

**Rubkwan Thammaboosadee**, Bangkok University, Thailand.

***Protest as Fashion Trends: Urban Cultures that Affect Performance Identity of PDRC Protestors***

Dressing up with various designs of national flags, blowing whistles, turning protest spots into night markets, music festivals and outdoor nightclubs, posting, sharing photos and checking in at the protest spot via Facebook and Instagram, these all became new fashion trends of political protest recently happened in the capital of Thailand. This paper analyses how urban cultures and geography affected performance identity of demonstrators in the rally protest called 'People's Democratic Reform Committee' (PDRC) held in Bangkok, Thailand during November 2013- January 2014. The majority of the protestors who energised this protest were middle class Bangkok people aiming to oust the government in charge of corruption. It is vital to investigate their performance identity influenced by 'sharing place' which is not considered as geographic boundaries, but rather a mutual social relations shared among these urban protestors included lifestyles, cultures and economic status. Although, political movement is majorly mobilised by the voice from 'below' to perform the oppression, PDRC rather presented itself as a voice from 'above' who is well educated and sophisticated. This study insightfully analyses how those sharing cultures and social relations has influenced their performance identity of being 'above'. The data is examined and accumulated through the archives published such as, photos, video clips, newspaper and social media included Instagram and Facebook. It ultimately proposes that political ideologies and social conditions may construct the political movement, sharing cultures and lifestyles shown through protestors' performance were crucial elements that distinguished, determined, highlighted and displayed the character of the protest.

**Rubkwan Thammaboosadee** received her BA degree in Dramatic Arts from Chulalongkorn University, Thailand in 2012. She then received an MA in Performance, Culture and Context from University of Leeds, United Kingdom in 2013. She is currently a lecturer in Department of Performing Arts at Bangkok University, Thailand. Her research interests include playwriting, performance studies and Thai politics.

**Charlie Fox**, Artistic Director counterproductions.

***DE/TOURS tales form Marseille-Provence 2013: performing and reforming capital as culture***

This paper will explore the work of Decentredspace, interrogating the potential of performance to intervene into the changing infrastructure of a large European city. As Europe entered its fifth year of crisis, Decentredspace invited a number of international artists to contribute to a mini-residency programme - de/tours - as part of the projects exploration of cultural capital, by responding to the idea of European Capital of Culture from a marginal outside perspective. Interventions made by the artists included performances, situations and artistic research practices.

Decentredspace chose to work alongside one ambitious artistic project (GR2013) inaugurated as part of the official programme. The GR2013 is a newly established National semi-urban walking trail that dissects metropolitan Marseille.

De/tour artists capitalised on this unique project as a key point of departure for their performances and musings. All these interventions were offered as de/tours from the official Marseille-Provence 2013 Capital of Culture programme: temporary artistic insertions as cultural exchange. They explored and re-examined many of the assumptions and impositions implicit in any large scale cultural event that is yoked to explicit political and social policy goals; initiating performative and artistic interventions that both used the city as an artistic space and redefined the use of space within the city. Finally the project confronted the question of whether artists can invent other types of critical space, utilising such fragile and temporary intrusions, and still create some meaningful 'artistic' alternative. <http://counterproductions.me/> 2014

**Charlie Fox** is artistic director of counterproductions. counterproductions brings together artists, artistic practices, the public and non-professional producers in collaborative projects to generate new artistic culture, which is informed by and reforms contemporary artistic culture; creating work that offers the potential of an art for all.

<http://counterproductions.me> + <http://decentredspace.org>

**Mikyoungh Jun Pearce** and **Rebecca Woodford-Smith**, Glyndwr University, UK.

*'From Tokyo' and the Tokyo Marathon Walk: Walking as a Performative-Dialogue (Reflecting and Recollecting Our Experience as Walkers in Tokyo)*

Our provocation is based on our experience of Tokyo during our one-month walking project in 2012 and our visits to the city since 2005. As part of our provocation we present *From Tokyo*, a short film based on the Site/Memory Mapping Project: Tokyo Marathon Walk. In February 2012, we hosted the *Tokyo Marathon Walk*, which engaged in dialogues with other walkers whilst walking the official marathon route over a 12-hour duration. Through charting the transformation of our bodies, our perception of ourselves, the 'other', time, and space we addressed various questions about site, memory, time and the body. We intend to frame the showing of *From Tokyo* with a brief collaborative dialogue that acts as a provocation and expands on our experience of walking in Tokyo in terms of walking as a performative-dialogue. We draw on Walter Benjamin's writings on memory and city, in particular his reading of Marcel Proust's *mémoire involontaire*.

**Mikyoungh Jun Pearce** is a British-Korean visual/performance artist and currently works in London. Her work progresses from a seemingly random collection of thoughts, images, sound and footage taken from everyday life, from which she builds connections and associations, bridging the cracks that litter contemporary living. <http://mikyounghjunpearce.weebly.com>

**Rebecca Woodford-Smith** is a performance-maker and academic. She collaborates with artists working in a range of disciplines, including Japanese theatre company Gekidan Kaitaisha (Theatre of Deconstruction). Rebecca is a lecturer in Theatre and Performance at Glyndwr University, and she has recently completed a practice-based PhD at Middlesex University.

