

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

An Introduction to Satyam Kalon

Satyam Kalon is a transcultural arts research and education project uniting scholars and academics from leading institutions across India, the United Kingdom and the United States. Driven by philanthropic support, the initiative offers scholarships, research grants, and senior-level teaching to a select cohort of artists and scholars.

The name Satyam Kalon unites the Sanskrit word Satyam (Truth) and the Greek word Kalon (Beauty)—an East-West convergence of ancient philosophical ideals encompassing aesthetics, ethics, and metaphysics.

Satyam Kalon aims to bring together the finest creatives and academics across the globe in the pursuit of excellence, new thinking and performance.

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

Seminar Teaching Themes

For the inaugural Satyam Kalon Programme Seminar Series, Trinity Laban invites selected academics from partner institutions to orient their presentations and teaching seminars around the series' central theme: *Representation, Imitation and Authorship*.

The seminar seeks to cultivate and sustain critical and interdisciplinary inquiry across artistic disciplines — interrogating how practices of representation produce and contest cultural meaning, how individual and collective identities are embodied, performed, and made legible through creative work, and how notions of authenticity are negotiated, destabilised, and reimagined within artistic production, transmission, and reception. Drawing on methodological perspectives from dance studies, performance studies, and visual and cultural studies, the series invites contributors to think across the boundaries of discipline, medium, and geography — attending to the politics of the gaze, the poetics of the moving body, the discursive construction of cultural difference, and the situated nature of knowledge within artistic practice.

Contributions are encouraged to draw on their ongoing research and practice to address transnational or multicultural nodes of inquiry — tracing how artistic knowledge travels, transforms, and is contested across cultural, geographic, and institutional contexts. Pedagogical approaches may bring together theory, practice, and collaborative inquiry. Sessions may take the form of lectures, practice-led workshops, lecture-demonstrations and engagements, and create space for exchange among participating scholars, practitioners, and students from diverse disciplinary and cultural backgrounds — contributing to a sustained and evolving conversation about artistic practice in a global, interconnected world.

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

Contents

AN INTRODUCTION TO SATYAM KALON	1
SEMINAR TEACHING THEMES	2
SEMINAR SCHEDULE	6
SEMINARS & PERFORMANCES.....	7
Welcome & Seminar 1: Representation, Imitation and Authorship	7
Seminar 2: Participatory music-making.....	8
Seminar 3: Aesthetics and migrations of gesture.....	9
Seminar 4: ‘Bridging Worlds’: reflecting on cross-cultural performance practices	10
Performance 0: Solo Piano.....	11
Seminar 5: Between Freedom and Regulation: Looking, Moving...Together	12
Seminar 6: Transformation of the Performative Self in the Age of AI	14
Seminar 7: Abstraction and repetition: ritual, trance, and the minimalism of Lucinda Childs’ Three Dances	15
Seminar 8: Work-Making Vs Music-Making: Authorship, Collectivity, and Collaboration	17
Performance 1: To Rise Again	18
Student Presentations and Reflections	19
Performance 2: Ant Law Trio	20
Seminar 9: Next Steps	21

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

SEMINAR LEADERS	22
Attakkalari Centre for Movement Arts	22
Jayachandran Palazhy, Founder and Artistic Director	22
Bonn University	23
Professor Ann R David, Professor Emerita of Dance and Cultural Engagement	23
Columbia University	24
Professor Lydia Goehr, Chair, Philosophy Department. Fred and Fannie Mack Professor of Humanities	24
Barnard College of New York	26
Professor Colleen Thomas-Young, Chair and Professor of Professional Practice in Dance, Dance Department	26
Courtauld Institute of Art	27
Dr Charlotte de Mille, Head of Art & Music Programme and Course leader for MA in Interaction of Music and Visual Art	27
Gibney Company, New York	28
Kyle Bukhari, Independent Arts Scholar, Dance Practitioner and Producer	28
KM Music Conservatory	29
Dr Adam Greig, Artistic Director and Academic Coordinator	29
University of Manchester	31
Dr Chloë Alaghband-Zadeh, Lecturer in Ethnomusicology	31
Shiv Nadar University, Department of Art and Performing Arts, School of Humanities and Social Sciences	32
Dr Aadya Kaktikar, Associate Professor and Head of Department	32
Dr Deepti Mulgund, Assistant Professor	33
Dr Amrithasruthi Radhakrishnan, Assistant Professor	34
Trinity Laban	35
Professor Jonathan Clark, Head of Research and Knowledge Exchange, Professor of Aesthetics and Arts Practice	35
Dr Naomi Lefebvre Sell, Associate Director (Dance), Reader of Choreographic Practice	36
Professor Aleksander Szram, Artistic Director, Professor of Performance Studies	37

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

SEMINAR SCHOLARS	38
Attakkalari Centre for Movement Arts	38
Lisa Keshariya, Undergraduate diploma dance	38
Barnard College of New York.....	39
Lynn Niu Wilcox, Dance Major	39
Columbia University.....	40
Robert Mulvey, BA Philosophy.....	40
Ry Smith, PhD Philosophy	41
Elina Vildere, MA Philosophy	42
Courtauld Institute of Art	43
Anna Monks, Postgraduate and forthcoming doctoral candidate.....	43
KM Music Conservatory	44
Dev Anand, Undergraduate diploma music	44
Shiv Nadar University	45
Nandita Biju, BA English	45
Sneha Chandran Sinha, BA English	46
Divyansh Mandloi, MFA Fine Art.....	47
Rutik Ubare, MFA Fine Art	48
Trinity Laban	49
Jessica Baynes, MFA Dance.....	49
Alique Khambatta, MMus	50
Anthony Law, PhD Creative Practice Music.....	51
Mandeep Raikhy, PhD Creative Practice Dance.....	52
Felicia Toni, MMus	53

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

Seminar Schedule

Lunches and refreshment breaks served in Seminar Room A. Studio 12 & Research Hub also available as breakout spaces.

Tue 16 Jun 2026		Wed 17 Jun 2026		Thu 18 Jun 2026	
09:30-11:00	Welcome & Seminar 1 (Laban Studio 5)	09:30-11:00	Seminar 5 (Laban Studio 5)	09:30-11:00	Student Seminars (Laban Studio 5)
	Representation, Imitation and Authorship Professor Jonathan Clark & Dr Aadya Kaktikar		Between Freedom and Regulation: Looking, Moving...Together Professor Colleen Thomas-Young & Dr Deepti Mulgund		
11:00-11:15	Break	11:00-11:15	Break	10:45-11:00	Break
11:15-12:30	Seminar 2 (Laban Studio 5)	11:15-12:30	Seminar 6 (Laban Studio 5)	11:00-12:00	Student Seminars (Laban Studio 5)
	Participatory music-making Professor Lydia Goehr & Professor Aleksander Szram		Transformation of the Performative Self in the Age of AI Jayachandran Palazhy & Dr Naomi Lefebvre Sell		
12:30-14:30	Student-Led Laban Tour, Lunch and Walk along the Thames to King Charles Court, Old Royal Naval College	12:30-13:15	Lunch	12:00-13:05	Lunch and Walk to St Alfege Church
		13:15-14:30	Seminar 7 (Laban Studio 5)	13:05-14:00	Performance 2 – Ant Law Trio (St Alfege Church)
			Abstraction and Repetition Professor Ann R David & Kyle Bukhari		
14:30-14:45	Break	14:30-14:45	Break	14:00-14:30	Walk back to Laban
14:45-16:00	Seminar 3 (Mackerras Room)	14:45-16:00	Seminar 8 (Laban Studio 5)	14:30-16:00	Student Seminars and Reflections (LB05)
	Aesthetics and migrations of gesture Dr Charlotte de Mille & Professor Ann R David		Work-Making Vs Music-Making: Authorship, Collectivity, and Collaboration Dr Chloe Alaghband-Zadeh & Professor Lydia Goehr		
16:00-16:15	Break (KCC Café)	16:00-16:30	Break	16:00-16:15	Break
16:15-17:30	Seminar 4 (Mackerras Room)	16:30-17:30	Performance 1 – To Rise Again (Laban Studio Theatre)	16:15-17:30	Closing Seminar 9 (Laban Studio 5)
	‘Bridging Worlds’: reflecting on cross-cultural performance practices Dr Adam Greig & Dr Chloe Alaghband-Zadeh		Please note this performance contains nudity.		Next Steps Dr Amrithasruthi Radhakrishnan & Professor Jonathan Clark
17:30-17:45	Performance 0 – Piano (Mackerras Rm)			17:30	Closing Celebration (Laban Bar)
17:45	Drinks Reception (Carne Room)				

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

Seminars & Performances

Welcome & Seminar 1: Representation, Imitation and Authorship

Tue 16 June 09:30-11:00

Professor Jonathan Clark (Trinity Laban) & Dr Aadya Kaktikar (Shiv Nadar University)

The opening seminar will explore themes of Representation, Imitation and Authorship and invite discussion about how these themes apply to our critical and interdisciplinary inquiry across artistic disciplines. Further information and reading materials to follow.

