

EASTAP Conference schedule

Pre-conference | Tuesday 2 September 2025

10am–5.30pm	<div>Conference registration open</div> <div>Milton Court Box Office</div>
11am–5.30pm	<div>Disrupt Open Space*</div> <div>Studio Theatre, Rehearsal Room 1 & Rehearsal Room 2</div> <div>Burning the parachute: Can community power survive the funding cycle?</div> <div>An Open Space event for anyone who works in the arts that cares about community, power, and the politics of sustainable change.</div> <div>Tickets available here</div> <div>*Open Space ticketholders only</div>

9–11am	Registration & Tea/Coffee			
11–11.20am	Welcome & Opening <i>Milton Court Theatre</i>			
11.20am–1pm	<div>EASTAP Associate Academic Keynote & Opening Round Table</div> <div><i>Milton Court Theatre</i></div> <div>André de Quadros</div> <div>Performing Disobedience: Resistance and Radical Hope under the Warfare State</div> <p>Across Europe, the resurgence of militarized nationalism, securitized borders, and internal policing has entrenched the continent within a warfare logic—one that frames migrants, racialized communities, and dissenters as threats to be managed or erased. This presentation, <i>Performing Disobedience: Resistance and Radical Hope under the Warfare State</i>, explores how artists, activists, and cultural workers might use performance to confront these violent infrastructures. Acts of disobedience do more than resist, they rupture the everyday choreography of the warfare state, they dream forward, cultivating radical hope through aesthetic and communal practices that assert presence, solidarity, and survival. Drawing on examples from personal experience, this talk situates performance as a vital mode of political life. Engaging decolonial, abolitionist, and feminist theoretical lenses, I ask: How are our publics being reimagined through acts of refusal and care? What performative strategies challenge the continent’s racialized regimes of exclusion? And how might these fugitive performances help us sense otherwise futures within—and beyond—the fortress?</p> <p>Dr André de Quadros is a professor of music at Boston University with affiliations in African, African American & Black Diaspora, American, Asian, Jewish, Latin American, Muslim studies, prison education, and Forced Migration. As a conductor, educator, artist, scholar, poet, and human rights activist, he has worked in over 40 countries in the most diverse settings including professional ensembles, projects with prisons, psychosocial rehabilitation, refugees, and victims of sexual violence, torture, and trauma. His work crosses race and mass incarceration (USA), peace-seeking (Israel-Palestine), forced migration (Latin America), public health (Latin America), and Islamic culture (South Asia). He has held distinguished visiting positions at the University of Cambridge and the University of Melbourne. He has several books, articles, book chapters, and choral editions to his credit in addition to hundreds of workshops, keynote presentations, and performances.</p>			
1–2pm	Lunch			
2–3.15pm	Rehearsal Room 1	Rehearsal Room 2	Rehearsal Room 3	Gym
	<i>Panel 1.1 Access and inclusion</i> Chair: Sophie Proust	<i>Panel 1.2 Coloniality and decolonising</i> Chair: Bilal Akar	<i>Panel 1.3 Agency, identity and diversity: tensions and possibilities</i> Chair: Jorge Louraço Figueira	<i>Panel 1.4 Emerging Scholars Forum: AUDIENCE & ACCESSIBILITY</i>

