



Conference 2015

Conference Programme



8th - 10th September 2015

PUBLISHERS AT TAPRA 2015

The following publishers will be present at the TaPRA 2015 Conference. Their display stands will be located in the Quadrangle Court where all refreshments and lunches will be served daily

Manchester University Press

Matthew Frost matthew.j.frost@manchester.ac.uk



Palgrave Macmillan

Jenny McCall j.mccall@palgrave.com

Lucinda Knight l.knight@palgrave.com



Bloomsbury Publishing

Mark Dudgeon mark.dudgeon@bloomsbury.com

Emily Hockley Emily.Hockley@bloomsbury.com



Cambridge University Press

Kerr Alexander kalexander@cambridge.org



Routledge

Marie Coffey Marie.Coffey@tandf.co.uk

Claire Spence claire.spence@tandf.co.uk

Ben Piggott Ben.Piggott@tandf.co.uk

Kate Edwards Kate.Edwards@informa.com



Intellect info@intellectbooks.com



Last year we celebrated TaPRA @ 10 at Royal Holloway, this year we look forward to the next decade for TaPRA with our conference hosts at the University of Worcester. A record number of members booked early this year and we have a packed conference programme but, as always, there will be plenty of opportunities to meet old friends and make new connections with colleagues representing the rich and diverse research interests of our field. There are a number of 'new' things to note this year: a new Working Group, Performance and Science, has its first full meeting in Worcester, bringing the number of Working Groups to twelve, with a proposal for a thirteenth group, Asian Performance and Diaspora gathering to test the level of interest from the membership. Another initiative making its debut



at Worcester is *Research Matters*, the first in a series of conference panels curated by TaPRA's executive committee and designed to respond to issues of current importance to the wider research community. This year's discussion brings together four panel members from REF2014 who will share their experience and knowledge of the process by looking *forward* to the potential we can realise for the research future of our discipline.

TaPRA's Executive Committee is also looking forward to ways in which we can forge stronger links with SCUDD and other organisations committed to demonstrating the importance of Arts research and practice *in* our HEIs and *out* to our cultural industries. As individual researchers and members of TaPRA our vision and ambitions for theatre and performance research are worth supporting. There will be opportunities to become conveners of Working Groups over the coming year, or perhaps you might put yourself forward as a candidate for the Executive Committee? Thanks to everyone who has given time and energy to TaPRA over the past year and thanks especially to our hosts at Worcester for 2015. Next year, we will be in Bristol.

Gilli Bush-Bailey (Chair)

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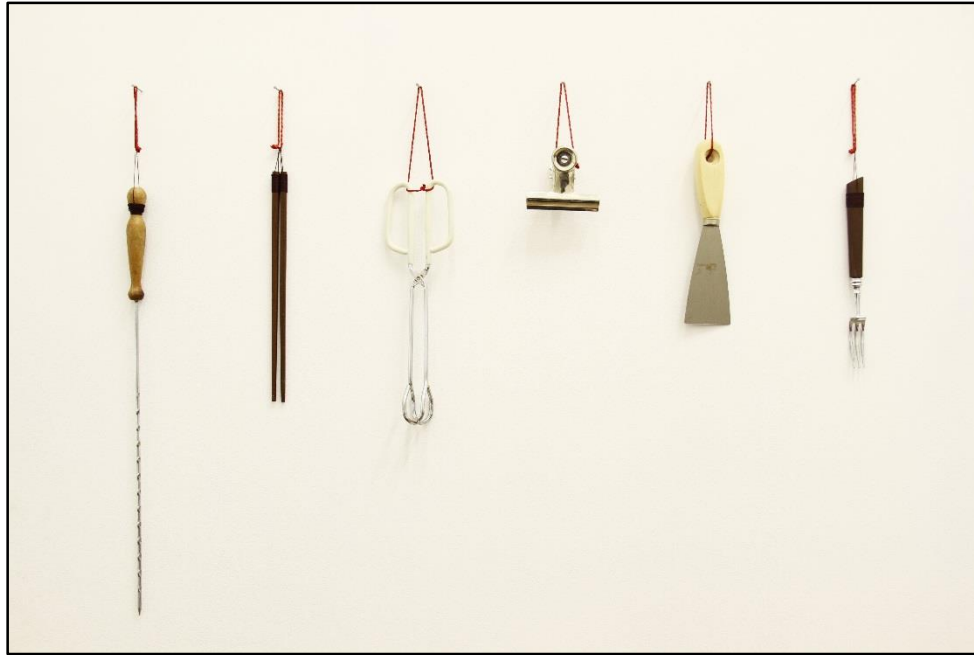


Image source: Rebecca Gamble. Instruments for a participatory performance entitled 'Mariela Hosomaki' researching the role between performer (host) and audience (host) in a one-to-one gastronomic performance.

The *Practice-as-Research Exhibition*, curated by Rebecca Gamble, explores research inquiry *through* practice (Frayling 1993). The exhibition examines the intimate relationship between theory and practice and reveals different practice-as-research methodologies through visual examples of work. These include printed scripts and choreographic scores, photographic and video documentation, performance objects and traces/remnants of live work.

The inclusion of a curated exhibition to coincide with the annual TaPRA conference follows the success of last year's *Practice Gallery*, curated by Nik Wakefield, for the TaPRA 2014 Conference at Royal Holloway. This year we build on this through the inclusion of over twenty practice-as-research examples from theatre and performance practitioners, exhibited through the University of Worcester's Cotswold Gallery and Digital Arts Centre.

Exhibitors include Caroline Astell-Burt, Aurelia Baumgartner, Angela Bartram, Mathilda Branson, Paul D Brownbill, Sally Doughty, Mark Edward, Mark Ellis, Rebecca Gamble, Teri Howson, Maria Kapsali, Belinda Grantham, Beatrice Jarvice, Jess McCormack, Priya Mistry, Roma Patel, Barbara Roland, Joan-Sabas Pardo, Marianne Sharp, Daniel Somerville, Tiffany Strawson and Harry Wilson.

Further information and exhibition documentation can be viewed online at: <https://tapraexhibition2015.wordpress.com>

Exhibition Opening and Drinks Reception: Tuesday 8 September, 5.15pm-6.30pm.

Exhibition Opening Times: 9-10 September 9am-4pm.

Tuesday 4pm-5.15pm

Yelland and Urwin Lecture Theatres, Elgar Building

Theatre for Young Audiences: The Perils of Cultural Translation

Manon van de Water

Most of my scholarly, and practical, career of the last two decades has been devoted to exploring the interdependence of meaning and material condition; or, what happens when you translate, or transfer a cultural artifact that has been created under one set of material circumstances (social, cultural, ideological, economic, political) to another culture that functions under alternative materials circumstances. Simultaneously I have been working on bridging the gap between theatre for young audiences (TYA) and theatre for adults, particularly from a scholarly perspective. Both through education and work, I have straddled research and practice, theatre for young people and for adults, in four different countries, under four different sets of circumstances.

The perils of cultural translation as well as notions of TYA as cultural production, touch upon many questions that are under researched; from challenging, or conforming to, cultural taboos, to different notions of child and childhood, to economic concerns. In this paper, I will address some of these issues, by using, among others, theories of material semiotics as outlined by Ric Knowles. Proceeding from the premise that theory and practice go hand in hand and are mutually dependent on each other, I will give examples of attempts to contextualize and foster cultural sensitivity and understanding from International TYA Festivals. Ultimately, this keynote aims to defy the notion of TYA as “less than,” or “theatre but not theatre,” by demonstrating its rich potential for researchers and practitioners alike.

Biography

Manon van de Water (Phd in Theatre, Arizona State University; Doctorandus in Slavic Languages and Literature, University of Leiden, The Netherlands) is the Vilas-Phipps Distinguished Achievement Professor at the University of Wisconsin-Madison.

Professor van de Water has published widely on theatre, drama education, and theatre for young audiences in national and international journals and she is the author of *Moscow Theatres for Young People: A Cultural History of Ideological Coercion and Artistic Innovation, 1917-2000* (2006); *Dutch Theatre for Children* (2008/ 2009), and *Theatre, Youth, and Culture: A Critical and Historical Exploration* (2012), for which she received the 2013 American Alliance for Theatre and Education (AATE) Distinguished Book Award. She is a founding member and past chair of ITYARN, the International Theatre for Young Audiences Research Network of ASSITEJ, for which she edited *Context and Ambiguity* (Assitej 2011) and *TYA, Culture, Society: International Essays in Theatre for Young Audiences* (Peter Lang 2012). The latter, a publication of ITYARN and ASSITEJ, is also translated in Spanish as *Teatro para públicos jóvenes: Perspectivas internacionales* (Mexico: Instituto Nacional de Bellas Artes and Ediciones El Milagro, 2012). In addition, she has edited several issues of the main research journal in theater for youth in North America, *Youth Theatre Journal*. Her latest publication is a textbook *Drama and Education: Performance Methodologies for Teaching and Learning*, which she co-wrote with University of Wisconsin-Madison alumni Mary McAvoy and Kristin Hunt (Routledge 2015) and which is based on her teaching of drama for the past 20 years. Aside from research activities, Professor van de Water has given numerous national and international workshops on theatre/drama education, and has been invited as a jury member to international TYA festivals. Her next project is a biography of Natalia Sats (1903-1993), a major player in the creation of Soviet Russian Theatre for children and youth. Since May 2014, she serves on the Executive Board of ASSITEJ International.

Wednesday 5pm-6.15pm
Yelland and Urwin Lecture Theatres, Elgar Building

David Bradby Memorial Lecture

Public faces and private lives: The ethics of biography

Kate Dorney

This paper considers the motives and methods for writing historical biography and the ethical implications of using information from private lives to create new public narratives. Tim Crouch's 2014 play *Adler & Gibb* invites us to consider the ethics of appropriating and interpreting someone else's life and work, and the duty of care owed to the living and the dead. As an idealistic student his protagonist Louise declares:

'It is the responsibility of future generations to keep the memory of Adler's output alive so that her influence can be understood and her symbolic importance preserved'
(Crouch 2014, 84).

But as the play unfolds and we watch Louise dig Adler's skull out of the backyard it becomes clear that her high-minded ideals have slipped somewhat. Acknowledging the highly contrived nature of the play, it nevertheless generates a number of questions useful for the historian and biographer. How do historians, curators and fans contribute to the shaping and reshaping of the afterlives of public figures? What are the responsibilities of the historian/curator in interrogating the past and what are their motives for doing so? To orientate? To recover? To keep in mind? The paper will try and answer some of these questions with respect to two current projects: a 'recovery' of theatre curator and playwright Gabriel Enthoven and a 'revision' of actress Vivien Leigh.

Biography

Kate Dorney is Senior Curator of Modern & Contemporary Performance at the Victoria & Albert Museum and one of the editors of *Studies in Theatre & Performance*. Her research interests range across many areas of theatre and performance practice including documentation, biography and autobiography, costume and scenography and history and historiography. She is the author of *The Changing Language of Modern English Drama* (Palgrave, 2009), the iPad app and book *Played in Britain: Modern Theatre in 100 Plays* (co-author with Frances Gray, Bloomsbury 2012) and a number of articles and chapters on arts funding, archives and curation and theatre practice.

Tuesday 7pm
Drama Studio EEG101 Elgar Building

Third Angel presents

600 People

Written and Performed by Alexander Kelly

Inspired by conversations with Dr. Simon Goodwin

"We step out of our solar system, into the universe, seeking only peace and friendship..."

So says the message from the human race on the Voyager spacecraft. But is there, y'know, anyone out there? Alex really wanted to know so he went to speak to an astrophysicist to find out. This is what he learned: Stellar Wobble. The Mirror Test. The Drake Equation. Fermi's Paradox. Capitalist chimps and murderous dolphins.

600 People is, currently, a 30 minute spoken word performance, telling the story of how a 3 hour conversation with an astrophysicist changed the way I understand the Universe. The piece has been presented at spoken word events, theatre festivals, art/science symposia and to 200 graphics students at Sheffield Hallam University who are currently developing typographic responses to the work.

The piece initially is reportage storytelling - it is inspired by Dr Goodwin, rather than in collaboration with him. However, throughout 2015 we are continuing to talk, and developing further ideas for the piece in a more collaborative way. We have both had our DNA mapped, and will compare those results and our responses. We will explore epigenetics, the '2 Year Trip To Mars' space travel limit for humans, and the idea of the modified human.

Biography



Alexander Kelly is Co-Artistic Director of the Sheffield-based theatre company Third Angel, with whom he devises, directs, writes, designs and performs. The company makes a range of work connecting the territories of theatre, live art, installation, film, video, photography and digital & online media, which tours throughout Britain, mainland Europe and beyond. Current projects include the shows *Labour Intensive*, *The Life & Loves of A Nobody*, *Cape Wrath*, *The Paradise Project* (with mala voadora) *What I Heard About the World* (a co-production with mala voadora, Sheffield Theatres and Teatro Maria Matos), *Presumption* and *The Lad Lit Project*, and the durational performances *Story Map* (with mala voadora) and *Inspiration Exchange*.

Alex is Senior Lecturer in Performance Practice at Leeds Beckett University. An experienced educator, he has taught at numerous Universities across the UK. He has also taught for Third Angel at the Calouste Gulbenkian Foundation in Lisbon. He regularly mentors other artists and companies with Third Angel and through his role at Leeds Beckett. Alex has recently published writing about Third Angel's work in *Performance Research*, the *Forest Fringe Zine*, *The Journal of Writing in Creative Practice*, *Contemporary Theatre Review* and the *SIBMAS Conference Proceedings* as well as co-creating the artists' book *The Dust Archive* with Annie Lloyd.

Blog: <http://thirdangeluk.blogspot.com>

News & Archive: <http://www.thirdangel.co.uk>

Twitter: @AlexanderKelly

WALK

Created and Performed by Maya Krishna Rao



The horrific gang rape in a moving bus on Dec. 16 in Delhi, 2013 shook people in India and the world beyond. For days young people poured out on to the streets and marched in Delhi and other cities and towns. On Dec. 30 Maya received a call from the Jawaharlal Nehru University, Delhi, to express her response through a performance on the very next day. So, Walk was created in a few hours. Possibly, because the event was so hard hitting, the piece came from a deeply quiet, reflective space.

Walk simply draws the audience in to think, to reflect, to walk, everywhere, anytime - for Jyoti Pande and all of us.

Walk has done more than fifty performances in schools, colleges, on the street, offices, and living rooms, in small and big spaces. Since its creation, the content of Walk has changed in response to fresh events, changing attitudes and the nature of the event and audience it has been performed for. Part of it is even improvised during the performance.

Sound design: Sudhir Rikhari
Photo credit: S. Thyagarajan
Duration: 20 mins. Approx.

Biography

Maya Krishna Rao lends a new dimension to contemporary Indian theatre - both on and off stage. She devises performances that range from dance theatre to comedy and multi media. She engages school children and teachers in the use of drama as a teaching device in the classroom. She is one of the few Indian women who does stand up comedy.



Maya's shows have travelled the world and she has been commissioned to create performances for prestigious theatre festivals at home and abroad. Some of her celebrated shows are, 'Khol Do', 'A Deep Fried Jam', 'Heads Are Meant for Walking Into', 'The Non - Stop Feel Good Show', 'Hand Over Fist - perspectives on masculinities', 'Lady Macbeth Revisited', 'Ravanama' and the recent 'Walk' that was created in response to the horrific gang rape and eventual tragic death of Jyoti Pande.



Maya is professor in the Department of Education at the Shiv Nadar University where she has designed and started, this year, a Diploma programme, TEST - Theatre for Education and Social Transformation Applied Theatre programme. Maya was given the Indian government's prestigious honour, the Sangeet Natak Akademi Award for Acting, in 2010.

Monday 7pm-11pm

The Firefly

54 Lowesmoor, Worcester, WR1 2SE

Informal TaPRA Social

For delegates arriving early to the TaPRA Conference 2015, we invite you to join us for an informal conference social at the Firefly pub in central Worcester

<https://www.facebook.com/firefly.worcester>

Tuesday 11.30am-12.30pm

Dance Studio EEG100

Elgar Building

Introductory Postgraduate Meeting

An open forum for new and returning postgraduates and early career researchers to connect with their peers, to informally discuss shared interests and to find out a bit more about TaPRA and this year's conference. Be prepared to summarise your research in sixty seconds in our annual speed networking session! Feel free to bring business cards if you have them.

Note: Lunch is available from 12pm-1pm in the adjacent Quadrangle Court for all conference delegates

Wednesday 12.30-1.30pm

EE1104 Elgar Building

Postgraduate Panel Session: Top Tips for Successful Publication

Panel: Dr. Adam Alston, Dr. Anna Harpin and Prof. Helen Nicholson

Each of our speakers will offer 5 Top Tips for successful publication in journals, student-led journals and academic book series. Instead of focussing on 'how to get your work published' or 'how to write well', this lunchtime meeting will offer advice and guidance for the publication process. The session will consider topics such as the challenges and opportunities of the publication process, how to deal with a request for major revisions and how to promote your work effectively after release. After the panel presentations, there will be ample time for questions and for discussion.

Note: Lunch for delegates attending this session will be provided in the venue.

TUESDAY 8 SEPT

10am - 1pm

12pm - 1pm

11am - 12.45pm

11.30am - 12.30pm

12.45pm - 1.20pm

1.30pm - 3.30pm

3.30pm - 4pm

4pm - 5.15pm

5.15pm - 6.30pm

7pm

EVENT

Registration

Lunch

TaPRA Executive Meeting

Introductory Postgraduate Meeting

Conference Welcome and Research Prize Presentations

Working Groups Session 1:

Applied & Social Theatre

20th-21st Century Performer Training

Directing and Dramaturgy

Documenting Performance

Performance and the Body

Performance, Identity and Community

Performance and New Technologies

Performance and Science

Popular Performance

Scenography

Theatre History and Historiography

Theatre, Performance and Philosophy

Tea and coffee

Keynote Address:

Professor Manon van de Water (University of Wisconsin-Madison, USA)

Welcome Reception with Launch of Practice-as-Art Exhibition

Performances:

Third Angel: *600 People* (work in progress)

Maya Krishna Rao: *Walk*

LOCATION

Elgar, Foyer

Elgar, Quadrangle Court

Binyon, G198

Elgar, Dance Studio G100

Elgar, Yelland Lecture Theatre, G089

Elgar, 1102

Conference Centre, Worcester Room

Hines, 1004

Elgar, G024

Elgar, 1104

Elgar, 1100

Elgar, Dance Studio G100

Elgar, G020

Conference Centre, Redditch Room

Elgar, G162

Conference Centre, Malvern Room

Elgar, G027

Elgar, Quadrangle Court

Elgar, Yelland Lecture Theatre, G089 and Elgar, Urwin Lecture Theatre, G087 [live stream]

Elgar, Cotswold Suite and Cotswold Gallery

Elgar, Drama Studio G101

CONFERENCE SCHEDULE

WEDS 9 SEPT

9am - 9.30am

9.30am - 11am

11am - 11.30am

11.30am-12.30pm

12.30pm - 1.30pm

1.30pm - 3pm

EVENT

Registration

Working Groups Session 2:

Applied & Social Theatre

20th-21st Century Performer Training

Directing and Dramaturgy

Documenting Performance

Performance and the Body

Performance, Identity and Community

Performance and New Technologies

Performance and Science

Popular Performance

Scenography

Theatre History and Historiography

Theatre, Performance and Philosophy

Tea and coffee

Book Launch: *Voice Studies: Critical Approaches to Process, Performance and Experience* edited by Konstantinos Thomaidis and Ben Macpherson

TaPRA Curated Panel:

Research Matters - Maggie Gale (Chair)

Panel: Maria Delgado, Stella Hall, Paul Allain

Lunch

Postgraduate Event:

Top Tips for Successful Publication

Helen Nicholson, Adam Alston, Anna Harpin

Open Panel Session 1:

20th-21st Century Performer Training

Directing and Dramaturgy

LOCATION

Elgar, Foyer

Elgar, 1102

Conference Centre,
Worcester Room

Conference Centre,
Hereford Room

Elgar, G024

Elgar, 1104

Elgar, 1100

Elgar, Dance Studio G100

Elgar, G020

Conference Centre, Redditch
Room

Elgar, Drama Studio G101

Conference Centre, Malvern
Room

Elgar, G027

Elgar, Quadrangle Court

Routledge Stand, Elgar
Quadrangle Court

Elgar, Yelland Lecture

Theatre, G089 and
Elgar, Urwin Lecture
Theatre, G087 [live stream]

Elgar, Quadrangle Court

Elgar, 1104

(Lunch provided in room)

Conference Centre,
Worcester Room

Conference Centre,
Hereford Room

CONFERENCE SCHEDULE

WEDS 9 SEPT

1.30pm - 3pm
(contd)

EVENT

Open Panel Session 1 (contd):
Theatre History and
Historiography

Theatre, Performance and
Philosophy

LOCATION

Elgar, 1104

Elgar, Drama Studio
G101

3pm - 4.30pm

Working Groups Session 3:

Applied & Social Theatre

Elgar, 1102

20th-21st Century Performer
Training

Conference Centre,
Worcester Room

Directing and Dramaturgy

Conference Centre,
Hereford Room

Documenting Performance

Elgar, Dance Studio
G100

Performance and the Body

Elgar, 1104

Performance, Identity and
Community

Elgar, 1100

Performance and New
Technologies

Elgar, Dance Studio
G100

Performance and Science

Elgar, G020

Popular Performance

Conference Centre,
Redditch Room

Scenography

Elgar, Drama Studio
G101

Theatre History and
Historiography

Conference Centre,
Malvern Room

Theatre, Performance and
Philosophy

Elgar, G027

4.30pm-5pm

Tea and coffee

Elgar, Quadrangle Court

5pm - 6.15pm

The David Bradby Memorial
Lecture
Kate Dorney

Elgar, Yelland Lecture
Theatre, G089 and
Elgar, Urwin Lecture
Theatre, G087

7pm - 7.30pm (start)

Conference Dinner

Worcester Guildhall

CONFERENCE SCHEDULE

THURS 10 SEPT

9am - 10am

10am - 11.30am

11.30am - 12pm

12pm - 1pm

1pm - 2pm

2pm - 3.30pm

EVENT

WG Convenor's Meeting

Open Panel Session 2:
Applied & Social Theatre

Performance and the Body

Performance, Identity and
Community

Performance and New
Technologies

Performance and Science

Popular Performance

Tea and coffee

Presentation on Work of the TIE
Company of the National School of
Drama, Delhi
Maya Krishna Rao

TaPRA AGM

Lunch

Performance and the Body
Business Meeting

Performer Training (film showing)
Commotion dir. Gyllian Raby (28
mins)

Working Groups Session 4:

Applied & Social Theatre

20th-21st Century Performer
Training

Directing and Dramaturgy

Documenting Performance

LOCATION

Elgar, Cotswold Suite

Conference Centre
Worcester Room

Elgar, Drama Studio
G101

Elgar, 1104

Elgar, Dance Studio
G100

Elgar, 1102

Conference Centre,
Hereford Room

Elgar, Quadrangle Court

Conference Centre,
Worcester Room
(Tea/coffee available)

Elgar, Yelland Lecture
Theatre, G089

Elgar, Quadrangle Court

Elgar, 1104

Elgar, Drama Studio
G101

Elgar, 1102

Conference Centre,
Worcester Room

Conference Centre,
Hereford Room

Elgar, G024

CONFERENCE SCHEDULE

THURS 10 SEPT

2pm - 3.30pm
(contd)

EVENT

Working Groups Session 4 (contd):

Performance and the Body

Performance and New
Technologies

Performance and Science

Popular Performance

Scenography

Theatre History and
Historiography

Theatre, Performance and
Philosophy

LOCATION

Elgar, 1104

Elgar, Dance Studio
G100

Elgar, G020

Conference Centre,
Redditch Room

Elgar, Drama Studio
G101

Conference Centre,
Malvern Room

Elgar, G027

3.30pm

CONFERENCE ENDS

Wednesday 11.30am-12.30pm

Yelland and Urwin Lecture Theatres, Elgar Building

Research Matters is the first in a series of conference panels curated by the TaPRA executive committee and designed to respond to issues of current importance to the wider research community as it is represented by TaPRA's working groups. This year's panel brings together four serving members from REF2014 sub-panel 35 (Music, Drama, Dance and Performing Arts), inviting them to share their experience and knowledge of the process by looking *forward* to how we might realise the potential of the research future of our discipline.

Research Matters 2015

Agency, Ownership, Assessment and Ambition

The inaugural event of TaPRA curated conference panels responds to expressions of concern about research and funding for Arts subjects across the UK. As social media postings express anxiety about the shrinking summer research period, union surveys reveal rises in stress levels as institutional pressures for greater productivity in all areas of the academic working world increase. TaPRA bears witness to the vibrancy of research activity in our discipline. The Annual conference reinforces the sense of research confidence and energy. How might we build on that confidence if our research priorities seem at odds with those of our institutions? How can we (re)activate agency, negotiate ownership, understand REF assessment processes better, and realise the ambitions for our discipline? These and other questions will be put to the panel through the **Chair, Maggie Gale**, who has been a member of RAE 2001, 2008, and REF2014 subject panels.

The Panel

Maria Delgado was a founding member of QM's Drama department where she has worked for the past 18 years. She served on the RAE2008 panel and as Chair of subpanel 35 on REF2014; she is currently a member of HEFCE's Strategic Advisory Committee for Research and Knowledge Exchange and The Leverhulme Trust's Advisory Panel. Her assessment experience includes extensive work for the AHRC (including most recently membership of BGP2's Expression of Interest and Moderation panels (2012-13) and the Strategic Reviewers' Group (2010-13). Her work outside the UK includes membership of the Portuguese Science Foundation's Art Studies Panel (2010-11) and the European Science Foundation's Train 2 Move Panel (2015). On 1 October she takes up a new position as Director of Research at Royal Central School of Speech and Drama, University of London.

Paul Allain is Professor of Theatre and Performance at the University of Kent where he has been since 2000. He served on sub-panel 35 for REF2014. In January 2015 he was a visiting international panellist for the Lithuanian research audit and has been a peer reviewer for the Italian research review ANVUR. Paul has recently been appointed Research Mentor for the Conservatoire for Dance and Drama, a consortium of 8 schools that range across theatre, dance and circus arts. From 2004-9 he was an AHRC Peer College member and twice sat on

AHRC panels and reviewed BGP1 proposals. In 2009 he received an award for services to Polish culture from the Polish government. From 1st August he became Associate Dean (Research and Innovation) for the Faculty of Humanities at Kent, following a previous 3-year stint as Humanities Director of Research.

Stella Hall FRSA, is a freelance Festival producer, based in the North East. She co-founded the Green Room, Manchester's first arts centre, and has worked in a number of high profile roles since, including Director, Warwick Arts Centre, Festival Director, Belfast Festival at Queens, Creative Director, NewcastleGateshead Initiative and Festival Director Preston Guild for 2012. In 2014 she was one of four inaugural "Canny Creatives" advising the British Council on Arts programme development and international connections in Turkey and Kazakhstan. Alongside consultancy and mentoring projects across the UK, she is Festival Director of Darlington's new Festival of Thrift, recently awarded the Observer Ethical Award for Arts and Culture. She has served on a range of Boards including the National Theatre and LIFT and currently Wildworks Theatre, Cornwall, ISIS Arts, Newcastle and ArtsAdmin, London. She has assessed work for Arts Council of Great Britain, Arts Council England and the Scottish Government and was a member of RAE 2001 and 2008 and most recently REF 2014.

Stella has recently joined the Council of Queen Mary, University of London.

The following pages include abstracts for all Working Group and Open Panels Sessions.

Each Working Group has a separate section containing all abstracts and biographies in order of presentation for each scheduled session.

The scheduled order is correct at the time of going to press, but may be subject to last minute changes at the discretion of the Working Group.

Working Group Session 1

Tuesday 1.30-3.30pm
EE1102 Elgar Building**The (Non) Practitioner-Researcher: Ethics and Opportunities****Katie Beswick**

Applied theatre research often happens through practice-based methodologies. Practitioner-researchers commonly design, conduct and offer critiques of their own practices, which are frequently externally funded. There are both benefits and drawbacks to this approach. As Peter O'Connor and Michael Anderson argue, research can be 'self-serving [...] destructive and complicit with agendas, causing considerable harm to the "recipients"' (2015: 5). The potential for such 'self-serving' is arguably heightened when one is conducting research into one's own funded practice. However, practitioner-researchers are in a unique position - able to provide holistic narratives, offer insider details of applied theatre projects and give voice to participants who might be marginalised from academic and mainstream discourses.

Although I am an applied theatre practitioner, my research has focussed almost exclusively on other people's practice - and I have often privately reflected on the limits of this approach. In this paper, I offer an account of two projects where I conducted research into other people's practice. I consider my position as a (non) practitioner-researcher and discuss the opportunities of this approach as well as the difficulties I have encountered. I unpack the ways in which both the non-practitioner-researcher and the practitioner-researcher might be ethically compromised, and sketch a model for ethical applied theatre research that might serve as 'active resistance to the forces of global oppression' (O'Connor and Anderson 2015: 7).

References

O'Connor, P and Anderson, M. (2015) 'Research in a Post-Normal World' in *Applied Theatre Research: Radical Departures*. London: Bloomsbury, 3-94.

Biography

Katie Beswick is a Lecturer in Drama at the University of Exeter. Her research is concerned with marginalised spaces, places and peoples. She is especially interested in issues related to class, race and inequality and has published widely on performances set and taking place on council estates. She is currently writing a book on council estate performance, and has recently begun a new project exploring 'street' performance culture in New York. Katie has worked as a writer, a performer, an applied theatre facilitator and as a housing officer.