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

Seminar 2: Participatory music-making

Tue 16 June 11:15-12:30

Professor Lydia Goehr (Columbia University) & Professor Aleksander Szram (Trinity Laban)

Our seminar will look at models of visibility and invisibility. When we see a dancer or performer on the stage, do we see through them to grasp what they are making as a dance or performance of a work - so that our attention is object orientated not subject oriented. With some comparisons to film, how does the image erase the subjectivity of the actor. The themes will include: medial transformation (Ekphrasis); relation of appearance to what lies behind appearance (of anything), role of technology is effacing performers. Could dance become an art not for eye? What would that mean? How have artists and musicians re-interpreted or misunderstood principles of Indian aesthetics in confusions of eyes and ears, or in matters of corporeal erasure.

Reading:

Patterson D. Cage and Asia: history and sources. In: Nicholls D, ed. *The Cambridge Companion to John Cage*. Cambridge Companions to Music. Cambridge University Press; 2002:41-60. <https://www.jstor.org/stable/pdf/4153057.pdf>

George Crumb's Channels of Mythification

Author(s): Victoria Adamenko

Source: *American Music*, Autumn, 2005, Vol. 23, No. 3 (Autumn, 2005), pp. 324-354

Lydia Goehr "How to Do More with Words. Two Views of (Musical) Ekphrasis"

https://www.uib.no/sites/w3.uib.no/files/attachments/goehr_how_to_do_more_with_words.pdf

Lydia Goehr "The Perfect Performance of Music and the Perfect Musical Performance"

<https://journals.lwbooks.co.uk/newformations/vol-1995-issue-27/abstract-7957/>

Chapter 5 - Ananda K. Coomaraswamy and John Cage 2: Beyond Imitation

(pages 176 - 241)

Crooks, Edward. JOHN CAGE'S ENTANGLEMENT WITH THE IDEAS OF COOMARASWAMY (Phd Thesis, University of York, 2011)

[\(PDF\) John Cage's Entanglement with the Ideas of Coomaraswamy](#)

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

Seminar 3: Aesthetics and migrations of gesture

Tue 16 June 14:45-16:00

Dr Charlotte de Mille (Courtauld Institute of Art) & Professor Ann R David (Bonn University)

This cross-disciplinary session will examine the role of gesture in art and in movement/dance, interrogating issues of representation, cultural meaning, and embodied knowledge as well as the different understandings of gestural forms in different disciplines. Do gestures migrate across forms and cultures? Are they affective? Are they forms of knowing? What meta-narratives might be found in the analysis of gesture?

Presentation/discussion with slides/video clips followed by a 20-minute provocation for the students in the studio, in groups, followed by a sharing.

Decide on a theme/statement that is important to you and create through sound, movement, writing or image some kind of representation of that theme.

- Think about how it might be understood cross-culturally.
- Think about how it might be destabilised or reimagined.
- Is it a form of knowing?
- What are the least obvious forms of gesture?

Readings (Core):

Roger Fry, "An essay in aesthetics", *New Quarterly* 2, no. 6 (1909): 171–190.

Katrak, Ketu H. ((2008). 'The gestures of Bharata Natyam: migrating into diasporic contemporary Indian dance' in *Migrations of Gesture*, eds. Carrie Noland & Sally Ann Ness, Minneapolis & London: University of Minnesota Press, pp. 217-240.

Further interest:

Richard Shiff. (1991). "Cézanne's Physicality: The Politics of Touch," in *The Language of Art Theory*, eds. Ivan Gaskell and Salim Kemal, Cambridge: Cambridge University Press, pp. 129–180.

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

Seminar 4: 'Bridging Worlds': reflecting on cross-cultural performance practices

Tue 16 June 16:15-17:30

Dr Adam Greig (KM Music Conservatory) & Dr Chloe Alaghband-Zadeh (University of Manchester)

What issues emerge when musicians and dancers from different musical cultures collaborate to produce cross-cultural performance?

In this seminar we will use examples from the recent 'Rangreza' and *Bridging Worlds* performances to stimulate discussion of notated and embodied practices in works that seek to combine artforms from differing cultural practices and traditions.

'Rangreza' is a commissioned piece co-composed by AR Rahman and Rushil Ranjan that was premiered during the April 2026 *AR Rahman x Rushil with Abi Sampa and The Royal Philharmonic Orchestra* performance at the Royal Albert Hall combining western orchestra and choir with Sufi qawwali vocals and Indian percussion. 'Bridging Worlds' brought together composers, soloists and chamber ensembles from the Royal College of Music, the Royal Northern College of Music, Trinity Laban and the Sunshine Orchestra to create and present 8 commissioned works featuring non-western soloists as part of the Royal Albert Hall's associate artist programme led by Rushil Ranjan, Abi Sampa and choreographer Akash Odedra.

Short video clips and scored examples of the performances will serve as a starting point for group discussion and reflection on the themes within seminar participants own practices. Drawing on research by Dard Neuman on embodied creativity in Hindustāni music (and the problematic relationship between creativity and notated, classificatory knowledge in this tradition), the discussion will explore encounters between notated and unnotated creative practices and how these reflect broader tensions between notation and embodied knowledge. We will also consider the dynamics that shape interactions between performer and the role of risk in live performance.

Readings:

Neuman, Dard, 'Pedagogy, Practice, and Embodied Creativity in Hindustani Music', *Ethnomusicology*, Vol 56, No 3 (2012), 426-449.

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

Cumming, Naomi, 'Introduction', *The Sonic Self: Musical Subjectivity and Signification*
(Bloomington: Indiana University Press, 2000), 1-19.

Performance 0: Solo Piano

Tue 16 June 17:30-17:45

Alique Khambatta piano

Federico Mompou *Canción y Danza 7*

Fazil Say *Black Earth*

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

Seminar 5: Between Freedom and Regulation: Looking, Moving...Together

Wed 17 June 09:30-11:00

Professor Colleen Thomas-Young (Barnard College of New York) & Dr Deepti Mulgund (Shiv Nadar University)

This session brings together an improvisation workshop centred on intersubjective experience, followed by an art historical reflection on the question of what it means to see art collectively, most commonly in institutions such as museums and galleries. The two parts of the session are held together by the premise that moving through spaces together, whether with bodies in contact, or with gazes locked upon the same works of art, transforms our sense of self, and the other. Individual sections of the session are conceptualized as below:

Colleen Thomas-Young

This is a session in exploration—the exploration of essence, individuality, perception and power. We will begin with an introduction to Contact Improvisation—a partnering technique that is enriching for the mind and body and informs the body how to move with weight and connection. It is a technique that informs the artist in us all as it emphasizes listening, trust, and spontaneous creativity.

I am interested in what imprint remains on our bodies, in our movement, in our experience of the moment, and how we relay and connect that to our audience or to the world. We will use embodied cognition to explore the emotionality of focus and space as we devote sensing the moment as a practice. We will use improvisation and contact partnering to explore relationship, history, patterning, mindfulness and the pathways that are generated through the practice.