	<p>Fabienne Mathis</p> <p>Institutional opening processes - How can the sustainable and structural inclusion of people with disabilities in Swiss theatre organizations and audience succeed?</p> <p>Zoë Glen</p> <p>Decentring Neuronormativity in Performance and Performer Training</p> <p>Christina Banalopoulou</p> <p>Multilingual Soundscapes, Democratized Pedagogies: Theatre and Performance in Rum Minority Schools in Turkey</p>	<p>Clare Finburgh Delijani</p> <p>Democratizing and Decolonizing Theatre in Mid-Century France: The Théâtre noir de Paris (Paris Black Theatre) and The Théâtre de la langue française (Theatre of the French Language)</p> <p>Rebecca Infield</p> <p>Decentring Censorship in Colonial French Algeria: Hocine Bouzaher's 'Des Voix dans la casbah' (1960)</p> <p>Diana Damian Martin, Marilena Zaroulia</p> <p>European Entanglements: cultural politics and performance interventions</p>	<p>Annelies Van Assche</p> <p>Krumping the Opera: A Choreographic Coup or Baroque Spectacle 2.0?</p> <p>José Pedro Sousa</p> <p>On the Democratic Road: Queer Stages of the Portuguese Revolution</p> <p>Marlene Behrmann</p> <p>Interdisciplinary cross-cultural tandem match making in performing arts as an act of decentralizing</p>	<p>Chair: Paula Magalhães</p> <p>Elisa Smeraldo</p> <p>From body to sound: movement sonification and accessibility in performing arts</p> <p>Keiu Virro</p> <p>Abstract for Emerging Scholars Forum: Theatre for Diverse Young Audiences: Accessibility as Cultural Participation</p> <p>Tatiana Vakhatova</p> <p>Direct and Indirect Audience Engagement in Tiago Rodrigues' Performances/ the Emerging Scholars Forum</p> <p>Lisa Celsi</p> <p>Spectatorship and the Right to Appear: Exploring the Political Dimensions of Watching</p>
3.15–3.40pm	Break			
3.40–4.55pm	Rehearsal Room 1	Rehearsal Room 2	Rehearsal Room 3	Gym
	<p>Panel 2.1 Democracy and theatre</p> <p>Chair: Pieter Verstraete</p> <p>Christopher Balme</p> <p>What's democratic about theatre?</p> <p>David Calder</p>	<p>Panel 2.2 Political theatres and refigured communities</p> <p>Chair: Leonardo Mancini</p> <p>Madli Pest</p> <p>Political Theatre – between manifestation of identity and entertainment</p> <p>Maíra Santos</p>	<p>Panel 2.3 Dance heritage, history and decolonial agency</p> <p>Chair: Timmy De Laet</p> <p>Gustavo Vicente</p> <p>Decentering dance historiographies: nomadic poetics in Portugal</p> <p>Gisela Doria</p>	<p>Panel 2.4 Emerging Scholars Forum: POWER IN INSTITUTIONS</p> <p>Chair: Lisa Celsi</p> <p>Burcu Güney Yılmaz</p> <p>Cultural and Creative Infrastructure in Devolved Regions: What Do Universities Do?</p>

	<p>Public Spaces and Public Spheres: Performance Infrastructure, Transnationalism, Democracy</p> <p>Reka Polonyi</p> <p>Democracy at play: making ‘theatre as politics’ (and not ‘political theatre’)</p>	<p>Scores in Flight: Democratizing Performance Creation in the Peripheries of Lisbon and São Paulo</p> <p>Alexandra Portmann</p> <p>Democratising Curation? A critical investigation of Co-Curation practices in contemporary European Theatre and Performance</p>	<p>Dance as Decolonial Practice at Casa de Ensaio – A Reference from the Global South</p> <p>Timmy De Laet</p> <p>Distributing Dance Heritages: Authorship, Transmission, Values</p>	<p>Ileana Gherghina</p> <p>Decentring actor training to include second language English actors: experimenting with Shakespearean sonnets</p> <p>Kristýna Ilek</p> <p>Dramaturgy and Healthy Creative Practices: Reimagining Working Conditions, Power Dynamics and Care</p> <p>Maria Sławińska</p> <p>A new need – definition of artistic ensemble</p>
5–6.30pm	<p>Drinks Reception</p> <p>Presentation of new journal issue & OJS platform <i>Level -2 Foyer</i></p>			

