THE BODY AND MASK IN ANCIENT THEATRE SPACE: THE STATE OF THE ART

Two-day Interdisciplinary Conference, Thursday 9th – Friday 10th July 2009
King's College London, Strand, Room K2.31

SPEAKERS' BIOGRAPHIES

Drew Baker is a Senior Research Fellow within the Centre for Computing in the Humanities, Kings College London. One of the founding members of the King's Visualisation Lab he has worked in the field of 3D visualisation and interpretation of archaeology and history for over ten years. He has specialised in the area of 3D modelling specifically using interactive VRML. His primary area of interest is in using advanced 3D technology to bring cultural history from traditional passive media into new interactive formats, and transforming the user into an active participant though exploration of virtual worlds and artefacts. He is currently concluding a project exploring the process of cognitive modelling in 3D worlds and how the methods the world builder employs can be captured and understood.

Richard Beacham is Professor of Theatre Studies and Director of King's Visualisation Lab, King's College London. He is an authority on the theatre designer and theoretician, Adolphe Appia, on whom he has published four books, and numerous articles. He is a founding member of the International Workshop for Art and Culture, Hellerau, Germany that has secured major sponsorship from Getty for a programme of architectural restoration of the Appia/Dalcroze Festspielhaus. He directs the Pompey Project, a comprehensive investigation of Rome's earliest theatre and is currently excavating at the site. He leads an AHRC project, 'The Body and Masks in Ancient Performance Space' and with Hugh Denard, the 'Making Space' Project, both of which employ 3D computer models of ancient theatres. He co-chairs *The London Charter* initiative, governing the use of 3D visualization in cultural heritage research. He has been visiting professor at Yale and the University of California, and a Resident Scholar at the Getty Museum, where he oversaw productions of ancient comedy based upon his research. He has published *The Roman Theatre and Its Audience* (Harvard), and *Spectacle Entertainments of Early Imperial Rome* (Yale) and translations of Roman Comedies (Methuen).

Carlota Bérard-Knitlová is a multi-disciplinary artist. She holds a B.A in Fine Arts, a M.A. in Russian Art History and is a Doctor of Philosophy in Performance Practice. She had exhibitions of painting, sculpture, photography and performance art in Latin America and Europe. Born in Mexico in a family of French descent, she lived in Switzerland, France, Italy, Scotland, England, and the Czech Republic. She currently lives in Exeter, UK, teaching Spanish language, theatre and performance. Some of her multi-disciplinary art and detailed biography can be accessed at www.carlotaberard.com.

Martin Blazeby is a senior research fellow in the King's Visualisation Lab (KVL), Centre for Computing in the Humanities, King's College London. He specialises in 3D visualisations of historic buildings and archaeological artefacts. His work includes an online resource for theatre history 'Theatron', the '*Skenographia* Project' which visualises and interrogates the iconography of Pompeian wall paintings, and the ongoing, AHRC-funded project 'The Body and the Mask in Ancient Theatre Space'. He has provided onsite mapping and visualisation for archaeological surveys in Greece and Italy, and his current research focuses on the methodologies underpinning computer visualisations. His 3D illustrations have been featured in numerous theatre-historical books, articles and online publications; he has also produced animations that have been displayed in exhibitions, DVDs and featured on television documentaries.

Margaret Coldiron is an actress, teacher, and theatre director. She received her Ph.D. from Royal Holloway, University of London, and is a specialist in actor training and performance ethnography. She is

the author of *Trance and Transformation of the Actor in Japanese Noh and Balinese Masked Dance-Drama* (2004).