Deepti Mulgund

Drawing upon accounts of early museum visitors in Euro-America and India, this section will lead students to reflect on the possibilities which emerged for public life through the collective viewing of art in institutions such as museums, galleries and salon exhibitions. It will acquaint students with scholarship which has annotated how democratization with regards to viewing art, opened up avenues for new conceptions of public life and participation, while regulating the boundaries of what could be said

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

and opined. Pointing to the idea that museum-going, and art-viewing are learned behaviours from the early modern period, the section will enable students to denaturalize these practices, and institutions, and develop a careful consideration of what it means to inhabit, and move through, a space with strangers.

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

Seminar 6: Transformation of the Performative Self in the Age of AI

Wed 17 June 11:15-12:30

Jayachandran Palazhy (Attakkalari Centre for Movement Arts) & Dr Naomi Lefebvre Sell (Trinity Laban)

This seminar explores the evolving notion of the performative self at the intersection of embodiment, memory, archives, and artificial intelligence. Building on Attakkalari's long-standing engagement with Indian somatic and performance traditions—particularly through the NAGARIKA archive series—it examines how movement, memory, and cultural knowledge coalesce into dynamic, living practices. In the context of generative AI, the self is increasingly shaped through recursive feedback loops between human expression and machine learning, leading to a co-authored, fluid, and iterative identity.

Rather than viewing this shift as a loss of authenticity, the seminar proposes an expansion—where embodied presence and lived experience become the core of what remains irreducibly human. Drawing on Indian and Asian philosophical frameworks that conceive the self as relational and processual, it suggests culturally grounded pathways to engage AI not as a disruptor, but as an integrative layer.

The discussion further considers the role of epigenetic memory, somatic disciplines, and performance traditions as repositories of knowledge and tools for re-embodiment in an increasingly disembodied digital landscape. It also introduces the idea of localized, offline AI systems—rooted in curated archives—as creative collaborators that enhance, rather than replace, human agency.

The seminar invites dialogue on shaping a future where technology, culture, and embodiment evolve in thoughtful synergy.

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

Seminar 7: Abstraction and repetition: ritual, trance, and the minimalism of Lucinda Childs' *Three Dances*

Wed 17 June 13:15-14:30

Professor Ann R David (Bonn University) & Kyle Bukhari (Gibney Company, New York)

In this session we look at Lucinda Childs' work *Three Dances (for prepared piano)* John Cage (2025), especially her structured repetition and abstraction, examining how space, time and sound are organized in this newly created piece. The relationship of interiority to exteriority and the concentrated attention needed for her work are contrasted with similarities to ritual practice and trance seen in different world cultures where ritual is an intrinsic part of social and cultural expression.

Presentation/discussion with slides/video clips followed by a 20 minute provocation for the students in the studio.

Students create a simple 3–5 movement phrase , or a design image that incorporates abstraction, repetition, ritual. For the movement phrase, build it, then repeat it continuously, with one constraint at a time:

1. Exact repetition
2. Spatial shift only (change direction/path, not movement)
3. Temporal shift (stretch/compress time)
4. Attention shift (internal focus vs external projection)
5. Ritualistic elements

Guiding questions:

When does repetition become transformation?

Is attention in *Three Dances* meditative, mechanical, or something else?

What distinguishes aesthetic repetition from ritual repetition?

How might knowledge of ritual and trance be creative?

Can Childs's *Three Dances* provide us with an opportunity to examine how ritual functions within postmodern concert dance?

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

Reading:

Pina Bausch: *Dancing across Borders* Author(s): Johannes Birringer Source: *The Drama Review: TDR*, Summer, 1986, Vol. 30, No. 2 (Summer, 1986), pp. 85- 97

Andrée Grau, *Ritual Dance and "Modernisation": The Tiwi Example*
Yearbook for Traditional Music [Vol. 33 \(2001\)](#), pp. 73-81 (9 pages)

Sally Banes *Terpsichore in Sneakers: Post-Modern Dance* Lucinda Childs: *The Act of Seeing* pp132-145

Lucinda Childs Source: *The Drama Review: TDR*, Vol. 19, No. 1, Post-Modern Dance Issue (Mar., 1975), pp.33-36

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

Seminar 8: Work-Making Vs Music-Making: Authorship, Collectivity, and Collaboration

Wed 17 June 14:45-16:00

Dr Chloe Alaghband-Zadeh (University of Manchester) & Professor Lydia Goehr (Columbia University)

In this seminar, participants will have the opportunity to explore the norms that govern music-making and listening in different cultural contexts. We will focus particularly on collaboration in the making of art, including considering ways in which this troubles notions of authorship. The seminar discussion will respond to two texts by Lydia Goehr: Chapter 4 ('The Central Claim') of *The Imaginary Museum of Musical Works* (1992) and her chapter 'Dissonant Works and the Listening Public' in *The Cambridge Companion to Adorno* (2004). Chloë Alaghband-Zadeh will introduce Hindustāni music as a case study in which musical creativity emerges dialogically, in the moment of performance, out of interactions between performers and expert musical connoisseurs in the audience.

Reading:

Alaghband-Zadeh, Chloe. 2025. 'Listening as an Affective Practice: Affective Economies and Affective Orientations at Live Performances of Hindustani Music'. *Journal of the Royal Musical Association* 150 (2): 343–73. <https://doi.org/10.1017/rma.2025.10039>.

Goehr, Lydia. 1992. 'The Central Claim'. In *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music*. Clarendon.

Goehr, Lydia. 2004. 'Dissonant Works and the Listening Public'. In *The Cambridge Companion to Adorno*, edited by Tom Huhn. Cambridge University Press. <https://doi.org/10.1017/CCOL0521772893.010>.

Ram, Kalpana. 2011. 'Being "Rasikas": The Affective Pleasures of Music and Dance Spectatorship and Nationhood in Indian Middle-Class Modernity'. *The Journal of the Royal Anthropological Institute* 17 (January): S159–75. <https://doi.org/10.1111/j.1467-9655.2011.01694.x>.

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

Performance 1: To Rise Again

Wed 17 June 16:30-17:30

Mandeep Raikhy Dancer

Anirban Ghosh (Baan G) Sound Designer



In this solo performance, a male body moves in and out of contact with the ground — rising, standing, lowering, and lying down again. Performed in the nude to reveal the body in its most honest and unmediated form, the work distils movement to its essential mechanics: the effort of pushing, the negotiation with gravity, and the tension between engaging and releasing.

As a queer person living with HIV, each ascent from and return to the ground is an act of coming out again— asserting presence, vitality, and selfhood. Every movement negotiates the weight of social stigma and the invisible pressures of political and cultural narratives surrounding illness and identity.

In this quiet dance between fragility, renewal, and resilience, the body reveals its own labour through repetition, probing the edges of endurance and rest. In a time marked by exhaustion, collapse, and recovery — social, political, ecological, and personal — what does it feel like to rise again?

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

Student Presentations and Reflections

Thu 18 June 09:45-12:00 & 14:30-16:00

Students attending the seminars will be grouped into different specialisms and institutions and invited to confer during the series to present their sessions. The aim is that these sessions afford the opportunity for students to feedback on the seminars presented by staff in the preceding two days and to incorporate reflections on how their content has intersected with personal practice and thinking.

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

Performance 2: Ant Law Trio

Thu 18 June 13:05-13:50

Ant Law Guitar & Compositions

Niklas Lukassen Bass

Ryan Thrupp Drums



Last year Ant was listed as a rising star in Downbeat magazine's legendary Critics Poll. This afternoon his trio explore music from his ten albums as a leader - featuring all kinds of complex mixed meter compositions, and simpler songs. In true jazz tradition, there will of course also be a reimagined jazz standard or two. Come and hear why the Guardian described Ant as "a gamechanger" and "an innovator".

Ant Law is the Satyam Kalon PhD Creative Practice Music Scholar at Trinity Laban (commencing September 2026). This event is part of the Satyam Kalon London Seminar Series, a transcultural arts research and education project uniting scholars and academics from leading institutions across India, the United Kingdom and the United States.

