need to use technology to communicate and interact with students helped to facilitate interdisciplinary learning. Film was used within each online improvisation lesson to explore how different places and spaces may shape and influence dance and the moving body. The paper concludes by discussing additional learning outcomes students were able to achieve within this context, such as perspective taking on dance and movement exploration in diverse environments, as well as multiple technicalities involving camera work and its ensuing editing processes. While emphasising the importance of teaching dance improvisation through personal interactions and being physically present, it appears that the COVID-19 pandemic created new opportunities to explore the moving body from very different perspectives to that of well-established teaching and learning practices.

Provisional Solutions for Arrhythmia in the Arts
Danny Kok | Dance Nucleus

In 2019, I ran workshops titled “Dramaturgy of Production” among Southeast Asian and Singaporean artists to string key domains in practice-based research and artistic production together into a cogent process. The complex terrain of artistic research and production that was already difficult to navigate has been exacerbated by the pandemic. 2020 and 2021 have required urgent review of the arts’ raison d’être and experimentation in modes of operation. In Singapore, a confluence of other factors — all somewhat linked to COVID — such as new arts grants to buttress artistic production, a series of local arts organisations/ companies in transition, questions on arts housing and funding frameworks, disruption to NAC’s arts plan (expectations for a new arts plan in 2022), etc., has meant that it is now an extremely opportune moment to re-map the “dramaturgy of production”. I will briefly outline five initiatives that I have been working on as artistic director of Dance Nucleus, an ‘arts intermediary’ that supports artistic and creative development in contemporary performance in Singapore, and as an independent artist. These initiatives are concrete examples of my attempts at proposing solutions to the disconnections and disruptions in the arts ecology.

Counterpoints and Alternative ‘Scorings’: Towards More Sustained and Sustainable Ways of Performance-making
Chong Gua Khee | Independent performance maker and dramaturg

As a (stubbornly) independent performance-maker who centres relationships and connections in my work, I have been experimenting and reflecting over the past few years about how to tend to ideas in a sustained yet sustainable manner, given Singapore’s limited pool of funding and support schemes for independents and small collectives. To me, an ideal project is one that develops deep branching roots that can form inter- and cross-disciplinary networks with other projects and people, but that is also free to grow and stretch in all sorts of directions. Additionally, they should flower or fruit as they grow so as to hopefully delight and/or nourish a wider public beyond those who are immediately involved.

In this sharing, I trace the development and ongoing journeys of two such performance-making experiments — HOT POT TALK and Tactility Studies. I also highlight various considerations and factors that shaped the development of these two projects, as well as reflect on what could have been done better. Through this sharing, I hope to add to the (re)imagining and dreaming up of more counterpoints and alternative ‘scorings’ to the unforgiving performance-making and production cycle we currently have in Singapore.

Panel 8

Conference Day 2 | Friday 4 June 2021, 4:00pm to 5:30pm

Chair: James Felix

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|-----------------|--|
| 4:00pm – 4:20pm | Rhythms of Creation and Change:
An Analysis of a Solo Bharatanatyam Residency
under Dance India Asia-Pacific
Nidya Shanthini Manokara Independent
choreographer and researcher |
| 4:20pm – 4:40pm | Stages on Pages: Reading Theatre-fiction in
Lockdown
Graham Wolfe National University of Singapore |
| 4:40pm – 5:00pm | Temporary Measures: Conduct in a Broken Circuit
Loo Zihan University of California Berkeley |
| 5:00pm – 5:30pm | Discussion |
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Abstracts

Rhythms of Creation and Change: An Analysis of a Solo Bharatanatyam Residency under Dance India Asia-Pacific
Nidya Shanthini Manokara | Independent choreographer and researcher

In Singapore, Bharatanatyam is often preserved, practiced, and performed as an ethnic indicator of the minority Indian community. As a traditional art, it “provides a focal point for Singaporeans to explore their roots and achieve a deeper connection with their communities” (NAC 2020). As Bharucha rightfully claims, “Singapore needs Asia in a way that India does not” (2004). Dance India Asia-Pacific (DIAP) is a case in point. Perhaps as a means to strengthen cultural identity and artistic authority through lineage, Apsaras Arts’ DIAP initiative (currently in its 10th year) has seen world-renowned experts from India’s dance fraternity offering masterclasses, workshops, and talks to dancers in Singapore.

Having been selected for the DIAP solo Residency Programme this year, in this paper, I discuss my artistic practice and performance-making processes during the dizzying and disfluent times of COVID-19. From time zones to lag times that get in the way of the rhythmic precisions needed for Bharatanatyam when I share with my mentor and dramaturg based in India, I will interrogate how the pandemic experience has shaped my performance practice specific to the residency platform. Also throwing into relief questions about lineage, how has contemporary mechanisms of artmaking and the sudden global surge in virtual Bharatanatyam learning, refashion the role of the guru?

Stages on Pages: Reading Theatre-fiction in Lockdown
Graham Wolfe | National University of Singapore

Amidst COVID-19 lockdowns and circuit-breakers, with theatres closed throughout the world, many have retained contact with theatrical performance by turning to unconventional sources. Among these, digital sources have received the most popular and critical attention in recent months, but my presentation investigates another kind of intermedial genre, what I refer to as theatre-fiction: novels and short- stories that engage in substantial and sustained ways with theatre. Theatre has made star appearances in hundreds of literary fictions, including many by modern history’s most influential authors, from J. W. Goethe to Henry James and Virginia Woolf. The success of recent works like Margaret Atwood’s *Hag-seed* and Anne Enright’s *Actress* attests to the genre’s continuing attractions in the 21st century. But to what extent can literary renderings of theatre and performance really compensate for the absence of the thing itself?

Pages are never stages — indeed, much of what is called Theatre Studies has arisen from impulses to accentuate all that theatre is beyond the written word. My presentation explores a paradox that I call “intermedial anamorphosis”. If literary fiction is inevitably a departure from and “enfeeblement” (Scarry) of theatre’s physical and bodily things, nowhere does the medium’s materiality and corporeality receive more rigorous treatment, nowhere are its peculiar contingencies, chemistries, tensions, and feedback-loops more vividly registered, than on (and through their tensions with) the pages of theatre-novels. With an emphasis on pedagogy, I suggest ways in which theatre-fiction can be integrated into teaching — not merely as a temporary substitute for live theatre but as a remarkably defamiliarising lens upon it.

Temporary Measures: Conduct in a Broken Circuit
Loo Zihan | University of California Berkeley

Since 27 March 2020, “COVID-19 (Temporary Measures) (Control Order) Regulations 2020” has dictated the limits of biopolitical choreographies in Singapore. This is a legal act swiftly implemented by the Singaporean parliament as part of emergency measures in response to COVID-19. It has been updated periodically, adjusting to the shifting conditions of the ongoing pandemic.

My presentation will track my performance as research projects during the Circuit Breaker period in response to these “temporary measures” — regarding them as not only durationally brief, but also as a measure of time. How do we mark time when mobility is restricted? What do we endure under the guise of a brief temporal frame, and what happens when the temporary is made permanent and folded into an ongoing “crisis ordinary”? How do we adhere to this legal document as a performance score, and in what ways does it script and police our failures?

