



**MARTIAL  
ARTS STUDIES  
CONFERENCE**

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19 - 21 JULY 2016

**INFORMATION &  
PROGRAMME**



# CONTENTS

- 1 **Welcome and introduction**  
Paul Bowman, Conference Organiser
  
- 3 **Expectations**  
Three ground rules for success
  
- 4 **General information**  
For delegates, panels and chairs
  
- 5 **Conference Programme**  
Daily programme of events
  
- 8 **Biographies and abstracts**  
A-Z of speakers and contributors
  
- 33 **Find a panel**  
At-a-glance guide to the conference panels
  
- 34 **Find a speaker**  
A-Z guide to our speakers, times & venues
  
- 38 **Films**  
Competition and screenings
  
- 44 **Martial Arts Studies**  
Research Network, Journal and Book Series

The **Martial Arts Studies Conference** is part of a network of projects that connect academics, practitioners and institutions as they contribute to this rapidly expanding field of studies.

MARTIAL  
ARTS **STUDIES**  
JOURNAL

Open access peer-reviewed journal published twice a year to share the latest research and scholarship in the field  
[martialartsstudies.org](http://martialartsstudies.org)

MARTIAL  
ARTS **STUDIES**  
RESEARCH NETWORK

Connecting and engaging researchers and practitioners to shape the multidisciplinary field of Martial Arts Studies  
[mastudiesrn.org](http://mastudiesrn.org)

MARTIAL  
ARTS **STUDIES**  
MONOGRAPHS

An academic book series of Martial Arts Studies monographs from Rowman and Littlefield International  
[goo.gl/F0o3DX](http://goo.gl/F0o3DX)

MARTIAL  
ARTS **STUDIES**  
CONFERENCE

The Annual International Martial Arts Studies Conferences  
[goo.gl/gRyzf2](http://goo.gl/gRyzf2)

# WELCOME & INTRODUCTION

PAUL BOWMAN, CONFERENCE ORGANISER

Welcome to the second international Martial Arts Studies Conference at Cardiff University. The first conference took place last year, in June 2015, and it sparked and helped to fuel many significant developments in the field of martial arts studies, which has palpably exploded into life and activity in the last twelve months. For instance, since last year, we have established the Martial Arts Studies Research Network in the UK – an initiative whose obvious promise and potential helped us to secure valuable funding from the Arts and Humanities Research Council (AHRC). We have already held two successful events – one on gender issues in martial arts studies at The University of Brighton, and another on martial arts cinema at Birmingham City University. We are currently planning future events – the next one being a network event on mindfulness and martial arts at Huddersfield University in November. And, of course, our AHRC funding has helped to support this current conference too.

In addition, during the last twelve months we have established the new journal, *Martial Arts Studies*, which is not only peer reviewed but also online, open access, and published as an imprint of Cardiff University Press. So far we have published two extremely important collections that will help to shape the directions of research and debate in martial arts studies.

We have also established a book series with one of the most exciting academic publishers to have emerged in recent years, Rowman & Littlefield International (RLI). RLI not only published my own first monograph on the subject of martial arts studies last year, they also provided some funding both for last year's conference and for this. And now they are publishing a book series of hardback, paperback and electronic books – entitled *Martial Arts Studies*. The first books in the series will be appearing later this year.

As well as this, new formal and loose connections have sprung up between researchers working in different fields, languages and geographical areas. We are seeing increasing connections and communications between formerly distinct and often formerly isolated researchers, who are now communicating with each other, reading and debating each other's research, and even visiting and working together.

These are just a few of the great ongoing developments in and around martial arts studies. I am confident that this year's conference – which is even bigger than last year's and which has attracted an even wider geographical and disciplinary sweep of participants and visitors – will further stimulate important connections, collaborations and research developments.

Paul Bowman would like to thank everyone in attendance at the conference and to all at the School of Journalism, Media and Cultural Studies (JOMEC) at Cardiff University, who are hosting this second international Martial Arts Studies Conference. Special thanks are due to JOMEC's Julie Jewell who has provided the invaluable administrative support needed to make the conference possible.



Thanks and acknowledgements go to those who have provided funding: the Arts and Humanities Research Council (AHRC); Rowman & Littlefield International, and Tim Smith of KungFuPodcasts.com who made a generous personal donation to the conference.



Arts & Humanities  
Research Council

ROWMAN &  
LITTLEFIELD  
INTERNATIONAL

# EXPECTATIONS

## THREE GROUND RULES FOR SUCCESS

To help make the conference a success, we need to set some expectations with a few basic ground rules. Based on experience, these must be the following:

### **RULE #1** **STAY ON TIME**

Please try to get into the right rooms at the right times. We have a tight schedule, and there will often be several sessions running parallel at the same time. These need to start and stop at the right time. To do your bit to keep things to time, please ensure that your own presentation does not overrun the agreed limit (which is 20 minutes, the maximum for most presentations). Each panel has a chair, who will politely try to keep you to time – with the aid of bells and whistles, if need be.

### **RULE #2** **BE RESPECTFUL**

This applies to all things. Be respectful in keeping to time and thereby enabling other people's time. Be respectful of academic and social protocols and normal polite conventions. When you are presenting or asking a question, remember that your time and your voice is not more important than other people's time and other people's voices. Similarly, in the rooms, in the corridors, during the meals, in the pubs, in the streets, in the halls, and at all times, please be respectful of other people's dignity, rights and expectations. I shouldn't have to say this, and hopefully all of your minds will boggle when I do say this, but there must be no harassment or prejudice of any kind, whether sexual, racial, religious, class, nationalistic, macho, male, female, or anything else. I shouldn't have to say that, but past experience suggests that for some people it does need to be said. And let me be clear, if I do hear of anyone who is not following rule number two by not being respectful, then I reserve the right to withdraw our hospitality. And hospitality is important. Indeed, it is rule number three.

### **RULE #3** **BE HOSPITABLE**

Intellectual hospitality is vital and vitalising in any academic context. So you must be hospitable to other people's ideas, approaches, opinions, and voices. Being open to new ideas, new approaches, and being ready for meeting difference, diversity, eclecticism and even dissensus should not take anyone by surprise here. We are, after all, working across the intersections of multiple academic disciplines and discourses, seeking to immerse ourselves in and advance our knowledge and understanding of myriad aspects of martial arts, even if only for the next three days.

# GENERAL INFORMATION

## FOR DELEGATES, PANELS AND CHAIRS

### WI-FI

Those of you who work in universities may be able to log into the Eduroam Wi-Fi network. However, for everyone else, please log into the CU Visitor Wi-Fi with the Martial Arts Studies Conference ID of 'MART221'.

### MOVEMENT AND EXERCISE

Some of the panels may involve some (voluntary) movement activities. No one has to do any of them. But, of course, space in our lecture and seminar rooms is limited. So we have decided to let you know that there will be some tai chi based activities occurring over the next few mornings, from around 08:30 until just before the conference start time of 09:30. If the weather is fine, we will be meeting in the rose garden out in front of Bute Building. Feel free to come along, watch, join in, or propose extra activities and exercises. If the weather is not fine, we will set up room 0.52 to enable people to stretch, or do forms or partner-work at these (and other) times. Please remember, this is not a sports facility, no one is really authorised to 'teach' a martial art here, and legally we are not set up to allow for any kind of combat training. But individuals are entitled to engage in more or less gentle independent or collaborative activity at their own risk.

### FILMING AND INTERVIEWS

There will be at least two different types of filming taking place over the next two days. The first is the filming of our keynote presentations. This will be done by us (the conference organisers), and the films will eventually make their way onto our Martial Arts Studies YouTube Channel. The second type of filming that you may be aware of is being carried out by a small team from a new web TV channel focusing on martial arts, called Dojo-TV. Dojo-TV will be asking people for interviews and filming some of the bustle of the conference. If you do not want to be captured on camera in any way, shape or form, please let our own camera operators and the people from Dojo-TV know.

### PANELS AND CHAIRS

#### **Panels**

Panels consist of 2-3 presentations, each of which can be no more than 20 minutes.

#### **Chairs**

Each panel has a chair, responsible for keeping the panel to time.

#### **Timing**

Presenters are expected to finish within 20 minutes. The chair will alert presenters when they have five minutes left, 1 minute left, and no time left. Presenters must stop when they have no time left. You should time your talk in advance and keep checking a countdown timer.

#### **Discussion**

After the two or three 20 minute presentations, panel chairs should organise a discussion Q&A session. Chairs should try to ensure that anyone who wants to ask a question has the opportunity, if possible. Sessions should finish at the designated time.

#### **Computers**

Each lecture and seminar room has a networked computer connected to a data projector. There are facilities for connecting USB memory sticks, discs, laptops and macs.

#### **Printing**

We do not have automatic access to printers. Please print before you arrive.

#### **Precautions**

It is a good idea to save your presentation in more than one file format (e.g., PPT and PDF), and on more than one device (e.g., USB memory stick and disc), just in case of technical glitches.

#### **Preparation**

You should load and test your presentation in the presentation room before your session begins. All presentation rooms will be unlocked from early in the morning and will remain unlocked between presentations. Everyone should work to ensure there are no delays caused by trying to load a presentation during the panel itself.



# PROGRAMME

TUESDAY 19 JULY

14.00 - 15.00	Conference Registration	Bute Foyer
15:00 - 16.30	Keynote Phillip Zarrilli	Birt Acres Lecture Theatre
16.30 - 17.30	Networking	Room 0.52
17.30 onwards	Drinks Film-screenings Conference dinner	29 Park Place

# PROGRAMME

WEDNESDAY 20 JULY

9.00 - 10.00	Conference Registration	Bute Foyer
9.30 - 9.45	Welcome and introduction	Birt Acres Lecture Theatre
9.45 - 10.45	Keynote <b>Benjamin N. Judkins</b>	Birt Acres Lecture Theatre
10.45 - 11.00	Tea and coffee	Bute Café
11.00 - 12.00	Panels	1 Capoeira performance (Room 0.14) 2 Culture and tradition (Room 0.05) 3 Problems and definitions (Room 0.31) 4 Performance (Room 1.20)
12.00 - 12.15	Break	
12.15 - 13.00	Special Session <b>Neil R. Hall</b>	Room 0.14
13.00 - 14.00	Buffet lunch	Bute Café
14.00 - 15.15	Keynote <b>Daniel Mroz</b>	Birt Acres Lecture Theatre
15.15 - 15.30	Tea and coffee	Bute Café
15.30 - 16.30	Panels	5 Mindfulness (Room 0.31) 6 Gender (Room 0.14) 7 History (Room 0.05) 8 Violence (Room 1.20)
16.30 - 16.45	Break	
16.45 - 18.00	Keynote <b>Janet O'Shea</b>	Birt Acres Lecture Theatre

# PROGRAMME

THURSDAY 21 JULY

9.00 - 9.30	Tea, coffee, fruit	Bute Café
9.30 - 10.45	Keynote Adam D. Frank	Birt Acres Lecture Theatre
10.45 - 11.00	Tea and coffee	Bute Café
11.00 - 12.00	Panels	9 Myths and assumptions (Room 1.20) 10 Motivations 1 (Room 0.05) 11 Film aesthetics (Room 0.14) 12 Pedagogy (Room 0.31)
12.00 - 12.15	Break	
12.15 - 13.00	Special Session Tamiaho Herangi-Searancke	Room 0.14
13.00 - 14.00	Buffet lunch	Bute Café
14.00 - 15.15	Keynote Daniel Jaquet	Birt Acres Lecture Theatre
15.15 - 15.30	Break	
15.30 - 16.45	Panels	Bute Café 13 Invention (Room 0.31) 14 Motivations 2 (Room 0.14) 15 Historical excavations (Room 0.05) 16 Teaching (Room 1.20) 17 Cinema
17.00 - 18.15	Keynote Ben Spatz	Birt Acres Lecture Theatre
19.00 - 22.00	Conference Dinner	Aberdare Hall

# BIOGRAPHIES & ABSTRACTS

## A-Z OF SPEAKERS AND CONTRIBUTORS

### Agar-Hutton, Robert

The difficulties of presenting  
Martial Arts to the world

#### Problems and definitions

11.00 Wednesday  
Room 0.31

Are we doomed to have to write about ninjas or a lone killer from Sinanju in order to talk to the general public about martial arts via the medium of fiction? Are we condemned as erudite 'professors' to have to talk to an elite but small circle of other academics (with a seemingly strange involvement in martial arts) via books and publications that go largely unread? Is there a way of presenting factual information about martial arts in a way that is both enjoyable and accessible to most people?

*Robert Agar-Hutton is a publisher of books and eBooks in many different genres. He has published works (of his own and several other authors) in the field of academic, general, and fictional martial arts titles. He is himself an accomplished martial artist with 45 years of experience and a graduate (B.Sc. Hons.), as a mature student, of the University of Derby (Buxton) Martial Arts degree course.*

### Barrowman, Kyle

Martial Arts Cinema as an Invitation to  
Projective Imagination

#### Cinema

15.30 Thursday  
Room 1.27

In the decades since the initial popular explosion of martial arts cinema across the globe, debates over realism have appeared in a multitude of critical and theoretical contexts. Yet, as pervasive as realism has been in the work of scholars interested in martial arts cinema, the rigorousness with which it has been dealt has left much to be desired. Building on previous research into the perplexities of realism, I intend in this presentation to develop Stanley Cavell's concept of 'projective imagination' in relation to martial arts cinema. Through a consideration of previous scholars' efforts at understanding realism in martial arts cinema, as well as an explication of my own understanding, I hope to demonstrate the validity and the viability of projective imagination as a conceptual anchor for future efforts in exploring the endlessly fascinating relationship between martial arts practice and martial arts cinema.