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

Seminar 9: Next Steps

Thu 16 June 16:15-17:30

Dr Amrithasruthi Radhakrishnan (Shiv Nadar University) & Professor Jonathan Clark (Trinity Laban)

The closing seminar will reflect on the London Seminar Series and look ahead to plans for the Delhi Seminar Series. Seminar leaders and scholars will be invited to discuss creative outputs and publications arising from the Satyam Kalon Programme.

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

Seminar Leaders

Attakkalari Centre for Movement Arts

Jayachandran Palazhy, Founder and Artistic Director



Jayachandran Palazhy is a visionary choreographer, dancer, educator, and Artistic Director of Takalani Centre for Movement Arts, Bangalore. Trained across diverse movement traditions—including Contemporary Dance, Ballet, Bharatanatyam, Kathakali, Kalarippayattu, Tai Chi, Capoeira, and Indian and African folk forms—his work bridges disciplines, cultures, and performance vocabularies.

His transdisciplinary choreographic productions, often developed with international artists, have toured widely to major festivals and prestigious venues worldwide, earning critical acclaim. Under his leadership, Attakkalari has grown into a pioneering institution for dance education, research, performance, and stage technologies, and hosts the Attakkalari India Biennial, South Asia's premier contemporary dance festival.

Palazhy directs NAGARIKA, a seminal interactive archive on Indian somatic expressions, and leads the Incubation Centre for Arts and Media (ICAM), which supports original productions through residencies, mentorships, and international collaborations. He has curated major platforms including the Serendipity Arts Festival and the Attakkalari India Biennial and is currently establishing the Centre for Innovation in Performing Arts (CIPA) in Bangalore, a landmark initiative dedicated to somatic practices.

A sought-after mentor and visiting faculty at leading universities in India and internationally, Palazhy continues to inspire new generations of artists while contributing to the evolution of Indian somatic practices and contemporary dance globally. For further information: www.attakkalari.org, www.attakkalaribiennial.org

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

Bonn University

Professor Ann R David, Professor Emerita of Dance and Cultural Engagement



Professor Dr. Ann R. David, is Distinguished Professor Emeritus at the University of Bonn, in the Department of Asian and Islamic Art History. As Professor of Dance and Cultural Engagement, she was Visiting Professor at King's College, London in the Culture, Media and Creative Industries (CMCI) department, and she holds an Emeritus professorial position at the University of Roehampton where she worked for 17 years, including as Head of the Dance Department for 6 years. Her research and teaching specialisms are in dance anthropology (ritual, migration, diaspora, embodiment) and South Asian classical and popular dance; her dance training includes ballet, contemporary, folk, and the Indian classical styles of bharatanatyam and kathak. She has published widely on this work, as well as on dance in Bollywood and on the ritual dances of Tibetan Buddhism and has completed a monograph of Indian dancer Ram Gopal, published by Bloomsbury. Prof. Dr. David has given public talks at the V&A, the British Library, British Museum and National Portrait Gallery and been involved in post-show discussions at Asia House, Nehru Centre, Sadler's Wells, Southbank and the Bhavan, and has appeared on BBC radio and TV on several occasions. She is passionate about the need for the arts in education, working closely with policy makers, and is on the board of several arts organisations.

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

Columbia University

Professor Lydia Goehr, Chair, Philosophy Department. Fred and Fannie Mack Professor of Humanities



Lydia Goehr is Fred and Fannie Mack Professor of Humanities in the Department of Philosophy at Columbia University. She is currently chair of the Department of Philosophy. Her university awards include: Lenfest Distinguished Columbia Faculty Award (2009/2010); The Graduate Student Advisory Council (GSAC)'s Faculty Mentoring Award (FMA) (2007/8), and Presidential Award for Outstanding Teaching (2005).

She is a recipient of Mellon, Getty, and Guggenheim Fellowships, and in 1997 was the Visiting Ernest Bloch Professor in the Music Department at the University of California at Berkeley, where she gave a series of lectures on Richard Wagner. In 2024 and 2025, she was a Visiting Professor at École Normale Supérieure in Paris. In 2022-23, she was a Visiting Fellow at the Max Planck Institute (Empirical Aesthetics) in Frankfurt and taught at the Courtauld Institute, London. In 2020, she was a Mellon fellow at the Tate Museum in London and, in 2019, a Visiting Professor at the University of Torino. In 2008, she was Visiting Professor at the Freie Universität, Berlin (Cluster: "The Language of Emotions") and, in 2009, for the FU-Berlin SFB Theater und Fest. In 2005-6, she delivered the Royal Holloway-British Library Lectures in Musicology in London and the Wort Lectures at Cambridge University. In 2002-3, she was the Aby Warburg Professor in Hamburg and 2000-2001, Fellow at the Wissenschaftskolleg zu Berlin. She has been a Trustee of the American Society for Aesthetics and is a member of the New York Institute of the Humanities. In 2012, she was awarded the H. Colin Slim Award by the American Musicological Society for an article on Wagner's *Die Meistersinger*.

Lydia Goehr is the author of *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music* (1992/2007 with a new essay); *The Quest for Voice: Music, Politics, and the Limits of Philosophy* [essays on Richard Wagner] (1998); *Elective Affinities: Musical Essays on the History of Aesthetic Theory* (2008, essays on Adorno and Danto); *Red Sea-Red Square-Red Thread. A Philosophical Detective Story* (2021); *David Lean (Filmmaker and Philosopher)* (2025). Her current projects include *Furniture-Art: Essays*

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

on Objects and Objections; and Violin Lessons: Notes toward a Philosophy of Practice. She is co-editor with Daniel Herwitz of *The Don Giovanni Moment*. Essays on the legacy of an Opera (2006), and co-editor with Jonathan Gilmore of Blackwell's *A Companion to Arthur C. Danto* (2022). With Gregg Horowitz, she is series editor of *Columbia Themes in Philosophy, Social Criticism, and the Arts*, Columbia University Press.

Lydia Goehr has written many articles on the work of Theodor W. Adorno, Maurice Merleau-Ponty, and Arthur Danto. Her research interests are in German aesthetic theory and in particular in the relationship between philosophy, politics, history, and music. She offers courses in the history of aesthetic theory, the contemporary philosophy of the arts, critical theory, and the philosophy of history. She also leads the Faculty-Students Aesthetics Group which meets weekly during the semester and welcomes students and faculty from many disciplines, from Columbia and the New York area.

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

Barnard College of New York

Professor Colleen Thomas-Young, Chair and Professor of Professional Practice in Dance, Dance Department.



Colleen Thomas is a BESSIE nominated, New York based, choreographer and performing artist. She has worked with renowned choreographers such as Edward Villella, Donald Byrd/The Group, Bebe Miller Dance Company, and Bill T. Jones/Arnie Zane Co. among others. In 2008, she founded Colleen Thomas Dance where she serves as artistic director, executive director, choreographer, and performer. She is also co-director, choreographer, and performer with Bill Young/Colleen Thomas & Co, and the co-director and co-curator of the LIT (loft into theater) series at 100 Grand, which

supports innovative and experimental work by both emerging and established artists in an up-close and personal setting. Her work as a choreographer and dancer has been presented throughout the United States as well as in Europe, Asia, and South America. Her recent research includes: a new work with artists from Poland, Ukraine, Belarus, and USA (premiered at La MaMa Theater in May 2019), a recent published scientific study looking at brain activity in contact improvisers (Goldman, A., Thomas, C., & Sajda, P. (2019). Contact improvisation dance practice predicts greater mu rhythm desynchronization during action observation. *Psychology of Aesthetics, Creativity, and the Arts*. Advance online publication. <http://dx.doi.org/10.1037/aca0000255>.), and light and desire, a Bessie nominated dance that premiered in 2021 at New York Live Arts looking at how women artists move through challenging times. She is currently the Chair and a Full Professor of Professional Practice in Dance at Barnard College of Columbia University.