9–9.30am	Registration			
9.30–10.45am	Rehearsal Room 1	Rehearsal Room 2	Rehearsal Room 3	Gym
	<div><i>Panel 3.1 Pedagogies and practices for cultural renewal</i></div> <div>Chair: Lily Climenhaga</div> <div>Tara McAllister Viel</div> <div>Training Actors' Voices and 'Decolonizing' Voice Curriculum: Shifting Epistemologies</div> <div>Avra Sidiropoulou</div> <div>“Directing, Leadership, and the Ethics of Care”</div> <div>Jasper Delbecke</div> <div>Decentring Theatre in Flanders. The Case of the Royal Flemish Theatre and KVS < > Congo</div>	<div><i>Panel 3.2 Democratisation and cultural practice</i></div> <div>Chair: Tomaz Toporisic</div> <div>Dolores Beasley</div> <div>The Hamilton Effect? Democratisation in Casting in Commercial Theatre</div> <div>Paula Magalhães</div> <div>Staging the process of democratic transformation: the revue theatre</div> <div>Daniela Sacco</div> <div>Democratisation and Decentralisation: The Case of Indigenous Theatre in Quebec</div>	<div><i>Panel 3.3 Protest and performance</i></div> <div>Chair: Aldo Milohnić</div> <div>Goran Petrovic Lotina</div> <div>Choreographies of Dissent: Student Movements and the Performance of Political Change in Belgrade</div> <div>Maria Konomi</div> <div>“I have no oxygen’: Visual and Performative Elements in Anti-Corruption Demonstrations for Justice for Tempi Victims in Greece”</div> <div>Filippos (Philip) Hager</div> <div>Rehearsing nowness: acting on stage and in the streets during the 2023 protests in Greece</div>	<div><i>Panel 3.4 Emerging Scholars Forum: SHIFTS IN NATIONAL DRAMATURGIES</i></div> <div>Chair: Kristyna Ilek</div> <div>Theresa Spielmann</div> <div>Palliative Dramaturgy: Recentring Loss in Eco-Theatre (Emerging Scholars Forum)</div> <div>Matteo Tamborrino, Giuliana Pititu</div> <div>Decentring and Distributing in Piedmont Region: a Shift in Patterns</div> <div>Ioanna Solidaki</div> <div>Reconsidering Decentring: The 'tiny' and the 'breach in time', for a dramaturgy of resistance.</div>
10.45–11.10am	Break			
11.10am–12.25pm	Rehearsal Room 1	Rehearsal Room 2	Rehearsal Room 3	Gym
	<div><i>Panel 4.1 Dance and beyond</i></div> <div>Chair: Gisa Doria</div>	<div><i>Panel 4.2 Ecologies, sustainable practices and end times</i></div> <div>Chair: Amy Blier-Carruthers</div> <div>Silviu Dimitriu</div>	<div><i>Panel 4.3 Co-creation and social engagement</i></div> <div>Chair: Sophie Hope</div>	<div><i>Panel 4.4 Emerging Scholars Forum: EXPLORING TRADITION</i></div> <div>Chair: Nazli Tabatabai-Khatambakhsh</div> <div>Fábio Belém</div>