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**Jason Luger**, King's College London / National University of Singapore.

***Curating the Island: The Reclamation of Singaporean Identity through the 'Awaken the Dragon' Festival***

Groups in Singapore increasingly question the appropriation of space, place and culture for mainstream and capitalist uses. Manifestations of discontent such as 'Occupy' movements are not possible in a quasi-Authoritarian context. Therefore, the arts become a powerful platform for critical probing of society, with various forms of performance allowing Singaporeans to ask, 'who are we?'

'Creative resistance' (Colomb and Novy; 2012) and 'cultural activism' (Buser, Bonura, Fannin and Boyer; 2013) are gaining attention in a paradigm where creativity in cities is envisioned not only as an economic tool, but also a lens to interrogate political and cultural politics.

The 'Awaken the Dragon' festival is one such example of a State-sanctioned arts activity that has participants grappling with Singaporean identity in a tactile sense, as thousands of residents made objects out of local clay to be fired in the Island's last-operating dragon kiln. The kiln is threatened by new development, but as a result of the festival's success, will be preserved.

By forming symbols and images of Singapore with their hands and taking part in the festival, a cross-section of society took part in a sort of performance revisiting the cultural and historical 'commons'. Therefore the festival is both a celebratory nation-building exercise and a more existential process of capturing a past threatened by modernity.

This paper will show how the festival represents a unique intersection of arts, culture, nationalism and resistance all at once and seemingly paradoxically, containing messages and themes that both celebrate (and question) Singaporean values and identity.

**Jason Luger** is currently completing his PhD jointly at King's College London and the National University of Singapore (Departments of Geography), looking at creativity policy and 'creative resistance' in Singapore. Other research interests include policy mobilities and travelling urbanisms, regeneration, and comparative urban politics.

**Elena Marchevska**, Senior Lecturer, London South Bank University, UK.

***The one who sings, means well – The politics of self-organised choirs and performative street actions in Macedonia***

This paper will present and analyse the work of the self-organized choir 'Raspeani Skopjani', who through their work try to produce a counteranalysis of the political history of Macedonia and the urban development of its capital Skopje, which has been for so long and still remains largely falsified. The phenomenon of self-organized choirs emerging in the last five years in the former Yugoslavia is considered a paradigmatic example of a pro-active, autonomous and emancipatory approach to the Yugoslav past. "Raspeani skopjani" started as a spontaneous (social media moderated) youth initiative in 2009, when the ultra conservative Macedonian government announced its grandeurs plans for "Skopje 2014" to change the capital's central architecture.

Mainly using the blogosphere and social media to communicate and discuss their ideas, “Raspeani Skopjani” were brave enough to also take their protest on the streets of Skopje and show their identities. By bringing their virtual self’s as actual bodies on the street, they work hand in hand with Pollesch (2004) argument that, theatre should not only be an instrument enabling us to criticise society, but also a place in need of critical understanding. Therefore, those artists who wish to express their critical views onstage should make no exceptions when they are personally concerned. In the choir’s spontaneous street performative actions ‘the past’ is not a monolithic block, nor ‘the present’ is a static and neutral representation of the government’s historical intervention. The purpose of their performance is to investigate and expose the inseparability of memory, imagination, sensorial perception and actuality through embodied action.

**Dr Elena Marchevska** is an interdisciplinary artist and researcher (BA, Theatre directing; MFA, Performance The School of The Art Institute of Chicago; PhD, University of Northampton). Following her doctoral study on screen and feminist performance practice, she continued to focus on contemporary multimedia performance practices. She is currently working on research about radical self-organised performance practices in South East Europe and their urban manifestation.

**Anna Tzakou**, PhD candidate University of Exeter, UK.

***Performance Topophilia: a collective participatory event in the landscape of Athens***

‘the landscape is... life’s enduring monument’ (Ingold, 2000:54).

‘*Topophilia*: the manifestation of the human love of place...the human being’s affective ties with the material environment’ (Tuan, Yi-Fu, 1974: 92)

This presentation aims to narrate the process and the making of a performance examining the city of Athens through the concept of ‘*topophilia*’. Willing to create a score of ‘geo-consciousness’ with the urban landscape, this performance conducted the last stage of a body-landscape interrelation inquiry. As Athens had been an explosive and warlike landscape for the past five years, the performance was sought to (re)discover where love (and compassion) (*-philia*) for home (*topos-*) lies. Using non-representational theories (NRT) as its contextual background and with the aspiration of creating one, *Topophilia* examined living myths, conflicting memories and occurring emotions. Through the structure of a participatory walk into the city’s landscape, where the doer intermeddled with the watcher and the individual with the collective, the body became a meta-narrative experience of its identity or even more of the way it perceives its place. This work is part of a PhD research in a body-landscape performance practice, re- examining issues of identity in contemporary Greece. It applies practices of theatre and dance (Grotowski’s Paratheatre, Anna Halprin and American post modern dance lineage) and affiliates notions of Buddhism, anthropology and cultural geography.

**Anna Tzakou** is a theatre practitioner, performer, deviser and researcher. She is an Onassis and Fulbright Foundation scholar and currently she is a PhD candidate in Performance Practice at the University of Exeter.