

Visible Relationships, Feminist Frameworks, and New Hospitalities

GREETINGS!

As you arrive, we invite you to do **any** or **none** of the following in the chat:

Introduce yourself
State your pronouns
State your accessibility needs
Make your land acknowledgment

Eleni Papaleonardos, MFA
Denison University
She/Her
On Miami and Hopewell land



Kelsey Miller, MFT
They/Them
On Cowlitz and Clackamas land



Karie Miller, MFA, PhD
Dickinson College
On Susquehannock land
To stand up periodically



Agenda

- Agenda / Expectations / Content Warning
- Arrival and grounding
- How did we get here?
- Feminist Framework and New Hospitalities
- Trauma-Informed Spaces and Care
- Halfway touchstone
- Case Study : Information for Foreigners
- Case Study: We Are Pussy Riot (or) Everything is P.R.
- Q&A
- Closing

ARRIVAL AND GROUNDING

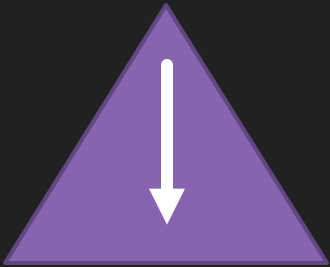
A shared ARRIVAL* gives us a chance to come together, acknowledge where we are and how we're doing and begin sharing our time.

*borrowed from Nora Zuniga Shaw

Feminist Framework & New Hospitalities

Feminist Framework

A set of circumstances in the shared space that promotes equity for everyone present.



Patriarchal / hierarchical

Thinking horizontally
non-hierarchically
instead of vertically, with
top-down leadership.



Feminist / non-hierarchical

Hospitality (in performance)

A practice of care for the human experience across all aspects of production including spectators, performers, technicians, staff, volunteers et al.