Reconsidering the Validation, Efficacy and Title of Applied Theatre**Ola Johansson**

Applied theatre derives from pre-institutional outreach practices, motivated by political, communal and educational crises which demanded alternative modes of conflict resolution and self-reliant governance. Why is this significant to keep in mind today? In this paper I will adduce three reasons, namely that (a) applied theatre, along with its institutionalisation, tends to rely on notions and models devised within HEIs rather than by the performative dynamics and social practices in specific outreach projects; (b) the validation of performance practices in HEIs in the UK today extends to professional arts, creative industries and public life; (c) an increasing number of performative practices have in recent years proven effective in response to political, communal and educational crises, although from neighbouring applied disciplines such as political activism, tactical and social media, the curatorial turn in fine arts, innovative social movements, etc.

The three mentioned motives are partially contradictory: the institutionalisation of and current affective turn in applied theatre do not agree easily with the validation of arts research in the expanded field or the fact that a range of applied performance and media practices have proven effective in politics on all levels in recent years. Rather than establishing a deliberation about the three mentioned motives, however, I will address them by way of examples of performative action schemes that are shaped by local conditions and social/performance practices and which therefore need validation criteria tied in with such outreach conditions, which, in turn, makes it necessary to take efficacy into account.

The philosophical rationale behind this reasoning is indebted to the formative discourse on African community-based theatre as well as current discussions on HE validation in the UK, whilst examples of performance practices will be taken from prefigurative activism, tactical media and a recent production by the presenter of the paper, namely *Politico* (2014).

Biography

Ola Johansson is Associate Professor in Contemporary Performance Practice at Centre for Research into Creation in the Performing Arts (ResCen), Middlesex University (UK). He is specialised in progressive and applied performance and has published two books: *Community Theatre and AIDS* (Palgrave Macmillan, 2011) and *Performance and Philosophy: Interdisciplinary Approaches to the Performing Arts* (VDM Verlag, 2008). Johansson wrote the concept and manuscript for the production *Politico* (2014), was the artistic director for the production *Beyond Vice* (2013) and has exhibited artworks and produced a documentary. He is currently working on a book about the democratization of the performing arts.

Towards a Ludic Ecology: a New Direction for Social Performance

Robbie Wilson

Phil Smith has asserted an imperative to cement performance as an everyday occurrence. Baz Kershaw has emphasised the 'performance paradigm,' in which all facets of human interaction, both social and environmental, have become suffused with performativity. I argue that performers should take an active role in a world where the digital is further democratising performance; using our particular skills to deploy performance's socialising qualities within everyday life. Furthermore, the backwards slide in living standards felt by the majority in recent years as a result of austerity policies has created a need for social performance to widen its remit beyond those groups it has traditionally addressed.

My PaR explores and develops a popular, participatory, peripatetic performance methodology (4P for short) which responds to Smith's call by instigating and facilitating ludic interactions between people and their mundane yet multifaceted environments (i.e. a ludic ecology). Whilst it does not feature as an explicit reference within the current paper, my project does subscribe to Guattari's imperative to "confront capitalism's effects in the domain of mental ecology in everyday life" (2000: 50). Not only does a ludic ecology create a "social interstice" (Bourriaud, 2002: 16) through its a-functionality, but 4P gives over the means of production of that interstice to participants through the simplicity and adaptability of its tactics. Operating at the level of the personal, this creates the conditions for an ongoing disruption of the functional imperatives of contemporary living and increasing anonymisation of society.

By contextualising my project and theorising the interactions that it initiates, I will demonstrate the potential benefits of developing such a methodology and of cultivating a ludic ecology in contemporary society.

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Biography

Robbie Wilson began performing at the age of three and was soon wowing highly obliging crowds as he pranced, horse-like, around the straw-strewn stage of a big top. He later studied stand-up comedy with Olly Double at Kent and acting with Andrea Brooks at East 15. Later still, he had a crack-pot research idea, emailed Olly to see if it had legs, and is now making a Ph.D. out of various attempts to weave the ludicrous into everyday life. Some things may have changed but, in many ways, he never left the big top.

Reimagining Theatre in Education: Intermedial Applied Performance for Young People

Hannah Phillips

2015 celebrates fifty years of Theatre in education but as Nicholson (2011) summarises Raymond Williams' (1992) observation, 'as soon as audiences become aware of the conventions of dramatic performances they have already become stale.' (Nicholson, 2011:14). Recent cuts to arts funding and to the arts provision for young people and the national curriculum force us to reimagine and develop performance work for and with young people which challenges them and is 'artistically innovative, educationally effective and socially engaged.' (Nicholson, 2011:5). This presentation suggests the need to redefine TIE in 2015 through intermediality by looking at *Heterophobia*, a practice-as-research project as a case study. I devised and directed this new piece of

intermedial applied performance work for young people aged thirteen to eighteen years in collaboration with *Outspoken*, my performance company that makes new work with and for young people. I will show a short video edit of *Heterophobia* which presents the struggle of one young heterosexual male, Ryan, trying to 'come out' in a homosexual world, a binaristic sexuality switch of the privileged and oppressed. I will explore how this model of intermedial applied performance, a hybrid fusion of urban street art forms, digital technology and social media performed in a theatre challenged young people's preconceived ideas and discourses around sexuality, disrupted their normative representations of hegemonic heterosexuality and offered new strategies for learning and participation. As we reimagine theatre education into a new model of intermedial applied performance for young people, digital storytelling and digital technology needs to be part of this praxis. (Alrutz 2012: 44) This presentation argues that new media and urban street art forms offer innovative strategies for learning and participation in applied performance for and with young people.

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 Williams, R. (1992) *Culture and Society 1780-1950*, Harmondsworth: Penguin Books.

Biography

Hannah Phillips is the Deputy Director of Birmingham School of Acting (Outreach and Partnerships), Course Director for the BA (Hons) Applied Performance (Community and Education) programme at Birmingham City University, Artistic Director of the Applied Performance Graduate Company, *Outspoken* and a Senior Fellow of the HEA. Previous positions have included Director of Young People's Theatre at the Birmingham Repertory Theatre, Artistic Director of Birmingham Library Theatre Company, Associate Director of Y Touring Theatre Company and she has taught in formal and informal education institutions at all levels across the UK. Hannah is currently completing a practice- based PhD at The University of Warwick.

Working Group Session 2

Wednesday 9.30-11am
 EE1102 Elgar Building

Creative Acts: Responding to Looked-After Children and Young People in the UK Care System

Maggie Inchley and Sylvan Baker

This paper identifies the urgent need to respond to the crisis in the care of looked- after children and young people, and asserts the potential of applied performance to drive systemic change.

In the wake of the Children's Act 1989 and its requirement that local authorities give due regard to the wishes and feelings of children, and given the evident failure to acknowledge children's voices in recent cases of abuse, a consensus is building around the pressing need for a child-responsive approach. Research methodologies, often influenced by long-standing adult concerns based on a passive model of childhood, have largely failed to include the voices of looked-after children.

The paper describes an incipient collaborative project between QMUL Drama, social justice research organisation Peoples Palace Projects, the Greater London Authority education team, and The Big House Theatre Company, which situates children's voices at the centre of its activities. A group of looked after children and young people are working with Applied Theatre facilitators and youth mentors to craft performative outcomes that augment their ability to articulate and reflect on their own experiences of care. The project aims to enable participants to re-open dialogue with care providers, local authorities, and social workers, and to work towards a child-centred model of residential care that validates the emotional needs of look-after children as well as their systemic requirements.

This young people's project aims to affect policy and practice within the care system and arguably converges with an arts impact agenda that foregrounds the instrumentality of applied arts interventions over their artistic benefits. However, the project's tactic of placing its artistic practice with young people at the core of systemic

change responds with its own challenge to policy makers and care providers to collaborate in building an innovative and progressive model of social care.

Biographies

Sylvan Baker is an Applied Arts Practitioner, Researcher and Director with 25 years experience of using arts practice to work with young people. He is an Honorary Research Fellow at Queen Mary, University of London, an Educational Associate and Fellow at the RSA and Associate artist with the Clod Ensemble and National Youth Theatre of Great Britain. He has recently completed a practice research PhD on the transfer of arts practice between young artists in Brazilian favelas and their counterparts in UK inner cities. His current research uses verbatim practice to work with young people with experience of the UK care system.

Maggie Inchley is a lecturer in Drama, Theatre and Performance at Queen Mary University of London, and has previously lectured at the University of Surrey and Birkbeck College. Her work attends to the voice and factors that confer its cultural audibility, and her monograph, *Voice and New Writing, 1997-2007: Articulating the Demos* was published by Palgrave Macmillan in 2015. As a practitioner she has directed and developed work for theatre, radio, and applied fields, including short films, *Teabags in the Fridge*, for training carers and staff in hospital trusts, councils and care homes across North East England.

From the Cradle to the Grave: The Journey of the Individual in Welfare Policy and Participatory Arts Discourse

Sarah Bartley

In this paper I consider how applied practices are being affected by the deterioration of the UK welfare state, a network of guaranteed social security and an iconic demonstration of community. I ask, what impacts are the reduction of collective support and the renewed emphasis on the individual having on art forms that explicitly deal with communal identities and relations.

Beginning with a critical discourse analysis of dominant rhetoric surrounding both welfare policy and participatory arts practice I examine the ideological redirection from the collective to the individual, as benefit claimant and arts participant. Drawing on scholarship from Jay Wiggan and Norman Fairclough I explore how policy discourse renders the individual to blame for their labour market failure, obscuring macro-economic and political influences which define their context. I hold this in dialogue with notions of individual transformation and participant labour in applied practice, utilising Lauren Berlant's concept of cruel optimism to reflect on the depoliticised language that emphasises on individual production might engender.

Then, using examples of UK practitioners working with unemployed participants (Cardboard Citizens and Helix Arts), I consider the potential for the field to challenge or reinforce cultures of individual blame. I explore how Forum Theatre positions the spect-actor as a powerful agent of change and contrast this with projects using strategies to foster collective resistance and systemic critique. Finally, I acknowledge the funding opportunities created by practitioners engaging with employability and highlight the intertwining of arts projects and systems of state support.

I aim to evaluate the influence of the current political climate - individualising labour market discourse and precarity of state support - on applied practice. I ask how the applied arts can imagine new forms of relational practice that remain affective despite the dismantling of community support in the current neoliberal context.

Biography

Sarah Bartley is a PhD researcher at Queen Mary University of London. Her project explores artistic representations of the welfare state, with a particular focus on participatory practices engaging unemployed people. Sarah is an editorial assistant at *Contemporary Theatre Review* and also works as a drama facilitator. She is co-founder of Shifting Point, a drama project working with ex-offenders and prison resettlement services. Previously Sarah worked for Newcastle City Council, undertaking a research project examining youth unemployment in the city: 'Come Find Us: The Lost Generation' (Newcastle: Newcastle Futures, 2014).

Are We Done Yet? Queer Temporalities, Gentrification, Vanishment

Stephen Farrier

This paper starts by drawing on work in queer temporalities to reflect on the position of gender and sexuality in some recent performance in queer community spaces/settings. The discussion in the paper ponders a response to a themed edition of *RiDE The Journal of Applied Theatre and Performance* I co-edited, entitled the 'gender and sexuality issue'. A response piece to the journal noted that dealing with gender and sexuality in applied performance work was, after a long period, no longer a minority interest. That response, and the work on the special edition more generally, led me to contemplate what are the conditions for being 'done' with an issue in or through performance, and what are the ramifications of being 'done'? Whilst considering some of the recent work about gentrification and histories of AIDS in the US in relation to queer communities, I want to bring to bear some temporal thinking on recent events in the queer performance scene in London and explore how the neoliberal grab for rights that has characterised gayness in the west recently might also be serving as a process of vanishment. Equally, the paper argues, such a grab for rights might reflect - or serve in some way as a cautionary tale for - a possible gentrification of research; expressed as a push towards never-ending newness, measurability, value (in many ways) and impact (in many forms). The paper ends with a consideration of how these markers of esteem might also end in systems for rendering invisible queerer histories, narratives and performance.

Biography

Stephen Farrier is a Principal Lecturer at the Royal Central School of Speech and Drama, University of London, where he heads the Applied Theatre BA degree. His research focus is in theatre and performance and its relation with queer studies, gender and identity. He has written on queer time, intergenerational performance work, drag performance and practice as research methodology. He is the co-editor, with Alyson Campbell at University of Melbourne, of the forthcoming Palgrave book *Queer Dramaturgies: International; Perspectives on Where Performance Leads Queer*.

Working Group Session 3

Wednesday 3-4.30pm
EE1102 Elgar Building

'Just About Coping': Precarity and Resilience Among Applied Theatre and Community Arts Workers in Northern Ireland

Matt Jennings

In March 2015 the Arts Council of Northern Ireland (ACNI) cut grant funding to some arts organisations by 40-100%, in order to manage an 11% reduction from the Northern Ireland Executive (NIE) in its 2015/16 Budget. This was despite a high-profile '13p for the arts' ACNI campaign, which had lobbied the NIE to preserve existing levels of arts funding (estimated at 13p per capita per week), already significantly lower than in other parts of the UK ("far less than the 32 pence per week spent in Wales" Litvack 2014). Alongside cuts to Social Development, Health and Education, and a reduction in EU Peace funding, these have severely reduced the financial support available to applied theatre and community arts practitioners in Northern Ireland. Meanwhile, in Derry/Londonderry, despite the 2013 UK City of Culture programme, the resources available to locally-based artists are a small fraction of those in Belfast, much like the 'London bias' of Arts Council England spending (M. Brown, 5 Nov 2014, *The Guardian*).

In these increasingly precarious economic conditions, how will applied theatre artists survive? This paper investigates the personal, political and artistic strategies developed by freelance and full-time arts workers in Derry, Belfast and rural Northern Ireland. Robert Hewison, analysing the social and cultural fallout of neoliberal arts policy in Britain over the last 20 years, calls for a 'reconstruction of the public realm' and a 'revival of the local, the diverse and the different' (2015, p. 231). Isabell Lorey, drawing on Judith Butler, argues for embracing the opportunities of 'shared precariousness', declaring that 'precarity...forms the starting-point for political alliances against a logic of protection' (2015, p. 91). The creation of 'a non-state run public sphere' (Virno 2004, p. 68) through de-territorialized networks of resilience, emancipates us from the 'subjugating anxiety' of 'governmental precarization' (Lorey 2015, p. 110-111).

Biography

Matt Jennings is Lecturer in Drama at Ulster University. Originally from Sydney, Matt has worked as a performer, writer, director and facilitator in Australia, Ireland, UK, Italy, Morocco and France. He has been based in Northern Ireland since 2001, where his experience of working in applied drama and conflict transformation has informed his research, practice and teaching. In 2010, Matt completed a PhD on the impact of community drama in Northern Ireland since 1998. He has also provided professional development for community and health workers and is conducting research in the fields of Arts in Health and Arts Management.

I Will NOT Nudge or Be Nudged... Considering Art, Art-Making and Value in Applied Theatre

Katharine Low

This paper stems from a heated debate, a niggle and a feeling of dis-ease.

The **debate**: a Professor, who lectures in mobile technologies, media and social networking, and I - discussing social value. He proposes that in essence, based on my description of applied theatre practice, it is a form of 'nudging'. *Nudge* is a bestselling book by Richard Thaler and Cass Sunstein which argues that choice has often been predetermined by another.

The **niggle**: Colette Conroy's keynote at Central earlier this year where she questioned if in applying theatre or making theatre in the way that we do - are we being 'good neoliberal subjects?' Drawing on Nancy Fraser's analysis of capitalism and surplus value, Conroy considers how cultural work (i.e. applied theatre practice) may be read as a form of surplus value which supports capitalism.

The **dis-ease**: I do not nudge nor do I want to nudge. I want to name my own value and affect from seeing, participating in or creating theatre. Why are we not owning and holding this debate more evidently in our hands? Why are we not naming and celebrating our own, individual values more overtly?

In this paper, I consider how applied theatre and the practice originating from it are being framed and how we are framing it. I examine why art may be seen as having less value because it is political/activist and I explore understandings of affect and value from the art world and make links to applied theatre's artistry. I begin by exploring if applied theatre is (or can be seen as) a form of 'libertarian paternalism' and examine if we do nudge people into making better choices, acknowledging that choice is never presented neutrally. What are the different impacts of the aspirational qualities that applied theatre sometimes holds? Acknowledging the pressure of impact, I then turn to the question of value and consider how we and our participants both make meaning in our practice.

Biography

Katharine E. Low is an applied theatre practitioner specialising in health communication and sexual health and is currently a lecturer in Applied Theatre and Community Performance at the Royal Central School of Speech and Drama. Since 2003, she has been researching and developing social theatre practices as an approach to sexual and reproductive health communication. As a practitioner, she has developed and facilitated practice in Tanzania, South Africa and the UK with diverse groups of participants. Her current interests lie in the field of arts & health, sexual health communication, women and theatre, approaches to teaching & learning. She is currently co-editing a book with Dr Veronica Baxter (University of Cape Town) entitled *Performing Health & Wellbeing for Methuen Drama*.

A Relational Ontology of Applied Theatre

Helen Nicholson

In this paper I shall look back on some of the certainties about socially engaged arts practice that applied theatre as a critical practice has challenged over the last 20 years. Ghosted by the idea that social change is achieved when those who are poor or oppressed become 'civilised' or 'humanised', it was taken as axiomatic that creating alternative narratives within the drama would subsequently lead to social emancipation. The progressive spirit of the twentieth century was marked by the view that greater advancement in self-knowledge and rational understanding of the world would improve the human condition. Traces of this are seen in the twenty-first century and neoliberal idea that the arts promote 'wellbeing', and positive self-care - a way of thinking that

individualises or privatises care and continues to exclude the disadvantaged. In this paper I shall attempt to make a case for a new conceptual paradigm of applied theatre, where there is an emphasis on change as integral to relational bodies and everyday life invokes networks, assemblages and flows rather than structures and frameworks, made up aesthetically and contingently as memory, forgetting, imagination and perception. As such, it does not rely on rational or reflective thought subsequent to or after the theatrical encounter for its efficacy, but acknowledges that the encounter in itself holds potential for new forms of relationality.

Biography

Helen Nicholson is Professor of Theatre and Performance at Royal Holloway, University of London where she is also Associate Dean (Research) for the Faculty of Arts and Social Sciences. She has published widely on different aspects of applied theatre, and is co- editor of *RiDE: The Journal of Applied Theatre and Performance*. She is currently leading two research projects, one on the Arts and Dementia Care (funded by Guys and St Thomas' Charity) and another, Amateur Dramatics: Crafting Communities in Time and Space is funded by the AHRC.

Open Panel Session 2

Thursday 10-11.30am
Worcester Room CC004
Conference Centre

'Teetotally Transformed By Me!' Temperance Drama with Children in Victorian England and the Histories of Applied Theatre

Jenny Hughes

My name is Mab, the Fairy Queen,
And, wandering o'er the world, I've seen
Full many a strange and startling sight,
Causing me wonder and affright ...
How would I change these scenes of woe?
I'd wave my wand, and they should be
Teetotally transformed by me! ...
No fairy wand have *you* to wave,
And yet you may drink's victims save.
If to the Temperance work you give
Your hands and hearts ...
Two causes fight for manfully -
Religion and Sobriety!
Then everywhere will be, I ween,
A Teetotal Transformation Scene!

(Band of Hope Entertainer, 1893)

The historical antecedents of applied theatre have been traced to the workers' theatre movement of between the wars and the initiatives of progressive educationalists and social reformers of the late nineteenth and early twentieth century. This paper considers the challenges of constructing applied theatre history by focusing on a hitherto untapped archive of children's performance from the nineteenth century - recitations, dialogues, and short plays written by temperance activists for performance by children, as part of the Band of Hope movement. A temperance organisation that started in Leeds in 1847, the Band of Hope has been called the first national organisation for children, and it engaged vast numbers of young people across Britain and its colonies. Here, I explore its performative methods, illustrating these by live readings of selections of plays which, taken together, provide an extraordinary insight into the uses of theatre for personal, health and citizenship education in this era. I also examine the Romantic heritage of drama education, resisting historical readings that create a series of oppositions between Romanticism, Protestantism and utilitarianism - showing how these oppositions do not stand up to scrutiny when considered alongside the fledgling social theatre practices of the nineteenth century.

Biography

Jenny Hughes is Senior Lecturer in Drama at the University of Manchester, and currently an AHRC Early Career Research Fellow, working on a research project exploring the relationships between theatre, poverty and performance (www.manchester.ac.uk/poortheatres). Other research interests include: activist performance; performance and war; theatre with young people living with risk. Publications include a monograph, *Performance in a time of terror* (Manchester University Press, 2011), which was joint winner of the TaPRA New Career Research prize, and a co-authored book (with James Thompson and Michael Balfour), *Performance in place of war* (2009, Seagull/Chicago).

The 'Third Thing': Rancière, Process Drama and Experimental Performance

Nic Fryer

In this paper I attempt to find links between experimental theatre and process drama and their significance for theatre and performance pedagogy. What are the different implications of the term 'process' and 'performance', particularly in the light of Jon Mackenzie's notion of performance as a 'liminal norm' and the focus in Richard Schechner's writing on performance efficacy? Does the term 'applied theatre' itself imply a focus on efficacy? Isn't a demand for efficacy what is increasingly being demanded of educators, without an understanding of how what happens in the classroom links to life beyond it? What else might be possible with a shift towards a focus on process?

Through the theory of Jacques Rancière, particularly *The Ignorant Schoolmaster*, I suggest that both process drama and experimental theatre offer a space for mutual reflection between spectator and performer, and between teacher and student as part of an ongoing process of learning. I suggest that this space is possible through the artificial space of the 'third thing' of art, where a hierarchical pedagogy and a hierarchical performer-spectator relationship can give way to a more processual model of learning and understanding. It is art's ability to stand at a distance and to exist as both a 'thing' and a 'not-thing' that enables it to maintain independence in the face of political pressure. Finally I apply this theory to examples of process drama, pedagogical practice, and specific examples of experimental theatre, particularly the work of Goat Island and Forced Entertainment.

Biography

Nic Fryer is Course Leader of the BA in Performing Arts at Bucks New University. He has published in *Research in Drama Education* and presented at TaPRA, IUTA, Central School of Speech and Drama, and the University of Warwick. His PhD thesis *Towards a Pedagogy of Devised Theatre Praxis* was completed in 2013. His research interests include theatre pedagogy, performance philosophy (in particular the work of Jacques Rancière), and contemporary experimental practice.

Nic founded and was Artistic Director for the award winning Small Change Theatre (www.smallchangetheatre.co.uk). Their productions toured to a range of venues including BAC, Birmingham Rep, Soho Theatre, Latitude Festival and Trafalgar Studios. He has run workshops in a variety of settings, including schools, universities and student festivals.

Tracking Tracktivism: Reflections on Walking a Neologism into the Field (Of Activist Performance)

Jess Allen

In August 2012, I left my desk job as landscape officer for Worcestershire County Council to embark on a PhD on foot: a quixotic practice-as-research journey exploring the potential for walking as eco-activist performance in rural areas, a practice I naïvely named 'tracktivism'. Three years of doctoral research have proven that walking a neologism into the field is harder than one expects. It is easy, when neologising, to imaginatively over-state the claims for performance, over-estimate the efficacy of activism, lionise the heroic solo walker, and instrumentalise or appropriate an entire field of arts practice.

This open call to 'pause and reflect' at the University of Worcester is an opportunity for me to return to the city and map the learning of my research journey through applied theatre practice. Comparing and contrasting three very different performance pieces all played out in the neighbouring county of Herefordshire over the past three years, I will reflect on the successes and failures of tracktivism as a rural, relational arts practice. The work has been performed in a variety of different contexts, from life performance with/in my local parish(es), to the county-wide sustainability festival h.Energy week, and the nationally-promoted Herefordshire Walking Festival.

It has been made in conjunction with community craft groups, installed at a church cafe, on a farm and in a cider orchard. It has got mud on its boots and under its fingernails.

Here I consider how a contemporary performance practice can both challenge and sit within local, rural communities and what it might reveal about place: what is emerging through this multi-layered (and multi-media) mapping in the Marches and how can a cartographic imbrication of the regional and the personal reveal that the parochial is political?

Biography

Jess Allen is an aerial dancer and walking artist with a yurt, a horse and a dog. She is currently doing a (second) PhD in walking and moving in rural landscapes as an eco-activist arts practice, with a [President's Doctoral Scholarship](#) from the University of Manchester. She uses walking to create unexpected performative encounters in unusual locations. Originally a biologist, she gained her first PhD from Aberystwyth before re-training in contemporary dance, latterly at Coventry where she was awarded an MA in Dance Making and Performance. She has worked as landscape officer for local government, dance lecturer (anatomy/improvisation), arts facilitator (AHRC [Multi-Story Water](#)) and as an aerial performer for Blue Eyed Soul (UK/US), Full Tilt and everyBODY dance.

Working Group Session 4

Thursday 2-3.30pm
EE1102 Elgar Building

Moving On: Making Amends and Taking Responsibility for Disruptive Change through Applied Performance

Adelina Ong

On 23 March 2015, Lee Kuan Yew¹, Singapore's first prime minister, passed away and a week of mourning was officially declared. During that week, I collected online tributes and reflections, including the harsh criticism directed at those who refused to mourn. Others expressed the need to make amends and embrace responsibility for change whilst recognising Lee's legacy (Chua 2015; George 2015).

In his eulogy, Lee's grandson, Li Shengwu said,

It is often said that my grandfather built great institutions for Singapore. But what is an institution? It is a way of doing things that outlives the one who builds it...It places the rule of law above the rule of man. And that is the sacrifice of being a builder of institutions. To build institutions is to cede power - it is to create a system that will not forever rely on you. (Li 2015).

What next for applied performance's relationship with paternalistic state institutions? Might applied performance practice and research play a part in shifting established institutional practices? How might applied theatre facilitate more dialogue between institutions and young citizens? In this presentation, I reflect on psychogeographic poems generated during an applied performance collaboration with Art du Déplacement Academy in Singapore, the places they describe and the change they demand for Singapore.

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Li Shengwu (2015) 'Eulogy by Mr Li Shengwu at Cremation Service of the Late Mr Lee Kuan Yew', *Prime Minister's Office Singapore*, <http://www.pmo.gov.sg/mediacentre/eulogy-mr-li-shengwu-cremation-service-late-mr-lee-kuan-yew>, 31.03.15 (accessed 14.4.15).

¹ Mandarin conventions are observed here where the surname precedes the first name.

Biography

Adelina Ong is a PhD candidate at the Royal Central School of Speech and Drama looking at how parkour, skateboarding, 'breaking' (breakdancing) and graffiti create compassionate mobility for young people. She has been active in Singapore's theatre scene from 1997, as a performer and co-organising interdisciplinary street x art festivals such as Pulp (2003). As an applied theatre practitioner, she managed an interdisciplinary, free arts school for low-income children and youths. She was awarded 2nd prize for the TaPRA Postgraduate Essay Competition and currently serves on the Executive Committee of the Theatre and Performance Research Association (TaPRA).

What Are We Doing With Community? Community as Commodity, Product and Producer in Socially-Engaged Theatre Practice

Ben Dunn

The advent of contemporary neoliberalism creates particular problematics for the social, political and cultural identity of community. Specifically, it challenges a notion of community as an extant or independent network of egalitarian relationality and makes way for a consideration of community itself as an iteration of socially reductive neoliberalist frameworks of influence and control. Within this context, it is necessary for theatre practitioners to critically engage with the communities they encounter, imagine and co-create, and the veracity of any correlative relationship between community, creativity and progressive change.

This research deploys contemporary critiques of global capitalism in an examination of the performance project Albert Drive, and aims to outline the implications of contemporary economic and political conditions for theatre practices that aspire to engage with or affect community. This paper makes use of interviews with artists and participants involved in the year long project Albert Drive, which took place on and around the 1.6 mile long road Albert Drive, in Glasgow. Led by performance company Glas(s) Performance, the project used a range of creative initiatives to engage local families, businesses, community groups and individuals in an exploration of the question: Who is my neighbour?

This paper examines the various labours of Albert Drive as a distinct socio-cultural entity, related but not equivalent to the socio-cultural environment of Albert Drive itself. It considers how the combined labours of artists and participants made contributions to the social realities of Albert Drive, whilst also iterating and reinforcing socially destructive characteristics of globalised neoliberal exchange. This paper argues, therefore, that within the present political and economic environment the practice of socially-engaged theatre is unavoidably duplicitous, and calls for a new consideration of the relationship between community and theatre.

Biography

Ben Dunn is a PhD candidate at the University of Manchester. His research examines the relationship between theatre practices and social groups, such as communities, with a particular focus on the social and political potential of theatre practice within and for these contexts. He studied Contemporary Performance Practice at the Royal Conservatoire of Scotland and worked in and around Glasgow as a theatre practitioner for several years before relocating to Manchester to begin his MA in 2012.

Towards a Reconciliation of Practice and Impact in the Context of Arts in Mental Health

Elanor Stannage

I will explore the challenges of the impact agenda in the context of arts in mental health where, through a desire to meet the requirements of evidence based practice and social policy, the majority of current research consists of impact studies which necessarily separate and focus upon the instrumental qualities of the practice. In an applied and social context we are often seeking to justify our practice according to value constructions and evidence bases beyond the field of arts practice. In a mental health context this is problematic as the discourses of mental health continue to situate the person experiencing mental distress according to a deficit model. There are shifts in mental health care towards recovery models of practice. However the 'No Health without Mental Health' (DOH 2012) policy of the coalition government and the consequential hegemonic constructions of impact tend to support the individualisation agenda. This negates governmental and societal responsibility for social injustice; for setting the parameters of what it takes to be mentally healthy; or for

providing the conditions for everyone to achieve this: instead placing the responsibility upon the individual to recover their own mental health.