Matt Delbridge (BCA Deakin, PGDCA Melbourne) is currently undertaking a Ph.D. (working title: the Digital Re_Actor") in the Department of Drama of Queen Mary, University of London, exploring training systems for actors in technological environments. His research interests include digital scenography, actor training, interactive performance environments and action design. His research and practice is concerned with the immersion of the performer in technological environments and the associated dialogue conventions needed for performance makers to successfully navigate these scenographic landscapes. To undertake this exploration he works with motion capture systems, live interactive video processing software and virtual 3D environments to create interactive digital scenography for the theatre. He joined the Drama Department at Queen Mary after coming from the Deakin Motion.lab, the only motion capture studio in Australia dedicated to performing arts research and is a practicing white-light designer and stage scenographer working under the principles of the Action Design movement. He has worked extensively throughout Australia and overseas on major international festivals as a scenographer and technical director for both Film and Theatre and has also worked independently with Australian artists Barry Kosky, Michael Kantor, Peter Corrigan, Laurence Strangio, Kim Vincs, Shaun McLeod, Act 3 Animation, Rosalind Crisp, Tom Salisbury, Simon Fisher and Natalie Cursio.

Hugh Denard (BA, Trinity College Dublin; M.A., Ph.D., Exeter) lectures in the Centre for Computing in the Humanities, King's College, London, where he is Associate Director of the King's Visualisation Lab and programme director of a M.A. Digital Culture and Technology. He is editor and joint coordinator of *The London Charter for the Computer-based Visualization of Cultural Heritage,* an initiative arising out of a symposium convened by the AHRC 'Making Space' project that he co-directed, and which was designed to develop a methodology for tracking and documenting the cognitive process in 3D visualisation-based research. He also directs the JISC-funded 3D Visualisation in the Arts Network, which supports arts and humanities academics in the use of 3D visualization technologies. Other current projects include: the AHRC 'Body and Mask in Ancient Theatre Space' Project; the Villa at Oplontis Project, funded by the Leverhulme Trust and the Eduserv Theatron 3 Project.

Malcolm Knight runs the Scottish Mask and Puppet Centre in Glasgow, Scotland (www.scottishmaskandpuppetcentre.co.uk).

Fiona Macintosh has been Senior Research Fellow at the Archive of Performance of Greek and Roman Drama (APGRD) and a member of St Cross College at Oxford since January 2000. She became Reader in Greek and Roman Drama from October 2008. Her publications include *Dying Acts: Death in Ancient Greek and Modern Irish Tragic Drama* (Cork 1994), and numerous articles on the reception of ancient drama in the modern world. She has recently, with Edith Hall, written *Greek Tragedy and the British Theatre, 1660-1914* (2005), and is currently working on a production history of Sophocles' *Oedipus Tyrannos* for Cambridge University Press.

Barbara May is a Research Student in the School of Art and Design, Coventry University, UK, where is researching towards a Ph.D. in biomechanics. She has a background in motion analysis, uses optical tracking system to analyse how dancers move.

Boris Rankov is Professor of Ancient History at Royal Holloway, University of London, and has previously held posts at the Universities of Oxford and Western Australia. He has published widely on the Roman army and on ancient ships and ship sheds. His interest in pantomime masks was prompted by the work of his former colleague at Western Australia, Professor John Jory.

Stuart Robson is Professor of Photogrammetry and Laser Scanning in the Department of Civil, Environmental and Geomatic Engineering at the University College London. His research focus is in traceable on-line dynamic 3D co-ordination and monitoring of engineering, medical and cultural objects

and structures using photogrammetric image networks and sequences, vision metrology and laser scanning. He is developing strategies for improving communication between arts and sciences, with particular emphasis on the heritage sector. He is working with Prof. Mark Shortis of RMIT University (Australia) to continually update the Vision Measurement Software (VMS) suite of photogrammetric software which is used by some 30 international research institutions and universities for applications as diverse as the underwater measurement of fish, the monitoring of engineering, aeronautic and spacecraft structures, and the monitoring of active lava flows. Stuart has contributed to more than 90 publications including co-authoring a major text book, *Close Range Photogrammetry: Principles, Techniques and Applications*. He has also worked with Canadian company Arius3D and the National Research Council of Canada to secure the use of the Arius Foundation 3D Laser Scanner, the first of its type in Europe, which has led to engagement with London museums, companies and research institutes.