*Kyle Barrowman is a PhD student at Cardiff University. He has published widely in the area of martial arts film, and is editorial assistant and book reviews editor for the journal Martial Arts Studies.*

## Bowman, Paul

### Conference Organiser

Paul Bowman is Professor of Cultural Studies at Cardiff University. He is author and editor of numerous books and collections. In the field of martial arts studies he is author of *Theorizing Bruce Lee* (2010), *Beyond Bruce Lee* (2013), *Martial Arts Studies* (2015), and *Mythologies of Martial Arts* (forthcoming in 2016). He is founding co-editor of the journal *Martial Arts Studies* and Director of the Martial Arts Studies Research Network.

## Burkart, Eric

### Understanding Historical Records of Technique: Epistemological and Hermeneutic Problems in the Study of Lost Martial Arts

#### Grappling with history

15.30 Wednesday  
Room 0.05

This paper is organised around the notion of embodied technique as 'the transmissible and repeatable knowledge of relatively reliable possibilities afforded by human embodiment' (Spatz 2015, 16). In his recent contribution, Ben Spatz distinguishes between the unique moments of concrete practice and knowledge in the form of technique that structures these moments. From a perspective of cultural history we are yet confronted with the problem that past practice and technique can only be analysed on the basis of surviving material traces or records. My point of departure is the growing scene of Historical European Martial Arts (HEMA) practitioners who try to reconstruct medieval body techniques of combat based on their interpretation of surviving technical literature of the 14th and 15th century. This modern practice of swordplay is often performed by what can be called 'scholarly practitioners' and there is currently a trend to formulate distinct methodologies of reconstruction to get to more reliable and thus 'authentic'

interpretations of the medieval techniques. Relying on the works of Michael Polanyi, I will focus on the question of whether technique can be recorded as explicit knowledge. My aim is thus to mark certain pitfalls and limits of understanding in HEMA studies and to discard the claim of historical authenticity which is still explicitly or implicitly linked with the undertaken attempts of modern (re) construction. I will try to argue for this position by first mapping the communication strategies within the medieval fight books as a genre of specialised technical literature. I will also focus on the epistemological framework and the hermeneutic problems underlying modern attempts to understand these documents as references to past body movements. And finally, I will address the problematic notion of authenticity by drawing parallels to the research conducted on musical compositions and notation systems of the Middle Ages which has many features in common with the study of HEMA.

*Eric Burkart is a postdoctoral researcher and lecturer in medieval history at the University of Trier. From 2013 to 2015 he was research assistant in a DFG-financed project on ritualized combat in the Middle Ages ('Der mittelalterliche Zweikampf als agonale Praktik zwischen Recht, Ritual und Leibesübung') at Technische Universität Dresden. In July 2015 he defended his PhD thesis on crusading discourses in late medieval Burgundy ('Kreuzzugsbereitschaft als Selbstbeschreibung. Die Verteidigung des Glaubens als Element burgundischer Statuspolitik in den Traktaten des Jean Germain (+ 1461)') at Goethe-University Frankfurt. He specialises in cultural history, symbolic communication and propaganda in 15th century Burgundy and European martial arts traditions.*

## Channon, Alex

Sexualisation, female fighters  
and the UFC: #feminism?

### Gender

15.30 Wednesday

Room 0.14

In the wake of the recent and somewhat sudden emergence of women's mixed martial arts (WMMA) into the cultural mainstream, thanks in no small part to the iconic former UFC bantamweight champion Ronda Rousey, the notion of a feminist victory having been scored in the historically male-dominated realm of full-contact combat sports has become widespread. There is no doubt that the growth of WMMA has the potential to inspire change in the way that women are generally positioned in sporting discourse, but history has shown that women's gains in sport (as elsewhere) are rarely straightforward or unproblematic. By discussing the ways in which certain fighters are marketed, specifically via highlighting the persistent issue of female athlete sexualisation, this presentation will question how well WMMA stands to meet certain feminist goals. Doing so will invite unpicking debates between competing visions of feminism, as well as attending to the appropriation and commodification of feminist sentiment by the corporate interests driving the current development of WMMA. The presentation will conclude by inviting debate over how best to continue the growth of this emergent sport without compromising on the important political ambitions that have begun to be attached to it.

*Alex Channon is Senior Lecturer in Physical Education and Sport Studies at the University of Brighton. Along with Christopher R. Matthews, he is the editor of Global Perspectives on Women in Combat Sport: Women Warriors around the World (Palgrave Macmillan, 2015). Alex's research interests include sex integration in martial arts, the mediated representation of combat sport athletes, and the value of martial arts as forms of physical education.*

## Cole, Soo

Curzon Films

### Film screenings

18.00 Tuesday

29 Park Place

## Davies, Philip

Forensic History, 'Silsilah' and the Martial  
Arts of the Dutch-Indonesian Diaspora

### Historical excavations

15.30 Wednesday

Room 0.14

The limited but growing scholarly literature on the Indonesian and Malay martial arts has frequently highlighted the notion of 'silsilah' in the establishment and propagation of the martial arts of the region. Glossed essentially as a historical narrative of a school or system that serves to explain its origin and indicate the authenticity by locating the art in a wider body of existing practice and precedent, silsilah can also be seen as fusing the risks intrinsic to any oral history with those specific to a self-glorifying mythology. This becomes especially acute when considering the assortment of arts brought to the West after 1949 by émigré Dutch-Indonesian Eurasians. A marginal and marginalised group to start with, the 'Indo' martial arts represent an entirely different order of eclecticism long sundered from the institutional and cultural setting in which the systems took shape. However, given the often acute concerns amongst Western practitioners about the relative authenticity of practices that require the investment of years or decades of study, this paper will examine some of the social research methods that can, and have been, deployed to investigate the originary narratives of certain Indo schools and systems and the insights into those systems that can result.

*Professor Philip H.J. Davies is Director of the Brunel University Centre for Intelligence and Security Studies. Drawing on research techniques honed on the historical and conceptual investigation of traditionally secretive national security institutions, he has also contributed a number of academic pieces on the Indonesian and Malay martial arts tradition of kuntao in publications such as Journal of Asian Martial Arts (Vol.9 No.2 (February 2000)), Thomas Green and Joseph Svinth's Martial Arts of the World: an Encyclopedia of History and Innovation (2010) and Michael DeMarco ed. Asian Martial Arts: Constructive Thoughts and Practical Applications (2012).*

## Delamont, Sara

### Capoeira Bodies, Two Movies and Everyday 'Realities'

#### Capoeira performance

11.00 Wednesday

Room 0.14

Two films featuring capoeira offer very different images of male embodiment to students in the UK. *Only the Strong* features an improbable plot about American high school students, who are capoeira novices seeing-off a Latino drug gang. *Besouro* features a mythical hero, with Ninja-like qualities, being persecuted by an evil estate foreman, and celebrates the magical powers of the African-Brazilian gods and goddesses (*orixas*). We explore the male embodiments offered in these films with our ethnographic data on how male capoeira students in the UK experience their capoeira bodies.

*Sara Delamont is Reader in the School of Social Sciences at Cardiff University.*

## Ehlen, Martin

### Yin Yang, Five Elements and Rhymed Formulae: Traditional Chinese Concepts in the Teaching of Wing Chun'

#### Culture and tradition

11.00 Wednesday

Room 0.05

According to Judkins and Nielson, in the post-1949 era Ip Man himself preferred explanations in terms of physics and basic mechanics over traditional Chinese concepts and teaching methods in his teaching of Wing Chun. Nevertheless, some schools and teachers descending from that lineage seem either to have kept these traditions alive or even re-introduced them into their curricula. This presentation aims at exemplifying how the yin yang and five elements theories along with Wing Chun's rhymed formulae serve to support the teaching of Wing Chun in modern times. Due to the presenter's background the main focus will be on the Gary Lam system of Wing Chun. The first part of the presentation will concentrate on how the yin yang theory can be applied to the categorization of Wing Chun's basic hand techniques. The second part will examine how the five elements theory serves to systematize the Wing Chun fighting method itself as well as the student's progression through it. Finally, in the third part an overview over Wing Chun's corpus of rhymed formulae and poems will be given and selected rhymes will be presented in Chinese (Mandarin and Cantonese) and English and analyzed in regard to the possibilities of their interpretation and their correlated functions.

*Martin Wolfgang Ehlen was born in 1972 in Bernkastel-Kues/Germany. He holds a master's degree in Chinese studies and cultural anthropology from Trier University where he taught classes on Chinese cultural studies and Chinese history. From 2000–2001 he studied the Daoyin Yangsheng Gong qigong system at Beijing Sports University and in 2003 he researched the origins of the Balintawak eskrima system in the Philippines. Since 1984 he has been gathering experiences in various eastern and western martial arts and has been recognized as a sifu of the Gary Lam Wing Chun system in 2013. His current focus lies on Wing Chun's rhymed formulae.*

**Farrer, D.S.**

**Brazilian Jiu Jitsu as Therapy:  
Shifting Subjectivities on Guam**

**Motivations (2)**

15.30 Thursday

Room 0.14

Building upon recent work regarding efficacy and entertainment, and doing research in martial arts studies, I consider the idea of 'jiu jitsu as therapy' that emerged during my ongoing performance ethnography of BJJ on Guam. What type of therapy emerges from a martial discipline where symbolic death is inflicted via chokeholds and strangulation upon a willing partner who taps out, thereby avoiding death? This paper reflects upon the convergence of psychotherapy and anthropology towards an interpretation of the practice of Brazilian jiu jitsu.

*D. S. Farrer is Associate Professor of Anthropology at the University of Guam. He is the author of Shadows of the Prophet: Martial Arts and Sufi Mysticism (2009), and co-editor (with John Whalen-Bridge) of Martial Arts as Embodied Knowledge: Asian Traditions in a Transnational World (2011). Farrer's new edited volume, War Magic: Religion, Sorcery and Performance, is due out in September.*

**Frank, Adam D.**

**Understanding Identity Through  
Martial Arts - or Not**

**Keynote**

9.30 Thursday

Birt Acres

*Adam Frank is Associate Professor of Asian Studies and Anthropology in the Norbert O. Schedler Honors College, University of Central Arkansas. He is author of Taijiquan and the Search for the Little Old Chinese Man: Understanding Identity through Martial Arts (2006).*

**Fuller, Carol (with Viki Lloyd)**

**Martial Arts: Motivation and Impact  
on Health and Well-Being**

**Motivations (1)**

11.00 Thursday

Room 0.05

Drawing on survey data from 508 people, both in the UK and across the world, engaged in martial arts, this paper explores the multiple ways that Martial Arts contributes to health and well-being. From the beginner to the expert martial art teacher, the myriad motivations that lead people to martial arts; from the instrumental to the very personal, are considered. Drawing on sociological theory of symbolic interactionism and ritual theory in reality construction, this paper provides an important lens through which to explore perceptions of the impact of martial arts on health and well-being – across an age range spanning 18–85. In so doing this paper will offer a significant contribution to the study of martial arts and health and well-being as well as to the field of martial arts studies more broadly.

*Carol Fuller is Associate Professor of Education and sociologist at the University of Reading with research interests and publications in identity, gender and social justice. On a more personal level, Carol began learning Taijiquan in late 2014.*



## Gianni, Tommaso

Historical assumptions about martial arts that still affect training and scholarship today

### Myths and assumptions

11.00 Thursday

Room 1.20

Scholars, professional martial artists, and enthusiasts of martial arts tend to address some of the same basic cultural concepts when training and studying martial arts. For example, they often discuss concepts such as 'qi' and 'health' and their relationships to traditional Chinese medicine or whether to classify martial arts as competitive sports or spiritual practices. Their assumptions and concerns are often based on perspectives promulgated by earlier scholars. This paper presents the works of three influential British scholars who conducted research on Chinese martial arts in the late 19th through mid-20th centuries. Scottish physician John Dudgeon became interested in martial arts during his search for alternative healing treatments in China. He concluded that enhancing qi through the practice of kung fu could improve health. English sinologist and diplomat, Herbert Giles, examined primary Chinese sources describing martial arts. He determined that Chinese boxing was a very old sport activity. In clarifying the origins and nature of martial arts, another English sinologist, Joseph Needham, concluded they were a form of gymnastics based in Taoist principles. He explored the relationship of martial practices to the 'deadly points'. Their perspectives led them to adopt three different views. In uncovering their views on Chinese martial arts, this paper reveals that these three men, publishing their conclusions in English, disseminated assumptions and conceptual issues still affecting martial arts training and scholarship today.

*Tommaso Gianni has lectured on comparative martial arts cultures at the University of Suwon. He is completing ethnographic work on comparative martial art pedagogies and translating into Italian for the EWTO. Among his works published: 'Tang Hao e la sua ricerca sulle origini della tradizione [Tang Hao and his quest for the origins of a tradition]' in Gioco, Dramma, Rito nelle Arti Marziali e negli Sport da Combattimento presented at the first I.M.A.C.S.S.S. conference in Genova. He has written the preface to Riccio Global TaiChi and delivered a talk at the University of Siena-Confucius Institute. He has martial experience including Escrima and Wing Tsun.*

## Hall, Neil R.

A Convenient Myth

### Special session 1

12.15 Wednesday

Room 0.14

This paper looks at how media representation impacts upon embodied practice in martial arts, through the stories of martial arts school owners. In particular, it examines how the martial artist's need to make a living (or on a smaller scale a class teacher's need to make the class viable) has a determining effect on what is taught and how it is presented. Drawing on real and easy to grasp examples from present-day martial arts schools, including his own, the author explains the financial imperative to engage with potential customers who have no martial arts experience, and whose purchasing choices are shaped by myth and media representation, and shows how quickly and easily that comes to shape their martial art. Then, drawing on the author's own experience in shaping media messages, the paper goes on to show how today's financially-driven practice shapes tomorrow's myths, and invites martial arts scholars to see martial artists not only as the subjects of, but also as the painters of, the pictures others see of them.