Following Belfiore's call to 'reclaim and reinvent the impact agenda' (Belfiore 2014, p.1), I call for research which challenges traditional concepts of impact and requirements of evidence; that employs sensitive and collaborative research methods in order to develop a deeper understanding of process in this collaborative and creative practice. I will share the example of my collaborative action research study in arts in mental health which explores these processes as they occur in Out of Character Theatre Company. Perhaps by developing a clearer understanding of our practice we might communicate across the barriers of evidence based policy and the impact agenda.

Biography

Elanor Stannage is a theatre practitioner working across diverse communities with a particular focus upon people who may be at risk of marginalisation. She has extensive experience of working in the contexts of mental health and learning disabilities. Currently in the 3rd year of a PhD in Arts in Mental Health, her research explores the experiential processes of such practice with particular attention to the discourses and power relationships within mental health, and within community arts, that frame those experiences. Elanor is particularly interested in collaborative and narrative research methodologies.

Working Group Session 1

Tuesday 1.30-3.30pm
Worcester Room CC004
Conference Centre

Lecoq and Time

Mark Evans

Lecoq would gather new students in the foyer of the School at the start of each new year and after his welcome, announce that they would only really understand the training that they were about to begin five to ten years after leaving the School. This implied that the training process was not a simple process in which skills were learnt and 'banked'. His statement implied a process of maturation, the training processes effectively repeating and representing through the work of the student after leaving the School. He would frequently refer to the deposit of training, of movement, of emotion - the notion of residue and gradual accumulation in this term speaking to a process that was designed to take its full effects over time. This provocation will build on interviews with a number of former students in order to assess and evaluate the nature of this process. The interviews will focus on the ways in which students become aware of time acting upon their training, their skills and knowledge, and their understanding of the School's teaching over time.

Biography

Mark Evans is Professor of Theatre Training and Education at Coventry University. He has written on Jacques Copeau, movement training for the modern actor and the pedagogy of Jacques Lecoq. He has recently edited *The Actor Training Reader* (Routledge), and is currently co-editing *The Routledge Companion to Jacques Lecoq* and writing a book on *Performance, Movement and the Body* for Palgrave. He is an Associate Editor of the *Theatre, Dance and Performance Training* journal, and a co-convenor of the Performer Training Working group.

Embracing the Dark Moon: Change and Continuity in PaR Training Methodologies

Tiffany Strawson

All theories of time have to confront a basic philosophical problem, one as much logical as empirical; the problem of continuity and change. They form a classic binary; everything changes, but to be recognized as the thing which changed, something - in everything - must continue. You can only have change if there is continuity and vice versa. (George 1999: 44)

David E.R. George's assertion that change necessitates continuity is the foundation of most developments within the genre of *topeng*, the Balinese masked-dance drama. My practice is exploring the mask within the traditional context of training in/as performance. Accepting the fact that my aging body continues to change, of particular interest is the issue of how to maintain this practice as I become less physically able to deliver virtuosity. This paper suggests that by re-introducing Western notions of somatic embodiment and experiential anatomy there is the potential to create a bespoke, integrated training that enables a more comfort driven approach to dancing. This training regime offers a personal and meaningful response to the mask, whilst abiding by the energetic principles of the Balinese traditional culture.

Biography

Between 1998 and 2012 Tiffany Strawson pursued a traditional, practical mask training in Bali which involved studying the carving, dance and embodiment of the Balinese *topeng* mask and its application in a post-traditional context. Tiffany continues to learn the ceremonial practices associated with *topeng* performances, those being the philosophical principles underlying the choreography, stories and mantras. Tiffany has recently submitted her PhD titled 'Embodying *Topeng*: Gender, Training and Intercultural Encounters'. She has published in *TDPT* and *Asian Theatre Journal*.

Cyclical Versus Linear Time in Performer Training

Margaret Coldiron

East 15 is the first major professional actor training institution in the UK to institute a course using performance techniques, especially from Asian theatre, based on training models meant to engage with the performer from early childhood through maturity. The BA World Performance is a 'hybrid' course combining academic research with practical theatre training and covers a range of techniques including Balinese and West African music and dance, Indian Bharatnatyam and Kathakali, Chinese Opera, Noh, Butoh and various puppet and mask theatres. It seeks to create a practical pedagogy incorporating elements of non-European traditions with training for contemporary European actors. These non-western practices are typically based on traditional methodologies that depend on life-long, repetitive and cyclical training rather than the fixed, linear, results-based training typical of professional acting schools. This presentation will examine whether these training models can be reconciled within the time constraints of a typical actor training course and how the training engages with elements of time and experience required by traditional techniques within the constraints of a three-year undergraduate course. Can 'World Performance' techniques equip performers with the skills required for contemporary, professional actors in a commercial market?

Biography

Margaret Coldiron is a director, performer, teacher and specialist in Asian performance and masks. Publications include: *Trance and Transformation of the Masked Actor in Japanese Noh and Balinese Dance Drama* (Mellen Press 2004), articles in *New Theatre Quarterly*, *Asian Theatre Journal*, *Indonesia and the Malay World*, and *Women & Performance*, and contributions to the forthcoming *Routledge Handbook of Asian Theatre*. She performs Balinese music and dance with Gamelan Lila Cita and Lila Bhawa Dance Company and is Associate Director of *Thiasos*, specialising in intercultural productions of ancient Greek plays. She is Deputy Head of the BA World Performance at East 15 Acting School.

Festival Time: International Festivals as Training Grounds

Kate Craddock

Since 2008 I have been extensively involved in international theatre festivals in various capacities: as facilitator, performer, director, adjudicator, participant, and as Festival Director of GIFT: an international festival for new theatre makers. I am increasingly attracted to festivals as a space for training, largely due to the intensity of the experiencing of time in these contexts. 'Festival Time' can be loose, it can be liberating, and it can be extreme.

This paper will explore the relationship between how time is experienced at festivals, and how this experiencing of time impacts on the intensity of the training received. Training in festival contexts is understood here as taking place through participation in formal and informal activities. The paper will explore how the heightened training that occurs in festivals is both professional and personal, and proposes that the short time frame of these festivals is not representative of the long-term (training) impact that they have. The paper will draw on findings from observations and interviews from festivals recently attended in Germany, Spain, UK and South Africa.

Biography

Kate Craddock is a theatre maker, festival director, and practice-led researcher based at NPA: Northumbria Performing Arts. In 2011 Kate founded GIFT: Gateshead International Festival of Theatre www.giftfestival.co.uk. Kate completed her practice-led PhD entitled 'Collaboration in Performance Practice: trust, longevity and challenging proximity' in 2010. She has a solo performance practice and has toured her work nationally and internationally (most recently The GB Project). Kate is on the editorial team of Training Grounds, a section in the Routledge journal *Theatre, Dance and Performance Training* and is on the Board of Directors of The Paper Birds, and ARC Stockton Arts Centre. Kate is 2015 recipient of the David Bradby Award for Early Career Research.

Working Group Session 2

Wednesday 9.30-11am
Worcester Room CC004
Conference Centre

Maturing, Messiness and Being a Novice

Richard Cuming

This paper analyses several stages in my own eclectic training as a performer between 1978 and 2015, relating them to my own and others age and ageing. From 1978 to 1983 I performed as a clown with Zippo and Company in which our training was largely 'self-fashioned', similar to clown Pitu described in Kenneth Little's article 'Pitu's Doubt' (2003). In 1984 the company undertook a period of training with 71-year-old acrobat Johnny Hutch who passed on rigorous comedy tumbling and clown routines and, during breaks, spoke about his own lengthy career in popular performance, providing insights into a tradition. From 1986 to 1991, I worked as a freelance performer whilst also training with a range of teachers, including Carlo Boso, and Philippe Gaulier. I knot these threads together by analysing how I also used my performer training as a freelance director and teacher from 1991, and as a University lecturer from 2000. Threaded throughout all my practice is my constant feeling of being a novice, returning back to the beginning. To convey the messiness of my experience, my paper employs both an 'academic' mode of writing and an anecdotal mode, drawing on Norman Denzin's notion of '... the storytelling self...' discussed in *Interpretive Ethnography* (1997: 85).

Biography

Since 2000 I have been a lecturer at the University of Winchester. My areas of teaching and research focus on contemporary clown practices, the clown's relationship to the institutions within which the clown finds herself, and cross-fertilisation between clown practices and other art forms. I was a founder member of clown troupe Zippo & Co in 1978, and was Course Director of the Academy of Circus Arts from 1992-1997. I run a performance company, *fishproductions*, which is dedicated to performance in non-theatre spaces.

Adavu: Drilling Through Time

Mark Hamilton

Reflecting on three decades practising *bharatanatyam* (South Indian classical dance), I consider how continual repetition of training practices (alone, in ensemble, and when teaching) shape performers' relationships to time. I interrogate my own sensation of time collapsing simultaneously into a recurrent immediate present and an overarching static background. Parallels can be made to emergent concepts in theoretical physics which frame time and space as a 'singularity': existence is rendered a continual now that consequentially places one everywhere. I connect this discussion to the cosmology underpinning Indian aesthetics and ground my inquiry in consideration of how drills function as constants from which, and back to which, a practice flows. Over decades, *adavu* (condensed sequences of geometrically and mathematically precise figures) replace a *bharatanatyam* dancer's personal movement preferences with an inherited and idealised corporeality. *Adavu* hold practitioners in a perfect moment of refined embodiment, embedding expressive technique into the practitioner as a reflexive matrix of artificial behaviours. Yet, every return to my first *adavu* contrasts my ever-refining expertise with a deepening realisation of my materiality: time is transcended and time transcends. Does a classical practice—with a training that remains throughout one's career—invite the practitioner to 'return' whilst 'departing'; that is, to ever reconnect an ageing self to one's beginner's mind-body? How does the role of teaching sustain this cycle and eventually offer a means to trace the loop in others, as surrogate selves, when the time comes that the drill defeats one's own physical resources?

Biography

Mark Hamilton's career has involved practice in the UK, India and the Antipodes. He completed his PhD at Canterbury University (NZ) writing about haka, yoga and erotic dancing. His research practice explores the embodiment of culture, interconnecting 20th century European avant-garde practices with hereditary arts from India and Polynesia.

The Tact-Filled Moment: Dialogical Reflexivity and Reflection

Ian Morgan and Jessica Hartley

In an environment of continual creative development, training continues beyond the institution into a life-long practice. The trainer and performer collaborate to further the development of the work, by tactfully provoking each other through reflexive and reflective practice. Tact is ‘the “ready and delicate sense of ... saying or doing the right thing at the right time” ... in the realm of almost-known, the anticipated-in-advance’ (Manning 2007:134/5).

Using a pre-agreed lexicon devised by the two presenters, we will model ‘moments’ of reflexive intervention. The performer practices; moments are recognized; moments are flagged and moments are reflected upon.

The vehicle for this exploration is the on-going practice of a mature physical performer. The work is ‘done’—seemingly—without pause for thought or correction, a continual body-mind reflexive practice where self-guidance emerges tacitly in every moment. During the practice, the trainer similarly explores their own ‘flow’ of engagement—full of potential reflexive intervention. Then both engage in summative reflection, modeling a dialogical development of the work.

Biographies

Ian Morgan is a Senior Lecturer in Actor Training and Coaching at the Royal Central School of Speech and Drama and a Teaching Fellow at Brunel University. He was a member of the Workcenter of Jerzy Grotowski and Thomas Richards and has been a performer with Song of the Goat Theatre since 2004. His practice explores actor training and notions of ‘self’ in Live Art practices and Laboratory theatre.

Jessica Hartley is a Lecturer in Theatre and Performance Studies at RCSSD. With a background in secondary education, production management and aerial trapeze, her research witnesses the tension between riskiness and safety in performance and pedagogy.

Together, Ian and Jessica perform and celebrate the interplay between the ‘doing, being and saying’ of training and performance.

RSVP and the Timely Experience

Gyllian Raby

Devising theatre can be described as a ‘wicked problem’ – one without structure, that cuts across categories of knowing, skill sets, group organisation, identities, hierarchies, and beliefs (Wiley 2008). Recognizing that devising is a process where the formation of the group and the creation of the work are mutually constitutive, Anna and Lawrence Halprin created the RSVP process to enable a group to develop its own systems of trust and value. RSVP has since been adapted effectively for the theatre by practitioners including Jacques Lessard, Robert Lepage, and the Commotion team.

In 10 projects with Commotion since 2005, I found that the creative modalities of RSVP (Playing, Scoring, Evaluating and Participating) help to defuse the ‘wicked problem’ partly because they represent differing experiences of time. The boundaries of time dissolve and flow with the immersion of Resource play (R), are re-instituted in shaped dramaturgies during Scoring content organisation (S), freeze and expand under ‘evaluative’ analysis (V), and the present moment of ‘now’ becomes broader and deeper in the deep listening of participation (P). This paper relates the experience of time in the different creative modalities of RSVP to the developing group dynamic. As the devising group passes key evolutionary markers of trust, buying into the process, valuing and fiercely owning the work, a network system of ‘multiple knowledges’ gives them the capacity to embrace the ‘wicked’ problem of devising.

Biography

Gyllian Raby worked as a professional director in Canada and the US for twenty years, collaborating with Ray Bradbury and Robert Lepage among others. She founded One Yellow Rabbit Theatre, a company recognized internationally for devised physical theatre and the International High Performance Rodeo. She’s now an Associate Professor with the Marilyn I. Walker School of Fine and Performing Arts at Brock University (Ontario) where, with assistance from SSHRC, she has been teaching and researching creative process.

Open Panel Session 1

Wednesday 1.30-3pm
Worcester Room CC004
Conference Centre

A Handful of Dust: The Diasporic Legacy of Odin Teatret

Jane Turner and Patrick Campbell

This paper reflects upon the ways in which Odin Teatret's legacy has shifted, developed and transformed over the past five decades through a diasporic process of intercultural transmission and dialogue with other groups, companies and artists, particularly in relation to performer training. The diaspora are characterised by their engagement with, what Barba termed, third theatre and are empowered and encouraged to translate the legacy into their own aesthetic practice—thus the paper examines the process of cultural/intercultural transmission. A central concern is the question of legacy itself, which, rather than a patrilinear, colonising heritage, is explored as a fluctuating, processual (potentially subversive) form of craft-based kinetic transference, characterised by movement and open to negotiation and radical reinterpretation. The notion of the dialogic usefully supports our engagement with legacy as it does not emphasise consensus but accommodates the potential for conflict and identifies communication as a creative process of negotiation whereby cultural concerns are always at the core. Emphasis is also given to Barba's notion of theatre as *empty ritual*, and to the ethical and political dimensions inherent in the sustained work on the Self that characterises the actor's work in the Odin tradition.

Biographies

Jane Turner is author of *Eugenio Barba* (Routledge 2004). She is currently a Principal Lecturer in Contemporary Arts at MMU. Her research interests include Balinese theatre, intercultural performer training and notions of embodiment.

Patrick Campbell is a Senior Lecturer in Drama, also at MMU. Patrick's areas of specialist research include Brazilian and Latin American theatre, as well as intercultural performance, particularly in terms of heritage through performer training.

Both are currently working on a project examining the diasporic living legacy of Odin: mapping the myriad configurations of Third Theatre, particularly in relation to dramaturgical practice and training.

25 Years Again and Again: On Time and Articulated Knowledge at The Bridge of Winds Group

Adriana la Selva and Marek Turošik

The Bridge of Winds is an ensemble of actors and theatre artists from South America, Europe and Asia, that, guided by Iben Nagel Rasmussen (Odin Teatret's actress), has been since 1989 researching and exploring the complexity of the actor's stage presence through a psychophysical training based mainly on 5 physical exercises. The group meets to work together every year, for more than 25 years now. Their main energetic exercises may have simple external form but are rather difficult to master. They allow a performer to access and explore an intimate, creative and meditative world of physical theatre impulses, stories and actions.

While the structure and essence of the exercises remain the same for all the years, the group members grow old and change both physically and mentally. The age of the group participants ranges from the late 20s to late 50s. Moreover, Rasmussen, now 70 years old, is still an active participant in the meetings. What are the vital matters keeping the group together for such a long period, investigating, re-thinking, actualising a training system? What is this path from training to ethos made of?

Based on interviews we conducted with the group in relation to the theme and our own observations of their 2015's meeting activities, this paper analyses their knowledge transmission systems, the group dynamics in time, and the transformation of its structure in relation to the aging of its members.

Biographies

Adriana la Selva, PhD student, investigates contemporary training processes, at the University of Ghent (Belgium), theatre sciences department, in collaboration with the School of Arts (Ghent) and a.pass Institute (Brussels).

Marek Turošik is a PhD student at the Academy of Performing Arts in Prague (Czech Republic), alternative and puppet theatre department.

Working Group Session 3

Wednesday 3-4.30pm
Worcester Room CC004
Conference Centre

About Time: A Workshop/Demonstration Showing How Timelines in Stanislavsky's System Utilise Spatial Sorting to Access the Unconscious

Ysabel Clare

Stanislavsky's System is full of lines, including those relating to actions, physical actions, and objectives, as well as metaphorical references to linear structures such as channels, tracks, and paths. All of these lines are predicated on a spatial organisation of temporal information. My research into the exercises in Stanislavsky's fictional training diaries revealed that underlying the practice is a comprehensive spatial adpositional model that integrates these lines and situates them specifically in relation to the actor-subject. Lines, therefore, are conceptually fundamental to Stanislavsky's practice, and working directly with them sheds new light on familiar practices.

In this session I will first demonstrate how an actor can apply these principles to their own life and to the life of a part. Participants will then experiment with the technique themselves, facilitating access to previously unconscious aspects of subjective experience, clarifying memory and imagination, and perhaps even provoking spontaneous revelations.

Once the work is conceptually integrated in this way, it is easier to understand, explain and use. The fundamental task of living through the given circumstances is literally and figuratively obvious and simple. Furthermore, it also becomes possible to create new exercises that directly access the unconscious while conforming to Stanislavsky's model of the acting process.

Biography

I have been teaching at Goldsmith's for 12 years, as well as independently, and have also taught at Brunel, East 15, Royal Central School, and RADA. My qualifications and experience range from acting, voice and text to communication, presentation and thinking skills. My research evolved out of many years of applying neuro-linguistics both professionally and personally, allied to my experience as an actor. My PhD was an analysis of the deep structure of Stanislavsky's acting exercises.

Pre-Modern Training: In Search of a Lost Time

David Wiles

I shall explore why the classical system of actor training—a fluid system with clear continuities, tied to the art of oratory and involving the articulation of distinct emotions rather like Indian Bhavas—seemed at the start of the 20th century to have had its time and to need abrupt replacement. The existence of a pre-'modern' system needs to be excavated so today's actors can place themselves and their art in the same timescale as practitioners of other arts. I want to challenge an ongoing modernist obsession with the new. Joseph Roach's influential account of pre-modern acting hooked acting to the advance of science, and so imparted a Darwinian understanding whereby the theatrical past can be of little value because science has self-evidently progressed. Now that the Stanislavski 'system' has had its day, victim to a collapse of faith in psychological method acting alongside commercial pressures to be multiskilled and to work at ever-increasing speed, I want to argue that the classical system is worth looking at again. Pre-modern acting offers a lens whereby to reflect on current understandings about the relationship between mind, body and speech.

Biography

David Wiles is Professor of Drama at the University of Exeter, having previously taught for many years at Royal Holloway University of London, where he continues to supervise ongoing doctoral students. He has specialised in the historical fields of Greek and Elizabethan theatre, and important themes in his work have been festival, mask and space. His *Theatre and Citizenship* (2011) refocused him upon the 18th century, and a book on the theatre of Drottningholm, co-authored with Willmar

Sauter, (2014) led him into his present research project: how to understand and make sense of the classical tradition of acting. His most recent publication was *Theatre & Time* (2014) in the Palgrave series.

Simultaneity and Asynchronicity in Performer Training

Jonathan Pitches

The aim of this provocation is to probe an examination of simultaneity and asynchronicity in performer training, using as a case study the Massive Open Online Course (MOOC) 'Physical Theatre: Meyerhold and Biomechanics' led by Jonathan Pitches. This provocation discusses the various merits and challenges provided by digital online platforms with a focus on how time is organised in the training experience. MOOCs allow the teacher to organise a training experience sequentially (in this case over three weeks) on a very large scale (7000 students) but at the same time they break up the collective experience of a studio and force trainees into an asynchronous relationship both with their peers and their teacher. This clearly is a significant challenge to anybody designing a Massive Open Online Course, but also affords a new kind of interaction, which is not all negative. This provocation interrogates this digital dimension to the temporal turn, using examples directly from the course, and testimony from some of the students who studied on the MOOC.

Biography

Jonathan Pitches is Professor of Theatre and Performance at the School of Performance and Cultural Industries at the University of Leeds. He was appointed to the Chair of Theatre & Performance in the School in 2006, and has recently finished a three and a half year period as Director of Research for PCI, leading the School's submission for REF 2014. He also leads the Practitioner Processes Research group and is Blended Learning Champion for the PVAC faculty. He is founding co-editor of the journal *Theatre, Dance and Performance Training* and has written or edited *The Russians in Britain* (2012), *Performance Perspectives* (2011), *Science and the Stanislavsky Tradition of Acting* (2006), and *Vsevolod Meyerhold* (2003).

Working Group Session 4

Thursday 2-3.30pm
Worcester Room CC004
Conference Centre

Timing: Evidence and Approaches

Darren Tunstall

We often think we can sense good timing in the telling of a joke or in a moment of drama. We also think that every actor has their own special timing. How do we reconcile this apparent contradiction? How can we be sure that good and bad timing exist? Is a feeling for timing only in the mind of the beholder? Upon what basis of evidence could we train an actor to improve their timing?

This presentation looks at the timing of naturalistic behaviour from the perspectives of biophysics, psycholinguistics and human movement analysis (clinical biomechanics). Evidence for a default timing of movement units is reviewed (Newton and Engquist; Marr and Vaina; Rubin and Richards). The issue of timing with respect to spontaneous and rehearsed gestures is discussed (Krauss), the averaging of gesture times is related to the notion of the psychological present (Fraisse; Poppel), and linguistic stress position with respect to the psychology of rhythm and 'communicative musicality' (Bever; Malloch; Kahneman and Riis) is introduced.

I then consider stylisation of actors' movement with respect to ed duration (Laban; Meyerhold). An approach to the training of 'good' timing is described, based upon my experience of John Wright's (Lecoq-inflected) teaching. Finally, I suggest how the discourse of timing might relate to an ethics of stage presence.

Biography

Darren Tunstall is Lecturer in Acting at GSA, University of Surrey. Prior to joining academia in 2007, he worked in theatre, film and television for twenty years, as an actor, director, writer, movement director and dramaturg. He has published in the *Journal of Adaptation in Performance*, *Shakespeare Bulletin*, *The Routledge Companion to Actors' Shakespeare* and for Palatine/HEA, and has presented at major conferences and symposia in Chicago, Lincoln, Leeds, Brunel, Surrey, and Lancaster. His book, *Shakespeare and Gesture in Practice*, will be published by Palgrave Macmillan later this year.

Time in Actor Training: The Commodity of Illusion

Evi Stamatiou

This paper explores the experience of time by contemporary student-actors, who study on UK Higher Education courses both in university and conservatoire environments. Alison Hodge identifies that the actor-training field enlightens the relationship between training technique and theatre production. How do student-actors, in relation to time, experience this relationship? At the time of study, they are in training. They hope in the future to be in production. Nicholas Ridout writes that in capitalism time is divided as work and leisure. Amateurs' acting is leisure. Professional actors' acting is work. Student-actors, during their time in training, are neither amateurs nor professionals. Their time in training is neither work nor leisure. It is an investment that is expected to get them acting jobs in the future. Their time spent in Actor Training is time invested in acquiring knowledge about 'how to act' and 'how to achieve an acting job'. Brecht describes knowledge as a commodity, acquired to be resold. David Mamet suggests that contemporary actor training, instead of knowledge, offers actors the illusion of the 'acting life'. John Gillet (2012) similarly describes actors in training as 'disciples' next to 'gurus'. This paper will examine the possibility of another dimension of time in contemporary actor training in UK actor training institutions, that emerges along with the ideas of training as 'luxury' or 'necessity': the idea of training as 'commodity of illusion'.

Biography

Evi Stamatiou is an Actor/Director and Lecturer in Musical Theatre, University of Portsmouth, having taught at WAPA, Bath Spa University, and GSA/University of Surrey. She is a PhD candidate at RCSSD, University of London, a HEA Fellow, and member of Lincoln Center Theatre Directors Lab. Her research interests include actor training, practice-based research, devised practices, physical comedy, Aristophanes, musical theatre, multimedia on stage. www.evistamatiou.com

Rehearsing (Inter)disciplinarity: Bodily Skill in Interdisciplinary Production Practice and the 10,000 Hour Problem

Laura Vorwerg

Julie Klein defines the demarcation between multidisciplinary and interdisciplinary work as that of integration. Disciplinary integration occurs not only within the *mise-en-scène* but frequently through the performer's body. Interdisciplinary performance often includes the creation of a production-specific skill base in order to meet the challenges of a given piece. New disciplinary skills are developed quickly within rehearsals; performers may learn skills in silk climbing, puppetry and/or martial arts to supplement—or perhaps extend—their disciplinary practice as actors, opera singers or ballet dancers. Yet Richard Sennett—among others—has contended that it takes around 10,000 hours to develop an expert level of skill, whether as surgeons, chess players or violinists. This time-frame is equally applicable when those hours are condensed, such as in the intense study of those training in the medical profession, or spread over the course of a child/young adult-hood, as in ballet or in learning a musical instrument. How is it possible to acquire the necessary skill to perform professionally within the temporal restrictions of the rehearsal process? This paper examines the relationship between (inter)disciplinarity, bodily skill, and time, addressing the temporal mismatch between disciplinary training and rehearsal with reference to the introduction of puppetry in interdisciplinary work from the genres of theatre, opera and ballet.

Biography

Laura Vorwerg is PhD candidate and visiting lecturer at Royal Holloway, University of London. Laura researches disciplinarity and its implication in the creation of interdisciplinary work, focusing on approaches to developing/acquiring bodily skills within a production context. Laura has worked as freelance director and assistant director (Opera Della Luna, Opera East, Stanley Hall Opera), and as staff producer (Scottish Opera). Laura won the Next Stage prize for her MA Directing piece, Bryony Lavery's *More Light*, which appeared at the Edinburgh Fringe with her company Half Remembered Dreams.

Working Group Session 1
Performance, Duration and Endurance

Tuesday 1.30-3.30pm
HB1004 Hines Building

The Violence of Language: *Slap Talk*, Text and Durational Dramaturgy

Catherine Love

Slap Talk, Action Hero's six-hour durational performance, tests language to its limits. Inspired by both the pre-fight slanging matches of boxers and the culture of 24-hour rolling news, it pits performers Gemma Paintin and James Stenhouse against one another in a relentless battle of words, reading out a barrage of insults from a scrolling autocue while close-ups of their faces are live-streamed on two screens. *Slap Talk* asks questions both about the aggressive potential of everyday language and about how performance can respond to the constant saturation of information in twenty-first-century society.

This provocation takes as its starting point the violence of language that is interrogated in *Slap Talk* and the tensions that the piece exposes between text and live event in the dramaturgy of durational performance. Throughout the performance, Paintin and Stenhouse are slaves to the text scrolling in front of them, yet the durational format also stretches and unsettles the relationships between text, performer and spectator. How might the durational dramaturgy of *Slap Talk* challenge and subvert orthodox approaches to text and performance?

Biography

Catherine Love is an AHRC-funded PhD candidate at Royal Holloway, University of London, where her research investigates the relationship between text and performance in contemporary British theatre. She has presented papers at the University of Reading, the Institute of Contemporary Art and the University of Sussex. She is one of the editors of postgraduate journal *Platform* and she has a forthcoming paper on Elevator Repair Service's production of *Gatz* in *Contemporary Theatre Review*. Catherine is also a freelance theatre critic and arts journalist, writing regularly for the *Guardian*, *The Stage* and *Exeunt*.

Why Scenography is Not Set

Rachel Hann

Scenography *happens*. As distinct from descriptions of 'setting', I argue that scenography denotes an art of sequencing theatrical design. Drawing upon the writings of Josef Svoboda and Frank den Ouden, this presentation will offer a modelling of scenography as a time-based method of theatrical composition. Inclusive of the established design areas (costume, light, sound, spatial) scenography encompasses the methods through which these practices *relate* to one another, *relate* to the performers, *relate* to the spectators. This approach invites obvious parallels with the aligned time-based practices of dramaturgy and choreography. Indeed, one of the primary misconceptions about scenography within the Anglophone context is that it is a pseudonym for 'set' or 'setting': for the physical construct of a stage environment. In English, the term 'set' is also used to denote that which is 'fixed', 'concrete' or 'rendered solid'. While also shorthand for 'setting', this linguistic convention is indicative of a wider dramaturgical bias towards the scenographic: that it is subsidiary and 'in-service'. Contrary to this reading, I argue that the Anglophone notion of scenography is derived from the Czech understanding and offers, within the English language theatres, a condition of theatrical composition that simultaneously compliments and exceeds the established practices of 'stage design' or 'set design'. Scenography is not set.

Biography

Rachel Hann is a Lecturer in Scenography at the University of Surrey, UK (www.rachelhann.com). Her research is focused on the intersections between design, performance, and architecture. In 2013, Rachel co-founded Critical Costume and the following year co-edited a special issue of *Scene* (Intellect) on costume practices. Rachel is currently in the process of writing a monograph entitled 'Beyond Scenography: Cultures of Performance Design' for Routledge (due 2017). She is a co-editor of a new Practice-as-Research section for the academic journal *Studies in Theatre & Performance* (first issue due 2016), as well as an Associate Editor (reviews) for *Theatre & Performance Design*. Since 2014, Rachel has been an Executive Officer for the *Theatre and Performance Research Association* (TaPRA), having previously co-convened the Scenography working group (2010-2013).