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

Courtauld Institute of Art

Dr Charlotte de Mille, Head of Art & Music Programme and Course leader for MA in Interaction of Music and Visual Art



Dr Charlotte de Mille curates the Courtauld Gallery's music programme. With the Gallery she co-authored *Animating Art History*, a joint initiative with Central St. Martin's and the University for the Creative Arts, which was long-listed for a Clore Award in Museum Learning. She was Visiting Scholar at Lingnan University, Hong Kong in 2018, and Mid-Career Fellow at the Paul Mellon Centre for British Art 2019-20. She is Associate Lecturer at the Courtauld teaching the MA *Music and the Visual Arts*.

She edited *Music and Modernism* (2011) and is co-editor of *The Bloomsbury Handbook to Music and Art* (2023). Her monograph *Bergson in Britain: Modern Art and Philosophy* was published by EUP in 2023. She is co-director of the project *Intersections of Music and Art in Europe 1950-2000*, with the Fondazione Cini, Venice.

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

Gibney Company, New York

Kyle Bukhari, Independent Arts Scholar, Dance Practitioner and Producer



Kyle Bukhari is a dance researcher, producer, and performer. He currently serves as General Manager of Gibney Company, a contemporary dance ensemble based in New York. A former dancer with the Joffrey Ballet, New York, and the Zurich Ballet, Switzerland, he is a US-UK Fulbright Fellow in Dance. His research on Yvonne Rainer, Twyla Tharp, and video artist Charles Atlas appears in the *Oxford Handbook of Contemporary Ballet*, *The Arthur Danto Handbook*, and the *International Journal of Screendance*, and he has collaborated with philosopher Lydia Goehr. From 2016 to 2020, he taught in the dance department at Sarah Lawrence College under the direction of Sarah Rudner and John Jasperse.

Bukhari has co-produced and moderated programs at institutions including the Whitney Museum of American Art, where he collaborated with Michael Taussig on *The Berlin Sun Theater*, as well as Baryshnikov Arts Center and New York Live Arts. More recently, he co-produced and moderated the panel for the U.S. premiere of the dance documentary *Becoming Giulia* at Metrograph Theater.

He holds a B.A. in Anthropology from Columbia University and an M.A. in Dance Studies from Roehampton University.

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

KM Music Conservatory

Dr Adam Greig, Artistic Director and Academic Coordinator



Originally from Fife in Scotland, **Dr Adam J. Greig** completed his undergraduate and postgraduate studies at Lancaster University in England, where he received a BMus (Hons) and MMus before completing a doctoral thesis (PhD) on the music of French composer Germaine Tailleferre.

At KM Music Conservatory Adam has been the Academic Coordinator since 2011, responsible for oversight of the curriculum design and faculty. Since 2020 he is also Artistic Director responsible for international and industry projects and during the past decade has coordinated projects with the Royal

Albert Hall; BBC Scottish Symphony Orchestra; Trinity Laban Conservatoire of Music and Dance; the Royal Conservatoire of Scotland; Queensland University of Technology; Berklee College of Music; The British Council; The Glenn Gould Foundation; ROLI; Apple; Google and Nokia. Since 2019 he has been coordinating with the AR Rahman Foundation with regards to the continuing musical projects with Nagaland, including the signing of an MoU between KMMC and Nagaland to support further cross-supportive musical activities.

As an active performer and musicologist Adam's research involves combining modes of analytical enquiry with experience from practice, to better understand interpretation and artistic transmission. He has also had the privilege of performing three piano concertos, most recently with the Australian World Orchestra during their 2018 India tour, and also Francis Poulenc's *Piano Concerto No. 1*, and Germaine Tailleferre's *Concerto pour piano et 12 instruments* with the Lancaster University Symphony Orchestra.

As a researcher, Adam chaired the 2023 International Society for Music Education South Asia Conference in Chennai, has presented at The Glenn Gould Foundation 'Promise of Music' in Toronto (2025), Brillante Piano Festival, Kohima & Bangalore (2023 & 2024); All About Music (Mumbai, 2019); IndiEarth Xchange (Chennai, 2015-19), ISME Symposiums (Bangalore & Delhi, 2015-16); Cambridge University, King's College London and the International Conference on Music Since the 1900s, held at Keele University. He was a co-author of the New Delhi Statement on Music Education and

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

Engagement by the International Society for Music Education (2016). In 2023 Adam chaired the 4th South Asian Regional Conference for ISME hosted at KMMC. His published work includes contributions as a Research Assistant to Professor Mawer's articles in the Journal of the Royal Music Association and the Journal of Twentieth-Century Music, and typeset musical examples for her book, *Ravel Studies*, published by Cambridge University Press in 2010.

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

University of Manchester

Dr Chloë Alaghband-Zadeh, Lecturer in Ethnomusicology



Dr Chloë Alaghband-Zadeh is Lecturer in Ethnomusicology at the University of Manchester. Her research explores music in contemporary South Asia and the South Asian diaspora. She is particularly interested in highlighting the intersections between musical sound, ways of listening and structures of power (especially gender). This work spans disciplines, synthesising perspectives from ethnomusicology and music analysis, as well as contributing to interdisciplinary conversations on listening.

Before coming to Manchester, Alaghband-Zadeh held a three-year Research Fellowship at Emmanuel College, Cambridge and she worked as a Research Associate on the Leverhulme-funded project Migrant Memory and the Postcolonial Imagination. Her publications have appeared in *Ethnomusicology*, *Ethnomusicology Forum*, *Journal of the Royal Musical Association* and *Analytical Approaches to World Music*. She is currently working on a monograph on the Hindustani semi-classical genre thumri, based on a combination of ethnographic and analytical research. In it, she makes the case for foregrounding cultures of listening in music analytical work, exploring the relationship between processes of improvisation in thumri and the practices and dispositions of expert listeners when they engage with this music in performance.

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

Shiv Nadar University, Department of Art and Performing Arts, School of Humanities and Social Sciences

Dr Aadya Kaktikar, Associate Professor and Head of Department



Dr Aadya Kaktikar locates her work at the intersection of dance practice and theory, having spent more than two decades as an Odissi soloist and over a decade introducing and expanding the field of dance education in India. She holds a PhD in Dance from Texas Woman's University, USA, and a Master's in Teaching (Dance) from the Royal Academy of Dance, University of Surrey, UK.

Aadya's research and teaching examine the place of traditional dance practices within contemporary educational spaces, focusing specifically on the work and precarity of dance teachers. Focusing on the pedagogy of dance, Aadya uses the efficacy and immediacy of performative practices to address larger questions of education, gender, strategy, and politics. Located at an interdisciplinary cusp, Aadya's work enables a methodological approach that moves beyond the binaries of theory and practice, doing and thinking, experiencing and writing.

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

Dr Deepti Mulgund, Assistant Professor



Deepti Mulgund is an art historian specializing in nineteenth and early-twentieth-century South Asia. She is currently an Assistant Professor at the Department of Art, Media and Performance, School of Humanities and Social Sciences, Shiv Nadar Institution of Eminence, Delhi NCR, where she teaches art history and theory. Her research, and publications, engage with museum studies, institutional histories, art reception, consumption studies, urban studies, picnics, and public culture to produce critical social histories of art. A recent research project investigates the history and valence of skill in 18th and 19th century western India.

Deepti holds a doctorate from the School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi (2019). She received the DAAD (German Academic Exchange) Bi-Nationally Supervised Doctoral Fellowship, during which she was affiliated to the Humboldt University Berlin (2015-16). Her postdoctoral fellowship was supported by the Kunsthistorisches Institut in Florenz (under the 4A Lab programme) and was hosted by the Freie University in Berlin (2019-20).