I consider performance as conduct under the Foucauldian framework of “counter-conduct”, a mode of dissent with an electrical motif. Counter-conduct is not breaking the circuit, but permitting power to flow through oneself and modulating the effects of power acting on the body as conduit. Through the analysis of a range of specific gestures performed during the circuit-breaker period in solitary-solidarity, I question the value of intimacy in the wake of a pandemic and locate strategies to calibrate the risk of physical proximity in response to the need to be socially distant.

Panel 9

Conference Day 3 | Saturday 5 June 2021, 9:30am to 11:00am

Chair: Felipe Cervera

- 9:30am – 9:50am On (Digital) Theatre Fieldtrips
Miguel Escobar Varela | National University of Singapore
- 9:50am – 10:10am Teaching Ensemble Lab in a Lockdown
Michael Spicer | Singapore Polytechnic
- 10:10am – 10:30am Performing Arts Training in Cyberspace:
An Approach for the Twenty-first Century
Peter Zazzali and Dirk Stromberg | LASALLE College of the Arts
- 10:30am – 11:00am Discussion
-

Abstracts

On (Digital) Theatre Fieldtrips

Miguel Escobar Varela | National University of Singapore

The pandemic interrupted a years-long exchange between students at the National University of Singapore and Universitas Gadjah Mada (Yogyakarta, Indonesia). Since 2013, students from each place have visited each other to learn about the theatrical cultures of their different environments. The disruption of travel and theatre last year forced us to reimagine what an exchange can look like in a digital environment, and we conducted a longer, distributed exchange using digital platforms. This presentation reflects on the continuities and differences between the fieldtrip and its digital double, and offers some speculations of what the future of intercultural theatre education might bring.

Teaching Ensemble Lab in a Lockdown
Michael Spicer | Singapore Polytechnic

The Ensemble Lab module focuses on working on the interactions that can occur between players in small ensembles where there is scope for a significant amount of improvisation. Each week, one of the activities in the class is to create a group improvisation which really relies on the performers being in the same space at the same time because they need to hear and respond to each other in real-time. This became impossible during the lockdown, so we had to find another approach to achieve the same goals. Two methods were tried. The obvious approach was to try to play together online. The other approach was to create an offline environment that enables students to practice creating improvised lead lines by themselves, playing along with software-based “improvisers. This proved to be moderately successful. Both of these techniques have opened the doors to new musical activities, which are proving beneficial in other contexts even after we have resumed teaching on campus.

Performing Arts Training in Cyberspace: An Approach for the Twenty-first Century
Peter Zazzali and Dirk Stromberg | LASALLE College of the Arts

Cyberspace is a viable resource for training artists in the twenty-first century. It jointly lends to interdisciplinarity, entrepreneurship, and cross-cultural exchanges. In addition to training actors for stage and on-camera careers, or musicians for standard recordings and gigs, arts programs might consider learning strategies that deploy digital technology as a viable resource for teaching and learning. In doing so, programs can develop artistic entrepreneurs who are capable of shaping the industry’s future and its impact on society. Thus, this paper argues that cyberspace offers important opportunities for training artists in the twenty-first century. In addition to finding success in the industry, such an approach enhances disciplinary diversity, cultural inclusion and social justice. A practice-based research model will be the basis for our findings. In April of 2021, the authors and their students co-created a telematic theatre experiment with peers from the Zurich University of the Arts and the Escola de Teatro in Brazil. From its three-month planning phase to the two weeks of the telematic workshop, the authors will present their first-hand account of the challenges and triumphs of their experience and that of their students. The paper will therefore present telematic theatre-making as a useful strategy for meeting and exceeding learning outcomes commensurate with traditional — in studio — methods and pedagogies toward demonstrating that cyberspace is important and relevant to training performing artists in the twenty-first century.

Panel 10

Conference Day 3 | Saturday 5 June 2021, 9:30am to 11:00am

Chair: Darren Moore

- 9:30am – 9:50am Re:(Un)Learning from the Stories of Theatre Practitioners: Rhythms and Relationships of Difference in Multicultural Contexts
Charlene Rajendran | National Institute of Education, NTU
- 9:50am – 10:10am Identity interrupted: Negotiating artistic identities in the time of COVID-19
James Felix | Independent music researcher
- 10:10am – 10:30am Shifting Rhythms of Creation: Interrogating Three Intergenerational International Dance Projects
Stephanie Burridge | Independent choreographer and researcher
- 10:30am – 11:00am Discussion
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Abstracts

Re:(Un)Learning from the Stories of Theatre Practitioners: Rhythms and Relationships of Difference in Multicultural Contexts
Charlene Rajendran | National Institute of Education, Nanyang Technological University

This paper considers the importance of stories about theatre as part of (un)learning theatre. It proposes that such stories offer crucial spaces for sensing and sense-making in the development of performance literacy and theatre practice. Drawing from stories and critical reflections derived from interviews with a few leading Singapore theatre-makers (conducted for a research project that examined alternative perspectives to dealing with difference in multicultural society), I point to some critical practices and principles that inform the way these practitioners negotiate their work and world, highlighting how these articulations serve as valuable references in discerning the pulses and rhythms created for performance. I also suggest that attending to the voices of practitioners and contemplating their encounters with theatre are important processes of learning what it means to develop theatre practice and articulate its value. This includes unlearning notions of culture, society, and theatre that may be embedded and counter-productive to the emergence of resonant ideas felt and needed. In a time of crisis and change, such stories become resources to interrogate the rhythms and relationships forged through choices made and moments recognised as significant to the narratives produced on theatre, for theatre, and about theatre.

Identity Interrupted: Negotiating Artistic Identities in the Time of COVID-19
James Felix | Independent music researcher

The same 12 pitches. The same score. Clear directions passed down through centuries of quasi-sacred tradition in a regular, systematic method of transmission. Yet each pair of hands laid on the instrument gives rise to a new and distinct experience. Music may be the language, and technique the vocabulary, but it is the unique story being told, the product of individual identities, which makes each performance meaningful.

The pandemic has caused widespread disruption to pedagogical rhythms, with new patterns arising out of necessity: advice is imparted via headphones, skills taught remotely. Beyond these more practical curricular experiences, however, the disruption to the rhythms of interpersonal interaction by newly imposed boundaries has had a profound effect on the way music students develop and negotiate their identities. Building on Alfred Schutz's model of sociological phenomenology, an argument will be made for the importance of identity formation within tertiary music education, followed by an examination of the ways in which this has been disrupted recently. Performers must, as always, be prepared for the scrutiny of the semiotic microscope as the audience searches for meaning. This paper explores ways of supporting students as they discern and curate their stories and identities against new pedagogical cadences.

Shifting Rhythms of Creation: Interrogating Three Intergenerational International Dance Projects
Stephanie Burrige | Independent choreographer and researcher

In this presentation, I would like to share my creative working process during the pandemic. Currently, I have three intergenerational and inter-cultural projects with artists in both Singapore and Australia. There has been considerable disruption and shifts to negotiate in creating performance work that must now include a large digital component. Different rhythms come into play and change constantly as we engage in task-building episodes that cohere into a larger vision. The imagination is stilted as the screen size of capturing moments across the two countries predominates rather than studio nuances of shared reflections, tiny gestures, and expressions that get lost in the time squeezed schedule of Zoom meetings and rehearsals. Flow is diminished in this scenario as bodies and breath are shared in a different medium, and the outcome is rapidly changing and up for renegotiation and adjustment.