The Marathon Performance of Elfriede Jelinek's *Ein Sportstück/Sports Play*: Dramaturgies of Duration and Endurance

Karen Jürs-Munby

A distinct feature of Elfriede Jelinek's texts for the theatre is that they are often excessively long, challenging directors, dramaturgs and performers alike with their linguistic excess. If performed in their entirety they would usually equate to roughly three times the 'two hours' traffic of our stage' mentioned by Shakespeare - even though this measure itself has to be taken with a pinch of salt, considering that it is was pronounced in the age of 'sandglasses, sundials and inaccurate clocks' (Stern).

When Just a Must Theatre was invited to stage an unabridged reading of Jelinek's *Sports Play* as part of the Cultural Olympiad it took nearly six hours. By contrast, the company's theatre version took around two hours, a cutting ratio not unusual for Jelinek productions. Nevertheless, this production still felt to British reviewers like 'a marathon effort' (Hutera). Einar Schlee's 1998 premiere of *Ein Sportstück* took five hours in the 'short' version and seven hours in the long version, despite the fact that even the long version did not stage Jelinek's entire text but was a result of numerous insertions.

How can dramaturgy 'honour' the excess of a text? How can plays be cut but still retain a sense of endurance? How can the *subjective* experience of time - demonstrated by Shakespeare's inconsistencies - be sculpted through dramaturgic techniques such as repetition, durational physical labour and the treatment of space as a translation of 'epic' fictional/historical time? This paper will seek answers to the above questions looking at both Just a Must's and Schlee's productions, drawing also on an interview with dramaturg Rieta Thiele.

Biography

Karen Jürs-Munby is a Lecturer in Theatre Studies at the Lancaster Institute for the Contemporary Arts at Lancaster University. She has published widely on contemporary European drama and postdramatic theatre. She translated and wrote a critical introduction to Hans-Thies Lehmann's seminal *Postdramatic Theatre* (Routledge, 2006). She co-edited (with David Barnett and Moray McGowan) the volume *Das Analoge sträubt sich gegen das Digitale: Materialitäten des deutschen Theaters in einer Welt des Virtuellen* (*The Analogue resists the Digital: Materialities of German Theatre in a Virtual World*, Theater der Zeit, 2007) and (with Jerome Carrol and Steve Giles) *Postdramatic Theatre and the Political* (Methuen Bloomsbury 2013). Most recently she co-edited (with Allyson Fiddler) a special issue of *Austrian Studies* on 'Jelinek in the Arena: Sport, Cultural Understanding and Translation to Page and Stage' (2014). She is currently working on a monograph on *Jelinek in Practice: German Directors' Theatre, Politics and Aesthetics* (to be published by Methuen Bloomsbury).

Fabian Foreplay: Bernard Shaw's Acts of Endurance

Benjamin Poore

Much of Bernard Shaw's life, work and politics was about deferral and duration, from his tortuous romantic attachments to his Fabianism ("For the right moment you must wait"), to his later ideas of the Life Force, and his famously verbose and lengthy plays. One of these, *Man and Superman* (first staged in 1905) has been revived this year at the National Theatre, with Ralph Fiennes performing nightly feats of endurance as Jack Tanner, in a play that clocks in at nearly four hours.

This provocation asks whether there is any room for the dramaturg and the director in revivals of Shaw's work. In contrast to the often irreverent and experimental approach taken with revivals of Ibsen's plays, and even those of Bernard Shaw's arch-rival Pinero, Shavian drama in revival has a history of deferring to the playwright as his own best director and dramaturg. This leaves the director or dramaturg of a revival in a curatorial, rather than a creative, role. Will the expiry of copyright on Shaw's plays in 2020 lead to a new age of Anglophone experimentation with his texts, or is it too late for his drama to endure as theatre?

Biography

Benjamin Poore is Lecturer in Theatre in the Department of Theatre, Film and Television at the University of York. His monograph *Heritage, Nostalgia and Modern British Theatre: Staging the Victorians* was published by Palgrave in 2011. Ben has also published widely on stage and screen adaptations of Victorian fiction. His other interests include George Bernard Shaw, and modern historical drama. His short book on *Theatre & Empire* is due in 2016.

Working Group Session 2
Creative Labour

Wednesday 9.30-11am
Hereford Room CC009
Conference Centre

An Ethos of Collaboration: Théâtre du Soleil's Negation of Labour

Stephanie Taylor

In the early 1990s the Théâtre du Soleil directed by Ariane Mnouchkine produced a tetralogy of plays that amalgamated re-workings of Classical Greek texts by Aeschylus and Euripides. The resulting cycle of plays titled *Les Atrides* was rehearsed and performed over a three year period and included European and American tours. In the touring format the interdependent performances lasted over ten hours, not including the intervals and organized sustenance for the audience.

Scholarly discourse surrounding Mnouchkine frequently remarks on the symbiotic relationship between director and company and the dramaturgical ethos of collaboration, therefore, this paper aims to investigate how an idealized sense of community can potentially negate laborious processes and demanding performance scenarios. When a hierarchy that conventionally dictates a creative process is eliminated what are the implications for all involved? Furthermore, the implications acknowledged and accepted by the members of the company subsequently place an unconventional temporal demand on the audience. Using Jean-Luc Nancy's philosophical statement that existence is essentially 'co-existence' (2000), this paper asks whether this existential alignment to the dramaturgical process that the company engages with can also negate any potentially negative impact felt by the spectators.

Biography

Stef Taylor is a second year PhD candidate in the Department of Drama and Theatre Arts at the University of Birmingham supervised by Dr. Vicky Angelaki. Her thesis investigates postmodern stagings of the tragic with a specific interest in adaptation and identity, and the relationship to dramaturgical practices in the 1990s. Stef currently works as an Associate Lecturer at Birmingham School of Acting (BCU) and Manchester Metropolitan University.

Making Plays or Managing Buildings - which is it?

Lucy Tyler

How do dramaturgs describe their labour? And how do they present dramaturgy? This provocation will briefly summarise my ongoing research on the rhetorical presentation of dramaturgy by dramaturgs working at key producing theatres in the UK. I will show how dramaturgs are currently describing their labour within the context of the producing theatrical economy, where the artistic creative labour of playmaking is antagonised by institutional conditions. Dramaturgs present play development as a mixture of praxis, poetics, and a process that resists standardisation. This shared definition of play development as free and flexible labour is the perceived best practice of institutionalised dramaturgy. I will argue that the rhetoric of play development is as much a reflection of current labour conditions in the creative industries as it is an artistic practice. I will conclude by suggesting that producing theatres might consider further conceptual separation of the material conditions in which they develop plays and their ideal of playmaking.

Biography

Lucy Tyler is MA Course Leader in Creative and Critical Writing at the University of Gloucestershire, where she teaches playwriting at undergraduate and postgraduate levels. Her research interests are playwriting pedagogy and developmental dramaturgy in practice. She is completing a PhD at York University on the practice of developmental dramaturgy in universities and theatres.

The Time Taken: Secret Theatre and the Dramaturgy of a Creative Ensemble

Tom Cornford

The Lyric Hammersmith's Secret Theatre project resonates in numerous ways with ideas of time and endurance. It was initiated to take advantage of a gap in the theatre's schedule created by a rebuilding project. It was a reaction against the series of brief and discontinuous parcels of time which constitute a career in the British theatre. Its collaborators developed a language and set of practices and ways of thinking which depended upon long periods of time working together. Its biggest popular success, *A Series of Increasingly Impossible Acts*, was created to fill a gap in its schedule. This show's creation was experienced by its actors as a kind of durational performance and also took this form in performance, suggesting a structural connection between two kinds of dramaturgy: that of the making process and of the performance it generates.

I propose a ten minute provocation on the subject of Secret Theatre and the idea of time which can be 'taken'. It will: a) critique dominant models of employment in contemporary British theatre-making and their associated creative practices, b) articulate Secret Theatre's creative resistance to these processes, and c) draw connections between the dramaturgy of creative processes and the dramaturgy of their products.

Biography

Tom Cornford is a Lecturer in Theatre in the Department of Theatre, Film and Television at The University of York and a Co-Director of Common Ground Theatre. He is currently writing *Theatre Studios: Practices, Philosophies and Politics of Ensemble Theatre-Making* www.tomcornford.com.

Open Panel Session 1 Performances of Labour: Endurance, Time

Wednesday 1.30-3pm
Hereford Room CC009
Conference Centre

Dramatizing Time in Media Culture

Frédéric Maurin

In France, no production in recent years has been more celebrated than Thomas Jolly's uncut staging of Shakespeare's *Henry VI*. It premiered at the Avignon Festival in 2014 and lasted eighteen hours, longer than some mythical marathon productions like Peter Brook's nine-hour-long epic *The Mahabharata* (1985), yet shorter than Olivier Py's round-the-clock play *La Servante (The Ghost Lamp)*, (1995). Although *Henry VI* claimed to revive the old ideal of Jean Vilar, founder of the Festival, for a 'popular theatre', it actually owed more to contemporary popular culture. Anachronistic references were included for parody purposes, and music and lighting were used to spectacular effect. During the tour, a forty-five-minute street presentation, seemingly reverting to the tradition of theatre 'parades', served as a 'teaser' much like in the film industry, and Shakespeare's characters were equipped with Twitter accounts, extending the theatrical experience into the ICT sphere. Far from offering an alternative to mainstream culture with its unusual length, the production treated time as if in a TV series - and was indeed broadcasted as such the following summer. In keeping with the entertainment business, it highlighted the historical narrative, cut up Shakespeare's trilogy into four 'episodes', relied on 'cliffhangers', added comic interludes, and provided five hours of interval for social interaction. Within the eighteen-hour-long block, time was designed to pass quickly.

As a result, *Henry VI* required little exertion on the spectator's part, feeling closer to the rhythm of a suspenseful saga than to the extremes of so-called 'post-dramatic' 'durational performances'. It did not so much disrupt today's post-industrial patterns of consumption as adhere to the acceleration characteristic of popular media culture. However exceptional, the duration of the production - especially within the context of a festival - was generally experienced as a release, seldom as endurance and much less as duress.

Biography

Frédéric Maurin is a Senior Lecturer at the Institut d'Études Théâtrales at Université Sorbonne Nouvelle - Paris 3. His research focuses on contemporary performance. He has written quite extensively on Robert Wilson and other major directors and he is currently working on a book about Ivo van Hove's theatre. In December 2013, he edited a special issue of *Alternatives théâtrales* on 'Le grand format' ('Large-Scale Works').

Commemoration, Poetry and Endurance

Clare Finburgh

On 16 September 1982, the Palestinian refugee camps of Sabra and Shatila in West Beirut were the sites of a bloody massacre. The mere fact that speculations on the death toll range between 700 and 7000, testifies to the fact that the victims' deaths were never properly commemorated. In this paper, I ask whether it might be necessary for spectators to endure complexity, encounter ellipsis, and engage in the active labour of co-creation, in order to enable theatre to commemorate such an event.

According to Jacques Derrida, "Four Hours in Shatila" (1982), an essay by French author and activist Jean Genet, and the subsequent stage adaptation of the text by director Alain Milianti (1991), presented spectators with a fitting commemoration of the massacres. In a post-show talk, Derrida declared, "Genet's act of revolt in this text is as much against the massacre itself, as it is against the fact that the massacre left bodies without prayers or graves." Derrida begins his posthumously published collection of essays on trace and commemoration in the poetry of Paul Celan, *Sovereignities in Question*, with, "Only one time". For Derrida, an event - like that of 16 September 1982 - takes place "only one time". The event can therefore only ever be partially transcribed or translated. Yet, to be remembered, dates must be "expropriated, reappropriated, repeated". This "impossible repetition" is made possible, for Derrida, only through poetry. I investigate the dramaturgical and directorial strategies in stagings of "Four Hours in Shatila" that enable the caesura, ellipsis, enigma and shibboleth of poetry to solicit the creative investment, the poetic experience of the spectator, creating a "prayer" for those without "graves" like the victims of the Sabra and Shatila massacres.

Biography

Clare Finburgh is Senior Lecturer in the Department of Drama and Theatre at the University of Kent. She is currently completing a monograph for Bloomsbury on representations of war and terrorism on the contemporary British stage, with special focus on war as spectacle. She also specialises in modern and contemporary French theatre and performance, notably the works of playwright, novelist, filmmaker and political activist Jean Genet, on whom she has co-written a monograph (Routledge, 2011), and co-edited a volume of essays (Palgrave, 2006). In addition, she has co-edited *Contemporary French Theatre and Performance* (Palgrave, 2011), and translated two plays by contemporary French playwright Noëlle Renaude.

Working Group Session 3 Disrupting Conventional Time

Wednesday 3-4.30pm
Hereford Room CC009
Conference Centre

Stroboscopic Dramaturgy: Creation *ex tempore*

Cara Berger

This provocation will delineate how my practice-as-research performance *fire into song*, which adapted strategies from Hélène Cixous's prose writing into theatre, disrupted common dramaturgical arrangements of time by employing a formal pattern based on repetition, improvisation and duration.

Drawing on Cixous's notion of 'writing in the present', the performance allowed for an experience of time as a durational evolution rather than as an ordered succession of discrete moments. In doing this, the piece generated what Deleuze calls a stroboscopic sensation of time. That is, it created an undecidable state in which movement appeared almost static, allowing for decelerated contemplation and rapid successions to coexist.

In reflecting on the outcome of the practical experimentation through Cixous's proposition that *écriture féminine* challenges the patriarchal notion of a discrete origin, I suggest that dramaturgical forms that upturn the neat ordering of time contain a feminist politics. By making use of the creative potential of duration, refiguring creation *ex tempore* instead of *ex nihilo* and emphasising that theatre is a process in time, this kind of dramaturgy functions as an incessant labour that slowly erodes the structures that uphold phallogocentrism, making way for other configurations of being and expression.

Biography

Having recently completed her practice-as-research PhD on *écriture féminine* and postdramatic theatre, Cara Berger is currently acting as a Teaching Assistant at the University of Glasgow. She has worked as a director, dramaturg, and youth

theatre facilitator in Germany, the UK and the Netherlands, at the Deutsches Schauspielhaus in Hamburg, the Arches Theatre and the Amsterdam Fringe Festival amongst others. Her latest performance work has been shown at Unfix Festival, Buzzcut and Forest Fringe.

The Mums and Babies Ensemble

Duska Radosavljevic

The paper reflects on an AHRC-funded project The Mums and Babies Ensemble - a series of participatory performances culminating in a published script in September 2015. Initiated by dramaturg Duška Radosavljević and conducted by three mums/theatre-makers with their babies, the project drew on materials the makers had collected during the development period, but also had an element of spontaneity responding to the babies' needs during the live performance (feeding, changing, playing etc) - as well as incorporating audience responses and contributions. The performance had the format of a mums and babies group, but allowed for a deeper artistic engagement with particular themes. Similarly, the script which resulted from it has been envisaged as a 'porous' script.

As female performance-makers dealing with motherhood, the makers originally set out to explore issues associated with this predicament, including the value of female labour (at home and in the workplace), the politics of breastfeeding, and the drama of bringing forth new life - but also more personal questions of how our perception of time and life changes with this new perspective.

The Mums and Babies Ensemble initially consisted of Duška Radosavljević and baby Joakim, Annie Rigby and baby Nina and Lena Simic and baby James, but the idea is to pass the project on to any future parents, theatre-makers and their babies who might like to take it on.

Biography

Duška Radosavljević is a writer, dramaturg and lecturer at the University of Kent. She has worked at the Northern Stage ensemble, the RSC, and as a reviewer for *The Stage*. Recent publications include *Theatre-Making: Interplay Between Text and Performance in the 21st Century* (Palgrave, 2013), *The Contemporary Ensemble: Interviews with Theatre-Makers* (Routledge, 2013) as well as numerous academic articles in book collections and academic journals.

The Where, and the When, but *Pericles*

Jim Reynolds

This presentation explores time and endurance through practice-research into Shakespeare's *Pericles*. Katie Mitchell's forensic-Stanislavskian approach to textual analysis was applied in production of an abridged version of the play (2014), with the aim of testing both the idea of contextual solidity, and the means of its discovery through analysing "facts" and "questions". As a text of both intense ambiguity and hybridity - multiple authors, sources, times, cities, cultures, etc. - *Pericles* is particularly useful as a means of testing the notion of concrete circumstances being indicators of the temporality of a dramatic text. Indeed, *Pericles* explodes time by staging survival - unmoors us from it by presenting decades in Pericle's biography of loss and endurance of trauma. This shattering of dramatic rhythm is further complicated by *Pericles'* roots in narratives from different centuries, and its walking of a tightrope between affirmation and resistance.

This paper will therefore suggest that the extreme instability of contextual information within the text provides an alternative dramaturgical principle of time to one grounded in the factual or 'given', and, by illustrating how the dramaturgy of time adopted for the performance facilitated the actors' work, provide a way of reformulating and understanding the play as a drama forming a pivotal staging post across millennia for the endurance of ideologies embedded in traditional calendars.

Biography

Jim Reynolds is a Senior Lecturer in Drama at Kingston University. His Ph.D. research at Queen Mary, University of London, investigated performance practices in Robert Lepage's devised theatre. Jim has published articles and chapters exploring the work of Robert Lepage, Howard Barker, adaptation, and a co-edited book exploring the relationship between substance-misuse and performativity, *Addiction and Performance* (CSP, 2014). *Howard Barker's Theatre: Wrestling with Catastrophe*, his co-edited book on Howard Barker and The Wrestling School was published in July 2015 (Bloomsbury Methuen).

Working Group Session 4

Performance Economies in a Post-Industrial Age

Thursday 2-3.30pm

Hereford Room CC009
Conference Centre

Katie Mitchell's *Atmen (Lungs)* at the Schaubühne: Processes of Individual and Collective Labour

Vicky Angelaki

In late 2013 Katie Mitchell directed a production of Duncan Macmillan's play *Lungs* at the Schaubühne Berlin. The title of the play was rendered as *Atmen*, in a way that accentuated the laboured physicality that this staging necessitated (translated, 'atmen' makes direct reference to the activity of breathing, somewhat shifting the focus from Macmillan's original title). As part of the narrative Mitchell has worked to establish in recent years in terms of her environmentally aware projects (most notably *Ten Billion* and *2071*, both at the Royal Court Theatre, London, the latter a co-production with the Schauspielhaus Hamburg), with *Atmen* she delivered a production that was entirely reliant on the labour of its performers in order to run. All the energy that the theatre auditorium required, from lighting to microphones, was actively sourced through the actors' pedalling on stationary bicycles, supported by four additional cyclists on A-Frame bicycles working live on stage. In this talk I will discuss the performers' double labour as the cycling meant an additional layer of work, a process of multitasking even, as an individual but also a collective activity (weighing in on the importance of the additional cyclists' contribution). I will also discuss the visceral impact of the performers' labour on the spectators in terms of the production's ideology as well as aesthetics. Finally, I will consider how this form of performance served as a call to collective labour, especially considering the thematic focus of Macmillan's *Lungs*.

Biography

Vicky Angelaki is based at the Department of Drama and Theatre Arts, University of Birmingham. She is currently writing her next monograph, *Social and Political Theatre in 21st Century Britain: Staging Crisis* (Methuen Drama Engage). Her research specialisms include modern and contemporary British and European theatre (mainly Austrian and German), translation, adaptation, spectatorship and citizenship, as well as performance, critical/cultural theories and philosophy (with a focus on phenomenology and sociology). Major publications include *The Plays of Martin Crimp: Making Theatre Strange* (Palgrave Macmillan, 2012), *Contemporary British Theatre: Breaking New Ground* (Palgrave Macmillan, 2013) and a special issue of *Contemporary Theatre Review*, titled *Dealing with Martin Crimp* (24.3). Angelaki also co-edits, with Kara Reilly, the new series *Adaptation in Theatre and Performance* (Palgrave Macmillan) and blogs at <http://www.vickyangelaki.com>

“You can name your price, if crisp bank notes aren't your thing”: Devaluation and Irrationality in *How to Hold Your Breath*

Sam Haddow

This paper places Bernard Stiegler's (2014) theory of value in dialogue with Vicky Featherstone's 2015 premiere of Zinnie Harris' *How to hold your breath*. For Stiegler, the desiring subject values those properties which remain 'irreducible to the commensurability of all values, [and thus] value is worth something only inasmuch as it elevates what has no price'. This opposes the political economies of hyper-industrial societies, where value is conceivable only through its calculability. Stiegler argues that the tension between these entities produces a 'spiritual misery' whose eruption into the nihilism of apathy, riot or extremism is often falsely and dangerously written off as 'irrational' by governing discourses.

How to hold your breath concerns a woman who refuses to relegate her libidinal desire to the level of a monetary transaction, and as a direct consequence triggers the collapse of Europe's financial and ecological infrastructures. The play's allegory is situated at the extremities of Stiegler's logic, exploring the irreconcilability of individual desire with the libidinal economies of hyper-industrial societies. Featherstone's production intensified this allegory, superimposing it onto the real-world calamities of 21st Century Europe. Harris and Featherstone's production thus dramaturgically elaborates Stiegler's position: irrationality resides within the systems employed by hyper-industrial societies to regulate the desiring subject, rather than the (increasingly catastrophic) violence which is unleashed as a consequence.

Biography

Sam Haddow is Lecturer in Contemporary Theatre at the University of St Andrews. Recent publications include articles on the 2011 England Riots (*Studies in Theatre and Performance* 2015) and theories of apocalypse in Rory Mullarkey's *Cannibals* (*Journal of Contemporary Drama in English* 2015). He is currently working on an article examining British remembrance rituals concerning WW1 and a monograph exploring the intersections of performance and "emergency", of which this paper is intended to form part of a chapter.

Documenting and Disseminating the Brechtian Method: The Rise and Fall of *Notate* and *Modellbücher* at the Berliner Ensemble

David Barnett

When Brecht co-founded the Berliner Ensemble with his wife in 1949, he understood the company as a workshop of sorts to develop and implement ideas about performance formed in exile. He also wanted his productions to act as exemplars of a new way of making theatre. He initiated the practice of having his assistants take *Notate*, reflective and analytical rehearsal notes, and making *Modellbücher*, the visual and textual records of a production, as a means of propagating his methods beyond East Berlin.

Brecht's approach to the task of documentation was to unpack as much of the process as possible in order to share his method and to make it available to other theatre-makers. This paper initially examines how such documentation functioned and goes on to consider how and why it gradually declined over time. By the mid-1960s, the Berliner Ensemble had entered a period of crisis, yet the development of post-Brechtian practices in the early 1970s did not lead to a resurgence of documentation. By the time an orthodox Brechtian took the helm of the company again in 1977, documentation again did not burgeon. However, at certain points, interest in manufacturing the carefully taken *Notate* resurfaced. The paper thus also investigates the relationship between documenting and transmitting Brechtian practices. Documentation becomes a yardstick of sorts by which to measure the fêted company's self-understanding as Brecht's theatre.

Biography

David Barnett is Reader in Drama, Theatre and Performance at the University of Sussex. He has recently published *A History of the Berliner Ensemble* (CUP 2015) and *Brecht in Practice: Theatre, Theory and Performance* (Bloomsbury, 2014), as well as monographs on Rainer Werner Fassbinder (CUP, 2005) and Heiner Müller (Peter Lang, 1998). He has written several articles and essays on German, English-language, political and postdramatic theatre.

How Different Statuses Accorded to Varying Types of Documentation Play More Less Productive Roles in Play Development and Performance

Alex McSweeney

The major aim of this paper is to determine how the different statuses accorded to varying types of documentation play more or less productive roles in play development and performance. In order to address and identify important differences in how the statuses of modes of documentation operate, the paper investigates a practice-based research project conducted by myself, as writer and director of a "new" play performed at the Park Theatre, London, in 2015 - *Out of the Cage*. The production, developed through several incarnations, was variously funded by successful applications to both Arts Council England and the Esme Fairbairn Foundation, and had been presented previously in different versions at the International Youth Arts Festival (Kingston). Consequently, the duration of *Out of the Cage*'s developmental process provides opportunities and focus points through which to interrogate how both "integral" and "external" documentation of practice become operational within our creative process through the different statuses they are accorded. In terms of its content, the play sought to dramatise the lives of Britain's female munition workers of the First World War.

In the event, documenting the creative process and live performance of the work across its different phases facilitated a questioning of what in the first instance actually constitutes documentation, as well as an interrogation of how modes of documentation are valued. Taking "integral" documentation to be the diverse trace elements that the practice process creates (research notes, script drafts, rehearsal notes and call sheets, design model, lighting plan, choreographic notation, sound design), and "external" documentation to be the attempt to capture performance itself (through video, audio, photographic or text-based recording), this paper argues that certain forms of documentation present themselves with greater validity, by appearing to contribute knowledge and insight within the creative process, while others appear problematic by appearing to 'stand in' for an event perpetually elsewhere. This paper, therefore, tests the perceptions of different documentation

practices used in respective stages of *Out of the Cage*, contributing to an understanding of the status of documentation as a factor in performance production.

Biography

Alex McSweeney is an actor, lecturer and acting teacher with an extensive range of credits on stage and television including Steven Berkoff's recent productions of *Oedipus* at the Liverpool Playhouse and *On The Waterfront* at the Theatre Royal, Haymarket. His tv work includes *Primeval 3*, *Silent Witness*, *Commander II*, *Eastenders* as well as Films including *Hellboy II*, *Gangster No1*. He is also a writer and director with recent productions at The Park Theatre, The Pleasance London, The Tabernacle and The Hen and Chickens Theatre and The Rose Theatre, Kingston. He gained his English Lit degree at UNL, his Master's in Text and Performance from King's College, London. He has a PhD in English Lit on the works of George Gissing, again from King's. He lectures in the literature dept. at London South Bank University and the Drama dept. at Kingston University, London as well Mountview Academy of Theatre Arts in screen acting.

Issues of Documentation in Relation to *The Darkroom* (2012)

Madaleine Trigg

For this presentation I would like to discuss issues of documentation in relation to my performance, 'The Darkroom'. Premiering at the 2012 Brighton Fringe Festival, *The Darkroom* merges a monologue written by Alan Fielden with live photographic development. In this darkened red chamber, the performance literally develops, the audience witnessing the latent images (re)performing for them and being restaged. Here the nature of documentation is brought sharply into focus, the past and present images colliding to problematise the relationship between documentation and 'the live' moment. The audience are exposed to the reality of the generation, manipulation and interpretation that is inherent in the making and preservation of images. All the images from the performance gradually become destroyed, undermining the function of this space as a place of capturing, developing and disseminating. 'The Darkroom' was conceived in response to the discovery of an image of a man etched onto the wall in Hiroshima. The caught shadows are the silhouettes of the victims of the bombings. The intensity of the light, heat and chemicals of the blast turned the city into a camera, making photographs of the families and fauna on the architecture, capturing this moment of devastation.

The Darkroom has recently been made into a 'publication' for Central's specialist Performative Documentation Collection, curated by David Harradine of Fevered Sleep. This original piece has two components, a developed copy of a script (on photographic paper) and a script which is contained in a black, light tight bag. The spectator has the opportunity to view the contents of the bag, documents from the darkroom, but in doing so, it exposes these unfixed prints to the light. In illuminating them, they begin to decay. The documentation is denied its ontology, instead the images and text fading into obscurity and memory.

Biography

Madaleine Trigg is a performance artist, photographer and lecturer in Performance Arts and Scenography at the Royal Central School of Speech and Drama. Her practice explores the performativity of costumes, and engages with materials as diverse as clay, felt and a dress which disintegrates throughout the performance. Madaleine's solo *Sutre* has been performed at Spill Festival's National Platform, Vitoria's International theatre festival, Shunt Lounge and the BAC. The piece was transformed into a hologram through a collaboration with Musion and exhibited at Kinetica Art Fair. *Sutre* also represented the UK at the Extreme Costume exhibition at the 2011 Prague Quadrennial and was long listed for the 2013 Aesthetica Art Prize.

Seduced by the chemistry of the darkroom, Madaleine also experiments with camera less photography and alternative printing processes.

Working Group Session 2

Wednesday 9.30-11am
EEG024 Elgar Building

Documenting Performance: The Context and Processes of Digital Curation and Archiving

Toni Sant

While theorists have argued that performance becomes something else whenever it is documented, the documents themselves cannot be regarded simply as incomplete remains from live events. The methods for preserving and managing them over time, ensuring easy access of such materials in systematic archives and collections, requires professional attention in its own right. Through the process of documenting performance, artists acquire a different perspective on their own work, audiences can recall specific images and sounds for works they have witnessed in person, and others who did not see the original work can trace the memories of particular events, constructing their own viewpoint on them or using them to gain an understanding of something that would otherwise remain unknown to them and their peers.

This presentation discusses various recent scholarly musings about the process of documenting performance, including a number of research projects relating to archives of performance and associated arts. Moving away from the idea that the liveness of performance is the key (if not sole) valuable outcome of the performance event, the case is made for the process of documenting performance, whether active, accidental, or anywhere in between, as something worthy of attention for itself as well as for its connection to the event from which it stems.

Biography

Toni Sant is Reader in Digital Curation at the University of Hull's School of Drama, Music, & Screen, and Associate Editor of the International Journal of Performance Arts & Digital Media. Since 2014, he is also the Artistic Director of Malta's National Centre for Creativity at St James Cavalier in Valletta, where he is involved in the EU Capital of Culture project for 2018. His first book, *Franklin Furnace & the Spirit of the Avant-Garde: A History of the Future* was published by Intellect in 2010. He has just finished his second book *Remembering Rediffusion in Malta: A History Without Future*, which is due out before the end of 2015. His next book, *Documenting Performance: The Context and Processes of Digital Curation and Archiving*, is forthcoming from Bloomsbury Methuen Drama in 2017.