Trauma & Trauma Informed Practices

Trauma

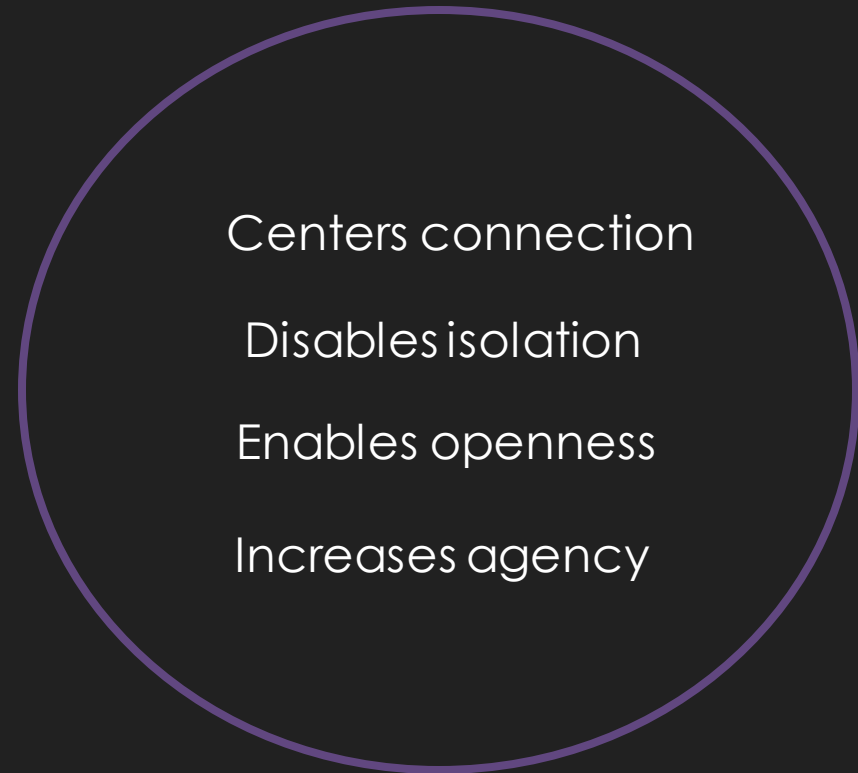
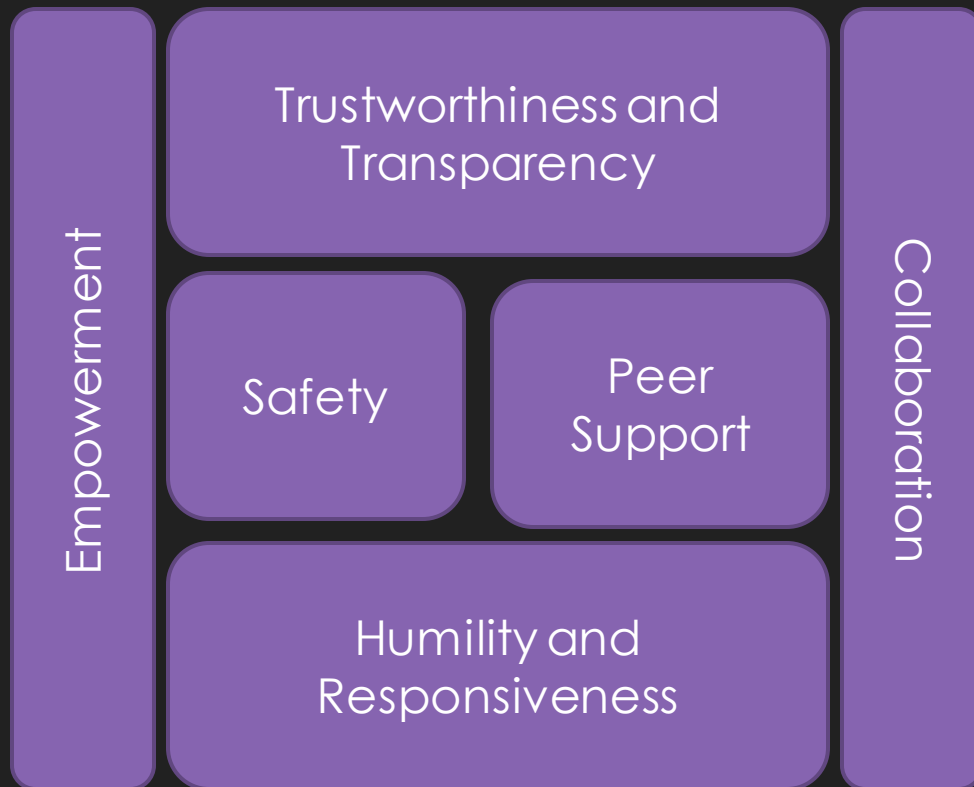
- Nervous system overwhelm that leave our Selves behind
- Proliferates through isolation
- Most of us carry some form of trauma
- Little t vs big T trauma

Trauma Informed Care

- Started in healthcare settings
- From an understanding of whole context on patient health
- Goals of
 - recognizing impact
 - signs and symptoms,
 - integrate knowledge
 - avoid re-traumatization