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

Dr Amrithasruthi Radhakrishnan, Assistant Professor



Amrithasruthi Radhakrishnan is Assistant Professor of Dance & Performance Cultures at the Department of Art, Media and Performance, Shiv Nadar Institution of Eminence, Delhi-NCR. A scholar, dancer, and educator, her work spans performance studies, festival historiography, curatorial practices, and arts-integrated pedagogy. She holds a Ph.D. in Theatre and Performance Studies from Jawaharlal Nehru University, New Delhi. Her research bridges theory and practice across academic and artistic

contexts, focusing on performance, festival events, curation, cultural consumption, policy, and soft power diplomacy, with particular attention to alternate histories of performance reception. A trained Bharatanatyam dancer with over 25 years of mentorship under Dancer Geeta Chandran, Amrithasruthi is a senior member of the Natya Vriksha Dance Company, where she remains actively engaged in teaching, choreography, and institutional administration. She is an empaneled and accredited dancer by the Government of India and has extensively traveled across the world for performances and academic engagements. As an artist-mentor, she devises workshop modules to train art educators and arts managers across primary and higher education-institutional sectors. It is at the dynamic intersection of practice and theory that Amritha continues to develop her artistic work and make contributions back to the field.

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

Trinity Laban

Professor Jonathan Clark, Head of Research and Knowledge Exchange, Professor of Aesthetics and Arts Practice



Professor Jonathan Owen Clark is Head of Research and Knowledge Exchange at Trinity Laban. Areas of specialization include: Arts Practice; Philosophical Aesthetics; Critical Theory and Historiography; Musicology and Performance Studies; Critical Pedagogy and Participatory Arts; Mathematical Music Theory; Musical Composition and Sound Design; Inter-Arts Collaborative Practice and Installation Art.

Jonathan has supervised PhD students on the following topics: Musical Composition; Politics and Aesthetics; Musical Historiography; Movement Intervention and Architecture; Ontology of Motion-Depicting Photography; Geometry, Enaction and Choreographic Praxis; Contemporary Music and Curating.

At PGT and UG Level, modules taught include: Music Historiography; Philosophy of Music; Music and Perception; Art and Phenomenology; 19th and 20th Century Music; Popular Music; Generative Computer Music; Max/MSP Programming; Elektronische Musik and Musique Concrète.

Residencies and Awards: Residency, Bloomberg SPACE, London (2011); Visiting Lecturer, Conservatorio di Musica, Perugia (2008); Visiting Research Fellow, Simon Fraser University, Vancouver (2003, 2005); Residency at Bluecoat, Liverpool (2001); Residency at the Banff Centre for the Arts, Canada (2000); Instrumental Scholar, Magdalen College Oxford (1990-1993).

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

Dr Naomi Lefebvre Sell, Associate Director (Dance), Reader of Choreographic Practice



Dr Naomi Lefebvre Sell is Trinity Laban's Associate Director of Dance, a Reader of Choreographic Practice and Programme Leader for the MA/MFA Creative Practice. Naomi positions herself as a practitioner researcher, academic and a choreographer, her work has been commissioned and presented globally since 1998. Originally from Canada, Naomi's background as a professional dancer includes work with both Butoh and Cunningham-influenced companies. Naomi holds a BFA in Dance from Simon Fraser University and a MA Choreography and PhD in Creative Practice (Dance) from

Trinity Laban. She is also a Higher Education Academy Senior Fellow. Naomi's practice-led research is published in academic journals and book chapters (Intellect, Frontiers and Routledge), she presents regularly at national and international conferences. Naomi's artistic work and teaching is informed by her doctoral research which examined the effect of mindfulness meditation on a creative process of dance making.

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

Professor Aleksander Szram, Artistic Director, Professor of Performance Studies



Aleks' primary research area is the performance practice of twentieth and twenty-first century repertoire involving the piano. As a performer, Aleks has released several albums of contemporary repertoire on the Prima Facie record label, including the Piano Concerto by Daryl Runswick, Inner Landscapes (Douglas Finch), A Land so Luminous (Kenneth Hesketh), and the album Aztec Dances with the recorder player Jill Kemp. He has recorded for Nimbus with the flautist Wissam Boustany, and prepared first performances of works by Frederic

Rzewski, Dai Fujikura, Haris Kittos, Edward Gregson, Nicola LeFanu, Sam Hayden and David Bedford, among many others. As pianist in the ensemble Gemini, he has recorded three albums with Métier, including works by Jonathan Harvey, Sadie Harrison, Huw Watkins, Philip Grange, and the first recording of Mandala 3 by David Lumsdaine. As well as Gemini, Aleks works with Lontano, rarescale and the Continuum Ensemble. He has performed in more than forty countries over six continents and broadcast widely, as well as disseminating his research through lecture-recitals and conference presentations.

A secondary area of research is the application of critical pedagogy to performing arts training in higher education, as a means to encourage further evolution away from the master-apprentice transmission model of pedagogy that has dominated past approaches. Aleks has published book chapters for Palgrave Macmillan and several journal articles.

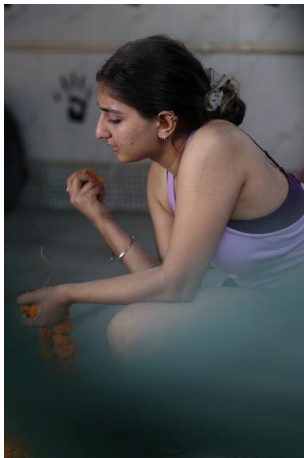
TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

Seminar Scholars

Attakkalari Centre for Movement Arts

Lisa Keshariya, Undergraduate diploma dance



Lisa is an aspiring theatre and movement artist. Over the past 8 years, she has found different ways to act, design and write in and for plays and performances. By integrating her penchant for the experimental and radical, she hopes to create works and practices which are accessible, challenging, yet cathartic. She is a Young India Fellow (2024) and her interests lie at intersections- of community art practices, catharsis in art, curation and participating in cultural dialogues. With a background in psychology and liberal arts, she has previously worked with an NGO to enable women's entrepreneurship through the capacities of project management, MEL and communications. She believes in the pluralities of our times, and wants to hold complex realities together. So far, through her artistic efforts, she has written, directed or acted in more than 11 plays with different groups and artists, performing across Gujarat, U.P. and Delhi as well as at the Kalaghoda Arts Festival, Mumbai (2018). Being awarded the Satyam Kalon Scholarship has given her an opportunity to find comfort and confidence in herself through movement, by understanding her performing and moving body. She hopes and aims to carry her learnings to perform, make, learn, read and create *better*.

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

Barnard College of New York

Lynn Niu Wilcox, Dance Major



Lynn Niu Wilcox is a dancer, choreographer, poet, and critic born and raised in St. Paul, Minnesota, currently in New York City. She will graduate from Barnard College in 2027 with degrees in Dance and English with a concentration in creative writing. She grew up training in traditional and modern Chinese dance forms, while surrounded by the dance and community of Ananya Dance Theatre.

Lynn's written work has been published across numerous Columbia University student magazines. She is rehearsal assistant to Jodi Melnick, currently working in preparation for the premiere of "Superbloom" at 92nd Street Y. Lynn is in residency at the Barnard College Movement Lab as a student artist. Through interdisciplinary mediums of movement, poetry, and film, she is researching histories and homelands of the body, conscious and unconscious. Most recently, she has worked with Breanna O'Mara and Stephanie Troyak in Pina Bausch repertory, Palermo Palermo. She has also worked with choreographers Jodi Melnick, NiNi Dongnier, Irene Hultman, and Pramila Vasudevan in original works. Lynn approaches artmaking as a transformative act of reckoning with the intimate depths of desire, identity, and ancestry.

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

Columbia University

Robert Mulvey, BA Philosophy



Robert Mulvey is a graduate of Columbia University, where he earned a B.A. in Philosophy with a concentration in Dance. Prior to returning to university, he performed professionally with ballet companies across the United States, including Nevada Ballet Theatre, Los Angeles Ballet, The Washington Ballet, and San Francisco Ballet. He plans to pursue postgraduate research in performance and critical dance studies beginning in Fall 2026.