Working Group Session 3 Joint Session with Performance and New Technologies Working Group

Wednesday 3-4.30pm
Dance Studio EEG100
Elgar Building

See Performance and New Technologies Working Group *section for full details*

Working Group Session 4

Thursday 2-3.30pm
EEG024 Elgar Building

The Economies and Institutions of Documenting Performance

Georgina Guy and Johanna Linsley

The context of digital curation invites a re-evaluation of the economies and institutions of performance documentation. Increasingly, the marketability of performance documents and apparent ubiquity of digital objects dominates practical conversations in museums, archives and commercial institutions. The bankability of documentation often provokes a dichotomous response in artists who either embrace documentation as an integral part of their practice or seek a radical denial of its potentials. Meanwhile as scholars, we lack a critical vocabulary and framework for understanding the complexities of these positions.

An economy is not only a system of production and consumption but also a means of administrating and organising the material resources of a community or discipline, and it is this that the workshop will investigate, thinking in detail about the management of the documents of our field in terms of the strategies and methodologies adopted by their institutional custodians. Engaging with specific museums, archives and commercial examples, the aim of the session is to consider documentation as a resource, not just for future making and research, but in terms of institutional and financial gains and losses.

At a recent event in Tate Modern, audience members were welcome to photograph the performance, but not the 'art' - i.e. the photography on display as part of the exhibition. This episode shows how a clash of economic priorities - to do with intellectual property and commercial value on one hand, and the need to preserve and generate value for live work on the other - are negotiated via questions of documentation. How can we account for these different priorities? What tools do we already have in current conversations about performance and documentation, and what tools do we need to develop?

There is a conceptual resonance between economy and saving, both of which are facets of performance documentation. In this workshop, we will:

- Offer provocations dealing with the crossovers between performance, documentation and institutional economies, both historical and contemporary;
- Circulate short excerpts of relevant texts for group discussion;
- Provide a framework for working group members to contribute their own examples to the conversation;
- And chart some initial questions and possible directions for future study.

Biographies

Georgina Guy is a Lecturer in Theatre and Performance with the Department of Drama and Theatre at Royal Holloway, University of London where her teaching includes research-led modules on 'Collecting Theatre and Performance' and 'Curating and Exhibiting Performance'. Her forthcoming book project, *Theatre, Exhibition, and Curation: Displayed & Performed* (Routledge, February 2016) addresses how performance is documented, presented, curated, and otherwise attended to within institutions of contemporary art.

Johanna Linsley is an artist and researcher currently based at the University of Roehampton. She is currently co-editing *Artists in the Archive* (Routledge, 2016), a book which emerges from the three-year, AHRC-funded project *Performing Documents*. As an artist, her work addresses taxonomies, classification and desire, particularly her ongoing series *The Itinerant Catalogue*, with iterations shown at the Wellcome Collection, the Victoria & Albert Museum, the British Film Institute and as part of *Nuits Blanche* in Brussels. She is part of the London-based performance collective *I'm With You*, and she is also a founding partner of *UnionDocs*, a centre for experimental documentary in Brooklyn, New York.

Performing Failure: How Jérôme Bel's *Disabled Theatre* Called the Hipster's Bluff

Sarah Gorman

A significant body of work has been generated within theatre and performance studies framing the performance of failure as an ideologically resistant enterprise. Sara Jane Bailes has identified ways in which task-based 'attempt' strategies employed by many experimental theatre companies can work to critique the imperatives of capitalist efficiency and Cormac Power has outlined how 'failure in performance can imply not necessarily a moving away from mimesis [...] but a recognition that dramatic structure contains its own internal contradictions'. However, many of the companies celebrated for their performance/representation of failure (Forced Entertainment, Richard Maxwell, Nature Theatre of Oklahoma, GETINTHEBACKOFTHEVAN) can be seen to remain fundamentally committed to the idea of a finished or 'polished' performance, and to signal theatrical virtuosity by other means. Some have expressed distaste at what they consider to be a preoccupation with 'cool eclecticism and irony' (Tom Sellar) and associate the work with a 'hipster mentality' (Hilton Als). Despite Bel's insistence that he deliberately represents 'weak bodies', *The Show Must Go On* (2001) and *Shirtology* (1997) could be seen to fit into the 'knowing hipster' category. The successful enjoyment of this early work relies upon the spectator recognising irony as a key intention and measuring what they see against expectations of what should customarily be on show in contemporary dance or theatre. However, Bel's recent work with disabled companies such as Theatre Hora and Candoco Dance Company challenges many assumptions within the practice and theorizing of 'performing failure'. I will argue that Bel's work with disabled performers marks a decision to depart from using failure as a metaphor for societal ennui and a commitment to engage with the material reality of people who, in the eyes of an able-bodied society, 'fail' on a daily basis. Bel's work with disabled actors, and the 'evidence' of their bodies on stage, radically challenges emerging discourse on 'performing failure'.

Biography

Sarah Gorman is a Reader in the Department of Drama, Theatre & Performance at Roehampton University, London. Her research focuses on Contemporary Feminist performance and European/North American experimental theatre and Live Art. Her book *The End of Reality: The Theatre of Richard Maxwell and the New York City Players* was published by Routledge in 2011. She has published in: *Feminist Review*, *Performance Research*, *Contemporary Theatre Review*, *New Theatre Quarterly*, *AngloFiles*, *Western European Stages* and *Studies in Theatre and Performance*. Her Reading as a Woman blog can be found at <http://readingasawoman.wordpress.com>. She is currently developing a book project about women, performance and failure.

Evidence of Healing in *The Eradication of Schizophrenia in Western Lapland*

Richard Talbot

The presentation discusses part of the devising process in which Ridiculusmus put a 'family' of actors in-role into therapy in Finland. How can such a therapy be interpreted by participant-observers and theatre makers; and what principles emerge for therapists and performers, as a basis for creating authentic interaction, let alone 'evidence' of healing? The presentation will draw on the documents, traces and evidence from *The Eradication of Schizophrenia in Western Lapland* (2012- 2015) based on my experience as a performer throughout the process of making and touring. This production is the first in a trilogy about mental illness, and is inspired by the ways in which intentions, codes and meanings may become scrambled not only for the individual experiencing a psychotic episode, but for everyone around them. The artistic directors of Ridiculusmus, David Woods and Jon Haynes, were drawn towards an 'Open Dialogue' method of therapeutic conversation practised in Western Lapland that has been successful in reducing registered cases of schizophrenia by over 80%. Open Dialogue is an approach to psychosis therapy that has been inspired by Mikhail Bakhtin's notions of dialogicity. Citing Bakhtin, the proponents acknowledge the ambiguous status of meaning in inter-subjective interaction, and take this as a

basis for a principle they call ‘tolerating uncertainty’: ‘I and [the] other find ourselves in a relationship of absolute mutual contradiction of an event; (...) what the other rightfully negates in himself I rightfully affirm and preserve in him.’ (Seikkula and Arnkil: 2015, 6) How is healing and new meaning manifest in an Open Dialogue therapy session? What is so different about Open Dialogue: ‘is not all therapy dialogic, and interactive after all?’ What was productive about the dramaturgy, the performance methods and scripting techniques? In particular, the presentation examines the process in which ‘authentic’ verbatim-texts derived from improvisation were ‘scrambled’ to create for an audience an ‘experience of auditory hallucination’.

Biography

Richard Talbot is a performer and Senior Lecturer in Performance and Director of the Performance Research Group in the School of Arts & Media, University of Salford. He teaches across the BA (Hons) Performance pathways specialising in Comedy Performance Techniques, and approaches to ‘Performing Care’. He has recently published articles on *Ridiculusmus Theatre Company* in *Studies in Theatre & Performance* and on Clown Ethnography in *Comedy Studies*. He is co-Artistic Director of Triangle Theatre, winning the Museum & Heritage Education award in 2005 and is currently writing a handbook for amateur performers in the National Trust.

The Discourse of the Body in Performance Art and the Narcissism of Advanced Capitalism

Simon Bell

This paper proposes that rather than positing a site of resistance to advanced-capitalism, the dominance of the body as a discursive field in contemporary Performance Art practice is collusive in affirming the late-capitalist structure. In articulating identical vocabularies of individualism, contemporary Performance Art replicates the narcissism of advanced capitalism within the wider context of a perceived ‘participation-culture’. Debates around who owns the body, the body as signifier of the individual, and the body as the last remaining guarantor of identity following (in the words of Joseph Beckett) the death of God, the exhaustion of ideology, and finally the disappearance of the subject, reveal anxieties as regards an effective space of opposition.

By examining this dynamic in the context of the body-modification work of performance artists such as Ron Athey, Orlan, Franko B and Fakir Musafar, this paper intends to demonstrate that this praxis has limited agency in what Guillermo Gómez-Peña refers to as the ‘Culture of the Mainstream Bizarre’. Late-capitalism has proved itself adept at assimilating the rebel or the outcast within its formula of commodifiable narratives, and thus in merely resembling oppositional practice, the discourse of the body in current Live Art praxis paradoxically serves to support the very system it seeks to critique. This shift from utopian to pragmatic political resistance (the rise of utility performance and localised identity politics) is indicative of a concomitant loss of the utopian drive in the left.

Biography

Simon Bell was educated at Reading University and trained at Guildford School of Acting, with a PhD in Eastern European performance from Anglia Ruskin University, Cambridge. Since 1993, he has been a freelance theatre practitioner and director of over 140 theatre productions, co-founder of the Regenerator Theatre Company, resident director of the Theatre of the Wheel, and for the past 20 years associate director of the Cambridge Shakespeare Festival. He is currently lecturing in Performing Arts at Anglia Ruskin University.

Ambivalent Remains: Navigating Ironic Femininities in Culinary and Domestic Performances

Jenny Lawson

The woman in the kitchen represents myriad sensibilities. She is a sign of bounty; of availability; of nurturance; of submissiveness; of drudgery and servitude; of ethnic Otherness; of mastery; of happiness; of pleasure; of loneliness; of outbursts of rage or gaga craziness (and of murder and even of aestheticized suicide); of sexual coyness or sauciness. And, of course, of creativity (Martha Rosler).

The legacies of culinary femininity are tricky to navigate in contemporary culture. TV cook Nigella Lawson heralded a domestic turn with the launch of her controversial cookbook, *How to Be a Domestic Goddess* (2000), in which she advocated an ironic return to domesticity for women, celebrating the pleasures of cakes and baking. Nigella's sophisticated and developing media persona is constructed through postmodern irony, which complicates and obscures her image and the self-reflexive contract she invokes with her viewers. Female performance artists, such as Martha Rosler, have been occupying culinary-loaded territory since the 1970s, and recent performance works continue to rearticulate relationships between women and food.

Tracing artistic and popular cultural food legacies, this paper examines the strategic uses of postfeminist irony, knowingness and ambivalence in food media and performance, using Nigella's media persona, Catherine Bell's controversial cake performances, *Making a Baby* (2003-2006) and *Baby Drop* (2007), and the *Hunt & Darton Café* currently touring the UK. Deploying Genz's theorisation of 'postfemininities' (2009) and Gillis and Hollows' work on feminism and domesticity (2009), performances of ironic femininities are framed as unreliable conduits that obscure easy engagement from viewers. I explore how re-appropriated double-layered irony and aesthetic sensory encounters disrupt the performance frame and the *mise-en-abyme* of culinary femininity.

The paper investigates what the culinary body leaves behind when all is eaten, or disappeared, and considers how we might navigate the ambivalent remains of a postmodern culinary femininity.

Biography

Jenny Lawson is a theatre maker and Lecturer in Contemporary Performance at the University of Leeds. Her research is concerned with representations of food, femininity, domesticity, and the eating body in performance practice and popular culture. She has published in various journals and is currently writing a monograph, *Performance, Food and the Culinary Feminine: The Rise of the Domestic Goddess* (Palgrave Macmillan). Recent performances include, *Dining with Undeath*, a collaboration with Blanch and Shock Food Design, *Lay Down Your Ghosts*, a PLACE Commission for the Festival of the North East; *Especially For You*, Gateshead International Festival of Theatre; *Pin a Pinny*, Baltic 39 Gallery, EAT! Festival; and *Bake Me a Cake*, Compass Festival of Live Art, Leeds.

Looking Good Feeling Better: Evidence, Witness and Catharsis

Claire Hampton

Emerging from the interstice between trauma theory and performance and framed by Duggan's assertion that 'performance offers an opportunity for testimony which may function as some form of catharsis', this paper explores my recent collaboration as a dramaturg with OutsidEye, a graduate physical theatre company from the University of Wolverhampton. The project, *Looking Good Feeling Better*, explored the sexualisation and infantilisation of breast cancer awareness inherent in contemporary pink ribbon culture. Based on my personal experience as a breast cancer survivor, the process offered an opportunity to explore 'the impossibility of articulating trauma and the necessity to do so' (Duggan). Trauma theorist Dori Laub suggests that 'testimony [...] is the process by which the narrator (the survivor) reclaims his position as a witness'. This paper explores this proposition through a phenomenological reflection that analyses this performance project, as a dramaturgical, auto-ethnographic testimony to the persistent traumatic experience of illness. The body is the locus of a cancer diagnosis; it is both site and source of corporeal failure and ensuing trauma. The bodies of the physical performers simultaneously revealed and contradicted the truth of disease as evidence of my personal

trauma was written on to and into their healthy performative bodies. Promoting the articulability of the performing body, physical theatre mobilized a receptivity and perceptivity of both performing and spectating bodies. The project was a unique opportunity to collapse the 'traumatic gap' enabling me to bear witness to my own experience. The paper invokes dramaturgy in two distinct ways. Firstly, as a theatrical practice of dramatic composition, reflecting on the dialogue and process through which my story became theirs. Secondly, as a social psychology concerned with the 'ways in which human beings [...] create meaning in their lives' (Edgley). It constitutes a dramaturgical analysis of the embodied, performative and cathartic experience of witnessing my body evidenced in theirs.

Biography

Claire Hampton's research interests lie at the intersection between performance, contemporary culture, embodiment, trauma theory and gender studies. She is currently completing her PhD at Brunel University London where her research addresses the performance of female trauma through visual self- documentation, focusing on the popular cultural phenomenon of selfies. She is a full-time lecturer in Drama at the University of Wolverhampton.

Full Term Video: Pregnancy Cast

Lena Simic

I will screen and contextualize a 9-minute video work called *Full Term*, which documents the 37th week of pregnancy and the plaster casting of the pregnant body. The video film is a document of a performance undertaken by the pregnant artist and her family, in which they engage in the act of recording that precious but fleeting time of a special state of the body.

The video film is a collaboration between mother/artist Lena Simic and filmmaker Julieann O'Malley. The film was first presented as a part of the *Egg the Womb the Head and the Moon* (2014) exhibition at Artsmill Gallery in Hebden Bridge and as a part of *1+1* (2014) exhibition at Galerija Kazamat in Osijek, Croatia.

This paper responds to the call for proposals for 'bodies of/as evidence', adding to the debate about 'the archiving of the body and the body as archive' and/or 'means of, and compulsion to, track the body in performance'. The work engages in the representation of the as-yet-unborn foetus alongside the pregnant body, both of which are of a temporary nature (and subject to a high volume of recordings through private photo albums and online social forums). I consider the impulse to record and archive the body in performance despite its transient state. *Full Term* plays with bodily representations across time as it juxtaposes the living, moving pregnant body of the mother and 3D images of the foetus in the womb alongside the plaster of paris casting of the protruding stomach edited against the decaying and corroded iron cast statues of Antony Gormley's *Another Place* on Crosby beach, Liverpool. The artist presentation will frame the video film through the lens of maternal studies (Lisa Baraitser (2009) and Imogen Tyler (2010) alongside a feminist insistence on lived experience and autobiography.

Biography

Lena Simic is a performance practitioner and pedagogue, born in Dubrovnik, Croatia, living in Liverpool, UK and a Senior Lecturer in Drama at Edge Hill University. Lena's autobiographical performance practice is informed by its relation to everyday lived experience, memory and fantasy. Lena's recent arts work around the maternal includes *Friday Records: A Document of Maternity Leave* blog (2014), *Full Term* (with Julieann O'Malley, short video film 2014, presented at Artsmill Gallery in Hebden Bridge), contributions to *the Egg the Moon the Head and the Moon* maternal artists network blog project (2013/2014), *mother & son: 'that just sounds really sad'* artist residency and performance (with Neal Anderson, 25 SG, 2011), live art event with her baby *Sid Jonah Anderson by Lena Simic* (MAP Live, Carlisle, 2008), *Contemplation Time* (with baby Sid during maternity leave 2007/2008) and *Medea/Mothers' Clothes* (Bluecoat Arts Centre, Liverpool, 2004).

Walking, Memory and Architecture in Contemporary Delhi

Sharanya Murali

This paper aims to interrogate the relationship between walking and the walker's body in the peripatetic performance of a heritage walk within the contemporary cultural and geographical space of Old Delhi—a postcolonial city that functions simultaneously as a “global” city and a “walled city” and is frequently pitched as a dichotomous space to (New) Delhi. By defining heritage walks as “living exhibits” of culture that feed “into an experiential learning of history, sociology, and conservation, and the deeper implications of their political ramifications” (cf. Jafa 2012) the paper will engage with a heritage walk undertaken in summer 2014 in Old Delhi as a case study.

In siting the heritage walk as an embodied tourist, pedestrian performance that is specific to and politically engaged with the vernacular architectures of Delhi, this paper seeks a two-fold enquiry: first, how framing the heritage walk as a performance practice may highlight the role of the walking community—that is traditionally secondary to the larger narrative of the walk itself—as consisting of data-bearing and -making bodies of everyday urban life. It will ask how the walking body constantly constructs aspects of this fabric by engaging with local architectures, narrative and temporal pauses encountered during the walk, and local communities bearing witness to the walk. Second, it will interrogate the relationship between these urban elements and the process of walking—as one of the components of the walking-event—and attempt to theorise a shift from viewing the walker's body as an archive of the city to re-considering the walk itself as a performative archive of the city, the walking body, and urban memory.

Biography

Sharanya Murali is a PhD drama candidate at the University of Exeter, on a split-site UKIERI programme with the National Institute of Advanced Studies in Bangalore. Her research interests lie in intersections of urban ethnography, cultural memory, and intersections of performance, ethics and violence, and postcolonial poetry. Her thesis is an ongoing attempt to interrogate ethnographic encounters between forms of walking, architecture and memory in contemporary Delhi. Her forthcoming publications include a chapter on the third generation of Modern Indian poets in *A History of Indian Poetry in English* (Cambridge University Press; 2016).

Revisiting Lunar Parables: Embodied Archives of Dublin Contemporary Dance Theatre

Emma Meehan

This paper explores a practice-based research project to revisit and develop sections from 'Lunar Parables' (Project Arts Centre/Edinburgh Festival, 1983) choreographed by Sara and Jerry Pearson with Dublin Contemporary Dance Theatre (DCDT), the first state funded contemporary dance company in Ireland. Thirty years after the production, I have been working in the studio with the original dancers and company members to revisit sections of this work. We have been reflecting on how past choreographic approaches inform current practices and how the material can also inspire new perspectives, ideas and dance material. Schneider's notions of 'performing remains' informs this project, with an emphasis on traces, ephemera, and embodied archives, linking with the proposition that 'the place of residue is arguably *flesh* in a network of body-to-body transmission of affect and enactment - evidence, across generations, of impact' (2011). In this sense, I have been working with the body-mind as a place where different kinds of 'evidence' or 'clues' emerge, as revisitation has revealed forgotten memories, questions about memory, biases, interpersonal connections, historical and cultural contexts, and so on. Working with the dancers has also raised the personal difficulties around revisiting their archives, and I draw on Eddy's (2015) question of 'what is the legacy to be remembered, and in what form, by whom?' The documentation of the rehearsal process has raised concern by the dancers about the future of this material, how it will 'edit' the experience and depict their dancing bodies 30 years after the creation of the

work. An interest in the different strategies of exploring the archive through performance has also evolved, ranging from the challenge of direct reconstruction of sections to a radical reworking from current perspectives as we engage in ‘a collaborative effort of caring for an artist’s legacy’ (Roms, 2012).

Biography

Emma Meehan is a research fellow at Coventry University’s Centre for Dance Research. She received her BA and PhD from the Drama Department, Trinity College Dublin. She is co-editing *Through the Virtual Towards the Real: The Performing Subject in the Spaces of Technology with Matthew Causey and Neill O’Dwyer* (Palgrave, in press, 2015). She is a co-convenor of the Performance as Research working group at the International Federation for Theatre Research and editorial assistant for the *Journal of Dance and Somatic Practices*. In 2014, she received an Arts Council of Ireland dance bursary for her project ‘Revisiting the Archives of Dublin Contemporary Dance Theatre’.

Modes of ReDress

Michelle Carriger

Fashion, by definition, is concerned with temporality and bodies. Usually, it has been employed to firmly place a body in the present, but some contemporary fashion practices grouped under labels like “heritage,” “twee,” “artisan,” or “vintage” are much more concerned with evoking the past. I will be asking, what are the historiographical stakes of dressing for the past in the present? Many critics diagnose the heritage/twee/artisan moment as (usually doomed) endeavors to counter the emptiness of postmodernity with the assumed fullness and “authenticity” of the past. Reviewing the recent book *Twee*, Anna Katharina Schaffner diagnoses twee’s backward looking cultural products as an expression of cultural “exhaustion” in the face of a dire present: “[Twee] is escapist in that it celebrates style over substance, aesthetics over politics.” These arguments thus founder on fashion’s fundamental, constitutive *theatricality*. That is, “authenticity” encapsulated in a fashionable product *copied* from the past is left wide open to charges of superficiality, dilettantism, and fakery—precisely the opposite of the “authenticity” aimed for in heritage marketing. Here however I want to push past arguments about authenticity, theatricality, right and wrong to articulate how bodily (re)performances of perceived pasts function *as history making* regardless of their “accuracy.” New Historicist and postpositivist historiographers have already amply explained how *all* histories are fundamentally incommensurate with the “actual” past, how every history is about not just the past but also about the moment in which it is produced; with contemporary historiographical theories in mind, I intend to examine the stakes of today’s lived, affective connections to history through fashionable consumption, asking not only what kinds of history they write, but also asking how that history shapes the present and the future.

Biography

Michelle Liu Carriger is assistant professor in Critical Studies in the Theater department of University of California, Los Angeles where she is at work on a book on fashion, clothing, and the performance of self in everyday life. Her first article excerpted from this work “‘The Unnatural History and Petticoat Mystery of Boulton and Park’: A Victorian Sex Scandal and the Theatre Defense” co-won the 2012 TDR Graduate Student Essay Contest and won the 2013 Gerald Kahan award from ASTR for best essay by a newer scholar. Before UCLA, she was a lecturer at Queen Mary University of London, spent a year studying Japanese tea ceremony in a traditional training program in Kyoto, Japan (the apex of 15 years of ongoing study and the subject of an second book project), and completed a PhD in Theatre and Performance Studies at Brown University.

Dance Practice and Provenances: Archival Bodies of Evidence

Laura Griffiths

Archival processes are rooted in principles that consolidate the original conditions of their existence. The National Archives as a governing voice for the sector uphold that amidst the many challenges facing the archive in the 21st century, including digital innovation, it remains that: ‘The archival record is [...] the direct, uninterpreted and authentic voice of the past: the primary evidence of what people did and what they thought’. With this in mind, this paper will re-consider archival notions of ‘primary evidence’ through recognising that the

dancing body might be understood as an archive of such evidence. Ideas surrounding the notion of the dancing body as a 'container for knowledge' (Melrose 2007), as a source of 'dancerly' expertise (McFee 2012), and as a product of the repertoire (Taylor 2003) highlight its role as a potential archival source. I will draw upon recent research undertaken in collaboration with contemporary dance repertory company, Phoenix Dance Theatre to further illuminate the valuable knowledge that can be traced, re-experienced and evidenced by and through the body, bringing new meaning to key archival principles such as 'provenance' and 'appraisal'. I will argue that 'provenance' as an archival concept when applied to dance revival can be understood in new terms because of the layers of knowledge accumulated in the dancing body as the site where movement is first conceived, constructed and executed. This is also a problematic notion considering the potential of the body to deceive itself, to recall movement through haptic and tacit domains that create an experiential truth that has the potential to destabilise archival materials that exist outside of but in relation to the dancing body. These tensions will be addressed, indicating how otherwise invisible or ineffable sources of information can be mined through the body to reveal layers of sensory, collective and spatial knowledges capable of contributing new evidence to accompany an otherwise objective and ephemeral past.

Biography

Laura Griffiths is Senior Lecturer in Dance at Leeds Beckett University. Prior to this she was a Teaching Fellow in Performance and Archival Practices at the University of Leeds. In November 2014, she completed an AHRC Collaborative Doctoral Award that took place in partnership with the University of Leeds and Phoenix Dance Theatre. The research focused on the body as archive and the intersection between dance practice and archival principles and this area of investigation continues to inform her research. Laura currently sits on the board of Dance HE, which facilitates collaboration and debate across the teaching of Dance in HE institutions, drawing together teachers, practitioners and researchers to share information and best practice.

Open Panel Session 2

Thursday 10-11.30am
Drama Studio EEG101
Elgar Building

Bodily Archives and Hi(p)-stories: Dancing in Cuba's *academias de baile*

Melissa Blanco Borelli

This performance presentation comes out of my forthcoming monograph, *She Is Cuba: A Genealogy of the Mulata Body* (Oxford University Press), which examines the genealogy of the mulata body and her contribution to Cuban cultural production. As a representative of the Cuban national imaginary, the mulata suffers from the tragedy of colonialism and racialist discourse that deemed her body as aberrant--only useful in its ability to incite sexual desire and act as the static iconographic symbol of a racially mixed nation. My work seeks to dismantle these fixed notions of mulata identity by concentrating on the corporeal power of the mulata body in theatrical and everyday spaces.

This paper/performance examines the *academias de bailes* (literally translated as dance academy, but they were in fact taxi dance halls/nightclubs) of early twentieth century Cuba. *Academias de baile* drew mobsters, crime, and prostitution leading Fidel Castro to not just eradicate them physically, but historically as well. Within these *academias*, (mulata) women would dance, teach, and often engage in consensual sexual liaisons with men. I am particularly interested in how these women choreographed their bodies within these spaces. What happened to the (mulata) women who used to dance and teach there? How does the power of an embodied history contravene the discursive power of an official history? How did their bodies function as archives, proof, truth and evidence of a racialised and gendered everyday history of Cuba? Overall, this project highlights the need for a feminist embodied historiography of this significant era in Cuban cultural dance history—a history that has been re-written and edited by official post-Revolutionary History.

Biography

Melissa Blanco Borelli is a Senior Lecturer in Dance at Royal Holloway. She is the editor of *The Oxford Handbook of Dance and the Popular Screen* and author of *She Is Cuba: A Genealogy of The Mulata Body*, both from Oxford University Press. Other writings have appeared in *Women and Performance: a journal of feminist theory*, *International Journal of Performing Arts and Digital Media*, *Brolga: An austraBlack Performance Theory* (edited by Thomas De Frantz and Anita Gonzalez), *Zizek and Performance* (edited by Broderick Chow and Alex Mangold). Her research engages with performance, gender, corporeality, race, historiography and popular dance on screen.

The Commemorative Body: Body as “Site” of Collective Memory and National Resistance**Holly Maples**

In 1976, members of the public took over Boston Harbor in a reenactment of the 1773 Boston Tea Party. This unofficial commemorative act, occurring during the Bicentenary of the American Revolution, was created to protest what was perceived as an increasing commercialization of American society. The protestors channeled the historic event to emphasize how far the nation has strayed from the principals of its founding fathers. Commemorative events, such as parades, memorials, and centennials construct the past for present communities. National commemoration aids in the construction of myths of origin by presenting performative rituals of collective memory to the public. Civic performance, like the 1976 protest, use embodied experience of the past to intertwine with commemorative rituals; transforming the commemorative space (and the public’s bodies) into symbolic displays of lived memory where the public perform their own national past through interactive activities, public protest, and historic reenactments. This paper examines the “commemorative body” of the nation by examining ways in which members of the public present, perform, and contest collective understandings of national memory by embodying them. My research interrogates how experiential displays by members of the public turn their bodies into “evidence” of the national past. Though many commemorative events allow their public to remain passive spectators, with the exception of the singing of songs, cheering or other conventional audience activities, this paper examines how members of the public transform their passive engagement into active, embodied experience to position themselves inside the nation allowing them to “experience” that history, as seen in the recent Selma Commemorative March, or protest the current national practice through a performance of its past. It is through embodied experience and “lived memory” that the nation legitimizes—and contests—national identity and “active citizenship” through performative interactions between the public and their commemorative past.

Biography

Holly Maples is a Lecturer in Theatre at Brunel University. Both a theatre practitioner and a scholar, she has directed productions in the United States, Ireland and the United Kingdom. She trained at Central School of Speech and Drama and has a Ph.D. in Drama from Trinity College Dublin. Her research examines the performance of collective identity in times of social change. She has articles examining a wide range of performance practice including dance theatre, American ragtime social dance, the embodiment of collective memory and Irish Studies. Her book, *Culture War: Conflict, Commemoration and the Contemporary Abbey Theatre*, has recently been published in the *Reimagining Ireland* series by Peter Lang.