	<p>Bilal Akar</p> <p>Decolonizing and Decentring the Archive: The Nebula of "Kurdish Princess" Leila Bederkhan</p> <p>Vito Lentini</p> <p>The Dante Project. Wayne McGregor and “The Divine Comedy”.</p> <p>Raquel Madeira</p> <p>Platformisation of dance stages or the mirror of human connections in the post-digital era: ‘Solas’ (2023) by Candela Capitã.</p>	<p>Decentering Theatrical Mimesis: Theatre as a Supplement</p> <p>Eliane Beaufigli</p> <p>Decenter Ecological Politics to Youth. The Danish Roleplay Active action</p> <p>Jonas Schnor</p> <p>Infinite Ends: From Posthuman to Posthumous Dramaturgies in the 21st Century</p>	<p>Ellen Wagstaff</p> <p>Working ‘With’: Decentring and Recentring the Practitioner in Applied Theatre Practice</p> <p>Sean Gregory, Heloisa Feichas</p> <p>Our spaces between: re-imagining creativity and re-wilding possibilities through connecting conversations.</p> <p>Elizabeth Fullerton</p> <p>Decentring the artist to make room for unheard voices: co-creation in the art practice of Rory Pilgrim</p>	<p>Rescuing Forgotten Spaces: Teatro do Príncipe Real and the Challenges of Portuguese Theatre Historiography</p> <p>Alessandro Tollari</p> <p>Democracy beyond language. Performing linguistic (un)learning otherwise</p> <p>Luca Domenico Artuso</p> <p>Haunting the Patriarchal Order: Aoki Ryōko’s Artistic Practice and the Politics of Tradition in Japanese Nō Theatre</p>
12.25–12.40pm	Break			
12.40–1.30pm	<p>GUILDHALL ASSOCIATE ACADEMIC KEYNOTE</p> <p><i>Milton Court Theatre</i></p> <p>Liz Tomlin</p> <p>Making Shoes: Working-Class Artists and the Ideological Imaginary of Cultural Deficit</p> <p>This keynote will draw on my recent AHRC fellowship, exploring figurations of working-class subjects in UK theatre practice and policy. The decentring and democratisation of arts activity and redistribution of arts funding have been key priorities in Arts Council England’s strategic vision over recent years, with the intended aim of increasing access to the arts to those from geographical areas that have historically been under-resourced both economically and culturally. While this is to be welcomed, the democratisation of access is not always matched by a democratisation of agency, or a decentring of who retains the reigns of the cultural narrative. In this paper I will trace three different manifestations of what I have termed the ideological imaginary of cultural deficit: the – sometimes - unconscious stigmatization of theatre artists self-defined, demographically categorized or otherwise-recognised as being of working-class origin. Rather than focusing on the right-wing stigmatization of the poor, an increasingly common target of contemporary theatre that locates class conflict as its theme, this paper will focus on the ways in which the mostly left-leaning/liberal industry of theatre and policy makers risk re-directing – sometimes unknowingly - the very same ideological imaginary of cultural deficit. Indeed, those who are themselves of working-class origin are not immune from the self-destructive power of this imaginary. I borrow the figure of the shoemaker from philosopher Jacques Ranciere, to illustrate how arts policy and theatre practice is too often drawn into the trap of reducing the cultural potential of the working-class artist to the ability to write or stage their authentic autobiography, rather than permitting them the artistic expertise to make whatever kind of work they want. Like Ranciere’s shoemaker, restricted by the history of philosophy to only making shoes in order to leave the space for art and contemplation to</p>			

	<p>the philosophers, the working-class artist risks being valued only for one thing: their working-class lived experience, leaving the space for all other models of performance for artists from more privileged backgrounds to occupy. To this end I will examine differing approaches to what might be termed theatres of real people, autobiographical, or autofictional, performance and processes of community participation. The keynote will explore how working-class theatre artists can be located in each model as a shoemaker whose only value is the cultural and social capital of their classed lived experience, rather than their skills as an artist. I will also examine models of these practices which highlight this risk and undertake strategies to counter the ideological imaginary of cultural deficit in their work. In conclusion, I will note how the ideological severance of the ‘art’ from the ‘working-class artist’ is now becoming endemic in public arts policy in the UK, holding great risk to both the diversity and quality of theatre practice in the future, and to the potential for those from working-class backgrounds to become artists in the first place.</p> <p>Liz Tomlin is Professor of Theatre and Performance at the University of Glasgow. Her publications include <i>Acts and Apparitions: Discourses on the Real in Performance Practice and Theory</i> (2013) and <i>Political Dramaturgies and Theatre Spectatorship: Provocations for Change</i> (2019). She has recently focused on class analysis of theatre leading an AHRC Research Network on class discrimination in the British theatre industry (2018-19) and holding an AHRC Research, Development and Engagement Fellowship (2022 – 24) (<i>Figurations of working-class subjects in UK theatre practice and policy</i>). Open access publications resulting from this work include a co-edited special issue, <i>Artist Development: Access, Diversity, Exclusion</i> (<i>Studies in Theatre and Performance</i> 40:3, 2020) and <i>Staging Class Conflict in the UK</i> (2025). She formerly directed theatre productions with communities and schools in South Yorkshire, UK (1995-2010), and was playwright and co-director with Point Blank Theatre (1999 – 2009), with selected playtexts published in <i>Point Blank: Performance Texts and Critical Essays</i> (2007).</p>			
1.30– 2.30pm	Lunch		Gym ESF LUNCH SESSION: WORKING IN INTERCULTURAL ACADEMIC ENVIRONMENTS	
2.30– 3.45pm	Rehearsal Room 1	Rehearsal Room 2	Rehearsal Room 3	Gym
	Panel 5.1 Women, leadership, change Chair: Avra Sidiropoulou Ann-Christine Simke Decentring Theatre Production – Intersectional Feminist Theatre Making in Scotland’s Regions Sophie Proust What new modes of governance with women at the head of theatres? Marta Ribeiro	Panel 5.2 The spectator (embodied, interpellated and decentred) Chair: Leslie Deere Cláudia Madeira, Raquel Rodrigues Madeira Where is “The Centre of the World”? The spectator beyond the centre and periphery in the performances of Ana Borralho and João Galante. Mahsa Sheydani Hamlet the Spectator: How a Canonical Text’s vision Multiplies Through Dissolution Ljubi Matic	Panel 5.3 Decentring practices and paradigms Chair: Martina Groß Aldo Milohnić Decentring, Distributing and Democratising in the Theatre of Milo Rau Sophie Hope From impacting to de-centring? Exploring paradigm shifts at Guildhall School Stefania Lodi Rizzini	Panel 5.4 Emerging Scholars Forum: NATIONAL PERSPECTIVES Chair: Keiu Virro Melanie Fieldseth Gestures of Decentering at a National Dance Company Varvara Sklez Fragile, Elusive, Sensitive: Positionality of Contemporary Russian Migrant Artists Rita Agatina Di Leo