His academic interests include aesthetics, critical theory, performance studies, screendance, affect theory, phenomenology, and theories of embodiment. His research views improvisation as an ethics of embodiment that reveals how bodies learn to align with institutional and disciplinary power when necessary and to resist it when required. He is particularly interested in how improvisation functions as a political practice. More broadly, his work explores the insights that emerge at the intersection of dance and philosophy.

Alongside his scholarship, Robert maintains an experimental artistic practice that explores the relationship between improvisation, structure, and audience perception. His projects often foreground process and invite audiences to witness how movement, media, and sound develop in real time. Robert's work examines how performance can function as a site where both performers and spectators encounter unfolding questions together.

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

Ry Smith, PhD Philosophy



Ry is a third-year PhD student in philosophy at Columbia University, with a Bachelor of Arts and Diploma of Music from the University of Melbourne. His undergraduate work was split between philosophy, music and creative writing – and these artistic practices have informed his focus on the philosophy of art. His research is currently concerned with representations of the violent and taboo in art, especially in terms of when and why it can be acceptable for an artwork to contain content we consider immoral. Of particular interest is art that blurs the line between representation and instantiation of violence or taboo, especially in the context of performance art (such as in the work of Chris Burden or Ron Athey). Ry also works on the philosophy of sex and gender, and is hoping to bring the two areas together through a focus on performance. In his spare time, he still writes fiction and plays music (and sometimes even writes music).

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

Elina Vildere, MA Philosophy



Elina was born and raised in Riga. While attending French lycée, she developed a taste for French culture. So when it was time for university, she went to Paris. There she began studies in Strategic Design and Management at Parsons Paris which gave her a well-rounded arts and business education. Yet her real school was the city itself. The intellectual atmosphere of Paris turned Elina's interest towards film, theatre and philosophy. She frequented the cinematheque and found Simone de Beauvoir's works particularly stimulating. After her second year of study,

Elina went on an exchange program to New York. Her bachelor's culminated in an interdisciplinary performance "Future Chronicles". As a director, she collaborated with more than 20 young artists — actors, musicians, dancers and visual artists. Together they created a musical production inspired by the mythological figures Apollo and Dionysus. Elina is currently continuing her academic path at Columbia University. She is a masters student in philosophy, with a primary interest in aesthetics. Alongside her studies, Elina works with one of Latvia's leading theatres, the New Riga Theatre. As a dramaturg, she is involved in a production about Leonardo da Vinci, which is planned to premier in fall 2026.

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

Courtauld Institute of Art

Anna Monks, Postgraduate and forthcoming doctoral candidate



Anna Monks is an arts professional and independent researcher specialising in modern and contemporary art, with a focus on interdisciplinary exchange across art, music, and movement practices. She holds a Master's degree from The Courtauld Institute of Art, where her research focused on European modernism and the concept of 'rhythm' as a connective framework across multiple art forms, examining sites of interdisciplinary interaction such as Ballets Russes productions and the Bauhaus.

Her forthcoming doctoral project develops this research through an investigation of the transnational networks of the Rhythm Group in Paris in the early twentieth century, exploring their connections between visual art and the performed and applied arts. She has a particular interest in the influence of composer and theorist Émile Jaques-Dalcroze's innovative pedagogical method, Eurhythmics on visual artistic practice. Alongside her academic work, Anna has worked closely with artists as an Artist Liaison and studio manager over the past ten years. Her experience in exhibition-making informs her research into how artistic ideas develop and circulate across disciplines and geographies through networks of exchange. She also brings a background in music and has recently advised an orchestra on a programme exploring intersections between art and music.

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

KM Music Conservatory

Dev Anand, Undergraduate diploma music



Dev Anand is a vocalist and emerging musician currently pursuing Diploma year 1 in KM College of Music and Technology Chennai, India. A graduate in Electrical Engineering, he brings to his artistic practice a synthesis of analytical discipline and creative sensitivity, shaping an approach to music that is both intellectually reflective and emotionally grounded. His work is shaped by a deep engagement with vocal expression, musical storytelling, and the search for authenticity in performance, positioning him at the

intersection of tradition, study, and evolving artistic identity.

His musical foundation spans Western classical vocal practice and earlier vocal training in the Carnatic tradition, offering him a broad understanding of diverse melodic, aesthetic, and philosophical approaches to sound. Within this landscape, Dev's primary artistic interest lies in exploring the emotional and cultural continuities between folk, classical traditions and global musical forms. He is particularly committed to creating sincere, soul-centred music that foregrounds live performance, acoustic resonance, and genuine human connection rather than heavy electronic production.

Throughout his academic journey, Dev has participated in performances across varied stylistic settings such as Western classical recitals, musical theatre, Hindustani ensembles, developing both technical discipline and interpretive sensitivity while cultivating a collaborative artistic outlook. These experiences continue to inform his evolving voice and long-term creative direction. Looking ahead, he seeks to contribute to a future in which Indian musicians engage meaningfully with international artistic spaces while remaining deeply rooted in their cultural traditions. He is especially eager to study and learn from folk and classical music forms across the world, deepening cross-cultural understanding through performance. This scholarship has enabled Dev to deepen his study, expand cross-cultural dialogue, and create music that is both authentic in origin and resonant on a global stage.

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

Shiv Nadar University

Nandita Biju, BA English



Nandita Biju is a second-year undergraduate majoring in English at Shiv Nadar University, Noida, India. Her academic and creative interests move between performance and reflective writing, shaped by a curiosity about how art and language carry histories that are not always easily spoken.

Building on her academic interests, she maintains an active creative practice as a poet and prose writer. She is the author of two poetry collections, *Arcane* (2022) and *It's True, It Lasts* (2024), works that explore interiority and the shifting nature of truth through lyrical reflection. Her writing also extends to travel narratives. Her first published work, *A Dream Come True*, recounts a childhood journey to Europe, followed by *Singapore Diaries* and *Maps and Memories*, which document her travels through Australia. Her work has appeared in *The Hindu Young World Edition* and the *Kerala Doctors' State Journal*.

Her involvement in performance further expands her artistic sensibility. She trained in Bharatanatyam for twelve years under Kalamandalam Geetha Prasad, completing her arangettam at Valayanad Devi Temple and performing at Guruvayoor Temple at the age of thirteen. She also pursued Carnatic music for eight years under the guidance of Smt. Vijayalakshmi. Her background in music led her to serve as the lead singer in her school's CBSE Oppana competition team, where the team received state-level appreciation.

For Nandita, both scholarship and artistic practice remain spaces for inquiry and expression.

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

Sneha Chandran Sinha, BA English



Sneha Chandran Sinha is a BA English student and has completed her graduation (Arangetram) in Bharatanatyam. She is passionate about her writing and has dreamt of being a writer since she was seven years old. Her training and dedication to dance and fine arts as well as her experiences in research have deeply influenced her story

telling and vice versa. She often finds herself writing about Bharatanatyam and the mythology that informs it, integrating visuality into her story telling and animating poetry through movement. In her work, art forms blend with one another creating a crucible of perspectives. She is dedicated to exploring this merging of art forms even while training consistently in each art form separately. Inspired by her intercultural experiences, growing up in China, the USA and India, she is fascinated by the prospect of merging her cultural context and her art. She seeks not only to represent the multiple cultures that have been integral to her growth but also to represent herself as a mirror image through them. With this approach, she hopes to explore art in alignment with her body and her identity. Through the SKP seminars, Sneha seeks to engage in fruitful discussions and experimentation with other like-minded artists.

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

Divyansh Mandloi, MFA Fine Art



Divyansh Mandloi is an artist currently pursuing his Master of Fine Arts at Shiv Nadar University. Before entering art school, he was training as a dancer, and movement continues to remain central to how he thinks and works. In 2020, he began his Bachelor of Fine Arts, where he started his practice in painting. During this time, he began sketching the human figure, but what interested him more was not the stillness of the form, rather how bodies and objects appear in motion, and how the human figure responds to sound and light.

Over time, his curiosity led him to move across different mediums, including painting, photography, installation, and performance. His background in dance continued to inform his visual practice, gradually pushing him to think about the relationship between movement and image. During his bachelor's, he attended a workshop on performance and video art where he encountered the works of Pina Bausch, an experience that shifted how he thought about sound, space, movement, and repetition within art.