Panel 11

Conference Day 3 | Saturday 5 June 2021, 9:30am to 11:00am

Chair: Nora Samosir

- 9:30am – 9:50am Porting Konnakkol into The Western Music Matrix
Tony Makarome | Yong Siew Toh Conservatory of Music, NUS
- 9:50am – 10:10am Dynamo/Rhythm – When Drama and Poetry are Embodied by the Actor
Leela Alaniz | LASALLE College of the Arts
- 10:10am – 10:30am Between Tradition and Modernity
Raka Maitra | Chowk Productions and The Substation
- 10:30am – 11:00am Discussion

Abstracts

Porting Konnakkol into The Western Music Matrix

Tony Makarome | Yong Siew Toh Conservatory of Music, National University of Singapore

Practical musicians are often looking for methods that can help them to understand and internalize the music they are performing or studying. Over the past ten years, I have successfully taught my students at the Yong Siew Toh Conservatory of Music (NUS) to analyse and memorize music using a system that borrows many ideas and concepts from carnatic music of South Indian. The sollukattu (or rhythm words) of that tradition reflect an almost intuitive way of making rhythmic sounds and creating phrases that prove extremely practical for music of all genres (including western art music, western new music, and jazz). This presentation will feature examples from western art music and show how “code” from the ancient South Indian art of konnakkol (reciting improvised or composed rhythmic pieces) can be “ported” into the operating system of a different genre. It was discovered that this method facilitated the development in students of steadier “internal rhythm” and feeling for rhythm; and better memory for rhythmic structures.

Dynamo/Rhythm – When Drama and Poetry are Embodied by the Actor
Leela Alaniz | LASALLE College of the Arts

In order to achieve the possibility for becoming an author/performer, the actor has to delve into the possibilities of her body. The more mastery of the movement, the greater the scale of the performer's expression. The Corporeal Mime technique of Etienne Decroux is a system concerning the learning and training of the body as an instrument by studying some techniques of articulations, weight and counter-weight, and the dynamo-rhythm.

The rhythm of the dynamo-rhythm is not the rhythm as understood by Plato; it often has a particular cadence since it is drawn from human gestures specific to a task or concrete actions. The dynamic is the play that the actor engages with force and energy, the impulse and power of movements, channelled by the resistances imposed on them. Dynamics are, therefore, at the origin of each movement and an essential part of it. It is impossible to see force or energy, yet we perceive or deduce its existence. And it is there the possibility for the actor to embody the drama and, more than to interpret a character, to create according to her physical/emotional/imaginative experience in any style of theatre.

Between Tradition and Modernity
Raka Maitra | Chowk Productions and The Substation

Since its inception, Chowk Productions has sought to create a refined idiom of contemporary choreography that is distinctly Asian and unlike any other. Their work traces its lineage to Odissi (a classical dance form) and Chhau (a martial art), mapping their practice across different cultures and artistic influences. The relevance of traditional Asian practices is ever-pertinent to the contemporary performer today. The rigour of these forms and their unique aesthetic offers an alternative mode of articulating biomechanics to the modern performer that directly applies to the conditioning of one's body and stage presence. This talk will focus on the aesthetic and practical relevance of traditional Asian forms and my process of translating the classical for contemporary performance today.

Panel 12

Conference Day 3 | Saturday 5 June 2021, 9:30am to 11:00am

Chair: Matt Grey

9:30am – 9:50am Digital Performances – A Threat to Live Performance?
Aloysius Foong | LASALLE College of the Arts

9:50am – 10:10am Defibrillating Live Presentations in the Digital:
Adapting Live Student Performances for Web
Conferencing Platforms
Robin Loon | National University of Singapore
Henrik Cheng | theatre maker
Daniel Teo | Centre 42

10:10am – 10:30am Positive Change – The Aikido Way!
Stuart Clifford | Independent performer and educator

10:30am – 11:00am Discussion

Abstracts

Digital Performances – A Threat to Live Performance?
Aloysius Foong | LASALLE College of the Arts

Being a music practitioner in both the classical music genre and collaborative live music in theatre and opera, my craft heavily relies on the live experience on a stage with the presence of an audience that contributes to the ‘live’ aspect of performing. There has been an existing philosophy of how digital media will never be able to replicate this ‘live’ aspect. Even though “the efficiencies of economies of digital technology” has been known to “destroy[ed] the old models in [other] creative industries” (Pogue), practitioners have been resisting this for the longest time. In light of the recent pandemic situation, artists are forced to rethink this issue as the threat to ‘live’ performance grows. As an educator and practitioner, part of my job is to understand how one can use digital media as not only an alternative medium to present performances (‘live’ streaming), but also how it can be used as a tool to enhance performances and create new art forms that offer audiences a new experience of watching performances, and not see it as a ‘threat’ to live performances.

Defibrillating Live Presentations in the Digital: Adapting Live Student Performances for Web Conferencing Platforms

Robin Loon | National University of Singapore

Henrik Cheng | theatre maker

Daniel Teo | Centre 42

In April 2020, the live stage performance “Ties That Bind”, devised by students of National University of Singapore’s TS3101 Theatre Lab, fell victim to Singapore’s Circuit Breaker lockdown measures. With the abrupt cancellation of performance events and closure of theatre venues, the students, in collaboration with theatre development organisation Centre 42, adapted their performance for the Zoom web conferencing platform. In a few short weeks, they produced an improvised performance that not only fulfilled the intentions of the original work, but also took advantage of the performance opportunities afforded by the Zoom platform. This paper examines the technological interventions and digital solutions applied to the adaptation, its impact on learning outcomes, and finally, explores the pedagogical implications of mapping live performances online.

Positive Change – The Aikido Way!

Stuart Clifford | Independent performer and educator

The pandemic forced a lot of learning not only online but also into bedrooms and living rooms all around the world. The new world of learning echoed, “can you hear me” and “can you see my screen”? Performance-based syllabus, however, often completely practical and physical, did not convert so well to zoom meetings. So compulsory masks, non-contact and reduced class sizes, reduced class times and hybrid classes were the new norm. My presentation explains how I utilize the philosophy of Aikido and how I have applied it to the new hybrid teaching environment. Aikido resolves conflict in a compassionate manner; however, I believe it can also be used to provide harmony, reduce anxiety, and create a positive mindset in the classroom.