*With a diverse background including community work, international consultancy, and senior positions in local and regional government – including Head of External Relations for the Mayor of London – Neil R. Hall worked for many years on the development of London's Chinatown. It was his longstanding relationship with the Chinese Community Centre that brought about the establishment of LCTKD, a Chinatown martial arts school he co-founded in late 2004, and which went on to become Chinatown's largest and longest standing martial arts school. In 2011 Neil became the Director of the international Institute for Advanced Integrated Martial Arts. He spends his time between his responsibilities at LCTKD (including teaching 4 martial arts), at the Institute, where he is working on an on-line martial arts instructor programme, and writing and consulting on martial arts.*

## Hay, Alexander

### News of the Duels: Restoration Duelling Culture and the Early Modern Press

#### Historical excavations

15.30 Thursday

Room 0.31

Duelling's return to the streets of London in the 1660s was the result of a variety of factors. The Royal Court's exile in France after the English Civil War meant many royalists were immersed in French manners and habits, not least its rigorously homicidal duelling culture. The Restoration itself brought with it a return of a gentlemanly culture where duelling was seen as much a part of the rejection of Cromwell's rule during the Interregnum as pronounced loyalty to the recently crowned Charles II. Places such as Hyde Park were even soon known as regular venues for these ritualised fights and the return of the duel, naturally, brought back a return of committed campaigns against it. This then is a significant period in English martial art history, as well as a culturally significant one, as evidenced by Samuel Pepys' diaries recording several duels throughout the 1660s. One other development, however, was the emergence of the earliest English language newspapers to be published on the British mainland, superseding the 'news books' in the middle of the 1660s. How did these publications cover duels during this period, and what does their coverage reveal about martial practice of the time?

*Alexander Hay is Lecturer of Digital Journalism at Southampton Solent University, and comes from an eclectic humanities background, his research covering everything from sea monsters to music journalism and reader response theory. His martial arts experience is similarly varied, encompassing Tae Kwon Do, Wing Chun, Judo and Brazilian Jiu Jitsu, and he is presently studying Boxing, while retaining an ongoing interest in Historical European Martial Arts. His research interests include the history of journalism and online media, and how they intersect with a wide range of other topics and disciplines, such as the martial arts themselves.*

## Herangi-Searancke, Tamiaho

### Maori Warrior Epistemology (Triangulation of Meaning; Body, Mind & Spirit)

#### Special session 2

12.15 Thursday

Room 0.14

Epistemology is viewed by the Maori Warrior as an ancient stream of knowledge that continues through (living and dying) like the sacred staff, illuminating insights and wisdoms through lived experiences. Maori epistemology is a spiritual principle that nests itself in a wider and wider space of truth in deeper and deeper dimensions. The triangulation of meaning; the synergy of Body, Mind & Spirit, then lends itself to the quantum (authentic) leap into new ways of viewing reality and challenging what is perceived as time, space and knowing – where the eternal struggle of forms objective, subjective and cultural are in direct collision. Genuine knowledge must be experienced directly, as it assists in the organisation of triangulation to become the architects of meaning shaping spaces yet unseen.

*Tamiaho Herangi-Searancke was born 2 February 1979, beneath the sacred rising Sun star of Sirius which signals harvest is in abundance. He is a Master of all traditional Maori Weaponry (short and long staff), Sports Athlete, Academic, Culturally and Spiritually Leader. In other forums of National & Central Government Education, Health and Business, Tamiaho is a National Director in Sport Fitness & Health, Traditional Weaponry Martial Arts, Traditional Game Skills, Traditional Warrior dance and performance arenas. Tamiaho grew up in the heartland of Northland New Zealand under the chieftainship of his Grandfather (renowned World War 2 Commander) and his High Ranking Nana (Dame Whina Cooper – Paramount Chieftainess of the Northern Tribes). The Eldest of 10 children he was thrust into Leadership roles and obligations from an early age, and before he was 10 years old he had memorized over 5000 years of genealogy and sacred history of his people. He now spends every waking moment passing on this rare intelligence to the young people for preservation for generations to come. In his adolescence Tamiaho purposefully moved to live within the tribal lands of his central Waikato people. At an early age he was inducted fully into the tribes Warrior Class house of learning skills at arms, to which he would later (currently) hold the prestigious role of Guardianship, Protectorate and Master in Rituals to the New Zealand Maori King Tuheitia Paki. At 36 years of age Tamiaho believes he still has much to learn about life and the values handed down through the passages of time by his ancestors. As that journey continues to unfold, he will give everything he has to the positive development and advancements of potentials of all peoples of Aotearoa New Zealand and indeed the world in which we live.*

**Jaquet, Daniel**  
Lost Embodied Knowledge:  
Experimenting with Historical European  
Martial Arts out of books

**Keynote**

14.00 Thursday

Birt Acres

This paper questions whether or not experimentation of bodily knowledge based on analysis of documentary and archaeological evidences can be considered a sound scientific method for the study of historical martial arts. Every scientific investigation develops methods based on the one hand on the sources available and on the other on the disciplinary approach, even for an 'antidisciplinary' one (Bowman 2015). Dissociating itself from re-enactment and fully aware of the difference between experiencing and experimenting, this method seek to involve modern-day subjects in experimental setups to produce useful data for research into specific historical phenomena, induced by investigation of documents and objects. Late Medieval European martial arts are documented by a non-fictional literature represented by a heterogeneous corpus of sources, generally technical and/or didactic. However, access to information relevant for the study of the martial gesture, its context of application or its associated material culture is problematic. By defining tacit versus explicit knowledge put in writing (or in images), the researcher can raise research questions that cannot be answered by available sources. The experimentation, carefully set up, can help in reducing the gaps, but can never be considered a faithful reconstruction. Therefore, the method proposed seeks either to quantify or to document martial gestures in order to back scientific investigation based on documents or objects. Two case studies will be presented (Jaquet 2016, 2016a), one is about lost technical lexis, the other about quantification of the movement limitation imposed by the armour. The benefits and limits of the cases at hand will be reviewed in order to open discussion on applicability for other fields of research related to martial arts studies.

*Daniel Jaquet is a medievalist, with a background in literary studies and interests in history of science and material culture in the early modern period. He received his PhD in history at the University of Geneva in 2013. He taught at the University of Geneva and Lausanne (2008-2015) and was a visiting scholar at the Centre pour l'Histoire des sciences et des techniques (University of Paris, Pantheon Sorbonne 1, 2011). He is the co-editor of Acta Periodica Duellatorum (open access, peer-reviewed journal dedicated to Historical European Martial Arts studies). His dissertation investigates the praxes of armoured combat at the end of the Middle Ages and the beginning of the Renaissance, in the light of the Fight Books. His teaching and research specialisations are history of warfare, dueling, ludic practices and knowledge transmission in pragmatic literature at the end of the Middle Ages and the beginning of the Renaissance. His current research focuses on Historical European Martial Arts studies, with specific interest in bodily knowledge transmission and experimentation.*

## Jennings, George

Ancient Wisdom, Modern Warriors: The (Re)Invention of a Mesoamerican Warrior Tradition in Xilam

### Invention

15.30 Thursday

Room 0.05

*Xilam* is a modern Mexican martial art that is inspired by pre-Hispanic warrior cultures of ancient Mesoamerica, namely the Aztecs (Mexico), Maya and Zapotec cultures. It provides a noteworthy case study of a Latin American fighting system that has been recently invented, but aspires to rescue, rediscover and relive the warrior philosophies that existed before the Spanish Conquest and subsequent movements beginning in 1521. Using the thought-provoking work of anthropologist Guillermo Bonfil Batalla, *México Profundo*, I aim to analyse the Xilam Martial Arts Association through the way that they represent themselves in their three main media outlets: The official webpage, the Facebook group and the YouTube channel. I argue that their portrayal of the art as a form of Mesoamerican culture and wisdom for current and future generations of Mexicans is contrasted to contemporary Mexico, a Western (Occidental) project that is far removed from the foundations of this diverse country. Overall, the data suggests that certain elements of Mesoamerican civilisation may be transmitted to young Mexicans through a mind-body discipline, which in turn acts as a form of physical (re)education. As a presentation of an article for the recent special edition of the *Martial Arts Studies Journal* on the invention of martial arts, *xilam* is posited as both an *invented tradition* (in a technical sense) and a *reinvented tradition* (in a cultural sense) that provides lessons on the timeless issues of transformation, transmission and transcendence.

*George Jennings is a qualitative sociologist interested in traditionalist physical cultures. His previous work has examined the traditionalist Chinese martial arts such as Wing Chun and Taijiquan, and he is currently investigating the dynamic relationships between martial arts, health and society. He is a researcher and editor at the Universidad YMCA, Mexico, and an associate researcher at the Health Advancement Research Team, University of Lincoln, UK.*

## Jennings, George (with Anu Vaittinen)

Sensuous Transformation:  
The Interconnections between Embodied  
Training and Multi-Media Resources  
in Wing Chun

### Pedagogy

11.00 Thursday

Room 0.31

To date, research on martial arts has tended to look at subcultural/embodied experience and mediated knowledge on martial arts as two separate areas of investigation. Within the disruptive, interdisciplinary camp of martial arts studies, new questions are now being raised. How might martial artists use specific visual and audio media to support their learning? How could this influence their transformation as practitioners, and the continued transmission of the art? In this paper, we examine the multisensory interconnections between the embodied practical transmission of skills and such external resources among two dedicated groups of Wing Chun exponents in England and in Mexico. The dual aim is to share preliminary ideas/analysis into how regular practitioners utilise different resources to support more hands-on training methods, and to consider the role of these resources in the development of their evolving identities as Wing Chun practitioners. We examine the topic through a theoretical lens guided by sociological phenomenology, with an emphasis on the embodied, situated, sensuous and inter-subjective nature of lived-experience. This approach is particularly pertinent for drawing out these interconnections in the everyday lives of the practitioners as beings-in-the world. The discussion in this paper draws from three main sources: 1) the authors' respective auto-ethnographic and auto-phenomenological notes 2) observations of Wing Chun practice as participant-instructor-researchers interacting with practitioners over a nine-month period 3) an analysis of a range of mediated materials on Wing Chun and devoted online discussion forums. In short, it is hoped that this contribution offers an in-depth look at the relationships between martial arts practice and media through the symbiotic and sensuous issues of transmission and transformation.

### Judkins, Benjamin N.

Liminoid Longings and Liminal Belonging:  
Hyper-reality, History and the Search for  
Meaning in the Modern Martial Arts

#### Keynote

19.30 Wednesday

Birt Acres

*Benjamin N. Judkins is co-editor of the journal Martial Arts Studies. With Jon Nielson he is co-author of The Creation of Wing Chun: A Social History of the Southern Chinese Martial Arts (SUNY, 2015). He is also author of the long-running martial arts studies blog, Kung Fu Tea: Martial Arts History, Wing Chun and Chinese Martial Studies (www.chinesemartialstudies.com).*

### Karpathyova, Iveta

Film-maker

#### Film screenings

18.00 Tuesday

29 Park Place

### Kavoura, Anna

'Some Women are Born Fighters':  
Female Finnish Judokas' Discursive  
Constructions of a Fighter's Identity

#### Gender

15.30 Wednesday

Room 0.14

This presentation draws on poststructuralist understandings of identity to explore how female Finnish judokas make sense of themselves and their sporting experiences. Based on nine semi-structured interviews that were constructed during ethnographic fieldwork in Finland, we explore how female Finnish judokas negotiate their identities by drawing on the discursive resources that are available to them. A Foucauldian approach to discourse analysis revealed that dominant beliefs about human biology shaped the identity negotiation of the participants, who constructed fighting as an inner male quality. Trying to make sense of their experiences in judo, they all constructed a fighter's identity, differentiating themselves from 'ordinary' women, who were constructed as biologically incapable for competitive judo. This study reveals that even in the egalitarian culture of Finland, gender hierarchies and patriarchal ideals persist in martial arts, and women athletes internalize and reproduce their subordination.

*Anna Kavoura is (MA in Sport and Exercise Psychology) is a PhD student in the Faculty of Sport and Health Sciences at the University of Jyväskylä, Finland. As a competitive Judo and Brazilian jiu jitsu athlete herself, her current research interests encompass issues of gender, culture and equality in the 'male domain' of martial arts. She has also been interested in applied sport psychology, mental training and imagery for martial art athletes.*

### Kazakevičiūtė, Evelina

The (Un)translatable Poetry of War:  
*Hagakure* as a Samurai Text in *Ghost Dog:  
The Way of the Samurai*

#### Cinema

15.30 Thursday  
Room 1.27

This presentation examines *Hagakure* as a samurai text in the Jim Jarmusch film *Ghost Dog: The Way of the Samurai* (1999). Animating this presentation is the question of whether or not cultural knowledge can be transmitted via a translated text as well as the corollary issue of what happens to the teaching of a tradition during the processes of translation and 'deterritorialization'. Furthermore, this presentation explores the way a reader's identity is (trans)formed by their encounter with a translated text. In the film, *Hagakure* is referred to as 'the poetry of war.' On the basis of this conception of the text, this presentation interprets *Hagakure* as (un)translatable poetry and demonstrates from a poststructuralist vantage point the unavoidable transformation of texts in the process of translation. Translation, in other words, is conceptualized as *poiesis*, as a process which invariably creates new meanings and forms new identities. Finally, this presentation considers the way the titular character played by Forest Whitaker turns into an urban samurai through his reading of 'the poetry of war,' thus becoming a Western warrior with an Eastern spirituality.

