

# GRAND ROUNDS

**Thursday, April 7, 2022**

**Location:** Zoom- Please [RSVP](#) for link

**4:30pm- 6:00pm**

## **Performance as Research: My Work with the Deaf Actors of the Ebusu Sign Language Theatre Laboratory**

**Atay Citron, PhD**

***The University of Haifa, Israel***

Ebusu Sign Language Theatre Laboratory was formed in 2014 as part of the GRAMBY (Grammar of the Body) research project that investigated compositionality in sign language ([gramby.haifa.ac.il](http://gramby.haifa.ac.il)). The lab is an ensemble of 8 performer-researchers – 7 deaf and 1 hearing – all using Israeli Sign Language (ISL) for everyday communication. Employing performance-as-research methods, they study their own language to explore its poetic and performative potential. The exploratory improvisations combine ISL with gestures and physical theatre in order to create performances that are accessible to the deaf and hearing alike (we do not use simultaneous interpreting). Ebusu ensemble has created 3 original performances so far (the first, *It's Not About Ebusu*, played at SBU in 2016), and will begin work on its 4<sup>th</sup> piece next year. In this presentation, I will discuss Deaf culture, the creative dialog of a hearing director with deaf actors, and the *Let the Body Lead the Mind* method, which I developed with the actors.

Please RSVP [here](#) or to [Bioethics@stonybrookmedicine.edu](mailto:Bioethics@stonybrookmedicine.edu)



Photo credit: Rande Daddona

**Atay Citron**, director of the Ebusu Sign Language Theatre Laboratory, is professor of theatre and former chair of the Theatre Department at the University of Haifa, where he founded the pioneering full-time academic training program for medical clowns in 2006. His career as an independent director includes the outdoor performance *En Zo Ben Zo* at the Israel Festival (first prize at the street theatre competition), its sequel, *Yanti Parazi* at the Jerusalem Khan Theatre, and several devised and physical theatre pieces that were performed in Israel, Europe, the U.S. and Canada. His research interests include curative performance (shamanism, ritual clowning, and medical clowning), history of avant-garde performance and performance of people with disabilities. He is co-editor of *Performance Studies in Motion* (Bloomsbury, 2014), and was artistic director of the Bat-Yam International Street Theatre Festival (2007-2010), the Acco Festival of Alternative Theatre (2001-2004), and the School of Visual Theatre, Jerusalem (1993-2000). In 2004 he won the Rosenblum Prize for excellence in the Performing Arts.