Before beginning his master's, he started exploring performance art and theatre practices through films, recordings, and online archives. Sound plays an important role in his process, often emerging through simple bodily actions such as taps, stomps, claps, and repeated gestures. Recently, his practice has moved more actively toward video performance, where the camera becomes a stage and an observing presence. Through experiments with light, exposure, and duration, he continues to explore how images appear, disappear, and transform within recorded space.

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

Rutik Ubare, MFA Fine Art



Rutik Ubare is a master's student in Fine Arts and a Kathak practitioner with over eight years of formal training. Since childhood, his engagement with the arts has spanned both visual and performing arts. His work investigates masculinity, gender performance, and the ways in which the moving body becomes socially "gendered." Drawing from his long relationship with dance, he reflects on how gender norms were imposed on his body as a learned discipline rather than an inherent truth.

In his practice, Ubare explores cultural rituals, customs, and traditions that reinforce normative ideas of masculinity, examining how these structures shape and affect queer bodies. He frequently uses his own body as a subject within both his visual and performance-based work, often drawing from personal memories that carry strong social and cultural meanings.

The idea of the stage, both as a physical site and a conceptual framework, plays a central role in his practice. Elements such as stage lighting, elevation, and the presence of an audience inform the theatricality of his work. Moving forward, he aims to expand his research on male artists and performers who engage in cross-dressing within dance and other cultural practices, further examining gender, performativity, and representation.

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

Trinity Laban

Jessica Baynes, MFA Dance



Jessica Baynes is a contemporary dance performer, educator, and choreographer from San Diego, California, USA. Jessica is a TEDx speaker, a 2025 Harvard University graduate, and a Satyam Kalon Scholar at Trinity Laban Conservatoire of Music & Dance, where she is completing an MFA in Dance Performance.

Baynes' work in dance has been featured and sponsored by organizations including the U.S. National Endowment for the Arts (NEA), TED, United Nations Civil Society, International Association for Dance Medicine and Science (IADMS), and National Dance Education Organization (NDEO). Her recent teaching credits include the University of Utah Department of Ballet and national American ballet company, Ballet West.

Jessica holds a Master of Education (Ed.M.) in Human Development and Arts & Learning from Harvard Graduate School of Education, and a Bachelor of Fine Arts (BFA) in Modern Dance from the University of Utah. She is also the founder of *Healing in Motion Dance*, an organisation that teaches adaptive ballet to participants with neurodegenerative diseases.

At Trinity Laban, Baynes' research explores the psychosocial implications of body politics. Her thesis examines how political and social power is expressed through, and imposed upon, the moving body.

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

Alique Khambatta, MMus



Alique Khambatta is an Indian pianist currently pursuing a Master's degree in Performance at Trinity Laban Conservatoire of Music and Dance, London, where she studies with Elena Riu and Mikhail Kazakevich. She completed her Bachelor of Music at Trinity Laban as a recipient of the Udmirya Devi Scholarship, and is presently

supported in her postgraduate studies by the Satyam Kalon Scholarship.

Alique began piano lessons at the age of five at the Academy of Music with Roxana Anklesaria, and has also been mentored by Myrna Fernandez. She has won numerous prizes at national and international competitions and festivals, including the Musiquet Competition (India), the International Trio Competition in Marktoberdorf, Germany, and the North London Festival. She was also a finalist in both the English Song Competition and the Soloists' Competition.

She has participated in masterclasses with distinguished artists including Joanna MacGregor, Jean-Efflam Bavouzet, Pascal Rogé, and Tomislav Baynov, and has performed across the UK as well as in concerts abroad. Alongside her performance work, she has taken part in Trinity Laban's contemporary music festival, New Lights, over several consecutive years. With a particular love for improvisation, she drew on this interest as part of the inspiration behind her own curated and directed performance for the festival in 2025. Alique is currently an Artist in Residence at the London Transport Museum, where she and her singer duo partner are presenting a series of concerts throughout the year.

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

Anthony Law, PhD Creative Practice Music



Leading UK guitarist Ant was listed in Downbeat magazine's 2025 Critics Poll as a "rising star" and he has been described as "a game changer" and "an innovator" in The Guardian. His recently released ninth album Unified Theories was Jazzwise magazine's Editor's Choice and has received very positive reviews across the board – at home in the UK, in Europe and further afield.

In 2013 his debut 'Entanglement' was released, followed by 'Zero Sum World' in 2015 and 'Life I Know' in 2018, which was described as "career-defining". It achieved 5 star reviews, made numerous "best of 2018" lists, received airplay in the UK, Europe, Australia, and was added to numerous editorial playlists on Spotify.

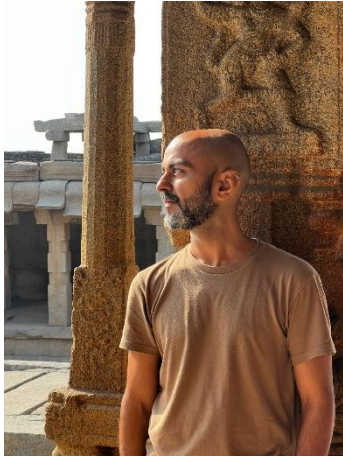
2020 saw the release of Ant's 4th album - the critically acclaimed 'The Sleeper Wakes', followed by 2024's 'Ensconced' in collaboration with Milan-born British/Turkish singer and lyricist Brigitte Beraha, with whom touring is also ongoing.

Ant also tours and records with Emma Rawicz, Tim Garland, and he is the "L" in Trio HLK who record/tour extensively with Evelyn Glennie. His previous releases were awarded 9/10 reviews in guitar magazines which feature him frequently. He was included in a list of "10 Astounding Virtuosos", and a recent issue of Guitar Techniques features a 2-page spread on Ant.

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

Mandeep Raikhy, PhD Creative Practice Dance



Mandeep Raikhy is a Delhi-based dance practitioner with a particular interest in exploring the intersections between dance creation, performance, research, and pedagogy. He completed a BA (Hons) in Dance Theatre at Laban in 2002 and then toured with Shobana Jeyasingh Dance Company, London between 2005 and 2009. Since 2010, Mandeep has created several dance works, notably *Inhabited Geometry* (2010), *a male ant has straight antennae* (2013) and *Queen-size* (2016) and *Anatomy of Belief* (2019). These works have travelled across the country and internationally over the years. Besides creating and touring several dance works since 2008, Mandeep has worked to develop a supportive environment for contemporary dance in India through several initiatives such as Gati Dance Forum, Khuli Khirkee and the MA Performance Practice (Dance) at Ambedkar University, Delhi. He currently teaches remotely on MA Dance: Participation, Communities, Activism at The Place, London.

TRINITY LABAN

Satyam Kalon London Seminar Series Programme | 16-18 June 2026

Felicia Toni, MMus



Felicia Toni is currently studying with Martino Tirimo at Trinity Laban sponsored Udmi Devi Scholarship. Prior to this, she completed a Masters in Performance in piano at the Guildhall School of Music and Drama, studying with Sam Armstrong, Peter Bithell, and Laura Roberts.

She has performed in England and abroad, some of which include solo recitals in Barbican's Milton Court, St. James' Piccadilly, and Old Royal Naval College Chapel. She is a finalist of John Longmire Beethoven piano competition, and also an active collaborator in songs (mentored by Eugene Asti) and chamber music.

In 2025, she has been personally selected by the renowned French pianist Pierre Laurent Aimard as one of six young professional pianists to take part in his Ravel masterclass, organised by the music publisher Henle Verlag in Munich. Other influential masterclasses in 2025 include playing to Jean-Efflam Bavouzet and Pascal Rogé.

Her musical background is considered unusual as she began her training only in 2020, having previously focused on mathematics and science. She also holds a bachelor's degree in engineering and an MPhil in finance from the University of Cambridge, and enjoys writing in her free time.