Trauma-Informed Practices

6 Principles



Theatre and Therapy

Theatre

Therapy

Deep understanding of
emotions, relationships, and connection

Mental and Emotional Multi-Tasking

Boundaries

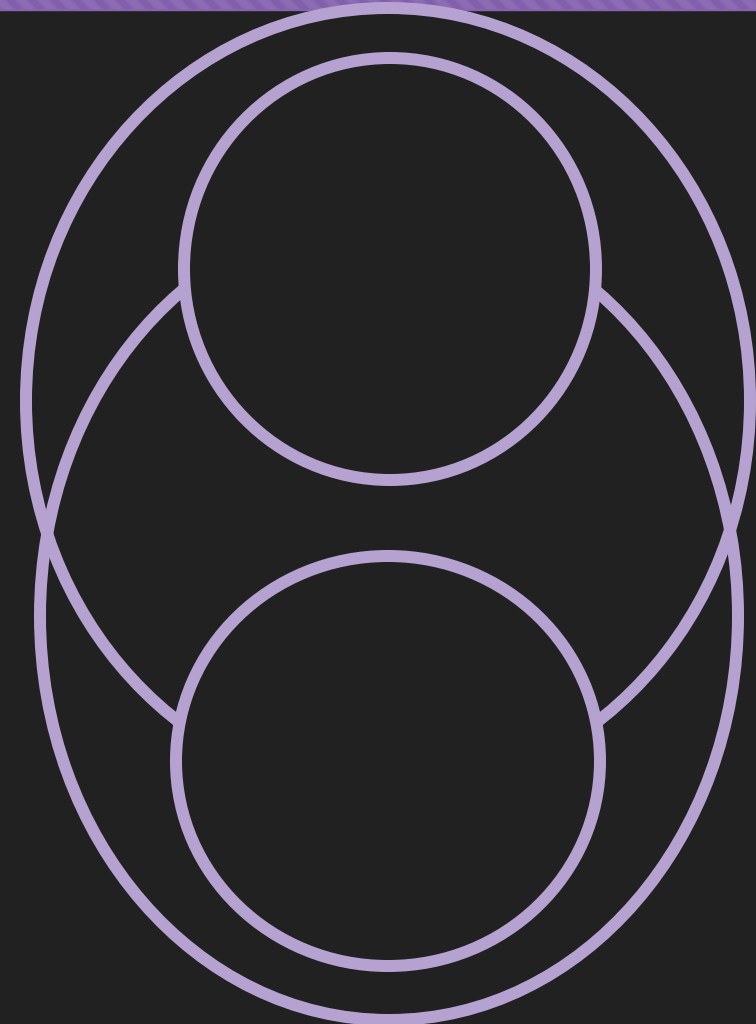
Big difference - care & harm reduction

Connection is the Antidote

- How are we accessing care for ourselves and each other in these spaces?
- Art practices work with emotion and have the potential to cause harm
- Trauma informed practices considers and acknowledges every person's whole Self
- Artists have a responsibility to care for and protect the nervous systems of those engaging

This ensures:

- Respect and dignity
- Sustainability
- Engagement



**HALFWAY
TOUCHSTONE**

Denison University, Spring 2019

Information for Foreigners

By Griselda Gambaro

Translated by Marquerite Feitlowitz

Challenges

- Line between audience and actors
- SM visibility + communication
- Safety for audience + actors
- Traumatic content + abstracted violence
- Separate and simultaneous audience tracks
- Room capacity
- Timing
- Immersive work performed in a house
- Audience as bystander
- 12 actors in 50+ roles in 17 rooms of a 3-story house
- Organization and structure
- No touch policy
- What if an audience member wanted to leave
- No audience or actors ever alone

PLEASE NOTE: IMPORTANT INFORMATION TO KNOW ABOUT THIS PERFORMANCE

CONTENT WARNING: this play contains scenes implying physical, sexual, and psychological violence. Also, this production contains dim lighting, black outs (during which all lights are turned off), and loud noises. *This play is disorienting.*



Before leaving the Theatre Arts Building and walking to Monomoy Place for *Information for Foreigners*, you will be divided into groups.

To successfully experience this performance:

- Stay with your group at all times.
- No Food or Drink in Monomoy.
- Photos/Videos Not Permitted.

Please use the restrooms in the Theatre Arts Building before walking with your group to Monomoy Place. **There is just**

one available restroom on the first floor of Monomoy.

As a part of *Information for Foreigners*, audiences will walk through Monomoy Place, including climbing stairs. **There is no traditional audience seating, though there are opportunities to sit or lean.** This play runs approximately 85 minutes.

There is a No Touch Policy. The actors will not touch the audience and we ask the audience not to touch the actors.

If you need to exit the performance, please talk to an Assistant Stage Manager (ASM) or Usher. There will be an ASM with every group and an usher on each floor. The ASMs are wearing black and holding flashlights, the ushers are wearing red Denison t-shirts.