	Female Voices, Censored Stages: Resilience and Cultural Resistance in Portugal during the Marcelist Spring	Taking in a Gift-Back Performance	Decentering Perspectives Through Eccentric Bodies	Site of Resistance – A temporal and artistic struggle shared? Giulia Sala Barong and Tourism in Bali: decentralizing tradition from ritual to stage
3.45–4pm	Break			
4–5.45pm	TV Studio	Rehearsal Room 1	Rehearsal Room 2	
	VR Intervention	Hackathon / Promptjam	Long table	
	4–5pm Evi Stamatiou Ethnoacting in VR for Resilience in Acting Students	4.15–5.45pm Guildhall Production Studio Deepfaking Dramaturgy	4.15–5.45pm Phoebe Patey-Ferguson, with Joe Parslow, Ben Buratta, Stephen Farrier Long Table D-Liberations: how Queer Nightlife Performance Decentres, Democratises, Distributes and Destroys	
7.45pm onwards	Cow/Deer * Royal Court Theatre *Theatre ticketholders ONLY (SOLD OUT)			

9–9.30am	Registration				
9.30–10.45am	Rehearsal Room 1	Rehearsal Room 2	Rehearsal Room 3	Gym	Meeting Room 1
	<p>Panel 6.1 Migration, refugees and (counter-)hegemony</p> <p>Chair: Mary Mazzilli</p> <p>Alejandro Postigo Miss Brexit: Decentring Linguistic Hegemony in UK Theatre</p> <p>Małgorzata Budzowska Performing art as a counter-hegemonic practise. Institute of Performing Law by Michał Zadara</p> <p>Emma Cox Forensic Arts, Counter Forensics, Forensic Activism: The Para-Jurisdictions of European Asylum</p>	<p>Panel 6.2 Recentralise and radicalise</p> <p>Chair: Sean Gregory</p> <p>Jorge Louraço Figueira The revolution mixtapes: precariat theatre plays in Portugal since 2010</p> <p>Tomaz Toporisc Decentring and distributing the positions of power in contemporary performing arts</p> <p>Martin Bernátek Radicalizing Culture: Avant-Garde Theatre's Engagement with the Working Class</p>	<p>Panel 6.3 Bodily co-presence and physical performance at the boundaries</p> <p>Chair: Cláudia Madeira</p> <p>Tomasz Wiśniewski Complicité: Peripheries and Margins</p> <p>Sara Fontana Archaeology of gesture and democracy of the body in the works of Virgilio Sieni</p> <p>Esther Criado Valladares Crisis and Catalan Live Art. Decentralizing the subject, reimagining performance: a case study of “El Conde de Torrefiel”.</p>	<p>Panel 6.4 Emerging Scholars Forum: REVOLUTION AND RESISTANCE</p> <p>Chair: David Calder</p> <p>Angelina Demarchi-Roussel "Opera and Street Art: Reclaiming an Art Form and New Creative Challenges. A Case Study of the Theatrical Brass Band Les Grooms"</p> <p>Tiago Ivo Cruz Decentralisation: how Portuguese independent theatre groups aimed to foster democracy after the Carnation Revolution and its institutional consequences</p> <p>Eva-Liisa Linder The Wind of Change: Theatre at the Forefront of the Democratic Turn during Estonian Transition</p> <p>Marianna Lucarini Who Distributes What, and for Whom? The Paradox of Cultural Democratization in Occupied Spaces</p>	<p>EASTAP ExComm Meeting*</p> <p>8.30–10.45am</p> <p>*EASTAP ExComm members only</p>
10.45–11.10am	Break				