*Evelina Kazakevičiūtė is a PhD student in the School of Journalism, Media and Cultural Studies (JOMEC) at Cardiff University. Her thesis is entitled The Poststructuralist Conception of Communication as Reflected in Jim Jarmusch's films. She holds a BA in English Philology from Vilnius University, Kaunas Faculty of Humanities, and an MA degree in Journalism from Vilnius University, Faculty of Communication. Her areas of interest are communication theory, philosophy of communication, poststructuralism, and film.*

### Kérchy, Vera

Tai chi and/as Marionette Dance

#### Performance

11.00 Wednesday  
Room 1.20

In his analysis, *Aesthetic Formalization: Kleist's Über das Marionettentheater*, Paul de Man interprets Kleist's three anecdotes as different models of reading. The essay's narrator uses the short stories as illustrations of aesthetic gracefulness, but for de Man the battle with the bear allegorizes hermeneutic interpretation, the boy's scene in front of the mirror shows the system of mimetic reading and the analysis of marionette dance stands for the performative textual model. I would like to make sense of the marionette's descriptions (in particular the parts where Kleist uses a lot of mathematical expressions like ellipsis, parabole, hyperbole) by relying on the principles of the yang style tai chi chuan 48 form. I think, that the rules of lowering the center of gravity, balancing the counter movements or the specific state of consciousness (a meditative one in the case of tai chi, and the absolute lack of it in the case of the marionettes) connects the two ways of motion. On the basis of these similarities I argue that tai chi chuan can also be seen as an allegory of performative textual model, in other words as a performative performance. I would also like to analyse some artworks which mix the elements of tai chi and marionette theatre, especially Yeung Fai's *Hand Stories*.

*Vera Kérchy is an assistant lecturer at Department of Comparative Literature, University of Szeged, Hungary. Her main research topics are contemporary theatre theory, intermediality (theatre and film), theories of performance and performativity. She defended her PhD thesis in 2012. In her dissertation she analysed the differences between postmodern self-reflexive irony and deconstructive 'permanent parbasis' (Paul de Man's deconstructive notion of irony). It was published as a book in 2014. She has been teaching compulsory core courses (e.g., Theatricality, performativity; Contemporary theatre: postmodern) at the Faculty of Arts of the University of Szeged since 2006. She has been practising yang style tai chi chuan since 2009.*

## Legendre, Alexandre

Teaching wushu in Taiwan:  
imparting a 'sense of the body' as a keystone

### Teaching

15.30 Thursday

Room 0.52

In popular imagery, Chinese martial arts are associated with both subtle grace and superior efficiency, notwithstanding the apparent contradiction between their respective requirements: harmony and finesse seem indeed to obey an aesthetic purpose, corresponding to a non-instrumental but expressionistic viewpoint, whereas the search for martial efficacy falls under a raw teleological reason, strictly aimed on the ability to hit the target. Thus, the singularity of Chinese traditional martial arts seems to consist precisely in the way they originally articulate those supposedly opposite logics: building efficiency through harmony lead them to emphasize a 'sense of the whole body' (or, of the body as a whole) from whom derive a form understanding (體悟, *tiwu*, comprehend through/from the body) with a way of acting (身法, *shenfa*, as a 'way of the body' understood as a whole). Two observation sessions (three months in total) of *wushu* classes in Taiwan, in diversified pedagogical contexts (students from 10 to forty years old), specifically focused on the instillation techniques of this 'sense of the body' depending on the age, allowed us to provide a concrete, tangible content to this very notion.

*Alexandre Legendre is a PhD student and teaching assistant (Paris Descartes University). He focuses on transculturation issues related to wushu.*

## Leow, Johnson

Miramax and the Re-scoring of  
Hong Kong Martial Arts Films

### Film aesthetics

11.00 Thursday

Room 0.14

In the late 1990s, recognizing the growing American fan base for Hong Kong cinema, American distributor Miramax developed itself into a dominant player in the distribution of Hong Kong martial arts films in the United States. However, as Miramax aimed to reach a wide audience, the films they released were often re-edited, re-scored, re-dubbed, and re-titled in such a way as to minimize the 'foreignness' and make them more appealing to American audiences. These practices, however, generated much resistance from Hong Kong cinema fans who demanded they be given the option to view the original subtitled version of the film. For many fans, the idiosyncratic nature of the original version together with its typical sound effects and music are part of the appeal of Hong Kong films. This paper examines the differences between these versions from the perspective of sound. It investigates how the different sound tracks lead to different martial arts film aesthetics.

*Johnson Leow is a PhD student in ethnomusicology at The Chinese University of Hong Kong. He received his Masters degree in cultural musicology from the University of Amsterdam with a research focus on East-West cultural interactions, East-Asian popular culture, and film sound studies. His current research focuses on the sound aesthetics of post-1990s Hong Kong martial arts films.*

## Little, William

### Truth in the Martial Arts: Aikido, Violence and the Practice of the Self

#### Violence

15.30 Wednesday

Room 1.20

This paper will address the theme of 'truth in the martial arts', a phrase from Mitsugi Saotome's recent reflection on his relationship as Uchi Deshi to Morihei Ueshiba, the founder of Aikido. I will frame this theme sociologically, exploring it as an aspect of the martial arts as contemporary *practices of the self*. What is distinct about the practice of the martial arts in this context is their sustained reflection on violence, not simply as violent contest, but as a condition of irreducible insecurity per se. I would like to propose that Aikido (not unlike other martial arts) offers a response to violence by articulating a form-of-life – 'a life that can never be separated from its form' (Giorgio Agamben) – that is centred on the understanding that complete martial fluidity is immanent to life. The martial arts are therefore very interesting contemporary practices of the self because their paths to knowledge address key biopolitical issues of life and power through a freeing relation to violence. I would also like to propose that the language of transcendental empiricism, which Gilles Deleuze develops to describe the dynamics of affectual as opposed to representational (i.e. mediated) experience, is both promising to characterize the form-of-life of martial fluidity and to expand the self-understanding martial artists themselves. Martial artists are uniquely positioned to decipher Deleuze's texts because of the deep embodied knowledge that emerges through practice.

*William Little is an adjunct professor in sociology at the University of Victoria, BC, Canada, and Thomson Rivers University. He has practiced Aikido for the last twelve years. His research interests include contemporary social theory, media and popular culture, political violence, and the biopolitics of healing practices. His work on the theme of violence has been published in New German Critique, the Journal for Cultural and Religious Theory, and in several edited collections.*

## Lloyd, Viki (with Carol Fuller)

### Martial Arts: Motivation and Impact on Health and Well-Being

#### Motivations (1)

11.00 Thursday

Room 0.05

Drawing on survey data from 508 people, both in the UK and across the world, engaged in martial arts, this paper explores the multiple ways that Martial Arts contributes to health and well-being. From the beginner to the expert martial art teacher, the myriad motivations that lead people to martial arts; from the instrumental to the very personal, are considered. Drawing on sociological theory of symbolic interactionism and ritual theory in reality construction, this paper provides an important lens through which to explore perceptions of the impact of martial arts on health and well-being - across an age range spanning 18 – 85. In so doing this paper will offer a significant contribution to the study of martial arts and health and well-being as well as to the field of martial arts studies more broadly.

*Viki Lloyd has trained for over 30 years in the traditional Japanese martial art of Wado-Ryu Karate. She is a 4th Dan black belt, all her grading examinations have been conducted by Japanese instructors and her qualifications are recognised and registered in Japan. She is a member of the Wado International Karate-Do Federation and the English Karate Federation. Viki has travelled to Japan for advanced karate training, spent time training in some of the leading Japanese karate dojos and is a former British and European Karate champion. Viki has also been training and learning Taijiquan for over 15 years and has travelled overseas to attend professional development seminars. She is a registered instructor with Chenjiagou Taijiquan GB, the official branch of the China Chenjiagou School in the UK, a member of the Chinese Internal Arts Association, the Tai Chi Union for Great Britain, and the Wado International Karate Federation.*

## Loy, Philip

### Film-maker

#### Film screenings

18.00 Tuesday

29 Park Place



### Meyer, Martin

The Kamehameha issue:  
A phenomenological definition  
of the martial arts

#### Problems and definitions

11.00 Wednesday

Room 0.31

Contemporary sports typically develop tendencies such as rationalization, hybridization, aestheticism and extremism. Furthermore, martial arts are influenced by mystification, transcendence and decoupling from military purpose. As a consequence, nowadays martial arts are idiomatic art concepts, which couldn't make distinctions, either inside or outside of the scientific field. Due to this definitional gap, it is necessary to refer to a phenomenology of martial arts in order to clarify basic conditions of affiliation to this field. In this regard, social, scientific and legal perspectives are chosen to investigate common characteristics of martial arts through case studies. Among these characteristics are aesthetics (e.g., taiji bailong, Shaolin soccer, MMA, capoeira, show wrestling), history (e.g. ninjitsu, koryu bujutsu, wushu, taekwondo), clothing (e.g. MMA, aikido, iaido, judo, karate, capoeira), armament (e.g. kobudo, beijing opera) and ascriptions of meaning. Referring to the (fictional) Kamehameha technique is demonstrated that only the theoretical militant value of a motion system can be used as a benchmark, whether this motion system is a martial art/ combat sport or not. The theoretical militant value itself is ultimately a subjective, changeable construct of assets or is conceptualized by the founding figure. Therefore, the Kamehameha issue solves the definitory opposition of martial arts and combat sports. It raises the question of a unified concept to designate martial systems. In addition, the Kamehameha issue has a significant influence on the thematic and theoretical range of martial science, because it questions disciplinary barriers.

### Minarik, Martin

Taekwondo as cultural performance:  
A performance oriented evaluation  
of norms and values in the practice of  
Taekwondo in South Korea

#### Culture and tradition

11.00 Wednesday

Room 0.05

What does Taekwondo teach its practitioners? Surely not how to defend oneself, many people would argue. However, especially the practice of Taekwondo in South Korea shows us, how this Martial Art with its massive theatrical potential (Minarik 2014) serves not primarily as an exercise for self defense but rather as an exercise for social behavior. In other words, Taekwondo teaches not how to fight, but rather how to improve your character and especially your social behavior. This is what the Do is about, and which is so extensively pointed out by many Taekwondo instructors. But what kinds of norms and values does the practice of Taekwondo incorporate? What norms, values and motifs are embodied and staged in the practice of Taekwondo in South Korea? This is basically the research topic of my current dissertation project. At the moment I am in South Korea doing a part of my field research with anthropological methodology. For the evaluation I mainly want to use methodological structures and nomenclature from theatre and performance studies. In my talk, I would like to present the findings of my field research and generally, the current state of my project.

*Martin Minarik is a PhD student in the department of Human Movement Science at Hamburg University. His dissertation project deals with the embodiment and staging of norms and values in the practice of Taekwondo in South Korea. Besides his academic interest in Martial Arts in general, and especially in Korean Martial Arts, he is also a practitioner and teacher of Kukki Taekwondo. His interest mainly lies in the theatrical and artistic aspects of Martial Arts both on, and off stage.*

## Mroz, Daniel

Taolu: credibility and decipherability in the practice of Chinese martial movement

### Keynote

14.00 Wednesday

Birt Acres

The practice of *Taolu* (套路), the prearranged movement patterns of the Chinese martial arts, has been explained in fantastically diverse ways spanning a range of interpretations from the essential and functional to the narrative, theatrical and religious. Rather than trying to find a universal reason for the practice of *taolu*, this paper proposes to look at the idea of prearranged movement patterns through the lens of credibility and decipherability. These twin concepts, borrowed from the Great Reform movement in 20th century theatre practice, helpfully embrace both the criteria by which the performance of *taolu* is usually judged and also the deficiencies in our contemporary understanding of reasons behind this palimpsestic training method. As conceptual tools, credibility and decipherability also offer us insight into how the practice of prearranged martial movement patterns is presented and interpreted emically and etically, both as a consumed representation in the media and as a personal and phenomenological experience of embodied practice. This paper hopes to pragmatically present new perspectives from which the practice of *taolu* can be understood.

*Daniel Mroz is a theatre director and martial artist. His recent performances have been presented at the Canada Dance Festival and the Événement Zones Théâtrales. The Dancing Word, his book on how to use the Chinese martial arts in the practice contemporary theatre, is published by Brill. He studies martial arts with Chen Zhonghua and studied acting and directing with Richard Fowler. He is Associate Professor in the Department of Theatre of the University of Ottawa in Canada where he teaches acting and directing.*

## O'Shea, Janet

Making Play Work: Competition, Spectacle and Intersubjectivity in Sparring and Sport Fighting

### Keynote

16.45 Wednesday

Birt Acres

Sparring is a combative activity undertaken for the purpose of teaching and learning rather than only to defeat an opponent. As such, it can be understood as play, an action that is intrinsically valuable (Suits 1978, Ackerman 1993). Sparring is rooted in a simultaneous desire to win and to continue the interaction, aligning it with games. Moreover, sparring is preparation for organized, possibly institutionalized, and often spectacularized matches, rendering it training for a sport. This presentation takes these divergent functions of sparring as a starting point, exploring the multiple connotations of competition within the overlapping spheres of game and sport. Central to this inquiry are the differences between competitive pleasure and competitive spectacle. In line with sports sociologists and historians, I argue that sport emphasizes competitive spectacle and hinges on outcome, winning or losing, rather than highlighting the pleasure of competition and how the game is played (Eitzen 2006, Eichberg 2013). I suggest that attention to physical, contestatory, and exploratory interactions between people may offset an over-emphasis on winning. An intentional reclaiming of amateurism, with its attention to experimentation (Ackerman 1999, Lewis 2014), can also play a role as can a reconsideration of the significance of failure.

*Janet O'Shea is author of At Home in the World: Bharata Natyam on the Global Stage, co-editor of the Routledge Dance Studies Reader (second edition), and a member of the editorial review board for the Routledge Online Encyclopedia of Modernism. Recipient of a UCLA Transdisciplinary Seed Grant to study the cognitive benefits of hard-style martial arts training, she is currently completing an ethnographic memoir entitled Risk, Failure, Play: What Martial Arts Training Reveals about Proficiency, Competition, and Cooperation. Her essays have been published in three languages and six countries. She is Professor of World Arts and Cultures/Dance at UCLA.*

## Owen, Craig

Masculine identities and the performance of 'awesome moves' in capoeira classes

### Capoeira performance

11.00 Wednesday

Room 0.14

The high-flying, almost gravity defying, acrobatic movements of capoeira practitioners are increasingly being viewed in movies, advertisements and computer games. Drawing upon four years of ethnographic fieldwork in capoeira classes in the South West of England, this paper will demonstrate how capoeira is primarily represented in the mass media, at live demonstrations and through multi-media artefacts through the visual spectacle of the capoeirista performing 'awesome moves'. It will be argued that these representations legitimate capoeira as a masculine practice and work to attract men to class by producing a visual discourse that embraces numerous aspects of orthodox masculinity (Anderson, 2009). The paper will then examine how, once in class, in order to acquire the body techniques needed to perform 'awesome moves', male beginners must negotiate a series of capoeira practices that problematize their embodied masculinities. By working through these 'gender troubles', male capoeirista undergo a process of embodied, visual and discursive transition, wherein they demonstrate a shift towards the performance of more inclusive masculinities.