Panel 13

Conference Day 3 | Saturday 5 June 2021, 11:30am to 1:00pm

Chair: Nora Samosir

11:30am – 11:50am On and Off Book: Contemporary Singapore Theatre's Print Rhythms
Kevin Riordan | Nanyang Technological University

11:50am – 12:10pm On the Spectator's Return to the Theatre
Jonathan Vandenberg | Yale-NUS College

12:10pm – 12:30pm Syncing Body Time When Out of Touch
Chan Sze Wei | Independent choreographer and researcher

12:30pm – 1:00pm Discussion

Abstracts

On and Off Book: Contemporary Singapore Theater's Print Rhythms
Kevin Riordan | Nanyang Technological University

Recent Singapore productions have put books prominently on stage. In *An Actress Prepares* (2016), Siti Khalijah Zainal reads aloud from a tattered copy of Stanislavski. In *The Necessary Stage's Civilised* (2019), the audience compiles lists of civilised and uncivilised things in two circulating books; these words then become part of the actors' script. Loo Zihan begins *Catamite* (2019) with the following: "I will be reading off a script. This is an acknowledgement of the licensing process that all public performances are subject to." Loo clearly knows the words — he is "off book" — and yet he pulls his eyes back to the page.

In this presentation, I assess this recent theatrical bookishness. Loo emphasises, for example, how live performance is restrictively tethered to print. At the same time, these practitioners are more broadly embracing the twenty-first century's "documentary turn," producing work that records and contests history. This kind of theatre self-consciously performs print while also leaving its own traces and scripts for the future, in and out of the theatre.

Given this event's theme and format, this presentation will also reflect on the role of researchers and reviewers, as well as educators and students, in how we read and write about this readerly and writerly theatre.

On the Spectator's Return to the Theatre
Jonathan Vandenberg | Yale-NUS College

During the pandemic, theatre has maintained a certain presence via technology. Now, as theatre gradually returns across the globe, there is an opportunity to rediscover theatre as a phenomenon. In particular, we may juxtapose two different kinds of modern spectator experience. No, not passive versus active, but rather: remote versus communal.

Technologically mediated performance cannot recreate the experience of a group breathing the same air and experiencing the same flow of time. For me, this communal experience is mysterious and vital. Its absence has contributed to my own arrhythmia in the pandemic era. Returning to the theatre has also heightened my appreciation of the spectator's craft. Yes, active and engaged spectatorship is a skill. Like all skills, it requires time to develop and, when lost, demands patience to reacquire.

Syncing Body Time When Out of Touch
Chan Sze Wei | Independent choreographer and researcher

For practitioners of contact improvisation, the pandemic literally suspended time. Safety measures called for a suspension of physical touch, the central aspect of the collaborative improvisation in this movement form. Attempts to transfer this practice online brought a shift in my personal practice, towards both an internalised perception of embodiment, and also a moment of deeper reflection on the body politics of touch and creative spaces where close physical engagement is the norm. This presentation includes segment inviting participants to experience "body time" in somatic practice and to connect consciousness of physical sensation with lived experiences.

Panel 14**Conference Day 3 | Saturday 5 June 2021, 11:30am to 1:00pm****Chair: Felipe Cervera**

- 11:30am – 11:50am** Resonance, “Response”-ability and Revolution: Pedagogies of Care for Revolutionary Times
Corrie Tan | National University of Singapore & King’s College London
- 11:50am – 12:10pm** LARPing the New Normal: Commoning Peer-to-Peer Care in the Temporal Expansion of Pervasive Games
Shawn Chua | Independent performance maker and researcher
- 12:10pm – 12:30pm** The Idea of Care: Performance Making and Pedagogy in the (Post)pandemic
Peilin Liang | National University of Singapore
- 12:30pm – 1:00pm** Discussion
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Abstracts

Resonance, “Response”-ability and Revolution: Pedagogies of Care for Revolutionary Times
Corrie Tan | National University of Singapore & King’s College London

In this paper, I examine how digital pedagogies can be reimagined as fugitive, intimate pedagogies to support tertiary-level students in the arts and humanities facing severe and uncontrollable disruptions to public education. In particular, the generation of student activists maintaining Myanmar’s 2021 Spring Revolution. With universities shuttered, thousands of educators and professors fired or taking part in a Civil Disobedience Movement, and almost a million higher-education students dispersed across their country – both digital and non-digital strategies (applied synchronously and asynchronously) will be crucial in sustaining higher education for the long term. Students across Myanmar will have varying and limited access to the internet, will likely be accessing distance learning through their smartphones, and will have to rely on asynchronous learning if they are in conflict zones. Drawing from three small-group sustained facilitations conducted during the 2020-2021 global pandemic, I highlight three approaches derived from performance studies and performance practice that can inflect and inform precarious facilitator- and student-led study settings: (1) sympathetic resonances and kinaesthetic empathies (Susan Leigh Foster, 2011), (2) “response”-ability (Rebecca Schneider and Lucia Ruprecht, 2017), and (3) the responsiveness and responsibility espoused by Joan Tronto’s ethical elements of care (1993). I see these facilitative approaches as aspects of a “caring improvisation”, where we “draw upon a set of rehearsed cognitive and bodily skills of enquiry and action to responsively perform care on behalf of the needs of others” (Maurice Hamington, 2020). I see this as part of a radical reimagining of education that takes place external to the neoliberal university institution designed to exploit and exclude.

LARPing the New Normal: Commoning Peer-to-Peer Care in the Temporal Expansion of Pervasive Games

Shawn Chua | Independent performance maker and researcher

This is a braided presentation that explores two LARPs (Live Action Role-Playing Games) through the frame of temporally expanded pervasive games—2050 Fugitive Planning, part of the Hologram project and Lilies on the Water, part of ReUnion Network. Both of these LARPs were conducted as part of larger projects that were committed to exploring forms of peer-to-peer care and decentralised health systems. I will explore how the collaborative play that occurs in each of these LARPs interrupts and co-opts the rhythms in everyday lives, in their experiments with negotiating and enacting new forms of networks and relationalities between peers. These LARPs subvert Huizinga’s notion of the contractual ‘magic circle’ of play, by expanding, distending and blurring the temporal, spatial and social boundaries, and in some ways each of these become experiments in turning ordinary life into a pervasive game, in its establishment of new rhythms and redistributing networks of peer-to-peer care in everyday lives.

The Idea of Care: Performance Making and Pedagogy in the (Post)pandemic

Peilin Liang | National University of Singapore

Performance making as a care practice exists between the craft and the crowd. Launched in 2015, A Home on the Island is a long-term, transnational PaR project that operates as a nexus of practice, research, education, and community service. Through the project, we engaged with commercialised transnational marriage migration and aging through practice and discourse formulation. The crowd was a predominant consideration in understanding performance as care. However, the outbreak of the pandemic led to a reconsideration of care as a precise engagement with one’s craft at a local and micro, if not anatomical, level. In this presentation, I suggest that the pandemic has paradoxically facilitated a more comprehensive understanding of care and its multidimensions in and through performance by disruption.