	Rehearsal Room 1	Rehearsal Room 2	Rehearsal Room 3	Gym	
11.10am– 12.25pm	Panel 7.1 The non-centre of Europe and national identities Chair: Katerina Karra Hulya Delihuseyinoglu Liminal Spaces of Cultural Resilience: Contestations of Armenian Identity on Stage Asta Petrikienė Visions from Peripheral Europe: Lithuanian Presence in the International Theatre Landscape Mary Mazzilli Decentring and decolonising theatre in post-Brexit neo-nationalist Britain	Panel 7.2 Decentring national centrings Chair: Christopher Balme Katerina Karra Policy Efforts in Advancing Regional Theatre in Greece Margherita Laera Decentring the Primacy of English: Theatre (in) Translation and its Barriers Martina Groß Decentring theatre and performance history –	Panel 7.3 Community situations Chair: Sara Fontana Mark Love-Smith Radical openness in large-scale community theatre-making Leonardo Mancini Dante 'round the corner': traces and perspectives of an itinerant theatrical laboratory (Turin 2024)	Panel 7.4 Emerging Scholars Forum: PERFORMANCE AND (HYPER)MEDIA Chair: Stefania Lodi Rizzini Andrea Malosio Video as a fairy-tale element in the theatre of the Italian company Fanny & Alexander Federica Patti History of OTONI. Online digital performance from mid Nineties till tomorrow Grethe Melby Places - or "topoi" - in theatre criticism	
12.25- 12.40pm	Break				
12.40–1.30pm	<p align="center">Plenary session: EASTAP ASSOCIATE ARTIST KEYNOTE <i>Milton Court Theatre</i></p> <p align="center">Ben Kidd and Bush Moukarzel</p> <p align="center">In conversation: Dead Centre</p> <p>Dead Centre was founded in Dublin in 2012. Their work has toured around the world, including to the Young Vic in London, Schaubühne, Berlin, Dramaten, Stockholm, Brisbane Festival, Hong Kong Festival, Théâtre de Liège, Seoul Performing Arts Festival and BAM, New York. Their projects include LIPPY (2013) Chekhov's First Play (2015) Hamnet (2017) Beckett's Room, (2019), To Be a Machine (Version 1.0) (created in 2020 during the pandemic, streamed live to audiences around the world) Good Sex (2022), To Be a Machine (Version 2.0), (2023) and Illness as Metaphor, adapted from the book by Susan Sontag (2024). They have created new work in the German language at Schaubühne, Berlin (Shakespeare's Last Play), Schauspiel Stuttgart, (The Education of Rudolf Steiner), and have made four projects at Burgtheater, Vienna (The Interpretation of Dreams, Die Maschine in Mir, Alles, was der Fall ist, Katharsis). They have made work at Göteborgs Stadsteater (The Silence) and they have directed opera at Ruhrtriennale (Bählamms Fest), Deutsche Oper, Berlin (Teorema, LASH: Acts of Love) and Hamburg Staatsoper (Die dunkle Seiten des Mondes).</p>				