*Craig Owen is a Lecturer in Psychology at St. Mary's University, Twickenham. He teaches in the areas of Social Psychology, Health Psychology and Qualitative Methods. His primary research interest focuses on the performance of masculine identities in capoeira and Latin and ballroom dance classes. His PhD provided an in depth ethnographic account of how, by learning to dance, young men are able negotiate a range of complex discourses of masculinity and enact shifting identities. Currently, he is collaborating on a new research project that explores the negotiation of identities in the process of becoming a UK citizen.*

## Partikova, Veronika

A phenomenological study of being a traditional Chinese martial arts teacher

### Teaching

15.30 Thursday

Room 0.52

This study will introduce qualitative phenomenological research that explores what it is to be a teacher of traditional Chinese martial arts by examining the structure of experience. Special attention is given to the essence of being the teacher when admitting the martial arts include certain taught strategies applicable in the fight but also in the life outside the gym. Three male teachers from the Czech Republic with an average of 15 years experience and teaching in their own martial art school (club) were invited to take part in this study. A half-structured and narrative method of interviews were used in data collection. All data were further analyzed by using Interpretative Phenomenological Analysis. The study uncovered four topics: ego, self transformation, guidance and spiritual background. The findings suggested the teachers understand themselves as a 'life guide' on the path of self transformation and liberation. Moreover, the study revealed a strong and sometimes restrictive relation between the individual and the community. Finally, the style of leading the students by their teachers was identified as 'guidance non-guidance' in reference to the Taoist 'wu wei' (non-action) principle.

*Veronika Partikova is a PhD student at the department of Physical Education at the Hong Kong Baptist University. Her research area is a connection of sport psychology and traditional wushu. In her Master's thesis research she conducted a phenomenological research exploring traditional wushu teachers in the Czech Republic. She has been also practicing martial arts for the last 15 years, now focusing on the southern Chinese style of Hung Kuen.*

## Phillips, Scott Park

### Baguazhang: The martial dance of an angry baby-god

#### Performance

11.00 Wednesday

Room 1.20

In this paper I investigate the Chinese internal martial art *baguazhang* 八卦掌 in order to expose its theatrical and religious roots. I show how the conventional histories of *baguazhang* that developed in the aftermath of the Boxer Rebellion are both unsatisfying and incomplete (Allen, Zhang 2007; Zhang, Shapiro 2008; P. A Cohen 1997). Drawing on the fictional epic *Canonization of the Gods (Fengshen Yanyi)* I explore the idea that *baguazhang* is an art which developed to portray the rebellious child-god Nezha 哪吒 as the leader of the Thunder Gods 雷神 in ritual-theater staged for the invocation of invisible armies of shadow soldiers (*yinbing*) (Meulenbeld 2015; Shahar 2015). Drawing on my experience as a practitioner of *baguazhang*, I investigate thematic narratives, *baguazhang's* unique weapons, its improvisation practice, its stepping, and its signature dragon-twisting movement. By integrating kinesthetic knowledge with a culturally embedded understanding of history, I propose a unifying cosmology that explains the unique characteristics of *baguazhang*. Linking *baguazhang* to the god Nezha, opens many new lines of inquiry. The link suggests a synthesis in practice, where Daoist mediumship and the golden elixir (*jiandan*) merge with a Chinese version of the Tibetan tantric Buddhist practice of *Chöd* (Harding 2003; Shahar 2015; Strickmann 2002; Phillips, Mroz 2015). This syncretic possibility conjures images of an angry child returning his flesh and bones to his parents while walking through mud to create an indestructible lotus body – a body that parallels the creation of the diamond (*vajra/dorje/jingang*) body in other Chinese martial arts (Shahar 2012).

*Scott Park Phillips began training in 1977, under Bing Gong – a senior student of Kuo Lien-Ying, one of the first Chinese internal martial artists to teach in the United States. From Bing he learned Northern Shaolin, as well as yiquan and Yang style taijiquan. Scott is also a long-time student of George Xu (Xu Guoming), with whom he studied Chen style taijiquan, liuhe xinyiquan, lanshouquan, and baguazhang. Scott was a member of Orthodox Daoism in America (ODA) where he studied religious Daoism for nine years with Liu Ming. He has also studied and performed in*

*several world dance traditions, including the Congolese traditions taught by Malonga Casquelourd and the Kathak (Indian Classical) tradition of Chitresh Das. Scott has been teaching children and adults for twenty years, including five years at the American College of Traditional Chinese Medicine (ACTCM) and ten years with the San Francisco-based Performing Arts Workshop.*

## Phipps, Catherine

### Transgender, Transphobia, LGBT+, and Mixed Martial Arts

#### Gender

15.30 Wednesday

Room 0.14

Fallon Fox is the first openly transgender athlete in the sport of mixed martial arts (MMA), after transitioning from male to female in 2006. Since publically coming out as transgender in 2013, Fox has received media attention and transphobic verbal abuse, mainly due to perceptions she has an unfair advantage over cisgender female opponents, and therefore should not be fighting in women's divisions within MMA. Most notably, opposition has come from Ronda Rousey (former UFC women's bantamweight champion), Dana White (president of the UFC) and Joe Rogan (sports commentator for the UFC). Drawing on interview and questionnaire data from research on LGBT+ inclusion in sport more widely, this presentation will discuss binary models of gender in sport which often create barriers for transgender people. The presentation will also focus on the poor reception many transgender athletes receive in sport (particularly male-to-female transgender athletes), transphobic abuse towards Fallon Fox, and the controversy surrounding her participation in women's MMA.

*Catherine Phipps is a PhD student at the University of Greenwich, London, researching LGBT+ inclusion in university-based sport. Her research interests include women's involvement and motivations in a range of combat sports, including boxing, MMA and Muay Thai. In 2015 she co-wrote a chapter in the book Global Perspectives on Women in Combat Sports: Women Warriors around the World, edited by Alex Channon and Christopher R. Matthews. As a martial artist, she holds a 4th degree black belt in Taekwondo and currently trains and competes in boxing and Muay Thai.*

## Seabourne, Anna

*Sensei*, students and the spoken word:  
Learning and teaching in a Japanese  
*koryū dōjō*

### Pedagogy

11.00 Thursday

Room 0.31

Nostalgia for ‘samurai’ pervades Japanese society in advertising, television and film, not least in portrayals of teaching and learning which parody the teacher-student training relationship. Such comedy sketches work because they are based on well-known stereotypes of martial arts master, student and the mysteries of the martial arts; all of which are familiar to a Japanese audience. The extent to which these characterizations reflect current learning and teaching practices remains unclear, particularly in the *koryū bujutsu*, which continue to play a role in contemporary society, despite being based on pre-modern foundations. Developing an awareness of the social aspects of interaction in the *dōjō* is key to understanding the impact of martial arts practices. This paper takes conventional representations from mainstream media as a starting point to examine current practices of learning and teaching in a *koryū bujutsu*, with a particular focus on the role of *kuden* (lit. ‘oral transmission’). The primary sources of data are participant observation and interviews carried out during fieldwork at a Japanese *koryū dōjō*. The research provides insights into how actual learning and teaching compares with the esoteric and archaic forms of knowledge transmission frequently portrayed in the Japanese media.

*Anna Seabourne’s PhD in Japanese Studies at the University of Manchester uses an ethnographic approach to explore learning and teaching in a koryū bujutsu (Japanese: ‘old flow’ pre-Meiji martial systems) with a particular focus on Takenouchi-ryū Bitchūden. She taught in Kyoto from 1995-2007, including at Ritsumeikan University’s Inter-faculty Institute for Intercultural Studies, and currently works part time at the University of Leeds. She moderates the MARTS Jiscmail list and is an active member of the Martial Arts Studies Research Network. She has practiced martial arts since 1987. Further details at [www.lucubrat.wordpress.com](http://www.lucubrat.wordpress.com) or follow @lucubrat on Twitter.*

## Spatz, Benjamin

Embodied Research: An Epistemic  
Context for Martial Arts Practice

### Keynote

17.00 Thursday

Birt Acres

This talk will place martial arts practice and studies in the context of an ongoing sea change in the university as a social institution. A generation of embodied practitioners – across the martial, healing, performing, ritual arts and more – is entering academia. Individually these hybrid scholar-practitioners and artist-researchers are developing exciting new ways of combining theory and practice, or of transcending or cutting through that binary altogether. But in many cases such innovative methodologies lack historical context and are not yet in conversation across disciplines. Drawing on the framework of social epistemology developed in *What a Body Can Do* (Routledge 2015), this presentation will argue for an understanding of martial arts themselves as active fields of knowledge sustained by a dialectical relationship between training and research. According to this model, martial arts studies is to martial arts practice as performance studies is to performing arts and as science studies is to scientific research. Once we place martial arts practice in this context and examine its interdisciplinary relationships both to conventional academic disciplines and to neighbouring fields of embodied research, a host of new questions arises regarding the ethical, political, and epistemological role of embodied research in the twenty-first century.

*Ben Spatz is Senior Lecturer in Drama, Theatre and Performance at the University of Huddersfield. He is the author of What a Body Can Do: Technique as Knowledge, Practice as Research (Routledge 2015) and numerous articles and essays published in both scholarly and artistic contexts. Ben holds a PhD in Theatre from the City University of New York and was formerly a performer with the Gardzienice Theatre Association and a Fulbright Fellow at the Grotowski Institute in Wrocław. He was a Movement Research Artist-in-Residence (2010-2012) and has performed and presented work at numerous venues across New York City. Most recently Ben was selected as an Arts and Humanities Research Council Leadership Fellow (2016-2018) with the project ‘Judaica: An Embodied Laboratory for Song-Action’.*

## Staller, Mario

### The Effects of Threat on Cognition: Attentional Biases and Risk-Taking in Police Officers and Martial Artists

#### Violence

15.30 Wednesday

Room 1.20

Police officers have a higher risk of serious injury in relation to most other occupations and as a result may develop various cognitive biases due to the exposure to life-threatening situations on a routine basis. Martial artists, which engage in self-defence practice, also try to strengthen their capacities to defend themselves in potential dangerous situations and as a result may develop cognitive biases as well through repetitive practice of self-defence. The current study aims to measure threat-related attentional biases which until now have been thought to be a symptom exclusive to anxiety-disorders, and risk-taking behaviour. We hypothesize that experience in fields where attentional biases may be of adaptive use will yield such and that there may also be a greater propensity to take risks in roles where risk-taking is common. We are employing a battery of cognitive tests which examine subliminal and supraliminal attentional processing and risk-taking behaviour. The sample consists of Police officers, martial artists and a control group who have no exposure to threat of any kind. Implications for the understanding of attentional biases and their effects on decision making in the context of potential life-threatening situations will be discussed.

*Mario Staller is a German police officer working more than ten years as a police use of force, self-defence, and firearms instructor. His main areas of research are psychological aspects of conflict management in police contexts, skill development and pedagogical practice in police use of force and self-defence training.*

## Staller, Mario

### The simulated armed confrontation: A novel paradigm for studying the neuropsychology of human defensive behaviour

#### Motivations (1)

11.00 Thursday

Room 0.05

The simulated armed confrontation paradigm potentially provides a novel method to ethically investigate the neuropsychology of violent confrontations. Given the acknowledged problems with existing laboratory paradigms this may represent a significant step forward. In the current study we investigated the effects of a simulated armed confrontation on executive cognitive functioning in police officers. For this purpose, 68 violence-experienced participants (police officers and martial artists) were exposed either to a simulated armed confrontation, that required the establishment of dominance over an aggressor or a control treatment, where participants were required to exercise for five minutes. Phonemic fluency was measured before and after the treatment along with physiological measures. Results for both treatments revealed an increase in executive cognitive functioning, whilst non-executive functioning was not affected. The current results are inconsistent with previous research looking at aggression and violent behaviour in the normal population where executive dysfunction is considered an aetiological factor. These results indicate that executive cognitive functioning is enhanced in simulated armed confrontations, suggesting that it is an adaptive human defensive response due to the increase in cardiovascular functioning.

## Stetkevych, Qays

The grappling techniques of the *fornaldarsögur* and *Íslendingasögur*

### Grappling with history

15.30 Wednesday

Room 0.05

Both the *fornaldarsögur* and *Íslendingasögur* (legendary and Icelandic sagas of Iceland) are replete with grappling sequences, techniques, and manoeuvres. These sequences and manoeuvres, however, have all too often been overlooked by the academic community. Through the passing of time, changing of cultural interests, and poor translations, much of the once-understood sequences and techniques that are found in the sagas are lost upon the modern reader. Furthermore, what little scholarly attention has been directed towards these specific grappling passages has often had underlying motives whose goals are not to understand and accurately represent the manoeuvres and techniques to the modern reader, but rather to promote modern *glíma* (traditional Icelandic wrestling). This paper aims to clarify, expand upon, and describe specific grappling techniques and sequences that are chronicled in the *fornaldarsögur* and *Íslendingasögur* to the modern reader in a way that is accurate, accessible, and easily understood. In conjunction with this, I will touch upon the accuracy, detail, vocabulary, and realism of these grappling sequences, and promote the idea that medieval Icelanders (both the scribes and their contemporary audiences) were well-versed in grappling and understood these passages to be accurate portrayals of realistic wrestling as opposed to solely sensationalized fiction.