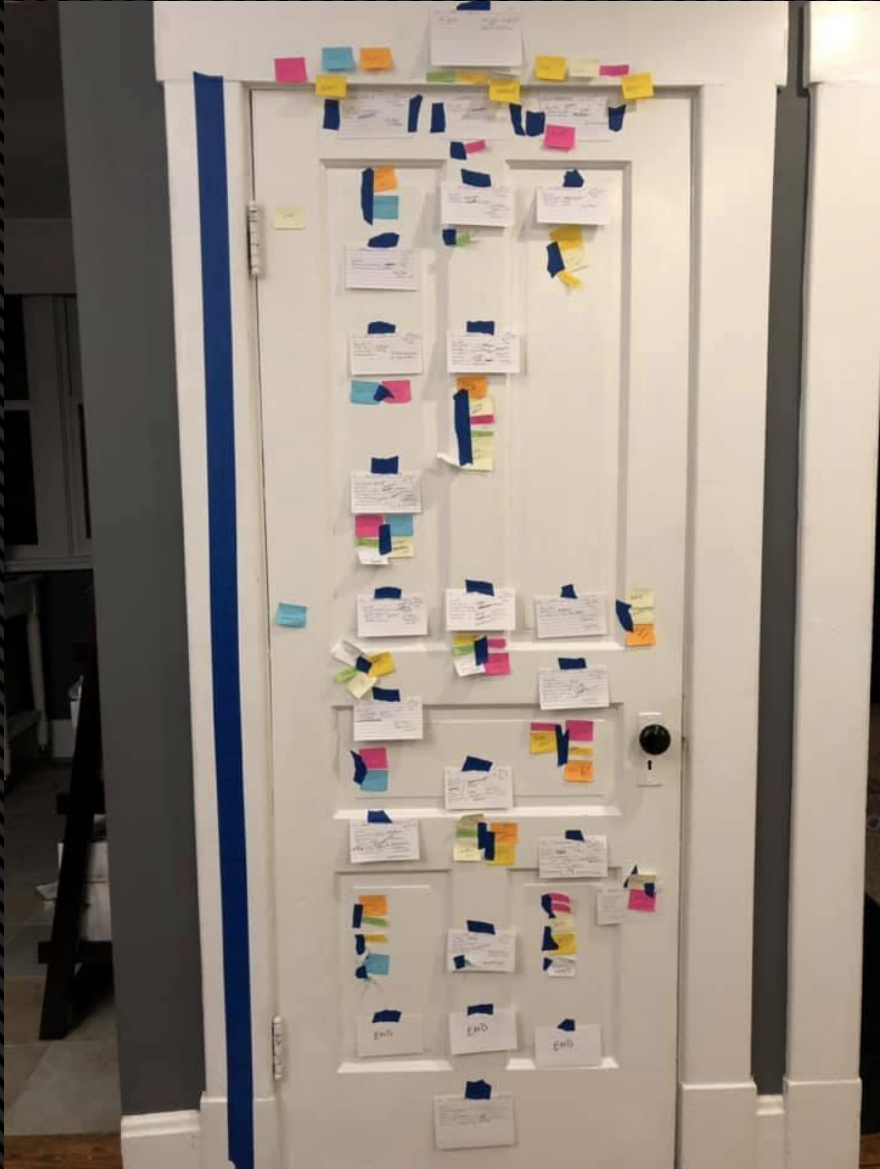
Annika

Hannah

Jack

Kass

You



Dickinson College, Fall 2019



Pussy Riot (or) Everything is P.R.

By Barbara Hammond Photos by Pierce Bounds and Karie Miller

Challenges

- Religious ceremony
- Abstracted violence
- Stylized storytelling
- Fragmentation
- Audience as bystander
- **Immersive**
- **Riotous pre-show**
- Scaffolding seating
- Limited lobby
- **Multiple video screens, horizontal lighting, and a live electric guitarist.**
- Smaller cast than needed





CLOSING