(My) Body in the Archive**Lib Taylor**

This paper will focus on the body of the performer as archival data in a corporeal lexicography. In theatre, we are familiar with the idea that performance roles are enacted serially: one actor takes over from another in a long run; various actors give us ‘their take’ on a particular role in new productions of play texts. Each new performance is a palimpsest of what precedes it and contributes to the layered data of an archive. My interest is not, though, in the archaeological strata of performances, but rather in my own body as part of the archive and its response to moments when it encounters itself as a locus of performance information. In a computerised age, the concept of meeting ourselves radically reconfigured by the digital is not inconceivable, but my concern

here is with the live body and the replaying of fragments of myself by an other. Dante or Die is a performance group with whom I worked on the early stages of their 2013 performance, *I Do*, a site-specific piece set across six hotel rooms, replaying in each the ten minutes before a wedding. My intention was only ever to work on the research and development stage of the performance. I stayed with the show only as far as its first presentation to an invited audience in a Reading hotel. The role I initiated was shaped by a writer and finessed by another performer, my function shifting from performer to critical spectator. I watched someone not only playing a character I had played, but performing my embodiment of the role. We had never met but she wore my frock, trod my steps, spoke my words. This paper reflects on the phenomenology of experiencing someone else's embodiment as both separate and shared, and the deferral of identity that this implies. The new performance draws on an archive of my performing body reconfigured as new data.

Biography

Lib Taylor is Professor of Theatre and Performance at in the Department of Film, Theatre & Television at the University of Reading. She has published widely on the body in performance, women's theatre and contemporary British theatre and performance, including articles in *Theatre Research International*, *Performance Research*, *Studies in Theatre and Performance* and *Contemporary Theatre Review*. She is the co-editor of and contributor to the book *The Indeterminate Body*. She has also written on the boundaries of the perceptions of performance within extraordinary and unexpected events. She is a theatre director and deviser of research performances, including multimedia devised performances and recent stagings of Marguerite Duras's *Eden Cinema* and *Savannah Bay* and the theatre writings of Gertrude Stein. Her publications on verbatim and documentary theatre include essays on Alecky Blythe and on the politics of verbatim theatre.

Working Group Session 4

Thursday 2-3.30pm
EE1104 Elgar Building

Physical Culture and the Performance of Masculinity

Broderick Chow and Solomon Lennox

Come test your strength against our strongmen! Attempt to outpunch the pugilist in the boxing fairground booth! Challenge our European Champion wrestler in the ring! By subscribing to this workshop you'll receive suitable training in the arts of wrestling, fisticana, and body sculpting, everything you could possibly desire to craft a new and improved you.

From the mid-19th century to their decline after the Second World War, Physical Culture performances, including weightlifting, wrestling, boxing, and bodybuilding, were seen in theatres and music halls across the UK, US, and English-speaking Commonwealth, often interspersed with monologues, magic, and music. This practice-based performance lecture invites participants to engage directly with re-performance of masculine Physical Culture, exploring archival material from the late 19th and early 20th centuries through live performance, audience participation, and visual documentation. It considers the evidence generated by the material encounter of a living body with the archive. Discussing re-enactment, Rebecca Schneider proposes that a bodily gesture that re-enacts an historical moment might be 'a queer kind of evidence', resisting circuits of preservation and hierarchy, functioning 'as a kind of bodily transmission conventional archivists dread, a counter-memory'.

In their original form, Physical Culture performances functioned as 'evidence.' Presenting the body in athletic feats was meant to prove the truth-claims of the programmes adopted by these idealised specimens of masculinity. But these performances were less a 'real' demonstration of the transformative power of Physical Culture than a theatrical presentation of a new, individual masculine subjectivity. By re-enacting them, we challenge conventional understandings of masculinity and bodily ideals. What happens when historical evidence is re-enacted by *our* performing bodies? What slippages or gaps between mythical self-presentation and actualization in the corporeal body are revealed or evidenced?

NB: This session involves physical participation. Please come dressed in clothing suitable for movement (gym attire is ideal).

Biographies

Broderick Chow is Lecturer in Theatre at Brunel University, where he teaches theatre theory and history and leads the musical theatre strand of the BA Theatre program. His current research examines fitness and masculinity through the lens of performance studies; he is also working on a book on East Asian performance in the UK, with a focus on Filipino/a transnational performance. Broderick has published in journals including *TDR: The Drama Review*, *Performance Research*, and *Contemporary Theatre Review*. He is coeditor of *Žižek and Performance* (Palgrave, 2014) and of the forthcoming *Professional Wrestling and Performance* (Routledge, 2016). In November 2014 he was runner-up for the Yasuo Sakakibara Prize for best paper by an international scholar at the American Studies Association Annual Meeting in Los Angeles.

P. Solomon Lennox is Lecturer in Performing Arts at Northumbria University where he teaches theory and practice modules for the BA applied theatre, performance, and scriptwriting programmes. He is a performance ethnographer whose current project examines the relationship between site, space, somatic bodily experiences and narrative identity amongst combat athletes at mixed martial arts fight camps in Thailand. Prior to this, Solomon investigated the shared narrative resources amongst amateur and professional boxers in the UK. His work with the chronically ill, including people living with Type I Diabetes, examines how the online performance of self fosters narratives of expertise. His recent essay, co-authored with George Rodosthenous, is 'The boxer-trainer, actor-director relationship: an exploration of creative freedom' (*Sport in Society*).

Memory Island and Embodying Subcultural Values

Lewis Church

In 2011, the artist Vaginal Davis presented *Memory Island* at Tate Modern. Eagerly anticipated, sold out and well publicised, the performance was long, boring, and disrupted by the technical limitations of the space. But in its aesthetic, tone and execution, *Memory Island* is entirely in keeping with Davis's history as a performer, musician and as a seminal figure in the development of post-punk music and club performance. As Jennifer Doyle writes, Davis's practice 'orbits a series of failures in performance - the presence of boredom, the spectacle of sexual failure, and the failure of the audience to recognise Davis's drag as a parody'.

This paper examines how Davis embodies the tension between corporeal encounter as a member of the audience and theoretical appreciation of an artist's performance strategies or place within a canon. In this live encounter at the Tate, Davis embodied many of the qualities that ostensibly attract audiences (and academics) to the subcultural milieu of punk and post-punk; irreverence, amateur and 'DIY' aesthetics and an unwillingness to conform to institutional conventions. In the context of a practice that deliberately subverts ideas of conventionally successful performance, *Memory Island's* 'failure' raises important questions of subcultural appropriation, institutionalisation and artistic value.

This paper draws on a private archive of written correspondence with the artist, a comprehensive interview undertaken in Berlin in 2014, and the post-subcultural work of Sarah Thornton and Daniel S. Traber. It will examine how *Memory Island* reflects the performing body's ability to display and embody histories whilst also obscuring the theorisation or intellectualisation of those histories, through a commitment to the subcultural impetus that first brought them to wider attention.

Biography

Lewis Church is an artist and writer based in London, currently undertaking PhD study at Queen Mary, University of London. His focus is on the inter and trans-disciplinary, examining the potential of the term 'polymath' to allow critical engagement with artists whose work is excluded or excised from critical discourse as a result of the diverse forms their practice takes. As an artist and producer he has worked with Ron Athey, Vaginal Davis, Franko B, Bobby Baker, Sh!t Theatre and others, and was awarded 'Best Live Art' at Bornshorts film festival (Bornholm, Denmark) in 2014 for his performance film *Altered States*.

“Britons Never Shall Be Slaves”: Staging Imperial Freedom at the A.D.C.

Eleanor Massie

In 1861 the Prince of Wales first patronises the student-run Amateur Dramatic Club (A.D.C.) in Cambridge, leading university officials to grant it previously denied freedom to stage plays. In the same year, however, the A.D.C.'s minute book records a mounting problem where many members refuse to participate in productions, forcing the club to hire professional performers. In a heated meeting on 31st May, the club's president proposes fining individuals who refuse to perform, eliciting protests from members that 'Britons never shall be slaves' (*Minutes 1858-1867*, in the ADC archives, University Library, MS Add.7675.1.2). By invoking the patriotic song 'Rule Britannia!' (1740) the members conflate a protest for the liberty of the gentleman amateur's leisure with an imperial figuration of British freedom. Utilising the A.D.C. archives, this paper seeks to interrogate the contradictions within the form of liberty invoked in this meeting, by setting it against ambivalent theatrical representations of freedom performed on the A.D.C. stage during this period. Most notably burlesques such as *The Fair Maid of Wapping* (1861) parody melodramas in which British travellers overcome the threat of being imprisoned or enslaved abroad. Responding to recent work on nineteenth-century performance and imperialism (Gould, 2011), this paper explores how colonially-constructed understandings of freedom might disrupt leisure-versus-labour distinctions between amateurs and professionals (e.g. Dobson, 2011). Amateurs at the A.D.C. perform before the heir apparent the work of constructing the British Empire through comedic reproductions of 'the imperial periphery' (Gould, 2011: 15) involving complex representations of racial identity at the limits of British imperial freedom.

Biography

Eleanor Massie is an AHRC-funded PhD student at Queen Mary University of London, supervised by Professor Nicholas Ridout. Her thesis examines the transatlantic genealogy of the amateur-professional binary in UK performance. She has co-convened two conferences, 'At Leisure? Amateur Sport and Performance' (2014) and 'Performing Dialectics' (2015), and from 2014-15 helped to programme Queen Mary's fortnightly *QUORUM* seminar series. She is co-editing a *Performance Research* issue 'On Dialectics' (forthcoming, 2016), and has published work in *Performance Paradigm* (forthcoming, 2015).

Performing Freedom and Resistance through Hip-hop Nation Language

Sarah Little

In 1978 Community Artist Su Braden argued that making the arts socially relevant and democratic depends on the development of a performance vocabulary owned and defined by the people that sets itself apart from ideas about those who are 'cultured' and those who are 'uncultured' (*Artists and People*). However, the performance community in the UK today still faces the challenge of working with a vocabulary of troubled terms. Much debate within the sector is fuelled by the tensions that arise from the use of terminology based in hierarchical, outmoded and elitist definitions of arts and culture. It remains difficult to discuss current issues within the arts and cultural sector without coming up against such terms. This paper explores the uses and manipulations of language within the hip-hop community (or 'Hip-hop Nation Language' Samy Alim 2004) as an alternative lexical perspective on art and freedom. It uses semiotic analysis and ethnographic observation to argue that whilst the wider performance community continues to grapple with the lexical tension of the 'professional and amateur' and 'high and low art' an alternative performance culture has been busy developing terms that circumvent many of these issues. This paper does not intend to argue that the performance sector should adopt the terminology of the hip-hop community but rather it aims to expose how performance communities may redefine ongoing debates about cultural value in their own terms and in doing so maintain an ontological orientation rooted in freedom and resistance.

Biography

Sarah Little began studying for a PhD in Cultural Policy and the Arts at the University of Leeds (School of Performance and Cultural Industries) in October 2014, taking up an AHRC doctoral scholarship from the White Rose College of the Arts and Humanities (WROCAH). Her practical background is in Youth and Community Work, hip-hop music and arts marketing. She specialises in audio composition and lyric writing for Film and TV production. Her research focuses on notions of cultural democracy in the UK. She is particularly interested in the original 1960-70s Community Arts Movement as an experiment in cultural democracy and what can be learned from its journey, as well as hip-hop as a contemporary alternative arts practice and its relationship to ideas about cultural democracy, cultural ownership and empowerment.

Political performance, performing politics: creative agency in Coney's *Early Days (of a better nation)*

Astrid Breel

This presentation will examine agency in participatory performance, particularly focusing on the tension between freedom (through the ability to make decisions) and the restrictions to freedom present in the structure of the performance that these decisions are situation within. Agency is concerned with freedom and choice and is based in perception, which locates it inside our individual experience of the world (Gallagher and Zahavi, 2008, p166). This presentation will put forward a particular form of agency within participatory performance, to add to the spectrum of agency that runs from reactive - interactive - proactive. I will argue that this creative agency is based in the ability to take decisions and creatively contribute to the work and sits between interactive and proactive agency.

This presentation will explore *Early Days (of a better nation)* by Coney, including the results of my audience research on this show. *Early Days* puts the audience decisions at the centre of the work and asks the participants to decide the future of a war-torn nation by collectively taking political decisions. The performance offers an amount of freedom to take decisions, within the structure of the performance, but not all participants expressed having felt any freedom (some even stated they felt it was rigged). This case study will examine the relationship between creative agency in participatory performance and freedom and whether choices made within the construct of the performance may be more meaningful than those expressing proactive agency.

Biography

Astrid Breel is a performance artist and a PhD student at the Centre for Cognition, Kinesthetics and Performance at the University of Kent. Her research explores the aesthetics and ethics of participatory performance, with a focus on the audience experience. She is a member of Residence, which is an artist-led organisation creating space for artists to make performance, live art and theatre in Bristol www.residence.org.uk

Madness, Resistance, Autobiographical Performance and the Ethical Encounter in James Leadbitter's *Mental*

Jonathan Venn

Popular discourse upon freedom often hinges around a liberal conception of the individual as autonomous, self-representing, and free 'from' societal influence. Yet, this notion of freedom has often been premised upon the exclusion of madness. To move from a purely liberal notion of freedom becomes necessary; we must conceive freedom, not as legalistically defined, but as resistance to hegemony. This paper suggests that autobiographical performance offers a potential site of such a resistance, by reinstating what Emmanuel Levinas terms as an ethical encounter, and will explore the strategies by which this is achieved.

The latent political resistance of autobiographical performance is evident; compounding the performer and the performed, so that the object and subject of speech are synonymous, it provides the means for marginalized and otherwise silenced groups to speak. Moreover, it potentially reinstates an ethical encounter between the audience and performer, between the self and Other. However, this encounter is by no means automatic or inevitable; autobiographical performance can resort to a regressive essentialism. Rather, specific strategies must be incorporated to inculcate this ethical encounter.

This paper will concern James Leadbitter's *Mental* and the strategies deployed to achieve an ethical encounter. Following Patrick Duggan's conception of 'mimetic shimmering' in *Trauma-Tragedy* (2012), this paper suggests Leadbitter develops a peristaltic motion between the 'real' and the mimetic. Interpretation becomes fundamentally undecidable, alterity to the performer re-established. In the context of autobiographical performance, aesthetic interpretation becomes ethically loaded. Through this re-establishment of the ethical encounter, Leadbitter resists the hegemonic apprehension of madness.

Biography

Jonathan Venn previously completed a BA in Politics and Philosophy at Cardiff University and an MA in Writing for Stage and Broadcast Media at The Royal Central School of Speech and Drama. During his MA, he became interested in the representation of mental health, and how this informs modes of resistance and conceptions of agency. He is currently at Exeter University, in his second year of an AHRC funded PhD in Drama, looking at how theatre can provide a site of resistance to hegemonic understandings of madness.

‘Sexy kilts-with-attitude’: Willfulness as National Character in Rona Munro’s *James Plays* (Taylor 2014)

Trish Reid

Towards the end of Rona Munro’s *James III: The True Mirror* (2014), the fifteenth-century Scottish Queen, Margaret of Denmark, whose husband is a bisexual narcissist and a hedonist, and consequently an ineffective leader even by the dubious standards of medieval Stewart kings, makes an impassioned plea to a disaffected Scottish nobility, demanding their help in running the country: ‘You know the problem with you lot? You’ve got fuck-all except attitude’ (Munro, 2014: 285). This extraordinary statement, coming as it did near the end of a major trilogy of new Scottish history plays staged at Edinburgh International Festival in the month before the referendum on Scottish independence on 18 September 2014, appeared both startlingly topical and explicitly political. The house lights were raised. There was a good deal of knowing laughter.

In this paper I want to use insights borrowed from Sara Ahmed’s recent discussion of ‘Willfulness as a Style of Politics’ to consider the ways in which Scotland is increasingly characterized from within and without as a willful subject, as wayward and deviant - witness, for instance, the *Daily Telegraph*’s recent labeling of Nicola Sturgeon as ‘the most dangerous woman in politics’ (Archer 2015). In particular I want to follow Ahmed in thinking about how willfulness is taken up ‘by those who have received its charge’ and to consider how this activity is refracted in Munro’s trilogy. Moreover, I want to think about how this discourse of willfulness, for better or worse, has contributed to a growing sense of autonomy and distinctiveness in Scottish culture.

Archer, G. (2015) Nicola Sturgeon - the most dangerous woman in politics’. *Daily Telegraph*, 2 April.

Munro, R. (2014) *The James Plays*. London, Nick Hern Books.

Taylor, P. (2014) ‘The James Plays, National Theatre, review: The most-elating things you’ll see all year’. *The Independent*, 26 September.

Biography

Trish Reid is Associate Professor of Drama and Director of Teaching and Learning in the School of Performance and Screen Studies at Kingston University. Her research interests are primarily in contemporary Scottish theatre and performance. Her recent publications include, ‘Casanova’ in Graham Eatough and Dan Rebellato eds., *The Suspect Culture Book* (London: Oberon, 2013), *Theatre & Scotland* (Basingstoke: Palgrave, 2013), ‘Anthony Neilson’ in the Aleks Sierz, *Modern British Playwriting: the 1990s* (London: Methuen, 2012) and ‘Post- Devolutionary Drama’, in Ian Brown ed., *The Edinburgh Companion to Scottish Drama* (Edinburgh: Edinburgh University Press 2011). She is currently working on a longer monograph for Palgrave on contemporary Scottish theatre and performance and on *The Theatre of Anthony Neilson* for Bloomsbury Methuen. Trish is from Glasgow.

Staging Dissent? Politics of Freedom in Contemporary British Theatre

Marissia Fragkou

Political theatre has long focused on exposing practices of erasure and oppression and claiming spaces of freedom for the marginalised subject. In an, arguably, post-identity politics age how does theatre articulate contemporary concerns over oppression and freedom and what forms of subjectivity does it promote? How does it trouble responsibility and how are we, as audiences, invited to care? What strategies of resistance are rehearsed? If theatre is a democratic medium, what kind of democratic politics does it put forward and how does it negotiate the liberal democratic consensus?

In aspiring to answer the above questions and carry on last year’s discussions regarding consensus and dissent in the theatre, this paper will discuss recent theatre examples which seek to promote a politics of resistance and use freedom (and, more specifically, freedom of speech) as their main trigger (e.g. DV8’s *Can we Talk About This?* and Belarus Free Theatre’s *Trash Cuisine*). Embarking from a Foucauldian understanding of power and resistance, critiques of consensus in contemporary political theory and philosophy (Mouffe 2000; 2005; Rancière 2010), and theories on the ‘cultural politics of emotion’ (Ahmed 2004), the paper will examine the ways in which contemporary British theatre articulates democratic politics by paying particular attention to the iterations of politics of affect and ethics of responsibility.

Biography

Marissia Fragkou is Senior Lecturer in Performing Arts at Canterbury Christ Church University. Her research interests include feminist politics, ethics of responsibility, precarity, and radical democratic practice in contemporary British and European theatre. Her essays have appeared in the edited collections *Contemporary British Theatre: Breaking New Ground*, ed. Vicky Angelaki (Palgrave, 2013), *British Theatre Companies: 1995-2014*, ed. Liz Tomlin (Methuen, 2015), *Performances of Capitalism, Crises and Resistance: Inside/Outside Europe*, eds. Philip Hager and Marilena Zaroulia (Palgrave, 2015) and journals *Contemporary Theatre Review* and *Performing Ethos*. She is currently writing a monograph under the working title *Ecologies of Precarity in Twenty-First Century Theatre: Politics, Affect, Responsibility* for Methuen's Drama Engage series. She has been a member of TaPRA's Performance, Identity, Community working group since 2008.

'1916: Home: 2016': Performing Histories from the Shadows

Miriam Haughton

This paper considers the collaborative aims of academics and artists working within performance and Irish studies to intervene in regional, national and international programmes for artistic and discursive commemoration currently in planning for Easter 2016 in Ireland and among the Irish diaspora.

The 1916 Easter Rising/Rebellion's legacy as the key turning point in the struggle for national independence is inscribed in Irish history, politics and culture. Yet, this legacy is documented as requiredly patriarchal, Catholic, nationalist, and exclusive in multiple ways. In summary, notions of 'freedom' transpired as tightly monitored privileges for certain communities and identities, and were absolutely withheld from others. In recent revisionist histories, these privileges and discriminations are noted, particularly through feminist research and performance practices.

Creative responses by groundbreaking productions such as Máiréad Ní Ghráda's *An Triail* (1964), Patricia Burke Brogan's *Eclipsed* (1994), ANU's *Laundry* (2011) and Brokentalkers' *The Blue Boy* (2011), among many more, have conveyed the complex politics underwriting Ireland's lesser known histories of institutionalization, particularly the narratives of Magdalene laundries, industrial schools, orphanages and related institutions. These performances present the histories of an emerging nation where vulnerable children and adults were criminalized and sexualized, suffering punitive consequences monitored and imposed by state and religious rule, and rarely challenged by wider Irish society.

Academics and artists from the island of Ireland, North and South, and across global diasporic communities, consider the potential creative power of programming interdisciplinary performances and symposia to occur simultaneously, centralising conversations that make visible the histories once hidden, silenced, and suppressed.

Biography

Miriam Haughton is a lecturer in Drama, Theatre and Performance at the National University of Ireland, Galway. Her monograph *Staging Trauma: Bodies in Shadow* is forthcoming with the Palgrave MacMillan series, 'Contemporary Performance InterActions'. She co-edited the ISTR journal *Irish Theatre International*, themed 'Perform, or Else' (2014), and the collection *Radical Contemporary Theatre Practices by Women in Ireland* (2015). She has published multiple essays in international journals, including *Modern Drama* ('Honorable Mention', Outstanding Articles 2015), *New Theatre Quarterly*, and *Irish Studies Review*. Miriam is a supporting member of the National Women's Council of Ireland (NWCI), an executive committee member of the Irish Society for Theatre Research (ISTR), and a member of the feminist working group of the International Federation for Theatre Research (IFTR).

Working Group Session 3

Wednesday 3-4.30pm

EE1100 Elgar Building

Laughing in the wrong places: complicity in feminist and queer performance

Steve Greer

This paper animates Sara Ahmed's figure of the feminist killjoy to explore the political affects of laughter in contemporary solo performance, focussing on feminist stand-up Bridget Christie - the Foster Comedy Award-winning *A Bic For Her* (2013) and the following year's *An Ungrateful Woman* (2014) - and the work of queer performer David Hoyle. At the centre of Christie and Hoyle's work, I suggest, is a recognition of the terms of complicity which characterise claims on freedom within neoliberal cultural discourses, terms which might reflexively constrain the possibilities for critique.

Drawing on Ahmed's observation in *The Promise of Happiness* that 'in order to get along, you to have participate in certain forms of solidarity [...] you have to laugh at the right points' (2010: 65), I argue that Christie and Hoyle's performances suggest the possibility of a politics which finds laughter in the 'wrong' places of frustration and complaint in order to draw attention to the limits of normative conceptions of equality, happiness and freedom. That politics does not depend on an exculpatory claim on personal autonomy, but rather proceeds through recognition of our exposure to and dependence upon others.

How might laughter articulate how 'we are all compromised' (*An Ungrateful Woman*) while simultaneously making the demand for alternative orders of value and sociability?

Biography

Stephen Greer is Lecturer in Theatre Practices at the University of Glasgow, where his work focuses on the intersection of queer theory and contemporary culture. He is the author of *Contemporary British Queer Performance*, a book about the politics of collaboration, and currently writing a monograph on solo performance and the cultural politics of exceptional subjects <http://stevegreer.org/>

"Are they just friends?" Queering Theatre for the Very Young

Ben Fletcher-Watson

Stereotypes of heteronormativity overwhelmingly dominate Theatre for Young Audiences (TYA) but contemporary practice within theatre for the youngest children is beginning to question 'compulsory heterosexuality' (Rich, 1980). Scotland in particular provides a wealth of examples which subtly queer cultural assumptions. Three recent Scottish productions for the very young - *White* (2010), *The Polar Bears Go Wild* (2011) and *The Ugly Duckling* (2012) - show how theatre-makers can subvert the familiar to queer or 'make strange' (Sullivan, 2003, p.vi) a baby's world.

Kerry Robinson emphasises 'the early childhood "closet"' (2002, p.431), noting that knowledge of sexuality is situated as adults-only (2008), while for Manon van de Water, theatre practice often 'gives in to a strong pressure to adapt any controversial issue to "acceptable," worse yet "appropriate" contexts' (2012, p.76). Theatre-makers are thus bound up within contradictory frameworks, their quest for free expression as artists contested by cultural gatekeepers' reluctance to engage with controversial material (Simons, 2008). However, in a recent survey (Omasta, 2015), many stakeholders highlighted the discussion of sexual identity as an obligation for TYA.

I aim to demonstrate how new dramaturgies are employed to overcome cultural taboos around sexuality as presented to the very young and negotiate the complex tensions between freedom of expression, the freedom to 'be yourself' as a queer-identifying theatre-maker and the audience's freedom to choose.

Biography

Ben Fletcher-Watson is completing a PhD in drama from the Royal Conservatoire of Scotland and the University of St Andrews. Current research examines contemporary Scottish practice in theatre for early years. He has published in journals including *Youth Theatre Journal* and *Research in Drama Education*, and founded the *Scottish Journal of Performance*. He serves on the Executive of the Theatre and Performance Research Association and is an ASSITEJ Next Generation Artist. His first book, *Visual Theatre for Children*, is expected to be published next year by Intellect.

Performance of Freedom Against “Traditional Values” Rhetorics: Community Responses to Moral Legislation in Ancient Rome and Today’s Russia

Anna Trostnikova

By new laws passed on my proposal I brought back into use many exemplary practices of our ancestors which were disappearing in our time, and in many ways I myself transmitted exemplary practices to posterity for their imitation. Augustus, The Deeds of the Divine Augustus (14 AD)

Our priorities are healthy families and a healthy nation, the traditional values which we inherited from our forefathers, combined with a focus on the future... V. Putin, Presidential Address to the Federal Assembly (2014 AD)

In 19 BC Augustus passed the laws criminalising adultery and introducing penalties for those unmarried after newly introduced compulsory marriage age. In 2013 AD Russian government criminalised the promotion of homosexuality among minors and the intent to offend religious believers’ feelings.

In 9 AD, during public celebrations several hundreds of Roman nobles gathered to protest against the moral laws which lead to their amendment. In 2014 AD hundreds of Muscovites boycotted large book festival, where a children’s theatre play performance was banned on the ground of promotion of homosexuality in minors.

In 17 BC Augustus relaxed the laws, and exceptionally allowed the unmarried to attend a grand festival – the Saecular games. In 2014 AD despite the proposed boycott due to the new moral laws, many homosexual athletes participated in Olympic games in Sochi and were greeted by high Russian officials.

What all these events have in common? Augustan Rome and today’s Russia are similar regimes both refusing to admit their dictatorship nature. To justify their freedom restrictive policies, they both develop a governmental narrative on “traditional values” as a basis for national identity, which ensures its continuation and prosperity. All these events are clashes of these “traditional values” and community responses to it. My aim is to analyse and compare these responses in Ancient Rome and contemporary Russia to determine how the freedom is performed through opposition to the moral laws.

Biography

Anna Trostnikova, is a second year PhD Candidate in Drama and Theatre at Royal Holloway, University of London. Her current research under the supervision of Professor David Wiles and Professor Richard Alston is focused on sensory experience of Ancient Roman spectators at a major festival --- Saecular games. She is also interested in contemporary Russian theatre, both professional and amateur, and Russian international theatre festivals.

Open Panel Session 2

Thursday 10-11.30am
EE1104 Elgar Building

Theatre Revolutions: The Politics of Freedom in Post-1989 Poland

Bryce Lease

After 1989 there was a crisis in Polish theatre. Following four decades of Soviet-enforced communism, which included mass censorship, anti-democratic bureaucratization, systemic corruption, imperialist militarization and the brutal disciplining of political dissidents, one major question arose: what was to be the function of political theatre in a ‘free’ Poland? In this paper, I will take the opposite view of Jacek Kopciński’s (Chief Editor of *Teatr*) assertion of the primacy of mainstream national and historical narratives and Maciej Nowak’s (Head of Zbigniew Raszewski Theatre Institute, Warsaw) defense of the vanguardist representation of marginalized subject positions as significant only in their correlation or complementarity to normative majority positions. I argue that it is the role of political theatre to activate a ‘permanent cultural revolution’ that does not find closure through adherence to a particular and substantive cultural identity that obscures precisely the exclusive demarcations on which it is grounded. Focusing on broad developments in theatre

practices over the past 25 years, I will suggest that experiences of 'freedom' in radical democratic pluralism are only tenable through the systematic destabilization of attempts to close ranks and essentialize Polishness.

Biography

Bryce Lease is Senior Lecturer in Drama & Theatre at Royal Holloway, University of London. He has published widely on Polish theatre, and his monograph *After '89: Polish Theatre and the Political* is published with Manchester University Press in 2015. He is currently leading the AHRC-funded project, 'Sequins, Self and Struggle: Performing and Archiving Sex, Place and Class in Cape Town Pageants'.

Affects and Materials of Freedom: from Greece to Chile and back

Philip Hager

In November 1973, during the military junta (that claimed power in Greece in April 1967), the Athens Polytechnic was occupied by a group of students whose main slogan was 'bread-education-freedom'. Following Augusto Pinochet's coup in September 1973, a group of Chilean economists (known as the 'Chicago boys') pushed free-market capitalism to the next stage. I am interested here not only in the different uses (and meanings) of the word freedom, but also in their intersection in contemporary (in-crisis) Greece: the Polytechnic slogan has been the cornerstone of the forty-odd years of *metapolitefsi* (change of regime) that followed the junta's downfall in 1974; the same four decades during which the neoliberal dogma that was first established in Pinochet's Chile gradually dominated capitalism on a world-wide scale. I am interested, therefore, in the ways in which the 'freedom' of the slogan was translated in the the post-1974 era in the 'freedom' of the neoliberal doctrine and how this can help us understand the current crises in Greece.