Panel 15

Conference Day 3 | Saturday 5 June 2021, 11:30am to 1:00pm

Chair: Matt Grey

- 11:30am – 11:50am** JOB: A Symphonic Dance
 Reframing the Exegesis: A Performative Exposition of
 JOB, an Allegory of Theodicy
 Belinda Foo | LASALLE College of the Arts
- 11:50am – 12:10pm** “Be water, my friend”: Embracing Disruptions to
 the Rhythm of Teaching Drama and Artistic Creation
 in 2020/1
 Thong Pei Qin | Independent theatre maker and
 educator
- 12:10pm – 12:30pm** Consultations or How I Channel a Spirit Medium as a
 Teacher
 Alvin Lim | National University of Singapore
- 12:30pm – 1:00pm** Discussion
-

Abstracts

JOB: A Symphonic Dance

Reframing the exegesis: A performative exposition of JOB, an allegory of
 theodicy

Belinda Foo | LASALLE College of the Arts

The presentation of JOB: A Symphonic Dance is an exploration of a
 ‘practice-based exegesis’, where the creative work aims to elucidate and
 amplify the text, as opposed to conventional practice-based research where
 the reverse is the case. In a sense, this bi-disciplinary exegetical exploration is a
 return to the traditional function of the exegesis, which was to interpret and
 expound on religious text. However, instead of text on text, this work aims to
 employ the language of music and dance to amplify, embody and deepen the
 apprehension of scriptural allegory.

This is a project-in-progress. While the music was completed and recorded in
 June 2019, the dance component, which involved collaborating with a
 choreographer and dancers was disrupted by the pandemic. Ironically, Job’s
 theme of unmerited suffering is all too relevant at a time like this. The dialogue
 continues as we seek out viable means of collaborative engagement, as well as
 suitable remote platforms for the presentation this work.

**“Be water, my friend”: Embracing Disruptions to the Rhythm of Teaching
Drama and Artistic Creation in 2020/1**

Thong Pei Qin | Independent theatre maker and educator

In a time when theatre shows and courses have been abruptly cancelled all together, or blended classroom learning approaches and social distancing measures in rehearsals have been haphazardly introduced, I found myself needing to adapt to these new changes very quickly, as an affected freelance theatre director and educator. My personal guiding philosophy to navigate the murky waters of the pandemic is to go with the flow, come what may, rather than resist the tides of chaos, like a river meandering its obstacles within its course before entering the vast ocean.

In this session, I will share her strategies of responding to the unique challenges the local theatre scene has been presented with, through acknowledging and accepting observed rising anxieties within myself and my community, and practising a letting go of the urge to control brought about by a more pronounced general fear of the unknown. I will tie these coping mechanisms back with my ethos of working collaboratively in the creation and teaching of theatre, in ensuring the process is made accessible and equitable for everyone involved, while considering their safety both physically and mentally. I will also introduce some of my on-going creative projects, as I continue to modify existing activities conducted live, and innovate new hybrid forms with digital aspects.

Consultations or How I Channel a Spirit Medium as a Teacher

Alvin Lim | National University of Singapore

A ‘consultation’ can mean different things in the Singapore context. In a professional context, a consultation formalises the occasion where advice is taken from an expert. In a spiritual context, such as the practice of dangki or Chinese spirit possession practice, a consultation takes the form of a spirit possession in which a believer seeks the advice of a god in both supernatural and personal matters. In an academic context, a consultation can refer to a session of supervision in which a student seeks the advice of an expert and teacher as part of the research and writing process. This paper explores the intersections of knowledge production in these seemingly different contexts. Reflecting on my teaching of religious performance to students and student consultations over Zoom, I consider how spirit mediumship can teach a thing or two about teaching in an environment that loosens the dichotomy between expert and amateur, knowledgeable and the ignorant. As I tuned in to the online consultations live streamed by spirit mediums and Chinese temples during the pandemic, I become aware of the condition of being with and tuning in to a consultation that enables co-learning. Paradigms of the old must now negotiate with the evolving context of distance learning and un-learning.

Panel 16

Conference Day 3 | Saturday 5 June 2021, 11:30am to 1:00pm

Chair: Darren Moore

11:30am – 11:50am Mapping Moving Images to Microsounds
Brian O'Reilly | LASALLE College of the Arts

11:50am – 12:10pm From Rhythm to Texture
Lonce Wyse | National University of Singapore

12:10pm – 12:30pm When Dance Meets Fine Arts: A Cross-disciplinary
Educational Experiment
Susan Yeung and Gilles Massot | LASALLE College of
the Arts

12:30pm – 1:00pm Discussion

Abstracts

Mapping Moving Images to Microsounds
Brian O'Reilly | LASALLE College of the Arts

This presentation covers an overview of the aesthetics and techniques used to map abstract moving images to the electroacoustic music of Curtis Roads and reviews the application of such methods to working with digital audio and video signals. The lecture also provides an overview of several visual works created by Brian O'Reilly in an on-going collaborative project with Curtis Roads, with a selection of works pursued over many years stretching back to 2001 until the present.

The focus will not only be on these experimental visualisations and their use of a diversity of techniques in both the generation of the footage and to how they are analysed and mapped to elements of the sonic landscape created by the electronic sounds, but it will also focus on one of the many goals of technology: the increased precision and ever-finer control of what elements of sound were analysed and how they were mapped to the visual gestures of the moving images.

From Rhythm to Texture
Lonce Wyse | National University of Singapore

Texture is a term we use for temporal structures that are not regular or periodic. We think of textures as being ever changing, never repeating and at the very same time as static - as being describable with terms such as density and complexity that hold over large time scales. Thus, unlike rhythm, two textures, can be “the same” even when the sequence of events of which they are comprised are different. And despite the ever-changing nature of a “constant” texture, we are sensitive to when and how they change. Textures, made of constant disruption, can be disrupted.

Rhythms and textures differ, too, in their relationship to the nature of the events that structure them. While the same rhythm can be played with different sounds, the line between texture and timbre is blurred. Said another way, our perception of rhythm is largely about the abstract when, while texture seems more essentially embodied in the what. The “texture nature” of a sound may reside as much in how we listen as in the sound itself. I will pepper my panel contributions with audio examples to explore some of the musical and metaphorical potential of sound textures.

When Dance Meets Fine Arts: A Cross-disciplinary Educational Experiment
Susan Yeung and Gilles Massot | LASALLE College of the Arts

Choreography is a way dance writes its narrative in time and within space through movement explorations and choreographic tools. During second semester of academic year 2021/22, Susan Yeung (Dance) and Gilles Massot (Fine Arts) co-taught the improvisation and choreography class for Diploma in Dance Level 1 students at LASALLE College of the Arts. While Gilles’ work explores the expression of time and space through the contrasting medium of painting and photography, his teaching approach provided a different perspective that expands the scope of choreographic conceptualisation through various tasks between dance and fine arts.

With the aim of cultivating an inquiring mind towards dance making, dance students develop the ability to analyse the compositional choices and create expressions through the understanding of their bodies and choreographic tools. Based on the concept of “motif”, an element commonly used in all creative practices for the development of artistic ideas, various frameworks related to abstraction and deconstruction were introduced through the coursework. By researching the paintings of Wassily Kandinsky as the starting point, the students experimented movement concepts through various play and improvisation. The narrative of the choreography was further developed and enriched by artistic experiments such as *dérive* from situationist movement, dynamic graph improvisation, collective mind mapping and props study. The students’ experience was further expanded through a drumming painting workshop and collaboration with BA(Hons) Fine Arts Level 1 students. Students’ final group works reflected an interesting range of movement concepts and vocabulary, as well as the ability to generate creative expression through the embodied experience.