*Qays Stetkevych is currently studying Icelandic at The University of Iceland, where he also holds a Masters degree in Viking and Medieval Norse Studies, with a thesis on the topic of grappling in the Icelandic and Legendary sagas. He also has a Bachelors degree in History from Emory University. His areas of academic concentration are in the sagas of Icelanders, medieval combat, and grappling and wrestling in medieval literature. Along with these academic interests he has been active and competing in wrestling and Brazilian Jiu Jitsu for over 15 years, as well as training and competing in Mixed Martial Arts for the last 10 years.*

## Stewart, Alex

Embodying the fight game:  
The social construction of desire among  
English professional boxers

### Motivations (2)

15.30 Thursday

Room 0.14

This paper draws on the findings of ethnographic research conducted over a five year period among amateur and professional boxers based in and around London, England, to outline reasons why boxers willingly risk harming their body in pursuit of the often brutal athletic practice of professional boxing. The strategic rationale for conducting this ethnography was from the outset premised upon my ability to adopt an 'insider' research role having garnered many years' experiences as a reasonably successful amateur boxer. I was thus able to gain a professional boxers licence to investigate, and endeavour to make sense of, the relationships between wider (popular) cultural and social forces and the embodied practices and interactional nuances through which boxing-practitioners constructed patterns of meaning informing their worldviews, values and actions. This 'insider' ethnographic journey entailed a necessarily introspective journey through which I reflexively grappled with the realities I upheld as a male and heterosexual 'boxer', of Anglo-Greek heritage, with fieldwork experiences grounded in complex social and cultural factors related to the sport ethic, media representation and commercialization, gender ideology and ideas about masculinity, and the cultural dynamics of social class in England. This paper seeks to inspire an open forum of discussion on the significance of sensuous, aesthetic and symbolically creative dimensions through which desire, and understandings of violence, are socially constructed by boxers in and through their sporting experiences.

*Having conducted a five-year ethnographic study of amateur and professional boxers in England, Alex Stewart's central research interests now lie in the examination of cultural and social aspects of the sporting experience. Reciprocally his academic interests and teaching competences take in the following related areas: the socialisation process into and through sport; embodiment and identity formation; sport violence; sporting subcultures; and sport development in relation to aspects of inclusion/exclusion; athlete welfare; youth development; crime reduction and education. In a previous life Alex spent his time split between boxing competitively as an amateur and briefly a professional boxer and backpacking and working his way around the globe.*

**Tran, Lan (with Nancy Watterson)**  
Mindfulness, Metacognition, and Martial  
Arts: I Liq Chuan and Arts of Awareness

**Mindfulness**

15.30 Wednesday

Room 0.31

Higher education today longs for pedagogies that embrace diverse learning styles, multiple intelligences, and differentiated instruction that will empower learners in the classroom, influence life-long learning, and prepare students to become ever more globally aware. How, though, to introduce such innovative practices intentionally? Some educational contexts use experiential, community-based, and service learning approaches while others turn to contemplative education and mindfulness studies to influence mindsets, attitudes, knowledge, and behaviors that may assist students in negotiating the complexities of living in a pluralistic world. For our part, in this session, we 4 presenters propose an interactive (roundtable) session that foregrounds how we have used the integrative, meta-cognitive practices that comprise *I Liq Chuan: The Martial Art of Awareness* as an interdisciplinary, integrative, academic approach that connects well with contemporary research into teaching and learning; namely, helping students to understand how we learn, how we move, and how to use this processual knowledge and heightened awareness in everyday life. In this session the 4 presenters, all ILC educator-practitioners, will introduce preliminary insights (and most apt research literature) about the benefits of integrating ILC skills into academic settings and the rubrics we have piloted for examining concrete observables (about the processes of training to learn about learning). The balance of the session will lead participants through some of the basic exercises we have incorporated into our courses use that offer students concepts, principles tools for integrating awareness into their daily lives. I Liq Chuan (ILC) cultivates skills that clarify attention and sharpen all the senses, including listening through touch, working collaboratively with partners. Participants in this sessions will get a taste of the curriculum through which students train to recognize their own alignment, balance, and conditions in the moment – thus starting the process of shifting their mindsets; recognizing

the efficacy of taking responsibility for their own learning; and connecting their mind and body so they can literally feel their own transformations.

*Lan Tran is a level 3 I Liq Chuan student, who co-teaches with Nancy Watterson two full-credit academic courses that revolve around I Liq Chuan, one at the undergraduate level at Cabrini College and one graduate-level at the University of Pennsylvania.*

**Vaittinen, Anu (with George Jennings)**  
Sensuous Transformation:  
The Interconnections between Embodied  
Training and Multi-Media Resources in  
Wing Chun

**Pedagogy**

11.00 Thursday

Room 0.31

To date, research on martial arts has tended to look at subcultural/embodied experience and mediated knowledge on martial arts as two separate areas of investigation. Within the disruptive, interdisciplinary camp of martial arts studies, new questions are now being raised. How might martial artists use specific visual and audio media to support their learning? How could this influence their transformation as practitioners, and the continued transmission of the art? In this paper, we examine the multisensory interconnections between the embodied practical transmission of skills and such external resources among two dedicated groups of Wing Chun exponents in England and in Mexico. The dual aim is to share preliminary ideas/analysis into how regular practitioners utilise different resources to support more hands-on training methods, and to consider the role of these resources in the development of their evolving identities as Wing Chun practitioners. We examine the topic through a theoretical lens guided by sociological phenomenology, with an emphasis on the embodied, situated, sensuous and inter-subjective nature of lived-experience. This approach is particularly pertinent for drawing out these interconnections



in the everyday lives of the practitioners as beings-in-the world. The discussion in this paper draws from three main sources: 1) the authors' respective auto-ethnographic and auto-phenomenological notes 2) observations of Wing Chun practice as participant-instructor-researchers interacting with practitioners over a nine-month period 3) an analysis of a range of mediated materials on Wing Chun and devoted online discussion forums. In short, it is hoped that this contribution offers an in-depth look at the relationships between martial arts practice and media through the symbiotic and sensuous issues of transmission and transformation.

*Anu Vaittinen is a qualitative sociologist and a health researcher based at the Institute of Health & Society at Newcastle University, interested in sociological Phenomenology and development of socially situated, sensuous embodied ways of knowing within physical cultures and health. Anu is a recreational MMA and Wing Chun practitioner and novice triathlete.*

### Watterson, Nancy (with Lan Tran) Mindfulness, Metacognition, and Martial Arts: I Liq Chuan and Arts of Awareness

#### Mindfulness

15.30 Wednesday  
Room 0.31

Higher education today longs for pedagogies that embrace diverse learning styles, multiple intelligences, and differentiated instruction that will empower learners in the classroom, influence life-long learning, and prepare students to become ever more globally aware. How, though, to introduce such innovative practices intentionally? Some educational contexts use experiential, community-based, and service learning approaches while others turn to contemplative education and mindfulness studies to influence mindsets, attitudes, knowledge, and behaviors that may assist students in negotiating the complexities of living in a pluralistic world. For our part, in this session, we 4 presenters propose an interactive (roundtable) session

that foregrounds how we have used the integrative, meta-cognitive practices that comprise *I Liq Chuan: The Martial Art of Awareness* as an interdisciplinary, integrative, academic approach that connects well with contemporary research into teaching and learning; namely, helping students to understand how we learn, how we move, and how to use this processual knowledge and heightened awareness in everyday life. In this session the 4 presenters, all ILC educator-practitioners, will introduce preliminary insights (and most apt research literature) about the benefits of integrating ILC skills into academic settings and the rubrics we have piloted for examining concrete observables (about the processes of training to learn about learning). The balance of the session will lead participants through some of the basic exercises we have incorporated into our courses use that offer students concepts, principles tools for integrating awareness into their daily lives. I Liq Chuan (ILC) cultivates skills that clarify attention and sharpen all the senses, including listening through touch, working collaboratively with partners. Participants in this sessions will get a taste of the curriculum through which students train to recognize their own alignment, balance, and conditions in the moment – thus starting the process of shifting their mindsets; recognizing the efficacy of taking responsibility for their own learning; and connecting their mind and body so they can literally feel their own transformations.

*Nancy Watterson is a level 3 I Liq Chuan student, who co-teaches with Lan Tran two full-credit academic courses that revolve around I Liq Chuan, one at the undergraduate level at Cabrini College and one graduate-level at the University of Pennsylvania.*

## Wetzler, Sixt

### Straight Lines and Magic Circles: The martial arts myth of geometry

#### Myths and assumptions

11.00 Thursday

Room 1.20

Martial arts have a tendency to justify their techniques and practices by mythic narratives, as has been discussed before. One of the most persistent forms of such myths is that of the geometrical foundation. It claims that combative movements based on abstract geometrical principals are in line with the physical foundations of the world itself, and thus superior to other combat methods, or even invincible. This presentation seeks to trace this myth back in time, from internet discussion boards of the 21st century, via the writings of Bruce Lee, to the fight books of early modern Europe. The idea of the straight line as the perfect method of attack is the myth's incarnation to be discussed, for which a clear historic transmission can be shown. The development of the geometrical myth seems to be connected to a learned book culture, and its depiction in medieval fight books is one of the foremost examples for the connection of embodied practice and media representation highlighted by this year's conference. Furthermore, it shall be demonstrated that the geometrical myth exists in various shapes in martial arts all over the world. The question will be raised if we are encountering independent parallel developments, or if there are historic connections between these different examples. If the latter is the case, the consequences for our images of regionalized vs. globalized martial arts culture(s), and for the distinction between Eastern and Western martial arts will have to be discussed.

*Sixt Wetzler studied religious studies, Scandinavian literature, and medieval history at the universities of Tübingen, Reykjavík, and Freiburg. He is currently finishing his PhD on 'The Martial Arts of Medieval Iceland: Literary representation and historical form'. Wetzler is a member of the board of spokesmen of the commission Kampfkunst und Kampfsport (Martial Arts and Combat Sports) in the dvs (German Association for Sports Sciences). He works as curator for Deutsches Klängenmuseum (German Blade Museum) in Solingen, with a focus on the European fencing tradition and other blade fighting systems, and is among the highest ranked European practitioners of Pekiti Tirsia Kali, a Filipino martial art.*

## Wong, Wayne

### From the Martial to the Art: Slow Aesthetics in Transnational Martial Art-house Cinema

#### Film aesthetics

11.00 Thursday

Room 0.14

This paper will argue that there is a paradigmatic shift of cinematic martial arts from fast-paced 'chopsocky' actions of the 1970s and 80s to aesthetic martial art-house cinema emphasizing slowness and stillness. Martial arts has always been considered a frivolous genre with little affiliation to 'slow aesthetics' of European art cinema. From King Hu's bamboo forest in the 1960s, Bruce Lee's flying kicks in the early 70s, to Tsui Hark's new wave 'wire-fu' and 'undercranking' in the early 90s, speed has been accentuated as a signifier of martial arts skills, training, and power. However, the transnationalization of Hong Kong cinema in the past two decades has gradually transformed the popular genre from the martial to the artistic, the bodily to the spiritual, and the external to the internal. Rather than accentuating what David Bordwell calls 'the glimpse' and the 'burst-pause-burst' pattern reminiscent of the Chinese operatic traditions, cinematic martial art-house films such as Zhang Yimou's *Hero*, Wong Kar-wai's *The Grandmaster*, and Hou Hsiao-hsien's *The Assassins* feature extended long takes, lengthy pauses, and sparse narrative, which aim not to highlight, in Leon Hunt's terms, the (archival, cinematic and corporeal) 'authenticity' of martial arts performance, but an abstract embodiment of *yijing* (idea-image) through slow aesthetics created by an uncanny synthesis of mechanical mediation (wirework) and digital reproduction (computer generated imageries). More intriguingly, this accentuation of slowness emerges not only from the fantastical world of wuxia, but also from the kung fu genre with much emphasis on realism and violence. In addition to being a critique of and an alternative to fast-paced Hollywood action spectacles, this new paradigm is an exit strategy for a disappearing genre with aging talents and discontinuing lineage.

*Wayne Wong is a joint PhD researcher at the Department of Comparative Literature at The University of Hong Kong and the Film Studies Department at King's College London. He has published in Martial Arts Studies and is interested in Hong Kong martial arts action cinema, digital effects, and game studies. His current research focuses on martial arts action cinema and its digital reproduction.*

## Zadoff, Itamar

### Shinto, Martial Arts and Nation Building in Early-Meiji Japan

#### Invention

15.300 Thursday

Room 0.05

In his influential *Imagined communities, reflections on the origin and spread of nationalism*, Benedict Anderson suggested that modern Japanese nationalism was created by direct government guidance from above. Japanese nationalism, he argued, was the product of official ideology that had been propagated by state institutions. Hence, Anderson dubbed it 'official nationalism'. My paper re-evaluates Anderson's thesis by three case studies that draw upon the martial arts world: 1) The Dai Nippon Butoku Kai, among the most influential organizations in shaping the modern martial arts (particularly Kendo and Kyudo); 2) Sumo, Japan's national sport; and 3) Judo, the first modern martial art and Japan's contribution to the Olympic Games. The paper demonstrates their role in the creation of modern Japanese nationalism, no less than their inherent relation to the national Shinto religion. The three case studies reveal different facets of Japanese nation-building: Sumo emphasizes the power of the emperor and the Meiji government in shaping Japanese national character through the martial arts; Butokukai demonstrates the power of the individual and the common masses; and Kano's Judo indicates that Japanese nationalism is not necessarily emperor-related.