Framed by the above intersection, my paper will interrogate the ways in which freedom is performed in contemporary Greece; the ways in which theatrical and quotidian performances of/in crisis are haunted by these two, seemingly unrelated, events in a 'stream without beginning or end that undermines its banks and picks up speed in the middle' (Deleuze & Guattari, 2004: 28); or the ways in which such performances of freedom allow us to enter a rhizome whereby acts of freedom are at once affective and material.

Deleuze, Gilles and Felix Guattari. (2004). *A Thousand Plateaus: Capitalism and Schizophrenia*. Trans. Brian Massumi. London and New York: Continuum

Biography

Philip Hager is a Teaching Fellow at the University of Birmingham. His research looks at performance, politics and history in urban spaces, with a particular focus in contemporary Europe. He has published on the Occupy movement; the Greek movement of the squares; the 2012 Cultural Olympiad and its performances of urban gentrification; contemporary Greek theatre; performances of memory. He is the co-editor of *Performances of Capitalism, Crises and Resistance: Inside/Outside Europe* (Palgrave, 2015).

Censorship, Technologies of Culture in the New Knowledge Economy and Radical Performance in the Republic of Singapore

Kerrie Schaefer

Since independence in 1965, the city-state of Singapore has developed a free market, global, capitalist economy alongside an autocratic political system with limited social freedoms. Recent events might suggest resistance is growing to authoritarian rule. In the 2011 general election, the People's Action Party (PAP) received its lowest ever share (60%) of the vote. At the same time, the Pink Dot (LGBT) movement (2008 -) continued to gather strength in numbers, and migrant workers (bus drivers) organised an illegal strike (2012) while in Little India there was a riot after a worker was carelessly killed in a public transport accident (2013). However, public dissatisfaction with government policies on immigration, employment and housing has not necessarily fed into support for nascent democratic movements but has served to entrench conservative and normative community (national, family) values. For instance, in 2014 online dissent led to the cancellation of a planned celebration of Philippine Independence Day (Filipino migrant workers make up the bulk of domestic and service workers in Singapore), and the National Library Board acted on complaints about children's books depicting un-conventional family structures (gay penguin dads, lesbian adoptive swans) by withdrawing the books from collection and destroying them.

In this paper I aim to explore the place of performance in this messy field of political struggle. Arts and cultural practices are directly implicated in political negotiation through censorship and through the use of culture as a tool for economic development (creative industries discourse) and normative community formation. I argue that certain practitioners are highly critical of this governmentalisation of arts and culture due to their prior radicalisation through censorship, including recent attempts to enforce self-surveillance against which the arts community mobilised (see ArtsEngage). For this discussion I'll be drawing on a case study of Dramabox and interviews conducted with performance practitioners in Singapore in July 2014.

Biography

Kerrie Schaefer is Senior Lecturer in Drama at the University of Exeter, UK. This research into community performance in Singapore was supported by a National Arts Council (Singapore) Research and Development grant. It is part of a larger project on community performance practice awarded AHRC Fellowship and British Academy/Leverhulme funding. A Palgrave Macmillan book is due out soon.

Working Group Session 1

Phantom Theatres: Memory & Recollection

Tuesday 1.30-3.30pm

Dance Studio EEG100

Elgar Building

Phantoms of the Aperture: Photographic Palimpsest and Re-Constructive Memories in an Intermedial, Autobiographical Performance

Jem Kelly



Current debates around the photographic image and its transformation through digital manipulation argue for a post-photographic paradigm, troubling its status as mnemonic in a burgeoning field of virtual contexts and hybrid forms. The photograph as indexical trace to reality is also attenuated by the digital image, which 'privileges fragmentation, indeterminacy and heterogeneity'. (Mitchell, 2001) And the aggressive nature of the photograph as index to a specific reality, the re-membering of a certain moment in time, a view examined by Sontag in *On Photography*, has since given way to a

more fluid approach that 'emphasises process or performance' of memory as opposed to representing an 'objective truth' in the photograph. (Mitchell, 2001)

This paper interrogates the troubled ontology of the photographic image as a component of intermedial theatre, re-viewing its static nature as something mobile, developmental and a way of resuscitating lost experiences. *Phantoms of the Aperture*, an episodic practice as research performance staged in High Wycombe (31.03.15) and Manchester (01.04.15), offers a processual re-enactment of memory triggered by the superimposition of live video onto photographic images. Themed around dialogues with my father, Edward Kelly, the photographs evoke something of his spirit, identity and presence whilst revealing the act of recollection and its impossibility. Treated playback audio, live song, physical theatre and postdramatic monologue are devices used to re-vivify the essence conveyed by photographic images and by superimposing live video footage of myself, so that my face and my father's produce a third, uncanny entity.



This paper revisits notions of the hypersurface, 'where the real and virtual meet each other...a space twice removed from the face' (Giannachi, 2004). I also return to Deleuzian milieu / fold theories, particularly the notion of the *ritournelle*, the refrain in which the child uses song as a means of orientation. I argue that the *ritournelle* becomes emblematic for an immersive desire of stability in the photographic image, contrasted to the erosion of the photographic trace evident in the compound image produced by video overlay. Sonic refrains

of the represented past are blended with those in the present - dialogue with a deceased father, live song, recollections on old photographs and playback audio - to offer a mediated nostalgia that evokes the past at the same time as destroying any possibility of authenticating it. The live-performer, therefore, is the only means of access to the past, through the dramatized now-time recollection and re-casting of events and re-articulated physical actions.

Biography

Jem Kelly is an interdisciplinary arts practitioner, performance maker and researcher, specialising in intermedial live performance. His current practice interrogates memory-themed sound-driven performance, seeking new ways to re-present and remediate analogue mnemonic artefacts (photographs, sounds, videos) into live performance forms. Since 2006 he has worked as dramaturg, performer and digital archivist with Station House Opera, leading a symposium in September 2014, *The Spaces of Telematic Performance*, which incorporated *The Doors*, a telematic performance linking spaces in Central School of Speech and Drama, London and Bucks New University, High Wycombe through multi-channel web streaming of video, and electro-mechanical interactive doors, in which he also performed. Jem's career began as a musician / song-writer, producer with seminal 80s bands, The Wild Swans (The Revolutionary Spirit) and The Lotus Eaters (The First Picture Of You). Since then he has continued to devise theatre and composed and performed music, teaching music-driven theatre to PhD level. He is Senior Lecturer in Performing Arts and Research Co-ordinator for the Faculty of Media, Performance and Management at Bucks New University, High Wycombe [repeaterperformance](#)

Time-sculptures of Terrifying Ambiguity: Staging 'Inner Space' and Migrating Realities in Analogue's *Living Film Set 2.0*'

Liam Jarvis



In 1963, novelist J.G. Ballard questioned the extent to which the landscapes of one's childhood provide an 'inescapable background to all one's imaginative writing'.² He proceeded to define what he termed as 'inner space', which is the 'internal landscape of tomorrow that is a transmuted image of the past, and one of the most fruitful areas for the imaginative writer'.³ He further contended that because the 'synthetic landscapes' of the writer's childhood memories have

their foundations in the most formative and confusing period of our lives, they represent 'time-sculptures of terrifying ambiguity'.⁴ The confusion of my own childhood memories owes much to the estrangement with my father and an unusual imbrication with the British cinema industry in the 1980s and 90s; in 1985, after my father left, my family had to vacate our family home and move in with my grandparents who lived on a high density housing development built on the old Sound City Lot of Shepperton Film Studios. All the road names were cinematically entitled (e.g. 'Hitchcock Close', 'Oberon Way' etc.) and the estate itself was a stage-space in which give-way signs of cinematic artifice would continually reveal themselves; the battle of Agincourt was staged in the adjacent farmers' fields outside our back garden for *Henry V* (1989) and the gothic buildings of Ingolstadt were erected outside my bedroom window for the filming of *Mary Shelley's Frankenstein* (1994). My childhood was lived among the externalised 'inner worlds' of writers, rendered in fibre-glass by the industrial machinery of the film studios.

I intend to use Ballard's notion of 'time sculptures' as a means of thinking through the porousness between fantasy, remembrance and re-enactment staged in Analogue's *Living Film Set* - an R&D project originally developed through iShed's *Theatre Sandbox* scheme, and subsequently commissioned into a new production by Theatre Royal Plymouth. *Living Film Set* is an interactive performance that uses miniature film sets and telematics to explore childhood autobiography. I will demonstrate how the audience are situated as an intermediary between the childhood memory of another and projected cinematic visions of a future reconciliation with an absent father.

² Ballard, J.G. 'Time, Memory and Inner Space', in *The Woman Journalist Magazine*, 1963.

³ Ibid.

⁴ Ibid.

Biography

Liam Jarvis has recently been appointed as Lecturer in Drama at the University of Essex and is an AHRC funded PhD candidate at Royal Holloway, University of London. His doctoral thesis examines theatre practices that incorporate immersive technologies and body transfer illusions to place audiences inside first-person simulations of neurological patients. His inquiry draws on research in the field of experimental neuroscientific research in self-attribution and body ownership to examine how scientific knowledge might intersect with, and inform new modes of spectatorship. Liam is Co-director of Analogue, an interdisciplinary devising theatre company with whom he has been creating award-winning work since 2007, touring both the UK and internationally. Analogue is an Associate Company of Shoreditch Town Hall and Farnham Maltings. In 2012, Liam was appointed as a Fellow at Hanse-Wissenschaftskolleg Advanced Institute for Research (Delmenhorst, Germany) <http://www.analoguetheatre.co.uk>

‘You get lost in the video’: Audience, Location and Memory in *Outdoors*

Kirsty Sedgman

Every Tuesday evening for a year, between February 2010 and 2011, thirteen people walked the streets of Aberystwyth. Plugged into iPods, they were following in the digital footsteps of thirteen local guides who had pre-recorded their route around town. The audience’s role was to watch the video and retrace their guide’s steps.

Outdoors, by Rimini Protokoll and National Theatre Wales (NTW), raised fascinating questions about the relationship between memory and place. Journeys were punctuated by guides’ stories about Aberystwyth, with local history and personal memories juxtaposed. These video walks in turn became memories themselves, accessed via the iPods. *Outdoors* thereby worked to connect audiences with *a place twice lost*: with Aberystwyth both remembered through the nostalgic lens of narrative, and seen as it was when the original walk took place.

Drawing on the findings of empirical audience research, this presentation considers what it means for audiences to explore location in simultaneously digital and corporeal ways. In *Outdoors* the embodied experience - the actual walk through the town - was experienced side-by-side with the remembered journey onscreen. I found that audiences often valued ‘noticing how things seem different yet the same’, with the digital cars, the joggers on the seafront, both present and absent at once. These people took pleasure in how the iPod screens allowed them to see the town ‘through someone else’s eyes’, producing feelings of closeness to their physically absent guide. For these people, the performance drew them into the digital world to such an extent that the contemporaneous location felt like the memory. However, other respondents raised concerns about how deeply they were able to relate to their guides and to Aberystwyth.

This presentation considers what it means for different people to experience located memory through technology, as well as how this relates to NTW’s remit as the *national* theatre of Wales.

Biography

I am an early-career independent researcher, having graduated with my PhD from Aberystwyth University’s Department of Theatre, Film and Television Studies in 2014. My book *Locating the Audience* will be published in 2016 by Intellect. This explains the findings of a large-scale empirical research project I conducted into the inaugural season of National Theatre Wales (NTW), which gathered over 800 questionnaire responses and interviewed more than 40 people, focusing on two specific case-studies: *For Mountain, Sand & Sea* and *The Persians*. I am currently editing a special issue on theatre audiences for *Participations* (due for publication in May 2015), working on a new study of actor-performed poetry, and researching screen musical audiences for upcoming publications.

Re:Collection - an Autopoetic Performance

Glenn Noble, Daren Pickles, Joff Chafer and Katye Coe

This performance is the integration of long-form theatre and dance improvisation practices and audible performance ecosystems.

Three improvisers with radio mikes explore and shape a performance environment, creating spatial delineations and forms, movement phrases, mimed activity and gestures, which lead to the emergence of fragmented scenes and narratives. This practice follows simple improvisational principles, from the likes of Viola Spolin, of shaping discovery through muscle memory and interaction with space-objects, and mirroring physicality back within the work. This embodied process leads to dialogue, recollected memories, narration and confessional elements, which are captured and shaped by a sonic artist utilizing audio software. The resultant sound is fed back into the performance space and recaptured in an ongoing 'feedback process' to create a 'sound-memory' object within the space. This live feedback loop is generated between the microphones, performers and the audio speakers in the performance space, forming layers of sound, which interact with, extend and provoke the improvised material.

This live work adheres to Cybernetic principals; material is generated via a 'system of feedback' between the composers, performers, technology, spectators, and the environment. The performance is Cybernetic in that it recognizes the non-causal, non-hierarchical nature of the man/machine/environment interaction, and that complexity is based on the interaction of simple elements. Consequently, layers of speech, sound and action begin to converge with one another to create an 'autopoetic narrative'.

The work utilises ex nihilo creative methods and is ephemeral in the sense that each performance is different and without fixed outcomes. The piece also explores how 'meaning' is formed in this kind of creative practice. In reference to this the work draws upon Marshal McLuhan's hypothesis concerning how meaning is made in the 'Post-literate society'. The ontological perspective is non-modern, in line with Heidegger's perspective, postulated in his essay "The question concerning technology".

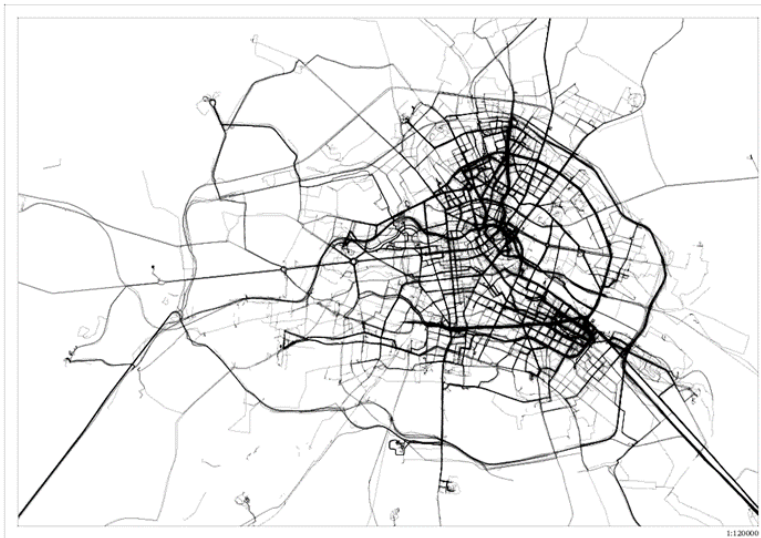
Working Group Session 2
Performance As/Of Document

Wednesday 9.30-11am
Dance Studio EEG100
Elgar Building

Drawing Our Lives

Sophia New and Daniel Belasco Rogers (plan b) [Skype presentation to be confirmed]

Daniel Belasco Rogers and Sophia New (plan b) collect every journey they make with a GPS. They have done this since 2003 (Daniel) and 2007 (Sophia). For Digital Memory and Techno-nostalgia: Remembering/Dismembering Performance 2015 they would like to share their experiences of looking at their lives as a drawing, analysing and managing their own data mountain and how this practice sensitised them to the data wake we all leave behind and how it is (ab)used.



One of our central questions in pursuing our practice of collecting everywhere we go is what effect does the ability to capture location data across a lifetime have on that life? This is not to say that we get caught in an ouroboros of self-documentation, living our lives simply to record it. The technology has made the process of capture extremely low on maintenance. However the consciousness that we are 'tracking' ourselves - participating in what Steve Mann calls 'sousveillance' - has had subtle but lasting consequences not least on our awareness of the data that we are leaking through multiple

channels, all the time and the desire to capture some of this or avoid other channels where possible (e.g. Facebook, WhatsApp). A further consequence of data collection (we also collect every SMS text message we send each other) is that we know that we have a memory prosthesis we can access, a prompt which gives us a location for any given day for over a decade. In our performance 'Narrating Our Lines', we use software we had especially programmed for us to replay a chosen year and sitting in front of it, we narrate the lines - saying what life events are taking us on these journeys. This co-evolving with technology is something that only a long term project can really show. We will present our artistic practice and research illustrating it with short video excerpts and images. Specifically in relation to memory we will reflect upon what it is to have a device that acts as an aid to memory, what can it tell us and what can it not tell us about our life? What can the practice of sifting through past data tell us about the present or future? How are we co-evolving with such devices?

Biography

Sophia New and Daniel Belasco Rogers have been making work together under the name *plan b* since 2002. Often their work has been specifically made for festival contexts and incorporated durational performances, participatory projects, site specific performances and installations and several projects have combined locative media and sound. Alongside invitations and commissions to make works for festivals such as futuresonic/Manchester steirischer herbst/Graz, artefact/Leuven, fierce/Birmingham, Theater der Welt/ Leipzig/Halle and Nu festival/Tallinn they both received *artsadmin* bursaries in 2001 and have been artists in residence at Podewil Berlin in 2004, Daniel was part of the Akademie der Künste *Junge Akademie* in 2006, they have an ongoing relationship as artists in residency at the Mixed Reality Lab in Nottingham

Re-Membering Performance and the Fallacy of Accuracy

Wayne Jackson

"Remember. Being here. Now. Don't forget. Remember the brown walls and the green carpet. Remember the white plastic alarm clock and the black and grey film container. Remember the funny little dance. Don't forget. Please. As soon as I leave here, that's it. As soon as you leave me, that's it" (*How I Lost the Pound Coin (And Why I Want It Back)*, 2010).

After Prensky (2001) introduced the notion of 'digital immigrants' there have been a number of theorists (Alexander and McKenzie, 1998; Anderson and Simpson, 2012; Downes and Bishop, 2012) who have articulated the benefits of integrating technology with which students are familiar into the learning environment. This paper extends this position to performance and draws upon my practice of teaching and making contemporary theatre alongside my current research into the performativity of memory. I propose that the benefits of integrating technology into performance are highlighted in the affect upon the act of remembering.

Bartlett suggests that '[i]n a world of constantly changing environment, literal recall is extraordinarily unimportant' (Bartlett, 1932: 204), and I extend this argument to the accuracy with which the specifics of a performance are remembered. As such, this paper proposes the potential of technology within performance to

circumvent documentation and, instead, empower the *construction* of memories. In an age of digital nativity, the re-remembering of a performance integrated with technology can avoid literal recall and, instead, acknowledge the possibility of subjective construction, embracing the opportunity to reimagine, and to forget the problematic notion of accuracy.

Biography

Wayne Steven Jackson is Course Convenor for Theatre and Performance at Arden School of Theatre, a performance maker, and a Ph.D. candidate at University of Hull. He is based in Manchester and is proud to be an active artist within its thriving community of contemporary performance. Amidst an exploration into intermediality, he is researching the performative act of remembering. His practice will culminate in an interdisciplinary project for Hull's 2017 City of Culture year; to transport individual and subjective conceptions of Hull out of memory so that the city becomes part of the functioning and celebrated present.

Realised Recordings: Examining Processes of Remembering and Re-remembering in *The Arbor*

Andrew Lennon

This paper will investigate how *les lieux de mémoire* ("sites of memory", Nora) might be tangentially re-considered beyond physicalities, to spaces and times of performative recollections. Adapting Nicola King's literary framework of "the event, the memory of the event, and (writing of) the memory of the event", the construction and presentation of individual identity and collective memory is examined in Clio Barnard's film, *The Arbor* (2010). This documentary exploring the life of playwright Andrea Dunbar presents conflicting posthumous accounts of her life, to uncover how traces of *exposé* and *elegy* can be diverging drivers of collective memory. The need to remember and collectively share is conflicted by memory's subjectivity, leading to the question, when does fact acquiesce to nostalgia? Is it in the process of archiving, the (private) act of recalling or the (public) event of presenting/communicating? These questions scrutinise the ontology of the documentary, its multiplicity of mediums at work and its performative moments of recollection. Juxtaposing autobiographical theatrical scenes of Dunbar's life with real world verbatim accounts, Barnard explores a dichotomy between authentic and presented events, and the resonance of each. The thematic collision of reality and presentation is evident in the film's radical structure, particularly in the disjointed aural landscape, as actors lip-synch to audio recordings from the real people they portray. This is one of numerous techniques that recall what LaCapra refers to as the 'mutually interrogative relation between historiography and art'. The overlapping technologies of recording, archiving and presenting performances of the past, create a layering of realities.

The aim of this paper is to highlight what King refers to as memory's process of, "continual retranslation" evident in the evolving trajectory of the Dunbar family history of which Barnard's film is now a part, as both site of archive and as contributor.

Biography

Andrew Lennon is a first year PhD candidate at the University of Birmingham as part of the Midlands 3 Cities AHRC consortium. His research centres on the representation and construction of reality in documentary drama and film, building on theories developed in his Masters by Research, also from Birmingham. Alongside completing an undergraduate at the Samuel Beckett Centre, Trinity College Dublin, Andrew has worked in a technical and design capacity in theatres across Ireland and England and attended the Motley School of Stage Design, London.

Here and There: Two Works, Ten Countries

Angela Bartram and Mary O'Neill

The presence of the performing body is central to the experience of live art. It is this distinctive quality that enables an audience to engage with an unmediated work that incorporates contingencies of site and response. In this paper we will discuss two works by Bartram O'Neill (the authors' collaborative name) that address the myth of presence through an interrogation of 'liveness' and what it constitutes in art practice when reliant on technological means.

In 2013 Bartram O'Neill performed "I, I am, I am here, I am speaking here" as part of Performa 1, Art Basel Miami (USA). This was performed remotely, from the U.K. though two 'bodies' in Miami. Unlike the theatrical tradition of script, rehearsal, interpretation etc. this work required these 'bodies' to act as channels and 'puppets' for the performers in the UK. Using text messaging and Skype, the UK based 'performers' and authors of the work communicated to the audience in Miami through their Miami based translators. Meanwhile the UK authors listened to the performance through a telephone connection with an audience member, and thereby being both performers and audience of their work. Bartram O'Neill participated in "O/R" in the streamed Low Lives 4 Networked Performance Festival. From an empty gallery in Nottingham, UK, the pair performed at 2am GMT to an open laptop on the floor, reaching audiences in the USA, Japan, Trinidad & Tobago, Australia, France, Colombia, Norway, and Aruba, between 8- 9pm the calendar day before, depending on location.

These works incorporated not just distance, but also time difference - in the former the performers were in a living room surrounded by their diurnal domestic trappings and in the latter they performed in the middle of the night having walked through deserted streets to occupy a gallery devoid of life. Both works distanced the body of the performer, who were in fact 'present'. This paper explores the possibilities, complexities and contingencies of this dynamic seeking to analyse what it is to be presented as 'live' when geographically distant.

Biography

Bartram O'Neill are a collaborative partnership whose work centres on art and ethics and the documentation of performance through situated writing and text that moves beyond formal academic conventions. They offer an alternative creative strategy to the binaries of theory and practice, academic and artist, event and text. Bartram O'Neill have exhibited, performed and published nationally and internationally. Most recently they performed at Gray Zone (Kingston New York 2014), In Dialogue at Nottingham Contemporary Art (2014 & 2012), Miami International Performance Festival (2014 & 2013), Grace Exhibition Space New York 2012 after a residency, as part of Low Lives 4 streamed event (2012), at Environmental Utterances at the University of Falmouth (2012), 'BLOP 2012' at Arnolfini Bristol, and at 'Action Art Now' for O U I International performance festival in York, 2011, amongst others.

First as Live, then as Tweet: the Forced Entertainment Conversation

Meghan O'Hara

In celebration of their 30th anniversary, Forced Entertainment staged several live-streamed durational performances in 2014 (including *Quizoola* and *Speak Bitterness*) and encouraged a global audience to watch and respond in real-time via Twitter (using the hashtags #quizoola24 and #FESpeakLive). This format produced two parallel performances: the live-stream, showcasing Forced Entertainment's performance history, and the Twitter response, showcasing the social efficacy of their works. While the live-stream replicated the ephemerality of live performance, however, the Twitter response was instantly archived on physical servers. Spectators' hash-tagged tweets thus outlast Forced Entertainment's performances as their remains or afterlives. In this paper, I argue that this twin format offers a means of remembering and documenting which defies the economy of the archive—despite its continuous confrontation with the archive's expectations of physicality and locatability.

As Diana Taylor famously asserts, "live performance can never be captured or transmitted through the archive.... Embodied memory, because it is live, exceeds the archive's ability to capture it" (2003: 20). Rebecca Schneider echoes this point in arguing that "the scandal of performance relative to the archive is not that it disappears but that it remains in ways that resist archontic 'house arrest' and 'domiciliation'" (2011: 105). Engaging these seminal claims, I argue that Forced Entertainment not only stages the limits of traditional performance archives—by demonstrating that memories and responses to performance are always already radically individual—but also challenges the presumption that a performance's afterlives offer (or pretend to offer) any 'real' access to the performance itself. All that remains are the individual voices of its audience. Just as digital data requires physical storage, spectator affects are consigned to the archive when they are voiced and tweeted. However, I suggest that it is precisely this process of archived response which Forced Entertainment and its spectators stage. In this way, Forced Entertainment engages with performance's longstanding conflict with the archive by

democratizing its own archivization. Ultimately, the group places archival power directly in the hands of its audience.

Biography

Meghan O'Hara is a PhD candidate in the Department of English at Western University. Her research explores the relationships between time and theatre, and focuses on issues of liveness and affect in contemporary British theatre and performance.

Working Group Session 3 Performance. Memory, Documentation

Wednesday 3-4.30pm
Dance Studio EEG100
Elgar Building

Watching By Lightning: 12° North Class, Rehearsal and Performance

Helen Newall

Photographs of performance represent fractions of time in longer live events, distilling the flow of the live into fractured stillnesses. These fragments are sometimes the only traces left of a completed performance. Any subsequent spectator must then construe what might have occurred in the gaps between each image. Since they conjure performance, they are performative, but in all likelihood, the spectator will imagine a performance that did not happen. Looking at performance via photography is therefore like watching it lit by lightning. In this circumstance, performance photographs, as Auslander, Sontag, Reason have stated, become not so much indices of the work, but works of art in themselves. Nevertheless, they are, as Flusser, Sontag, et al have noted, information.

This paper examines a project involving photo-documentation by Helen Newall, and filming by Karen Jaundrill Scott of an Arts Council funded graduate dance company, *12° North*. Its dancers were documented in various locations including The Lowry Theatre, and the Blackpool Grand in three modes of dance making: class; rehearsal and performance. Dancers were then shown imagery and their reactions filmed and analysed. An exhibition of still and moving footage toured Edge Hill University, the Lowry Theatre, the St Helens Citadel, and will be installed at Chester University in the autumn. Taking an heuristic and ethnographic approach, this paper discusses image information, and how photography re-choreographs dance works via processes of framing, cropping, editing and selection. It also observes how young dancers, the image subjects, perceive themselves in memory and in pictures, and how they separate exterior still imagery from the somatic phenomenological recall of their performances, and thus by looking rather than doing, re/construct self-identities as emergent dance professionals. This paper discusses the inevitable failure of photo-documentation, but also the new meanings emerging from photographic information, and is accompanied by projected exhibition photography, and film extracts.

Biography

Helen Newall is a Reader in Performing Arts at Edge Hill University, and a professional playwright, photographer and digital visual artist. As a playwright her work includes: *The Spring Stone*, an opera performed in Chester Cathedral; *Alastair's Cat*, the Millennium Dome; *Light of the World*: New Mystery Plays, JC 2000 Millennium Project; new libretto for *The Young Person's Guide to the Orchestra*, Carl Davis, The Royal Liverpool Philharmonic Orchestra; *A Thousand and One Nights*, *The Icarus Game*, *The Glastonbury Tales*, Cheshire Youth Theatre; *Big Nose*, *Beowulf*, *Frankenstein*, The Chester Gateway Theatre; *Remote Control*, HTV-West Television Workshop; *Dumisani's Drum*, Action Transport Theatre Company; *The Great Gromboolian Plain*, Hampshire County Youth Theatre; *Anthem for Doomed Youth*, *Grimms' Tales*, *Shoah*, *Another Sun*, The Nuffield Theatre, Southampton. She is currently the Writer-in-Residence with TiQ Theatre Company writing *Sweet Sixteen*; *Silent Night*; *Home For Christmas*; *James*; *Forgotten Fortress*; and *A Jacobean Christmas*, commissioned by Hampton Court Palace for the 400th anniversary of the King James Bible. She also makes digital imagery, scenography and experimental narratives for projection and performance, including: stills for 4D Creative (4dcreative.co.uk), *Orpheus* (2008), *The Book of the Dead* (2009) at Edge Hill University; *A View from the Hill*, The Brindley Arts Centre, Runcorn (2009); *Sounds & Visions* (2010) shown in Munich; and performance projection for Glossolalia's *Illumination*, TiQ's Chester production of *A Christmas Carol*, 2012; *The Snow Queen*, 2013; *Silent Night*, 2014. Visual installation work includes, *The Ghost of Someone Not Yet Drowned*, (2011), The Victoria Baths, Manchester; *The Secret Light Garden*, Picton Castle, Pembrokeshire (2010 and 2011).

Performance Documentation and Intermediality: an Examination of the Development of the Concept of Technonostalgia in Elizabeth LeCompte's Directing Model

Styliani Keramida

In her production of *Hamlet* (2006) Elizabeth LeCompte with The Wooster Group used digital archives in a way that revealed how her directing had become inextricably connected with the concept of technonostalgia. Her starting point was not Shakespeare's play, but the recording of the Broadway production of 1964 directed by John Gielgud and starring Richard Burton as Hamlet. There was a critical relationship between live acting and the recorded performance, via the introduction of the genre of 'theatrofilm' by Electronovision. How can digital archive/archival technologies as an emergent digital story-telling technique be conceived from a directorial perspective? This paper will demonstrate how LeCompte's model of directing not only challenged the way that performances are remembered and thus reconstructed, but also promoted an aesthetic way of mediating the director's staging philosophy and theatricality within the workings of intermediality.