Postscript

Conference Day 3 | Saturday 5 June 2021, 1:30pm to 2:00pm

1:30pm

Conference closing by Felipe Cervera

1:40pm

Postscript by Venka Purushothaman
Deputy President & Provost, LASALLE College of the
Arts

When rhyme and reason falters, we are faced with a choice: to brace ourselves and surge ahead or fall prey to murmurs of the age. *Arrhythmia 2021* addresses arrested arts practices in a disrupted world to foster a conversation around hope, opportunities and possibilities. Critically, *Arrhythmia* manifestly provides enquiries into new and emerging practices as they evolve into new ways of experiencing the arts, the world and ourselves.

A

Leela Alaniz is a Franco-Brazilian actress, director, actor trainer and Artistic Director of Paris-based theatre company Pas de Dieux. She is PhD in Theatre Practice and Research from Sorbonne Nouvelle University – Paris III. Leela is a full time teacher at the School of Dance & Theatre, LASALLE College of the Arts, Singapore.

B

Arkadiusz Bialak is a part-time lecturer at the School of Contemporary Music. His principal research interests include influence of culture/ environment on one's functioning, cross- and multicultural approaches to learning/teaching, collaborative and cooperative learning, knowledge acquisition, cognitive/affective aspects of performing/learning/teaching and multi- and cross-disciplinary influences on performing arts.

Michael Budmani is an academic and stage and production manager. He is Programme Leader for the Diploma in Theatre Production and Management at Lasalle College of the Arts Previously, Michael was Subject Leader for Theatre Production at Bath Spa University, U.K. His key industry engagements include Stage Manager for the Royal Shakespeare Company, Head of Stage Management, and latterly Head of Technical for Scottish Opera. Michael's research interest is new pedagogies in theatre production

Stephanie Burrige (PhD) lectures at LASALLE College of the Arts and Singapore Management University and is a choreographer, performer and dance writer including Series Editor for Routledge collections Celebrating Dance in Asia and the Pacific, and Perspectives on Dance, Young People and Change, Series Foreword by Sir Ken Robinson.

C

Diego Celi is an Ecuadorian jazz guitarist, composer, pedagogue, and scholar currently serving as Programme Leader for the Diploma in Music at LASALLE. Before joining LASALLE, he was a Full Professor at the Universidad San Francisco de Quito for nearly 18 years, where he also served as Chair, Vice Dean, and Dean of the College of Music. He holds a Doctorate of Musical Arts in Jazz Performance from the University of Illinois at Urbana-Champaign.

Felipe Cervera is a Lecturer in Theatre at LASALLE College of the Arts. His research interests are collaborative academia (teaching and research), and the interplays of performance, technology and society. He serves as co-editor of *Global Performance Studies*, and Associate Editor of *Performance Research*. Publications and artistic work can be found at www.felipecervera.me

Chan Sze Wei is a dance maker, filmmaker, researcher, arts journalist and mum. Their practice for the stage and screen is focused on perception, sensation and the knowledge of the human body, coupled with an interest in the politics of the body. They are a member of Cinemovement collective (Singapore) and were an Associate Member of Dance Nucleus Singapore from 2017–2020.

Henrik Cheng is a “theatre generalist” from New York based in Singapore. A graduate from the Intercultural Theatre Institute 2017. Their most recent project was “part/wh”, a site specific work with an online fictional narrative. Henrik aims to make work provide hope, healing, and to encourage positive and proactive change.

Andy Chia (M.A.) is the Co-founder, Artistic Director, and Producer of SAtheCollective. He was the first Singaporean to receive a Masters of Arts in Dizi performance from the Shanghai Conservatory of Music, as a National Arts Council scholar. His current research is in shamanic and ritualistic approaches to examine the relationship between Humans, Nature, and Technology through interdisciplinary and intercultural manners.

Chong Gua Khee / 张月崎 is deeply interested in opening up space and time for emergent, intimate and joyful conversations. This often manifests as performances or workshops, for which she takes on directorial or dramaturgical/facilitative roles, but can also translate as research/writing or organising work. guakhee.com

Edmund Chow is an applied theatre practitioner who has worked across schools, universities, hospitals and prisons in Singapore and New York. His research interests are in transdisciplinary education, emotions, corporate storytelling, and cultural practices in Afghanistan. Currently, he is the Programme Leader for MA Arts Pedagogy and Practice at LASALLE College of the Arts.

Jocelyn Chng is a practitioner and educator in dance and theatre. She holds a double Masters in Theatre Studies/Research from the Universities of Amsterdam and Tampere, and a P.G. Dip in Education (Dance Teaching) from the University of Bath. She is a part-time lecturer at LASALLE College of The Arts.

Shawn Chua is a researcher and artist engaged with embodied archives, uncanny personhoods, and the participatory frameworks of play. He is a recipient of the National Arts Council Scholarship and he holds an M.A. in Performance Studies from Tisch School of the Arts at New York University.

Stuart Clifford (BASc) is the Stage Combat Lecturer for the Diploma of Performance programme at Lasalle College of the Arts. He is Chief Instructor of Goshinkai Aikido Singapore and a 3rd Dan Black belt. Stuart's fight choreography has earned him collaborations with Directors including Professor Michael Earley, David Glass, Adam Marple and Samantha Scott-Blackhall.

Filomar Cortezano Tario is president of WDASg, and is collaborating with MOE to deliver Dance Safety courses. His research, Delivering Face-to-Face Dance Classes in Singapore during the COVID-19 Pandemic was a featured article on JODE last January. He is an artist, medical doctor and full-time lecturer with NAFA.

E

Miguel Escobar Varela is an Assistant Professor of theatre studies at the National University of Singapore. His research focuses on the creation of datasets and multimedia interfaces for the study of Southeast Asian performances (primarily from Java, Indonesia). Publications and online projects are available at www.miguelescobar.com.

F

James Felix is an ethnomusicologist, educator, and leading scholar on Portuguese fado. His research explores the relationship between music and the identities of those who make it, focussing especially on notions of authenticity and value. He teaches on a range of critical thinking and contextual modules in the School of Contemporary Music.

Peggy Ferroa is an independent performance maker and educator who uses theatre to help individuals build new relationships with themselves, their community and their audience. She has co-created performances with special groups in hospices, prisons and with cultural communities like the Peranakans. Her plays have been featured at various local and international festivals. Amongst these, she is best known for her work with inmates, a community she has been working with since 2008. Her work with them has been presented at local and international conferences as well as published in industry journals.

Belinda Foo is a composer, arranger and orchestrator. She teaches Aural, Theory, and Composition at LASALLE College of the Arts. She has been in the music industry for over 30 years, working across genres including commercial music, musical theatre and art music. She has written for the Singapore and Hong Kong Arts Festivals, the SSO and other ensembles.

Aloysius Foong graduated from Royal Birmingham Conservatoire (UK) in 2011 (MMus Distinction) and was awarded the MMUS Prize Award for Excellence in Academics. He is a regular répétiteur/music director for opera productions, musical theatre productions and choirs in Singapore. He currently is a full-time lecturer for School of Dance and Theatre (Musical Theatre) and School of Contemporary Music (Classical).