Michael Takeo Magruder is an artist and researcher in King's Visualisation Lab, King's College London. His work uses emerging technologies, including high-performance computing, mobile devices and virtual environments, blending Information Age technologies with modernist aesthetics to explore the formal structures and conceptual paradigms of the networked, digital world. His work has been showcased in over 200 exhibitions in 30 countries, including the Courtauld Institute of Art, London, EAST International 2005, Georges Pompidou Center, Tokyo Metropolitan Museum of Photography and Trans-Media-Akademie Hellerau. His work also regularly appears in international New Media festivals such as Cybersonica, CYNETart, FILE, Filmwinter, Rencontres Internationales, SeNef, Siggraph, Split, VAD and WRO. His artistic practice has been funded by the Esmée Fairbairn Foundation, the Andy Warhol Foundation for the Visual Arts, Arts Council England, The National Endowment for the Arts, USA and public galleries in the UK and abroad, as well as by commissions from leading Internet Art portals Turbulence.org and Soundtoys.net.

David Saltz is Head of the Department of Theatre and Film Studies at the University of Georgia, and editor of *Theatre Journal*. His primary research focus is the interaction between live performance and digital media. He was Principal Investigator of Virtual Vaudeville (www.virtualvaudeville.com), a large-scale research project funded by the National Science Foundation to simulate a nineteenth century vaudeville performance on the computer. He has also explored the use of computer technology extensively in his own work as a director and teacher, having created interactive sculptural installations and directed a series of productions incorporating real-time interactive digital media. He has published 18 articles in scholarly journals and books, and is coeditor of the book *Staging Philosophy: Intersections between Theatre, Performance and Philosophy* (University of Michigan Press, 2006). He received his BA degree from Yale University and his PhD from Stanford University.

James Shippen B.Sc., Ph.D., MIMechE, CEng, is Principal Lecturer in Industrial Design at Coventry University, UK.

Tiffany Strawson is a theatre artist. She runs her own community theatre, lectures at local universities, directs and devises performances and is a general dreamer of projects and collaborative theatre maker. Her particular interest is in masks. In the early 1990s she was an apprentice mask-maker with Michael Chase, and later worked with Trading Faces. As a way of fusing her enthusiasm for performance and the transformative possibilities of mask work, in 2000 she started an ongoing apprenticeship with mask 'gurus' in Bali, Indonesia, initially Ida Bagus Anom and then Ida Bagus Alit. She has spent subsequent years learning the art and craft of this particular tradition. She has initiated many masked projects and those combining the knowledge of both cultures, in the UK and in Bali. For example *Tales from the Keep*, a collaboration with English Heritage, was a contemporary arts/heritage project, featuring site specific and visual performance; *Seperti apa tidak sama* (meaning the same but different), was a mask making project and exhibition using both ancient and contemporary western techniques in the village of Tebesaya, Ubud, Bali. Tiffany has recently been awarded a distinction with her M.A. in devised theatre, specialising in intercultural mask work.

James Sutherland is The Head of the BA/Hons Physical Theatre Course at East 15 Acting School at the University of Essex, UK, and is originally from New Zealand. He is a graduate of the Master of Theatre Arts Program at Victoria University and Toi Whakaari: The New Zealand Drama School, where he majored directing and studied under Christian Penny and Tom McCrory, students of Philippe Gaulier and Jacques Lecoq. He is the founder of DrDapertutto, an award winning theatre company and theatre research vehicle. He has worked in film, theatre and television as an actor, director, choreographer and stunt man. James taught extensively in New Zealand and Japan before taking up his current position at East 15.

Chris Vervain is an artist and theatre practitioner, researcher and teacher of theatre, primarily mask theatre. She has a B.A. in Fine Art from Hertfordshire University, a M.A. in Text and Performance Studies from King's College London/RADA and a Ph.D. in Masks in Greek tragedy from Royal Holloway, University of London.

Richard Williams is a Lecturer in the department of Classics and Ancient History of the University of Durham, UK.