*Itamar Zadoff is a graduate student in the Department of East Asia studies of Tel Aviv University, working under the guidance of Prof. Meir Shahar and Prof. Irit Averbuch. He is a teaching assistant of Prof. Liora Safati in the 'Introduction to Japan' course. His research focuses on the early-twentieth-century Japanese martial arts. He studied Aikido under Shimamoto Katsuyuki Shihaan (8th Dan), and Koryu En-shin Ryu under Soke Tanaka Fumon in Osaka, Japan. He is the Head of Wadokan Dojo, Pardes Hanna.*

## Zarrilli, Philip

### Embodied Enquiry: reflecting on embodied practices as 'dynamic events'

#### Keynote

15.00 Tuesday

Birt Acres

In this talk I explore the territory between embodied practices of martial arts, meditation, somatic work, and performance. After raising the sociologically intriguing issue of the overt performative 'spectacularization' of some martial arts such as kalarippayattu that emphasize overt 'outer' display for public consumption, drawing on phenomenology and dynamic systems theory, I focus on the subtler dimensions of 'inner' experience and embodied consciousness – what it is possible to 'know' and how we come to 'know' through an embodied practice. I give particular attention to how one learns 'to be sentient' and 'to open up' to the potential experiential world available in/through embodied practices, interrogating the central role that studio/dojo/kalari-based discourses play in the process of embodied sensitization.

*Phillip Zarrilli is internationally known for training actors in psychophysical process through Asian martial/meditation arts, and as a director/performer. He runs a private studio (Tyn-y-parc C.V.N. Kalari/Studio) in Wales, and conducts workshops throughout the world – including workshops or long-term residences at many institutions including the Grotowski Institute (Poland), as part of the BEYOND project with Emio Greco and Co (Amsterdam), Helsinki Academy of the Arts, Seoul International Theatre Festival, National Theatre of Greece, Tainan-Jen Theatre Company (Taiwan), TTRP (Singapore), Gardzienice Theatre Association, and many university actor training programmes such as Trinity College (Dublin) and Indiana University (USA). Zarrilli is the first Westerner to seriously study kalarippayattu. He began his training in 1976 under the guidance of Gurukkal Govindankutty Nayar of the CVN Kalari, Thiruvananthapuram. Between 1976 and 1993 he lived in Kerala for a total of seven years – each trip devoted to undergoing intensive training in kalarippayattu. In 1988 he was gifted the traditional pitham (stool) representing mastery by Gurukkal Govindankutty Nayar. When the new CVN Kalari Sangham was founded in 2004, the*

*Tyn-y-parc CVN Kalari in Llanarth, Ceredigion, Wales (UK) was certified as an official kalari of the Sangham under Zarrilli's guidance as gurukkal. Inaugurated in 2000, the Tyn-y-arc CVN Kalari is the first traditional earthen-floor kalari operating outside of Kerala. In addition to his primary long-term training under Gurukkal Govindankutty Nayar, Zarrilli also studied under C. Mohammed Sherif (Kerala Kalarippayattu Academy, Kannur) and Raju Asan (adi-murai). Zarrilli authored the first authoritative study of kalarippayattu, *When the Body Becomes All Eyes: paradigms and practices of power in kalarippayattu*, published by Oxford University Press (1998/2000). A new edition of the book is in planning stages to be published with a DVD-Video of kalarippayattu practice. Zarrilli also received beginning training in kathakali dance-drama in 1976-77 under the guidance of M.P. Sankaran Namboodiri at the Kerala Kalamandalam. It was his study of kathakali preliminary training processes that led Zarrilli to kalarippayattu – the source of kathakali's preliminary training exercises and massage. In addition to his professional artistic work, Zarrilli maintains a relationship with the Drama Department at Exeter University (UK) where he taught between 2000-2010. His numerous books include (editor) *Acting (Re)Considered (2nd ed 2002)*, *When the Body Becomes All Eyes (1998)*, *Kathakali Dance-Drama: Where Gods and Demons Comes to Play (2000)*, and (editor) *Martial Arts in Actor Training (1993)*, *Psychophysical Acting: an intercultural approach after Stanislavski*, Zarrilli's long-awaited book on the process of training actors through a psychophysical approach based on Asian martial arts and yoga was published in 2009 by Routledge Press (London). The book includes a DVD-ROM by Peter Hulton. It was awarded the ATHE 2010 Outstanding Book of the Year Award at the ATHE convention in Los Angeles.*

## Zhang, Gehao

From Red Spear to bayonet drill:  
a media archaeology of marital  
arts weapons in China

### Historical excavations

15.30 Thursday  
Room 0.31

The spear has been one of the martial arts weapons with a history from remotest antiquity and the widest impact on almost all cultures. In Chinese martial arts, it has been considered 'the king of all weapons'. It is also one of the marital arts weapons to keep its popularity among secret societies and through the communist revolutionary during 20th century. This research is based on remaining fragments of historical evidence to provide a media archaeology of the intertexture of the application of spears and bayonets from early modern military drills until the Chinese People's Liberation Army's training. The paper will discuss the interaction between the materiality of martial arts weapons and body techniques in the shadow of the invented revolutionary tradition of bayonet fighting techniques in the Chinese PLA as well as the ideological naming of the red-tasseled spear.

*Gehao Zhang, assistant professor in Macau University of Science and Technology. He got his PhD in Loughborough University with an ethnography on British Tai Chi Practitioners, his recent research includes martial arts studies, media archaeology, digital anthropology and qualitative data analysis.*

# FIND A PANEL

## AT-A-GLANCE GUIDE TO THE THEMES, VENUES AND SPEAKERS

### WEDNESDAY 11.00 - 12.00

Panel 1 <b>Capoeira Performance</b> Room 0.14	Panel 2 <b>Culture and tradition</b> Room 0.05	Panel 3 <b>Problems and definitions</b> Room 0.31	Panel 4 <b>Performance</b> Room 1.20
Sara Delamont Craig Owen Neil Stephens	Martin Ehlen Martin Minarik	Robert Agar-Hutton Martin Meyer	Vera Kerchy Scott Park Phillips

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### WEDNESDAY 15.30 - 16.30

Panel 5 <b>Mindfulness</b> Room 0.31	Panel 6 <b>Gender</b> Room 0.14	Panel 7 <b>Grappling with history</b> Room 0.05	Panel 8 <b>Violence</b> Room 1.20
Lan Tran Nancy Watterson	Alex Channon Anna Kavoura Catherine Phipps	Eric Bukart Qays Stetkevych	William Little Mario Staller

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### THURSDAY 11.00 - 12.00

Panel 9 <b>Myths and assumptions</b> Room 1.20	Panel 10 <b>Motivations (1)</b> Room 0.05	Panel 11 <b>Film aesthetics</b> Room 0.14	Panel 12 <b>Pedagogy</b> Room 0.31
Tommaso Gianni Sixt Wetzler	Carol Fuller Viki Lloyd Mario Staller	Johnson Leow Wayne Wong	George Jennings Anna Seabourne Anu Vaittinen

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### THURSDAY 15.30 - 16.45

Panel 13 <b>Invention</b> Room 0.05	Panel 14 <b>Motivations (2)</b> Room 0.14	Panel 15 <b>Historical excavations</b> Room 0.31	Panel 16 <b>Teaching</b> Room 0.52
George Jennings Itamar Zadoff	D.S. Farrer Alex Stewart	Philip Davies Alexander Hay Gehao Zhang	Alexandre Legendre Veronika Partikova
		Panel 17 <b>Cinema</b> Room 1.27	
		Kyle Barrowman Evalina Kazakevičiūtė	

# FIND A SPEAKER

## A-Z GUIDE TO OUR SPEAKERS, TIMES & VENUES

Agar-Hutton, Robert	The difficulties of presenting Martial Arts to the world	Problems & definitions	Wednesday 11.00-12.00	0.31
Barrowman, Kyle	Martial Arts Cinema as an Invitation to Projective Imagination	Cinema	Thursday 15.30-16.45	1.27
Burkart, Eric	Understanding Historical Records of Technique: Epistemological and Hermeneutic Problems in the Study of Lost Martial Arts	Grappling with history	Wednesday 15.30-16.30	0.05
Channon, Alex	Sexualisation, female fighters, and the UFC: #feminism?	Gender	Wednesday 15.30-16.30	0.14
Cole, Soo		Film screenings	Tuesday 17.30-	29 Park Pl.
Davies, Philip	Forensic History, 'Silsilah' and the Martial Arts of the Dutch-Indonesian Diaspora	Historical excavations	Thursday 15.30-16.45	0.31
Delamont, Sara	Capoeira Bodies, Two Movies and Everyday 'Realities'	Capoeira performance	Wednesday 11.00-12.00	0.14
Ehlen, Martin	Yin Yang, Five Elements and Rhymed Formulae: Traditional Chinese Concepts in the Teaching of Wing Chun	Culture and tradition	Wednesday 11.00-12.00	0.05
Farrer, DS	Brazilian Jiu Jitsu is Therapy: Shifting Subjectivities on Guam	Motivations (2)	Thursday 15.30-16.45	0.14
Frank, Adam D.	Understanding Identity through the Martial Arts – or Not	Keynote	Thursday 09.30-10.45	Birt Acres
Fuller, Carol	Martial Arts: Motivation and Impact on Health and Well-Being	Motivations (1)	Thursday 11.00-12.00	0.05
Gianni, Tommaso	Historical assumptions about martial arts that still affect training and scholarship today	Myths and assumptions	Thursday 11.00-12.00	1.20
Hall, Neil R.	A Convenient Myth	Special Session 1	Wednesday 12.15-13.00	0.14
Hay, Alexander	News of the Duels – Restoration Duelling Culture and the Early Modern Press	Historical excavations	Thursday 15.30-16.45	0.31

Jaquet, Daniel	Lost Embodied Knowledge: Experimenting with Historical European Martial Arts out of books	Keynote	Thursday 14.00-15.15	Birt Acres
Jennings, George	Sensuous Transformation: The Interconnections between Embodied Training and Multi- Media Resources in Wing Chun	Invention	Thursday 11.00-12.00	0.31
Jennings, George	Ancient Wisdom, Modern Warriors: The (Re)Invention of a Mesoamerican Warrior Tradition in Xilam	Pedagogy	Thursday 15.30-16.45	0.05
Judkins, Benjamin	Liminoid Longings and Liminal Belonging:	Keynote	Wednesday 9.30-10.45	Birt Acres
Karpathyova, Iveta		Film screening	Tuesday 17.30 -	29 Park Pl.
Kavoura, Anna	'Some Women are Born Fighters': Female Finnish Judokas' Discursive Constructions of a Fighter's Identity	Gender	Wednesday 15.30-16.30	0.14
Kazakeviciute, Evelina	The (Un)translatable Poetry of War: Hagakure as a Samurai Text in Ghost Dog: The Way of the Samurai	Cinema	Thursday 15.30-16.45	1.27
Kerchy, Vera	Tai chi and/as Marionette Dance	Performance	Wednesday 11.00-12.00	1.20
Legendre, Alexandre	Teaching wushu in Taiwan: imparting a 'sense of the body' as a keystone	Teaching	Thursday 15.30-16.45	0.52
Leow, Johnson	Miramax and the Re-scoring of Hong Kong Martial Arts Films	Film Aesthetics	Thursday 11.00-12.00	0.14
Little, William	Truth in the Martial Arts: Aikido, Violence and the Practice of the Self	Violence	Wednesday 15.30-16.30	1.20
Lloyd, Viki	Martial Arts: Motivation and Impact on Health and Well-Being	Motivations (1)	Thursday 11.00-12.00	0.05

Loy, Philip		Film screenings	Tuesday 17.30 -	29 Park Pl.
Meyer, Martin	The Kamehameha issue: A phenomenological definition of the martial arts	Problems & definitions	Wednesday 11.00-12.00	0.31
Minarik, Martin	Taekwondo as cultural performance: A performance oriented evaluation of norms and values in the practice of Taekwondo in South Korea	Culture and tradition	Wednesday 11.00-12.00	0.05
Mroz, Daniel	Taolu: credibility and decipherability in the practice of Chinese martial movement	Keynote	Wednesday 14.00-15.15	Birt Acres
O'Shea, Janet	Making Play Work: Competition, Spectacle and Intersubjectivity in Sparring and Sport Fighting	Keynote	Wednesday 16.45-18.00	Birt Acres
Owen, Craig	Masculine identities and the performance of 'awesome moves' in capoeira classes	Capoeira performance	Wednesday 11.00-12.00	0.14
Partikova, Veronika	A phenomenological study of being a traditional Chinese martial arts teacher	Teaching	Thursday 15.30-16.45	0.52
Phillips, Scott Park	Baguazhang: The martial dance of an angry baby-god	Performance	Wednesday 11.00-12.00	1.20
Phipps, Catherine	Transgender, Transphobia & LGBT+ in Mixed Martial Arts	Gender	Wednesday 15.30-16.30	0.14
Seabourne, Anna	Sensei, students and the spoken word: Learning and teaching in a Japanese koryū dōjō	Pedagogy	Thursday 11.00-12.00	0.31
Spatz, Ben	Embodied Research: An Epistemic Context for Martial Arts Practice	Keynote	Thursday 17.00-18.15	Birt Acres
Staller, Mario	The Effects of Threat on Cognition: Attentional Biases and Risk-Taking in Police Officers and Martial Artists	Violence	Wednesday 15.30-16.30	1.20