G

Peter Gn is Senior Specialist (Dance) at the Ministry of Education, Singapore. An experienced contemporary dance choreographer and practitioner, he is presently a doctoral candidate at the Victorian College of the Arts (University of Melbourne), with the presence of the contemporary dancer as research focus.

Matt Grey is an actor, voice expert and educator. His acting career started in British television nearly 40 years ago. In 2013, he received the Straits Times, 13th Life Theatre Award for Best Actor for his portrayal of Sigmund Freud in Freud's Last Session. He has been training students at LASALLE since 2003.

K

Daniel Kok studied B.A. Fine Art & Critical Theory (Goldsmiths College, London), MA Solo/Dance/Authorship (Berlin) and Advanced Performance and Scenography Studies (Brussels). His performances have been presented across Asia, Europe, Australia and North America. He is the artistic director of Dance Nucleus and curator of da:ns Lab (Esplanade).

L

Bernice Lee began to dance domestically as part of her online movement practice #ghosting. It was her way of remaking her roles as "wife" and "working artist". Now a new mother, she has recast herself as MAMAMILKMACHINE™. Find her online: Instagram: @bleelly; web: bernicelee.xyz

Peilin Liang is Associate Professor of Theatre Studies at the National University of Singapore. Her research interests include performer training, probody aesthetics, and community engagement. She is the author of *Bodies and Transformance in Taiwanese Contemporary Theater* (2020). Her works have appeared in *Theatre Topics*, *Contemporary Theatre Review*, *Theatre Research International*, *InterAsia Cultural Studies*, *Research in Drama Education (RiDE)* and *Performance Research*.

Alvin Eng Hui Lim is a performance, religion and theatre researcher. He is Assistant Professor in the Department of English Language and Literature at the National University of Singapore. He holds a PhD in Theatre Studies jointly awarded by the National University of Singapore and King's College London. He is also Deputy Director of the Asian Shakespeare Intercultural Archive (A|S|I|A, <http://a-s-i-a-web.org/>). His first monograph, titled *Digital Spirits in Religion and Media: Possession and Performance* (2018), studies how lived religious practices in contemporary Singapore perform in combination with digital technology. He has also published on Singapore theatre, translation, digital archiving, and religious performance in Singapore.

Loo Zihan is an artist and student at the University of California, Berkeley pursuing a PhD in performance studies. His dissertation queers gestures of resistance from Singapore. He received his MFA at The School of the Art Institute of Chicago, and M.A. at Tisch School of the Arts, NYU.

Robin Loon is an Associate Professor of Theatre Studies at the National University of Singapore. He is a practicing Dramaturg, Educator and Researcher. His research interests include Singapore Theatre; Theatre and Gender; and Theatre and Media. He is also a co-founder of Centre 42 and a co-director of the Asian Dramaturgs' Network.

M

Raka Maitra is a dancer who defies the conventional dichotomy of 'classical' and 'contemporary'. A recipient of the Shringarmani, a national award for Odissi, Raka is Artistic Director of Chowk Productions and Co-Artistic Director of The Substation. Her works have been regularly commissioned by the Esplanade and have travelled extensively internationally.

Tony Makarome received the Doctor of Musical Arts degree in Orchestral Conducting from the University of South Carolina and the Bachelor of Music in Composition from the Berklee College of Music (Boston). As a bassist, he has performed with Louis Bellson, Greg Fishman, Bert Ligon, Danilo Perez, The Diamonds, and Tony Bennett, among others. He has also appeared with key figures in the Asian jazz scene such as Jeremy Monteiro, Michael Veerapan, Lewis Pragasam, and Greg Lyons.

Nidya Shanthini Manokara obtained her PhD in Theatre Studies from NUS and is a trained Bharatanatyam practitioner. Dispelling the notion that everyday life and codified art are distinct entities, in her works Shanthini questions how far an urbanite can resonate with contemporary issues by drawing on ideas inspired by practice.

Gilles Massot's multidisciplinary process looks beyond disciplines to establish links between narratives, occurrences and parts of the world. Based in Singapore since 1981, his book *Bintan, Phoenix of the Malay Archipelago* (2003) deeply influenced his artistic work, which often deals with history and ethnology, while conceptually concerned with the theory of photography. More recently, this approach resulted in a research on Jules Itier and the first photographs of Asia (1844-45), and a published paper exploring the relations between the histories of photography and quantum mechanics. A recipient of the French award Chevalier des Arts et des Lettres, his work has been presented in over 50 exhibitions in France and Asia. His most recent publication is a selection of Singapore slides from the 1980s-90s in the book *Things I remember*.

Ruzaini Mazani is an independent performance maker, actor, and dramaturg. His interest is in creating interdisciplinary performances, and training the actor's voice. Some of the performances he conceptualised included *Reinventing Merpati*, *Persahabatan* and *The Cherry Orchard*. As an actor/performer, he was in *BICARA* (Renta Collective), *Singapore Bicentennial Experience* (Presplay, Ministry of Communications and Information), *Munshi Abdullah: The Enigma of a Chronicler* (Arts House Ltd), *Tango* (Pangdemonium). He also served as a dramaturg for *A Man Waiting for the Leaves to Fall* and *One for Another* (for which he was also the screenwriter). He taught voice and acting at Nanyang Academy of Fine Arts.

Muhd Noramin Mohd Farid is a choreographer, arts educator and researcher. He is the co-founder/Joint-Artistic Director of Bhumi Collective, a multidisciplinary performing arts company. In addition, Amin is also the co-founder and President of a 20 year-old Malay dance organisation, DIAN Dancers. He is finalising his Ph.D candidacy with Royal Holloway, University of London, UK.

Darren Moore is an Australian musician working in the fields of jazz, experimental music and multimedia throughout South East Asia, Australia, Japan and Europe. He completed Doctorate in Musical Arts in performance at Griffith University in 2013 which looked at the adaptation of Carnatic Indian rhythms to the drum set. His research interests centre on interdisciplinary work and improvisation. He lives in Singapore where he is a lecturer in music at LASALLE College of the Arts.

O

Tim O'Dwyer (PhD) is an Australian saxophonist, improviser and composer, who has been a lecturer and Head of Music at LASALLE College of the Arts, since 2004. His research involves integrating his creative practice with concepts from the post-structuralist French philosopher Gilles Deleuze. His recent projects include writings on the refrain, the fold and the crack.

Brian O'Reilly works within the fields of electroacoustic composition, sound installations, moving images and noise music. Also, he is a contrabassist focusing on uncovering the inaudible textures and hidden acoustic microsounds of his instrument by integrating electronic treatments and extended playing techniques. Currently, he is a lecturer at LASALLE's College of the Arts School of Contemporary Music, focusing on electronic music composition, visual music and creative music-making techniques through the use of improvisation.

P

Greg Petersen. After spending many years as a professional bassist, including film scores for Walt Disney Pictures and Warner Bros., Greg left the musical performance venues of the world to focus on his academic interests in the human relationship with arts. He now focuses on helping the next generation navigate cultural dynamics.

Venka Purushothaman is an academic, award-winning art writer and arts & cultural leader with a distinguished career in arts higher education and the cultural and creative industries. He is currently Deputy President and Provost at LASALLE College of the Arts, Singapore.