1.30–2.30pm	Lunch		Gym
			ESF LUNCH SESSION: GRANT WRITING
2.45–4.45pm	EASTAP AGM <i>Milton Court Theatre</i>		
4.45–5pm	Break		
5–6.45pm	Studio Theatre	Rehearsal Room 1	Rehearsal Room 2
	<i>Performances</i>	<i>Hackathon</i>	<i>Long table</i>
	Chair: Moa Sahlin, Funmi Adewole Elliott One bucket of PEACE: A Site-Specific Performance Lecture at the Edge	5.15–6.45pm Open for curation in real time	5.15–6.45pm Jo Chard, Sophie Hope Disrupt and the Decentre
	Alexandra Oliveira Fragments of a Collective Look		
	Christina Schmutz Opening Up a Sliding Door		
7.30pm onwards	Nazli Tabatabai-Khatambakhsh Critical Conversations with Medea and Carmen		
	<i>Deaf Republic*</i> <i>Royal Court Theatre</i> *Theatre ticketholders ONLY (SOLD OUT)		

9–9.30am	Registration		
9.30–10.45am	Rehearsal Room 1	Rehearsal Room 2	
	<p>Panel 8.1 The anthropocene, climate crisis, theatre and performance</p> <p>Chair: Martin Bernátek</p> <p>Fernanda Raquel An animist turn in the performing arts – artistic experiences to rethink the anthropocene</p> <p>Rui Pina Coelho Performing Hope: Utopian Theatre in an Age of Collapse</p> <p>Marcela Moura Recycling as a process of decentralisation, distribution and democratisation</p>	<p>Panel 8.2 Action, curation, democracy</p> <p>Chair: Filippas (Philip) Hager</p> <p>Eleni Gini Heterotopia and democracy in the performative space of Angélica Liddell</p> <p>Agata Tomšič Capital in the 21st Century Contemporary Theatre: the joys and sorrows of different theatrical systems through ErosAntEros' Saint Joan of the Stockyards lens</p> <p>Stella Keramida Protest and Theatricality: Democratising theatre and performance</p>	
10.45–11.10am	Break		
11.10am–12.25pm	Rehearsal Room 1	Rehearsal Room 2	Rehearsal Room 3
	<p>Panel 9.1 Theatre, institutions, democracy</p> <p>Chair: Marta Riberio</p> <p>Pieter Verstraete</p>	<p>Panel 9.2 Environments, aesthetic practices and affects</p> <p>Chair: Alix de Morant</p> <p>Theron Schmidt</p>	<p>Panel 9.3 Ideas and engagements</p> <p>Chair: Nazli Tabatabai-Khatambakhsh</p> <p>Ana Maria Ursu</p>

	<p>Exiled Lives on the Stage: Analyzing Life Narratives to Improve Democracies and Institutions</p> <p>Lily Climenhaga</p> <p>The Dramaturgy of Republic: Representation(al) Democracy and the Wiener Festwochen</p> <p>Ana Bigotte Vieira, Tiago Ivo Cruz</p> <p>On Commemorations and Their Discontents: Independent Theatre and Decentralization After the Portuguese Revolution or... what remains after the 50th anniversary of April 25th in 2024?</p>	<p>Decentering the researcher through affective attunement</p> <p>Alice Golisano</p> <p>The European Pavilion: An alternative method for the decentring of artistic practices outside national narratives</p> <p>José Maria Vieira Mendes</p> <p>Who's my friend? 'Participation' in Lucy McCornick's, Lucy & Friends</p> <p>Sayan Parial, Piyasha Halder</p> <p>Eco-Theatre Aesthetics and Practice: Affective Spaces of Performance</p>	<p>Theater in flux: between the social and the artistic</p> <p>Joseph Dunne-Howrie</p> <p>Staging Cultural Decline: The War on Woke at the Battle of Ideas</p> <p>Azadeh Sharifi</p> <p>The Trans-European artistic practice of "teatro Phralipe" - OR: How to decentre European Theatre from its margins</p>
12.25– 12.40pm	Break		
12.40– 1.30pm	<p>Guildhall ASSOCIATE ARTIST KEYNOTE</p> <p><i>Milton Court Theatre</i></p> <p>In conversation with Campbell X</p>		
1.30–3pm	<p>WORLD CAFÉ METHOD PLENARY & LUNCH (1.30-3pm)</p> <p><i>Milton Court Studio Theatre</i></p>		