Staller, Mario	The simulated armed confrontation: A novel paradigm for studying the neuropsychology of human defensive behaviour	Motivations (1)	Thursday 11.00-12.00	0.05
Stephens, Neil	Capoeira Bodies, Two Movies and Everyday 'Realities'	Capoeira performance	Wednesday 11.00-12.00	0.14
Stetkevych, Qays	The grappling techniques of the fornaldarsögur and Íslendingasögur	Grappling with history	Wednesday 15.30-16.30	0.05
Stewart, Alex	Embodying the Fight Game: The social construction of Desire among English professional boxers	Motivations (2)	Thursday 15.30-16.45	0.14
Tamiaho Herangi-Searancke	Maori Warrior Epistemology	Special Session 2	Thursday 12.15-13.00	0.14
Tran, Lan	Mindfulness, Metacognition, and Martial Arts: I Liq Chuan and Arts of Awareness	Mindfulness	Wednesday 15.30-16.30	0.31
Vaittinen, Anu	Sensuous Transformation: The Interconnections between Embodied Training and Multi-Media Resources in Wing Chun	Pedagogy	Thursday 11.00-12.00	0.31
Watterson, Nancy	Mindfulness, Metacognition, and Martial Arts: I Liq Chuan and Arts of Awareness	Mindfulness	Wednesday 15.30-16.30	0.31
Wetzler, Sixt	Straight Lines and Magic Circles: The martial arts myth of geometry	Myths and assumptions	Thursday 11.00-12.00	1.20
Wong, Wayne	From the Martial to the Art: Slow Aesthetics in Transnational Martial Art-house Cinema	Film aesthetics	Thursday 11.00-12.00	0.14
Zadoff, Itamar	Shinto, Martial Arts and Nation Building in Early-Meiji Japan	Invention	Thursday 15.30-16.45	0.05
Zarrilli, Philip	Embodied Enquiry: reflecting on embodied practices as 'dynamic events'	Keynote	Tuesday 15.00-16.30	Birt Acres
Zhang, Gehao	From Red Spear to bayonet drill: a media archaeology of marital arts weapons in China	Historical excavations	Thursday 15.30-16.45	0.31

# FILM COMPETITION

## RESULTS AND SCREENINGS

In order to stimulate new forms of research, dissemination and communication in the field of martial arts studies, this year we invited students to submit short five minute films on any aspect of martial arts. We agreed to host the films on martial arts studies media channels and assemble a committee to judge the entries. Winners were to be given free conference registration, conference dinners and accommodation at this year's conference. Here's what we said:

You may want to document an obscure martial arts style for posterity, or give insight into a system, culture or field of practice. You may want to deal with theoretical or practical issues in martial arts studies. You may want to showcase your own research. You may want to do any number of possible things. And we are open to them all. Just share your five minute film with us and allow us to host it open access on various platforms (i.e., YouTube and Vimeo). We'll give you full credit as creator, of course. And you will be helping to advance the visibility and insights of martial arts studies as well as standing a chance of free registration, meals and accommodation at the Martial Arts Studies Conference in Cardiff in 2016.

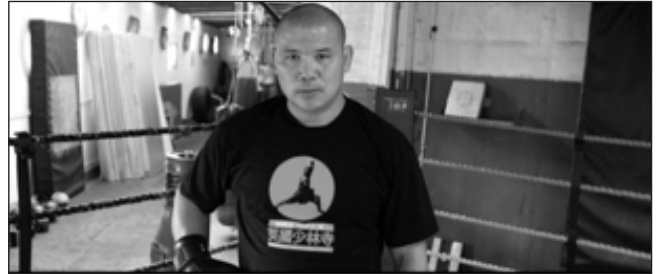
This year, our panel of judges selected films by both Iveta Karpathyova and Philip Loy as winners. Their films will be screened on Tuesday evening at 29 Park Place, and at other times throughout the conference.

In addition (not as part of the competition, but in response to our interest in moving martial arts studies work into the realms of audiovisual media), we received a film made by Scott Park Phillips, a film recommended by Ben Judkins as a supplement to his keynote, and a range of films made by various film makers, to be curated at our conference by Soo Cole of Curzon films. Some of the films being screened are shown in the pages that follow.

**1000 Londoners: #72**

Yanzi, a 34th generation Shaolin  
Kung Fu Master in Tufnell Park  
(3min 7sec)

Director: Oliver Parkin



**1000 Londoners: #119**

Wrestling Champion of LDN Wrestling:  
Alan Lee Travis  
(3min 19sec)

Director: Oliver Parkin



**1000 Londoners: #9**

John Jasinski, who's taking on his first  
pro cage fight in Whitechapel  
(3min 7sec)

Director: Oliver Parkin



**1000 Londoners: #48**

Ryan Hart, a Pro Street Fighter Gamer  
for Team Dignitas  
(3min 11sec)

Director: Oliver Parkin



**1000 Londoners: #127**

The boxing coach who won Angola's first gold  
medal: Paulo Muhongo  
(2min 59sec)

Director: Peter Kelly



*These are part of Chocolate Films documentary series 1000 Londoners and feature in the BFI's Britain on Films season.*

### Tengu - Birdmen of the Mountains

2016

(12A) (8min 16sec)

Director: Samuel Smith

Starring: David Cheung, Lauren Clinch, Brandon Ly

A father fights to protect his family against the terror of the Tengu - Birdmen of the mountains.

Completed at the start of 2016, has been collecting numerous awards as it begins to be screened at festivals around the world. Featuring intense and beautiful choreographed fight sequences of rising star David Cheung.

Tengu - Birdmen of the Mountains has its UK premiere screening at Fighting Spirit Films Festival 2016 at the O2 Cineworld London.



### Fixer

2016

(12A) (4min 35sec)

Director: Matt Routledge

Starring: Daniel O'Neill, Annabel Butler

A mysterious man must deliver a suspicious suitcase to a wealth businessman's daughter.

Completed at the start of 2016, has been collecting numerous awards as it begins to be screened at festivals around the world. Featuring intense and beautiful choreographed fight sequences of rising star David Cheung.

Fixer has its UK premiere screening at Fighting Spirit Films Festival 2016 at the O2 Cineworld London.





### Handuken

2013

(12A) (3min 28sec)

Director: Chris Chung

Starring: Aaron Ly, Wai Wong, Alan Low, Bruce Chong, Ling Whye Hand, Jing Lang

A detective in hostile territory is on a solitary attempt to retrieve a fugitive in London's criminal underbelly.

Winner 'Best In Show' and 'Xristos Award' at Action On Film International Film Festival, USA 2013, Winner 'Best Short Short' at London Independent Film Festival 2014.



### Operation: Fringe

2016

(12A) (max 12-15min)

Director: Gregory Humpries

Starring: Jane Elsmore, James Unsworth, Linda Louise Duan, Ansko Pitkanen and Gareth Ellis

An action comedy idiocy. Something's not right in the espionage world. Agents are going missing at an alarming rate, forcing bosses and agencies to hire from the private sector. Unfortunately, the private sector spies are also disappearing, making actors the only recruitment option left. An urgent mission for Jax Sumarita to gather intel on her missing colleagues has meant calling in three untested actors, into an unknown environment, to face an unfamiliar foe.

Operation Fringe has its UK premiere screening at Fighting Spirit Films Festival 2016 at the O2 Cineworld London.

## Real Target

2016

(12A) (3min 57sec)

Director: David Cheung

Starring: David Cheung, Yolanda Lynes

In this small snippet from the 90 minute action comedy feature, this short introduces the Kung Fu Couple, a duo of undercover, secret agent vigilantes. While enjoying some down time in their London apartment, some minor bickering escalates into a competitive sparring match. Using various household weapons from popcorn and teapots to samurai swords, the couple prepare each other for a world of bad guys and secret agents, they test their skills to stay in top form.

[www.realtargetfilm.com](http://www.realtargetfilm.com)

Official selection for 2016 in : MOFF - Milan Online Film Festival, Barcelona Planet Film Festival, New York Sun Fest NYSF 2016, Cinema World Fest Awards, Roma Cinema DOC, Los Angeles Cine Fest, Winner of Best Web Short Film of the month (TMFF - The Monthly Film Festival): <http://tmff.net/movies/the-real-target/>

The Real Target has its UK premiere screening at Fighting Spirit Films Festival 2016 at the O2 Cineworld London.





### Wrath of God

2015  
(15) (8min)

Director: David Newton  
Starring: Laurence Patrick, Olivia Jewson, Ian Pead, Ryan Stuart, Helen Steinway Bailey, Liang Yang

350 years ago a man known as the Hand Of God used his power to hold back the forces of darkness. Now, as darkness awakens once again, this power is passed to a young girl, Rachel. Faced with a seemingly insurmountable enemy, can she master this new found power and defeat darkness once and for all?

Winner of 2 awards for 'Best Action Choreography' and 'Best Fight Scene' at the 2nd Annual Nova Fest 2016



### Salvation

2014  
(15) (10min)

Director: Ross Boyask  
Starring: Cheryl Burniston, Cengiz Dervis, Greg Burrige, Ben X Bodecker

A girl called Jackie, beaten and tied to a chair in a derelict building, must use all of her wits and courage if she hopes to survive the night against three terrifying attackers, who tell her that she'll never see her loved ones again. Will she escape? Will she survive? And will she be able to save the people she cares for more than anything in the world?

Salvation will be presented at Fighting Spirit Films Festival 2016 at the O2 Cineworld London.



# MARTIAL ARTS STUDIES RESEARCH NETWORK

The Martial Arts Studies Research Network is an AHRC-Funded research network directed by Professor Paul Bowman in the School of Journalism, Media and Cultural Studies (JOMEC) at Cardiff University, UK.

## AIMS

The primary objective of the Martial Arts Studies Research Network is to connect up disconnected disciplinary and cultural discourses on martial arts by fostering dialogue through cross-disciplinary events. In connecting and engaging diverse researchers, the network will develop knowledge of the significance and impact of martial arts in the contemporary world and set the agenda for future research in the interlocking multidisciplinary fields around them.

## EVENTS

The first event was the 2015 Martial Arts Studies Conference which took place from 10th to 12th June at Cardiff University. A diverse range of events is now taking place at various locations across the UK.

The second annual international Martial Arts Studies Conference took place from 19th to 21st July 2016, again in Cardiff University.

## OUTPUTS

The Martial Arts Studies Research Network is closely connected with two main publication outlets.

The first is the academic journal, *Martial Arts Studies*, which is a fully peer reviewed, online, open access imprint of Cardiff University Press.

The second is the Martial Arts Studies monograph series, published by Rowman & Littlefield International.

## CONTACT

Professor Paul Bowman  
[BowmanP@cardiff.ac.uk](mailto:BowmanP@cardiff.ac.uk)

## INFORMATION

Martial Arts Studies Research Network:  
[mastudiesrn.org](http://mastudiesrn.org)

Martial Arts Studies Journal:  
[martialartsstudies.org](http://martialartsstudies.org)

Martial Arts Studies Book Series  
[rowmaninternational.com/series/martial-arts-studies](http://rowmaninternational.com/series/martial-arts-studies)



# MARTIAL ARTS STUDIES JOURNAL

The latest issue of Martial Arts Studies Journal (Spring 2016) has twelve high-quality articles and reviews written by international scholars and practitioners. The main theme of this issue is *The Invention of Martial Arts*.

## ISSUE 2 CONTENTS

The Seven Forms of Lightsaber Combat  
Hyper-reality and the Invention of the Martial Arts  
[Benjamin N. Judkins](#)

The Fifty-Two Hand Blocks Re-Framed  
Rehabilitation of a Vernacular Martial Art  
[Thomas A. Green](#)

The @UFC and Third Wave Feminism? Who Woulda  
Thought? Gender, Fighters, and Framing on Twitter  
[Allyson Quinney](#)

Ancient Wisdom, Modern Warriors: The (Re)Invention of a  
Mesoamerican Warrior Tradition in Xilam  
[George Jennings](#)

Fight-Dancing and the Festival: Tabuik in Pariaman,  
Indonesia and lemanjá in Salvador da Bahia, Brazil  
[Paul H. Mason](#)

The Pacific Philosophy of Aikido:  
An Interactional Approach  
[Augustin Lefebvre](#)



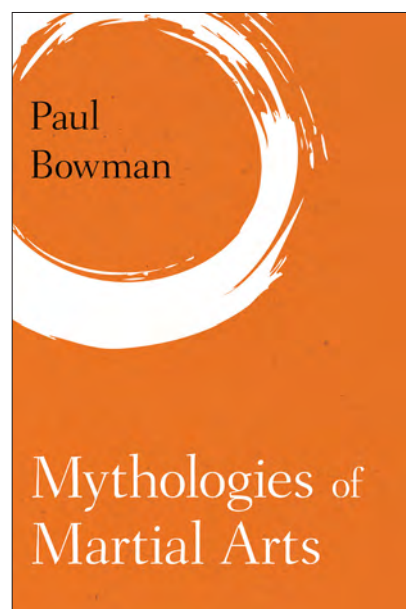
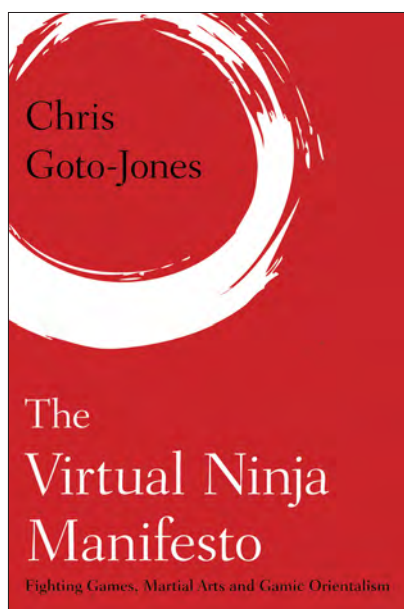
## JOURNAL WEBSITE

[martialartsstudies.org](http://martialartsstudies.org)

Scan the QR code for a direct download of the latest issue of the journal.

# MARTIAL ARTS STUDIES MONOGRAPHS

A key strand of the Martial Arts Studies network of events, publications and projects is a book series with Rowman & Littlefield International. *Martial Arts Studies* by Paul Bowman (2015) is already in print and two titles in the new series *Martial Arts Studies* will be published later in 2016.



## CONFERENCE DISCOUNT

Rowman & Littlefield International have generously provided a conference discount of 25% or 30% on this series of Martial Arts Studies books.

Please pick up their flyers for full details of the discounts available on these books dates and how to order.

ROWMAN &  
LITTLEFIELD  
INTERNATIONAL

# NOTES

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