

L1- opening

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Hello, thanks very much for inviting me to talk a little bit about my work. My name is Diana Damian Martin. I am an artist and a researcher working with and through performance currently based in London. And this is one of three presentations that I'm going to give. And I'm really excited to share some of my work with you and to think with you. And please feel free to get in touch with any questions after the presentation. So with you today, I'm going to talk a bit about the different kinds of practices that encompass my work. And I'm going to speak a little bit through the kinds of collaborations or works that I have engaged with both in my research and in my artistic practice, which I very much see as sort of interrelated. It's worth saying that a big part of my work has been shaped my my experiences by being queer migrant from Romania that's moved to the UK quite a long time ago, perhaps, before the country was in the European Union. And so my experiences of moving through kind of Europe have been very much shaped by different legal frameworks, immigration regimes, different political climates, as well. And it's become really important to my work to think about how performance can help us take part in a wider project of border abolition, and in other projects of social justice, which I see very much as interrelated. So I very much think in my work through migration, through border abolition, and other forms of abolition to through the concept of intersectionality. And my work is very informed by transnational and global feminism's by queerness and queer theory, by performance in a kind of broader term, perhaps, by by also thinking about racialization in relation to my own experience, as being mixed ethnicity, but very much in adjacency, to whiteness, but also through the kind of lens of the what I call the kind of fictions of Eastern Europe, which is very much a term and a frame for a region of Europe that I've only encountered when I moved to the UK. Another big part of the work and maybe you'll see it as I talk you through some of the projects that I want to share with you today related to anti colonialism and to thinking about kind of shared anti colonial struggles. And of course, all of these things are sort of interrelated. But on a much more personal note, my experience with theatre and performance has always been shaped by an interest in dramaturgy and dramaturgy. I've trained in the UK at the Royal Central School of Speech and Drama where I also now work. I did a master's degree at Goldsmiths, that was very much concerned with performance in sociology. And my doctoral project looked at criticism and the ways in which we can think about criticism as necessarily an always a political space. And one of the talks that I'm going to share with you will be a little bit more about my work with an around criticism and what I call non conforming criticism. And by that I mean ways of thinking about culture, and theatre and performance that are not always read or legible as critique. And I'm very interested in these experimental practices or other ways of thinking about criticism, that perhaps are more about care about Commons and being together and thinking together, and about creating spaces for rigorous, but also explorative thinking that don't reproduce the same power structures that a lot of criticism has kind of experienced. So I'm going to talk to you a little bit about that in a in a separate presentation. What I wanted to kind of journey through with you today, and I hope you'll stay with me in that journey is to talk a little bit about my kind of practice and research which I've already started to do.



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To talk a little bit about some of the projects that have been really formative for me, that might give you a sense of the kinds of things I explore in my work. And also to kind of finish with some of the collaborations that I've undertaken, which are very, very important to how I think about my work. And even though my a lot of my kind of time is spent within a university Android students And in rehearsal rooms, and a lot of my work is also very much connected to grassroots activism from which I've learned a really great deal and which I feel in stand in solidarity with. So I think about how I operate across these contexts of the university, the artistic space, the kind of space of activism, across all the work that I do, and that feels kind of very integral. But also, perhaps the kind of collectivity of it feels very important to mention, as I begin to talk to you now, because everything that I've done in one shape or another has been shaped by others, has been supported or resourced in relation to others. And I very much believe in collectivity as a mode of work. And as a kind of mode of change, perhaps, and performance feels, to me, always a necessarily a kind of collective practice. I use performance very much both as a artistic practice, but also as a critical lens within my work, both as a kind of researcher and as an artist. And my experience has also been very much shaped, by coming from a kind of continental European relationship to theatre and performance that in which experimental performance arts practices, practices with theatre and performance from other disciplines, but also experimental theater and itself, form part of a single kind of interrelated ecology are communities of practice, or aesthetics of experimentation and political work. But my experience of being based or in having to engage with within an Anglo American context, has perhaps led me to use performance as a term, more so than theatre. And I think there's a politics to that we might uncover together in the third lecture that I'm going to give which looks specifically at some ways and provocations around experimental and political performance through queer and feminist lens. There are of course many collectives and artists we're doing work that I'm kind of inspired and think alongside with, and whilst I'm not naming them as much in this session, I hope they will kind of become evident in the other kind of two lectures that I'm going to give with you.