Q

Melissa Quek is a choreographer, performer and educator who founded The Kueh Tutus (a Collective dedicated to creating dance for young audiences). Her works attempt to touch on questions of agency, materiality and perception to create a visceral experience for the audience. She writes dance reviews, serves on a number of grant and award panels, and enjoys working to make contemporary dance accessible to new audiences.

R

Charlene Rajendran is Assistant Professor at the National Institute of Education, an institute of Nanyang Technological University, Singapore. As theatre educator, researcher and dramaturg, her interests focus on contemporary theatre, play-based pedagogy, difference and arts leadership. She has collaborated with diverse artists and is Co-Director of the Asian Dramaturgs' Network.

Kevin Riordan is Assistant Professor in the School of Humanities at Nanyang Technological University. His recent articles have appeared in journals such as *Modernism/modernity*, *Performance Research*, and *American Studies*. He currently is finishing his first book, a literary and theatrical history of the around-the-world tour.

S

Nora Samosir's two main areas of specialty are Acting and Voice Studies. Nora trained at the Institute of Education, Singapore; then, completed her B.A. Honours at York University, Canada, her Postgraduate Diploma in Voice Studies at the Central School of Speech and Drama, London, and her M.A. at the National University of Singapore. She is a Lecturer at LASALLE College of the Arts.

Dayal Singh: Born in the outback in the small town of Newman, Western Australia and raised in Perth, Dayal has established himself as a global actor, producer, corporate trainer and educator and is now happily based in Singapore. With degrees in Musical Theatre, Communications, Education and Film, Dayal has built a career marrying all of his passions and established himself at the forefront of the performing arts scene in Singapore. His most recent film, *The Furnace* directed by Roderick Mackay, featured at the 77th Venice International Film Festival in 2021. Dayal believes in being a multifaceted artist and thoroughly enjoys experimenting with his two passions of technology and performing.

Michael Spicer has a PhD Music and a M.Sc in Computer Science, and is constantly looking for ways to combine these two areas. He has been performing professionally as a keyboard/synthesiser/flute player since the late 1970's. He was a member of the popular Australian folk/rock group Redgum in the 1980's. He is currently teaching at Singapore Polytechnic and performing in Singapore with the improvisation group Sonic Escapade.

Dirk Johan Stromberg is an American Sound Designer, Audio Technology, Maker, Improvisor, and Production Designer. His body of work explores the dynamic interaction between performer and technology in performance practice. Designing both hardware and software has led to the development of a variety of interfaces, synthesis techniques, installation works, electro-acoustic instruments, and interdisciplinary production works.

T

Corrie Tan 陳霖靈 (she/her) is a President's Graduate Fellow in Theatre Studies on the joint Ph.D. programme between King's College London and the National University of Singapore. Her practice-led doctoral work knits together care ethics, collaborative performance practices and new articulations of performance criticism in archipelagic Southeast Asia – redefining the critic as dramaturg, collaborator, archivist, facilitator and shapeshifter. www.corrie-tan.com

Daniel Teo is the Documentation and Communications Executive at Centre 42, a theatre development space which supports the creation, documentation and promotion of Singapore theatre. He oversees programmes which document Singapore theatre history and its processes, such as the Centre's digital archive of Singapore theatre. Outside of the Centre, Daniel can be found attending and writing about theatre performances.

Thong Pei Qin is an independent Singaporean theatre director. Her selected directorial works are *Mine* (2020), *SUPER MERMAID* (2019) and *BITTEN: return to our roots* (2018). She is currently a part-time theatre lecturer at National Institute of Education / Nanyang Technological University and LASALLE College of the Arts. She graduated from the University of Essex (M.A. Distinctions in Theatre Directing) and the National University of Singapore (B.A. Honours in Theatre Studies).

Natalie Alexandra Tse (b.1987) believes in the relational nature of the Arts, to establish connections amongst people and their environments. Natalie expanded beyond her artistic practice as a guzheng improviser to investigate the creation of a sonic experience for babies for her doctoral studies, establishing the importance of sound through its essential functions.

V

Jonathan Vandenberg is a director of theatre and installation works. His work has been presented off-Broadway, in U.S. regional theatre, and at site-specific locales. He is a Lecturer at Yale-NUS College. Most recently, he was on the faculty of Carnegie Mellon University School of Drama. MFA Directing, Columbia University.

Soumya Varma has worked variously as an actor, director, stage designer, producer, dramaturge and educator. Her areas of research interest include Intercultural Theatre, the intersection of culture and feminism in theatre, Asian Performing Arts, Singapore Theatre and Puppetry. The nine critical essays that she has written about The Finger Players' productions are included in their *Fifteenth Anniversary Collection of Plays* released in October 2014.

W

Graham Wolfe is an Associate Professor of Theatre Studies at the National University of Singapore. His monograph, *Theatre-Fiction in Britain from Henry James to Doris Lessing*, was published by Routledge in 2019. His articles have appeared in journals including *Modern Drama*, *Mosaic*, *Dickens Quarterly*, and *Performance Research*.

Lonce Wyse is an Associate Professor with the Department of Communications and New Media at the National University of Singapore, and directs the Arts and Creativity Lab of the Interactive and Digital Media Institute at NUS. He holds a PhD in Cognitive and Neural Systems (Boston University, 1994), and was a Fulbright Scholar the following year at Taiwan National University. He serves on the editorial boards of the *Computer Journal* (MIT Press), *Organised Sound* (Cambridge University Press), and the *International Journal of Performance Arts and Digital Media*. Research topics include developing neural networks as interactive sound synthesis models, sound perception, real-time musical communication, improvisation, and notation, and networked music making. He teaches courses on software studies, creative coding, and media art. Website: lonce.org

Y

Susan Yeung is a producer, choreographer, performer and educator. She was the associate producer of COLLECTIVE mayhem and her works have been presented internationally since 2005. Her recent projects include a multidisciplinary collaboration initiative International Creative Network, partnering with overseas art practitioners and working with senior community services in Singapore. She is currently the Lecturer in charge of Diploma in Dance programme at LASALLE College of the Arts.

Z

Peter Zazzali is the Programme Leader of BA(Hons) Acting at LASALLE College of the Arts. He is a trainer, director, and scholar whose work is internationally recognised. His credits include the Western Australian Academy for the Performing Arts, Queensland University of Technology, Actors Repertory Theatre Luxembourg, National Theatre School of Ireland, and a wide range of institutions in the US. In 2019, he was a Fulbright Fellow at New Zealand's national drama school (Toi Whakaari). He has received praise for his book, *Acting in the Academy: The History of Professional Actor Training in U.S. Higher Education* (2016). In July of 2021 Routledge will release his sequel *Actor Training in Anglophone Countries: Past, Present, and Future*.

David Zeitner is Senior Lecturer at Nanyang Academy of Fine Arts. He holds a PhD in Dance Studies and M.A. in Creative and Performing Arts from The University of Auckland. David served on various advisory panels at New Zealand School of Dance and the National Arts Council of Singapore. He published and presented his research in Asia, Europe, and New Zealand, and is member of the UNESCO International Dance Council.



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