Biography

Styliani (Stella) Keramida completed a PhD at Royal Holloway, University of London (Technology, Theatrical Aesthetics and The Changing Role of the Director, 2013). She holds a Theatre Studies degree (2001) and an MPhil in Greek theatre (2005) from the University of Athens. She also studied drama and theatre at the University of Utrecht (2004), as well as performance, production management, film and philosophy at Yale University (2008). She is a scholar of theatre and performance, whose research examines the development of contemporary director's theatre and its relationship with theatre theory. She has contributed articles to publications, as well as reviews and conference papers on director's theatre, multimedia theatre, intermediality, theatrical aesthetics, political theatre and avant-garde theatre. She has taught dramaturgy and theatre directing. She has also been employed as a professional director.

The Chapter House

Zoi Dimitriou

I would like to contribute to this conference with a lecture demonstration around my latest dance work called *The Chapter House* (2014), an interdisciplinary dance piece with intricate choreography and live video documentation / installation by inventor of the Isadora software and co-director of Troika Ranch, Mark Coniglio. This work is looking at the act of documentation and the act of performing and poses the following question, 'What is it to expose the mechanics and processes of the making of performance live on stage as it happens and through the use of digital media that document, construct and re-enact that which in complicity becomes explicit to the audience as performance?'

In *The Chapter House*, I look back at the body of my own work and question how meaning gets revealed and transformed in an attempt to make the 'personal' subject to the angle one chooses to take. I intend to use experts from this work to further discuss notions of live documentation in performance through digital media and the body as a living archive and site of discourse open to shifting angles of gaze and interpretation. This presentation will be responding to questions around how documentation can be a source for inspiration and creation of new work and unpick notions of newness and the value of commemorating what is by nature ephemeral.

Biography

Zoi Dimitriou graduated from the Greek State School of Dance, studies at Trisha Brown in New York and completed an MA in European Dance Theatre Practice at Trinity Laban. She has performed with artists such as Yvonne Rainer, Siobhan Davies, Kirstie Simson, Felix Ruckert and others. Her professional track record includes 7 successful works within her own company, 3 awards (2008 Robin Howard, 2009 Bonnie Bird Choreography Fund Aware, 2010 CfC Award), several commissions (e.g. Greek National Ballet), performances in major national and metropolitan dance venues (e.g. ROH2, Arnolfini, The Place, Scala di Milano (IT), Europe in Motion Festival (BU), Athens International Dance Festival (GR) among others), participation in various dance research contexts and commissions by major cultural funders like the Arts Council of England, the Hellenic National Centre of Theatre and Dance, the Onassis Cultural Centre among others. As a teacher, she is invited to world-renowned festival and companies such as Impulstanz International Dance Festival in Vienna, Sasha Waltz and Guests in Berlin, among others.

The Director as Researcher: Cyber-ethnography and Cyber-documentation

Christina Papagiannouli

Written from a practice-based perspective, this paper discusses the research methods of *The Etheatre Project*, cyber-ethnography and cyber-documentation, as arrived at through a combination of Brechtian methodologies, research methods and online tools and platforms for investigation. I used ethnographic methods to study and document audience behaviour during *The Etheatre Project* performances, similarly to Brecht's audience evaluation, and used documentation not only for recording but also for educational purposes, derived from Brecht's use of recording methods, such as *modellbücher* (model book) and *notate* (notes).

In *The Etheatre Project*, the main form of note-taking was in a handwritten research journal, which existed in a dialogical relationship with digital documentation. At an early stage of this research, I created a website and a blog (www.eheatre.info) to store information and archive performance documentation and set up a Twitter account as well as Facebook events pages to share news regarding *The Etheatre Project* performances. I also used Scoop.it to curate key links for my research and uploaded video recordings of *The Etheatre Project* performances, first on YouTube and then on *The Etheatre Project* website.

Dixon rightly underlines that the web has become 'a key platform for both performance documentation and the dissemination of research outputs' (2011, p. 41). Virtual *modellbüchern* have submerged the web following the strategies and aims of Brecht. This suggests the growth of cyber-documentation as an emerging form of data collection, documentation and distribution in contemporary research, offering new creative tools and research approaches to contemporary researchers and artists. The paper will also draw on impact documentation issues as they originate from UK research councils and the recent REF2014.

Biography

Christina Papagiannouli is a Research Assistant at University of South Wales and Hourly-paid Lecturer in Performing Arts at University of East London. She holds a PhD in Theatre and Digital Performance and an MA in Theatre Directing from UEL, a BA (hons.) in Theatre Studies from Aristotle University of Thessaloniki and a Diploma in Drama from Kent University. During 2013 she worked as a research assistant and administrator for the REF submission at UEL. Her paper Cyberperformance and the Cyberstage was published in the International Journal of the Arts in Society during 2011 www.eheatre.info

Open Panel Session 2 The Performance of Nostos

Thursday 10-11.30am
Dance Studio EEG100
Elgar Building

Flowing Through Time: Media as Objects of Memory

Michael Bachmann

This paper explores contemporary forms of media nostalgia that might be found—for instance—in films using Technicolor or Super 8 imagery. According to Andreas Böhn, in our time of rapid cultural and technological development, media are not only 'a means of bringing back memories' but have become 'objects of cultural memory' themselves (2007: 143). As I will argue, media nostalgia can be understood in relation to digitalization and to what has been described as the culture of media convergence. For Friedrich Kittler, writing in 1986, 'the general digitalization of information and channels erases the difference between individual media' (102); according to Henry Jenkins, writing some twenty years later, convergence culture continues to have 'multiple media systems', but 'content flows fluidly across them' (2006: 282). In particular, I will look at a work by Canadian artist David Hoffos. *Scenes from the House Dream* (2003-2008) is a series of 20 installations, most of which operate according to the same principle: On dark TV screens, luminous figures move around that are, by means of a theatre trick from the 19th century (*Pepper's Ghost*), projected onto little stage models where they walk and float through a three-dimensional space. However, the aesthetic existence of these apparitions is constantly in danger since the spectators move freely through the dark exhibition hall, always at risk of obstructing the TV monitors and interrupting the projections. I will argue that Hoffos' *Scenes* implicitly take up digitalization and the culture of media convergence, yet re-stage their alleged 'fluidity' as a flow between various historical layers of media: 19th century theatre, 1950s television, 1970s video art, and the beginning of narrative cinema. Rather than proposing media as 'platforms' for content, this 'diachronic' flow insists on the materiality, form and potential affectivity of media and technology.

Biography

Michael Bachmann is Lecturer in Theatre Studies at the School of Culture and Creative Arts, University of Glasgow. From 2010-2014 he was Junior Professor for Theatre Studies and Comparative Media Studies at the University of Mainz, Germany. His publications include a monograph on authorizing strategies in Holocaust representation (*Der abwesende Zeuge*, Francke 2010), as well as, for example, articles on sound art, the Jewish actor as a site of memory, and Derrida's appearances on film.

The Dirt Inside: Consumer Technology and the Performance of Dust

Daniël Ploeger

In March 2015, I participated in e-waste recycling labour in a factory in Hong Kong. I dismantled discarded desktop computers, collected from local households. The outsides of the devices were generally clean, and frequently even in near new condition. However, to my surprise, whenever I opened a case, a cloud of dust emerged.

Media representations of computers usually show the devices in immaculate, dirt- and dust free, conditions. In everyday use, however, dust plays a significant role in computing. Desires to make devices appear in the pristine state of their mediated representation require rigorous cleaning regimes. At the same time, large amounts of dust often build up inside computer systems, hidden from everyday perception. This dust also affects a computer's performance: its heat insulating qualities reduce processing speed and may cause system crashes due to transistors overheating.

I will take three different perspectives on 'computing dust', which will serve as a starting point to rethink commonplace ideas of digital technology as a deterministic trope of progress and innovation. Building on Fine and Hallett's (2003) proposition for the sociological study of dust, I will examine computing dust as a reminder of processes of ageing and decay; the accumulation of domestic dust (which consists for up to 90% of materials from human bodies) as a 'becoming cyborg' of digital devices; and computing dust as a key element in the juxtaposition between the traditional feminine connotations of domestic cleaning and the masculine domain of computing technology.

This framework will then form a basis for a proposal to foreground computing dust in digital performance, and everyday life representations of computers, as a strategy to facilitate a multifaceted engagement with digital technologies that goes beyond simplistic ideologies of newness and progress: just like most other things, computers decay, and become part of memories and histories.

Biography

Daniël Ploeger is Senior Lecturer and Course Leader Performance Arts at The Royal Central School of Speech and Drama, University of London. He is also Principal Investigator of the AHRC-funded research project Bodies of Planned Obsolescence: Digital performance and the global politics of electronic waste. He makes art and writes about technology and culture. www.danielploeger.org / www.ewasteperformance.net

Libidinal Archaeologies in Wooster Group's *Hamlet*

Piotr Woycicki

This paper will look at Wooster Group's production of *Hamlet* (2009), a piece that engenders post-cinematic aesthetics by staging a 'live' re-construction of a digital version of Richard Burton's 1964 Broadway production, in a manner of a 'visual karaoke'. Jean-François Lyotard's concepts of 'libidinal normalisation' and '*jouissance*', from his essay *Acinema*, will be used in order to investigate the ways in which Wooster Group's *Hamlet* can be seen as an attempt to embody the pleasures and the emotional journey of spectating Burton's piece. It will be argued that the piece can be seen as a representation of what Marvin Carlson calls 'ghosting'—'trying to represent what happens in the mind of a spectator when they watch this new representation of something that they have seen several times' (Carlson in Shevtsova 2013: 130). This removal from immediate representation into a representation of the 'experience of representation' (a 'post-representation') will be contextualised in relation to Lyotard's theories and the notion of techno-nostalgia pertinent to a theatrical exploration of the artifices of the film medium upon which the original Burton production was inscribed. Thus the paper will consider the following questions: In what way does Wooster Group's *Hamlet* stage the representation of a past spectator's experience? How does this staging recuperate *jouissance*, consequently foregrounding a sense of techno nostalgia? And what kinds of 'politics of perception' are being foregrounded in this excursion into a past libidinal experience of filmic mediation.

Biography

Piotr Woycicki is a Lecturer in Theatre and Performance at the University of Aberystwyth. His research interests concern the intersections between political and aesthetic theory, particularly the work of Lyotard, Deleuze, and Rancière and contemporary intermedial performance practice. He has recently published a monograph *Post-cinematic Theatre and Performance* (Palgrave Macmillan 2014). He is an active member of the Intermediality Working Group within the International Federation for Theatre Research (IFTR). He has also collaborated as composer and deviser with the UK based intermedial company Imitating the Dog and director Pete Brooks on a number of international projects.

Memorative Signs and Material Constituents: Live Media Practice and the Activation of Popular Music

Jo Scott

In response to the working group call this year, I am sharing developments in a current strand of research, aspects of which were presented as part of the interim event in April. Here, I explored music as a 'memorative sign' (Rousseau in Boym 2001: 4); specifically how different modes of nostalgia related to a sonic past could be activated through live media practice - mixing sound, image, object and text - in the present. The focus for this presentation was working from Boym's two strands of nostalgia, 'restorative nostalgia' which 'stresses *nostos* and attempts a transhistorical reconstruction of the lost home' and 'reflective nostalgia' which 'thrives in *algia*, the longing itself and delays the homecoming - wistfully, ironically, desperately' (2001: xviii). Experiments so far indicate that both approaches have some value in evoking and holding affective and nostalgic states through and within a live media space.

In developing these approaches, I am now focusing on a more detailed consideration of what the live media mode of activating popular music does. Van Dijck claims that in listening to music, 'memory will be enabled and constructed through its material constituents' (2009: 114). As such, the variety of technologies and modes I employ, both to play and play with popular music in my live intermedial practice, will be considered, according to how each 'enables' and 'constructs' memory. Equally, I will consider how these 'material constituents' and modes of activation create 'spaces between individuals and communities' where 'memory gets shaped and negotiated' (117) as part of the live media event. As such, this is a mixed mode presentation, including elements of live media practice, which are framed through exposition of the ideas surrounding the development of the research, as indicated above.

Biography

Jo Scott is a live media practitioner-researcher and lecturer at the University of Salford. Jo completed her practice-as-research PhD project at the Royal Central School of Speech and Drama in 2014. Her research interests are the role and actions of the live media performer, the distinct nature of intermediality which is composed and activated in real time and the creation, activation and experience of the events created through live media modes of practice. Jo has presented her practice-as-research in a range of forms and at various events and symposia, from London to San Francisco, and is now focusing on publishing in relation to these interests.

Working Group Session 4
Live Traces: Bodies as Archives

Thursday 2-3.30pm
Dance Studio EEG100
Elgar Building

Dancing in the Memory Space

Sarah Whatley

This presentation will discuss the work of British choreographer Siobhan Davies and her performative response to her own digital archive, *Siobhan Davies RePlay*, as seen in a recent project *Table of Contents* (2014) By claiming space for the primacy of the dancing body as archive, Davies is offering a way of re-embodying her archive by drawing on digital documents and the dancers' own embodied histories and somatic memories to examine what it is that performers remember, how the live space becomes a space of memory recollection, formation and creation and the powerful nature of the body as 'hard drive'. *Table of Contents* is a live movement installation, presented in a gallery context. Partly performance, partly lecture, partly dynamic 'living archive',

it blurs the line between historical and contemporary performance practice, the relationship between the digital and the analogue, and underlines the transient nature of the performing body and its resistance to fixity. *Table of Contents* also reveals the way in which artists can re-inhabit their own histories of performance and claim some agency in the way in which their own archival remains can be reused and 'remantled'. As Davies has described herself, the archive becomes 'compost' for new work, which invites us to rethink the purpose, potential and value of digital archives of performance.

Biography

Sarah Whatley is Professor of Dance and Director of the Centre for Dance Research (C-DaRE) at Coventry University. Her research interests include dance and new technologies, dance analysis, somatic dance practice and pedagogy, and inclusive dance practices. Her current research is funded by the AHRC, Leverhulme Trust and the European Union. She led the AHRC-funded Siobhan Davies digital archive project, RePlay, and continues to work with Davies on other artist-initiated research projects. She is also Editor of the *Journal of Dance and Somatic Practices* and sits on the Editorial Boards of several other Journals.

The Dualist Ontology of Digital Theatres

Maria Chatzichristodoulou

This paper will examine digital theatres as artistic phenomena characterized by a dualist ontology, as they constitute at once live performance and its document (however fragmented or incomplete this might be). Furthermore it will suggest that, in integrating computation and media, digital theatres shifted their perceived status from *artes liberales* to *artes mechanicae*. The paper will suggest that this perceived shift, combined with the practices' ontological dualism, has, on occasions, led theorists and scholars to adopt a digital dualist approach (Jurgenson, 2011). This favours binary dialectics that place the live and the mediated in opposition, or constructs hierarchical relationships whereby digital theatres as *artes mechanicae* are considered inferior to physical theatres as *artes liberales*. Within this context, digital theatres can be regarded as betrayers of their own ontology. Nevertheless, this approach echoes old social structures and hierarchies. This paper will ask, how come we are reverting to theorizing and evaluating artistic practices through pre-Enlightenment approaches that mirror old social orders? What does this indicate about digital theatres? More importantly, what does it indicate about current social relations in the West?

Biography

Maria Chatzichristodoulou is a curator, performer, Reader in Performance and New Media and Head of External Development and Enterprise at the School of Arts and Creative Industries at London South Bank University. She is co-editor of the volumes *Interfaces of Performance* (Ashgate, 2009) and *Intimacy Across Visceral and Digital Performance* (Palgrave Macmillan, 2012). Maria has published numerous book chapters as well as articles and reviews in journals such as *Contemporary Theatre Review*, *International Journal of Performance Arts and Digital Media*, *Leonardo* and *Visual Culture in Britain*, and has lectured widely. She previously taught at the University of Hull (2009-2015) as well as the University of London colleges Goldsmiths, Queen Mary and Birkbeck. Maria was co-founder and co-director of the international media art festival Medi@terra and Fornos Centre for Digital Culture (Athens, Greece, 1996-2002); co-convenor of the Thursday Club (Goldsmiths University of London, 2006-2009); initiator and co-director of the festival and symposium *Intimacy: Across Visceral and Digital Performance* (London, 2007); co-director/co-convenor of several other conferences and symposia including *Live Interfaces* (University of Leeds, 2012) and *Becoming Nomad* (York St John University, 2013); and co-curator of the annual *Digital Performance Weekender* at Watermans (London). She is currently working on her forthcoming monograph *Live Art in Network Cultures* and the edited collection *Live Art in the UK*.

Is the Performance Artist Dead?

Mary Oliver

For the last two decades my work has consciously promoted and engaged with the subject of liveness by working with and through digital recording devices, but when it came to my swan song performance in 2013 I made a clear decision⁵ not to record it. This irresponsible decision was a return to the very reason why I make/made live performance - the unique liminal experience one hopes to create between performer and audience at the

⁵ Here I refer to the ideas of Eugenio Barba who proposes that it is the responsibility of the theatre maker to leave a legacy.

point of enacting my intentions as the performance maker (Oliver, 2014).

In my performance career I have moved from the 80s when 'live' meant defiantly 'live' (Anderson in Goldberg, 2004), only witnessed by the performers and audience at that particular moment in time, to an era where the recording process seems to have taken precedence over the performance itself. Traci Kelly in a recent online article described witnessing Carolee Schneemann's narration of her own art historical biography as 'both earnest and enjoyably absurd' (2015). Kelly's reaction to the artist's own narration of her creative journey, reflects a major shift in our understanding of how memories of performance have been removed from their origin (the artist) into the realm of the social (the public) and in so doing have rendered the live performance the least important element of the performance making process. Philip Auslander (2006) adds his weight to this notion when he proposes that the performance photographer should be considered part of the performative act and at NY Performa, Roselee Goldberg destroyed any hope of a liminal experience for performer and audience when she when she declared the photographer an equal part of the performance process; releasing the live art paparazzi to take up their rightful place between the performers and their audience. Kelly confirms the non-essential presence of the artist when she further comments that Schneemann's presentation of her own archive was less about history and more of 'a strategy to avoid erasure' for the artist herself.

This illustrated paper is a provocation to the contemporary performance maker in this digital age. I will be asking how much of the 'lived' experience is it possible/necessary to retain after the fact and ultimately why perform at all?

Coding the Creative: the Scientific Evaluation of Performance

Hannah Newman

C.P. Snow's seminal lecture on the 'Two Cultures' set the sciences and humanities (broadly speaking) against each other (1959). He never anticipated the kind of response he got, but this fired much debate over the separation of the two cultures. Since then there have been several attempts in which the sciences and the arts have been put together. This research is such an attempt, except I am becoming 'bilingual' between the two fields: learning the language of the sciences to form transdisciplinary research. It focuses on scientifically evaluating a creative project, placing equal emphasis on and incorporating both fields in all stages of the research. The research question is whether an interaction in a drama environment, *Imagining Autism*, can aid the diagnosis of autism. I have developed new measuring tools in order to scientifically test whether it does (or indeed does not) aid the established tools, whilst using the established methods to compliment the novel. The integrity of both fields has had to be maintained and this has created challenges both within the development of methods, the execution of the work and also for myself. This presentation will explore the process and challenges of attempting to scientifically evaluate a dramatic environment, whilst drawing on the practical sessions that have already occurred within the research.

Biography

Hannah Newman is currently a second-year PhD candidate at the University of Kent. Her research focuses on using drama to help aid the diagnosis of autism, seeking to help develop methods of evaluation in the arts. She was a practitioner and research assistant for the AHRC funded project her PhD research is based on, [Imagining Autism](#). She is currently working as a research assistant on the [Comedy on the Spectrum](#) project and has previously work as a research assistant for [Liquid Vibrations](#).

Comedy on the Spectrum: Exploring Humour Production in Adolescents with Autism

Shaun May

Since its description by Hans Asperger in 1944, it has been suggested that people with autism have an impaired sense of humour. This has been challenged in recent decades by the psychological literature but it is still an enduring myth and an under-explored research topic. Moreover, as Andrea Samson (2013) argued in a recent literature review, all of the existing work looks at humour comprehension (i.e. if they understand a joke) rather than production (i.e. what kinds of jokes they make). In this paper, we will present the initial findings of a pilot project that seeks to redress that, specifically looking at what differences (if any) there are between the humour produced by autistic and non-autistic individuals aged 14-16.

In order to explore this question, the investigators are running comedy workshops in which participants develop their own material. Informed by the literature that suggests a fondness for slapstick and wordplay amongst autistic individuals, the workshops will have two strands - stand-up and clowning - led by experienced teachers with professional experience in those forms. The workshops with both the autistic group and non-autistic 'control' group will be recorded, encoded and analysed, providing quantitative data which will be complemented by the participants' personal reflections on their experiences. This data will allow us to test two hypotheses. First, that there are significant empirical differences between the humour produced by autistic participants and that of neurotypical individuals. Second, relative to the comparison group, autistic participants will tend to overestimate their humour ability and misjudge the style of humour they produce. Whether or not the data supports these two hypotheses, we suspect that this methodology - using theatre workshops to explore the participants' sense of humour on their own terms - will help to dispel the myth of autistic humourlessness.

Biography

Shaun May is Lecturer in Drama and Theatre at the University of Kent and Primary Investigator on the *Comedy on the Spectrum* project, funded by the British Academy and Leverhulme Trust. He is current working on two books, *A Philosophy of Comedy on Stage and Screen* and *Rethinking Practice-as-Research and the Cognitive Turn*, under contract with Bloomsbury and Palgrave respectively.

Co-Investigators: **David Williams** is Reader in Developmental Psychology at the University of Kent and an internationally recognised ASD researcher who has conducted award-winning research into self-awareness among people with this disorder. He is CI on 'The Beacon Institute: Illuminating Arts and Science Research and Practice' and the Leverhulme funded project 'Imagining the Self in Fictional Worlds: Evidence from Autism Spectrum Disorder'. **Oliver Double** is Senior Lecturer in Drama and Theatre at the University of Kent, where he has taught stand-up comedy for 15 years as part of a Masters-level specialism. Before joining the faculty at Kent he was a professional comedian and ran the Last Laugh comedy club in Sheffield. He is the author of *Getting the Joke: The Inner Workings of Stand-Up Comedy*, *Britain Had Talent: A History of Variety Theatre* and *Stand-Up: On Being a Comedian*.

Working Group Session 2

Wednesday 9.30-11am
EEG020 Elgar Building

Do You Prefer Hard or Soft Sciences? Possibilities of the New Working-Group

Nicholas Arnold

What breaches from former practices and traditions in performance studies in the UK does the title of the new working group imply? What criticisms might such new approaches attract, and what possibilities might be opened up? I would like to use some examples from my current study interests to illustrate. The “soft” disciplines of Sociology and Anthropology provide illumination of the field. Developments in Cognitive Neuro-Science over the past twenty years have begun to reveal some possible foundations in, for example the interlocking of the systems which prioritise repetition, ritualizing and pattern-recognition behaviour. However, consideration of fundamental neuro-physiological *mechanisms* through which performance is articulated and which help to shape its fundamental characteristics, combines with a consideration of the fundamental *structures* of the genre to produce a new question - ‘is performance a purely human behaviour, or does it run through the spectrum of the living world?’ We happily acknowledge, for example, the importance of display, mimesis and ritual in the animal kingdom -and before we dismiss such observations as confusing appearance with reality (itself an important performative trope), there are two important considerations. Firstly, we, with our Cartesian cultural heritage, are particularly badly placed to consider other living creatures in a continuum, or as having an equivalence, with us. Other cultures have no problems holding non-species-hierarchical world views. Secondly, there is the Cambridge Declaration on Consciousness in Non-Human Animals (2012): “The weight of evidence indicates that humans are not unique in possessing consciousness”. The extent to which chimpanzees (and other primates) performatise their lives is well-know, and more recent work with, for example, elephants, has described fascinating and evocative behaviour where performance is clearly the active principle. Should we, therefore, be considering the development of an *ethology* of performance?

Biography

Nicholas Arnold was educated at Oxford, where he read History and Social Anthropology. He worked professionally as a performer, director, and deviser before entering academia. He has taught at Oxford, Aston, Birmingham, and De Montfort universities, and led Theatre in the team which developed the innovative degree course in Performing Arts at Leicester Polytechnic. He is currently Senior National Professor in Cultural Studies at the Adam Mickiewicz University, Poznan, Poland, guest professor at the Universities of Rome ‘La Sapienza’ and Malta, and Tutor for the multi-national European Masters in the Science of Performer Creativity. His current interests are in New Performance, the anthropology and neurology of performance, and considerations of an ethology of performance.

Bioethics, Performance, and the Failure of Imagination

Paul Johnson

This paper explores the intersection of bioethics, science and theatre, and how performance addresses, or fails to address, applied ethical questions in science. Bioethics is the application of philosophy, and ethics in particular, to questions in biomedical and environmental areas. Theatre has often been used to explore bioethical issues such as embryo selection, stem cell research, or the use of animals in medical research, with proponents arguing that live performance provides a means for audiences to be engaged in “informed debate”. Theatre has been promoted by bodies such as the Wellcome Trust and the Irish Council for Bioethics, with the latter, following the introduction of bioethics playwriting competition arguing that “Because of its ability to

pose contemporary questions that confront humanity, bioethics is an area well suited to the realm of drama". This paper will explore whether the use of drama can lead to John Arras refers to as "the bad, implicit theory that infects so much public discussion of bioethical matters."

Biography

Paul Johnson is Associate Dean in the Faculty of Arts at the University of Wolverhampton. He has published on a range of areas, in particular the relationships between performance and science, philosophy and heritage.

Art as a System: Scientific Modelling and Thought Experiments in Performance and Creative Practice

Phil Christopher

The notion of the system is key concept in a number of fields but fundamental to science in that the interconnectedness of a myriad elements or factors is characteristic of post- Einsteinian thinking. The view of the human body as a diverse dynamic system or the environment as complex system, are contemporary perspectives. The internet and post modern notions of equality or absence of hierarchies is resonant with our sense of system processes of tension, balance, redress and sustainability. In the presentation the idea of performance and other creative works as systems with underlying principles and laws will be explored. The way in which the creative process can then experiment with principles and laws and encounter new possibilities will be considered.

The prospect of scientific inquiry using the methodologies of creative practice will be considered. The presentation will draw upon, as well as examples of creative work which can be argued to contain key scientific concepts, the creative practice of the proposer where a conscious approach to the investigation of scientific concepts has been attempted.

Biography

Phil Christopher has written and directed in the theatre for many years including community theatre, work with young people and disabled actors. He is a previous winner of the Manchester Airport Commission for Poetry in Theatre; part of the Manchester Poetry Festival. He was a SOLSTICE Fellow at Edge Hill University in technology enhanced learning as part of the university's CETL and was the Head of Performing Arts at the university. He is now Head of School of Drama and Music at the University of South Wales in Cardiff.

Working Group Session 3

Wednesday 3-4.30pm
EEG020 Elgar Building

Evaluating *The Elusive Ms Higgs*

Mary Richards and Jo Cole

This paper will discuss the preliminary findings of the interdisciplinary project *The Elusive Ms Higgs: a detective fiction of elementary truths*, which is a pilot project investigating the efficacy of participation in a semi-immersive detective-style narrative experience in encouraging engagement with physics in pupils who do not traditionally go on to select the subject at GCSE and A Level; a group that includes girls, FSM and BME pupils. The project itself provided pupils with a range of activities and challenges analogous with the work scientists undertook in the search for the Higgs boson, whose discovery was announced by CERN in 2012. This was achieved by presenting small groups of pupils with 5 interlinking scenarios, each of which represented a key stage in the discovery process. Each scenario required the application of key principles of scientific investigation as well as some age-appropriate knowledge of the physics associated with fundamental particles.

The event aimed to give pupils a chance to interact with key concepts in elementary particle physics through learner-centred engagement with problem solving tasks. These tasks were introduced through a feminist reworking of a film noir performative narrative that has the character of the elusive Ms Higgs at its centre. The

narrative allows pupils to make connections with the information they have acquired, discuss their findings with their peers, and to make use of deductive reasoning in a way that, we argue, not only has the potential to increase their knowledge and understanding of physics but also to gain a sense of achievement and pleasure as they creatively work to solve the case. The paper will also discuss the challenges faced by investigators in communicating across disciplinary boundaries, as well as in ‘translating’ the abstract concepts of fundamental physics into accessible representations and activities for school pupils. In addition it will consider the parallel challenges physics and theatre face in convincing funders that experimentation in and of itself has purpose, even when its commercial or economic value may not be immediately apparent.

This project is supported by funding from the Science and Technology Facilities Council.

Biographies

Mary E Richards is a Senior Lecturer in Theatre and Vice Dean (Education) for the College of Business, Arts and Social Sciences at Brunel University London. She has published a monograph on Marina Abramović in addition to writing papers and articles on a range of topics pertinent to live art, durational, and participatory practice.

Jo Cole is a Lecturer in Electronic and Computer Engineering in the College of Engineering, Design and Physical Sciences at Brunel University London. She is an experimental particle physicist and a member of the CMS Collaboration at the Large Hadron Collider (LHC) at CERN in Geneva, Switzerland. Her particular interests are in studying the top quark, the heaviest fundamental particle known to exist, and in the research and development for the future improvement of the CMS detector.

***Rising Pink Clouds* and Digging Down Deep: Methane and the Performance of Algae in Agnes Denes’s Visionary Eco-Drama of the Anthropocene**

Bruno Roubicek

This presentation will imagine the potential of Agnes Denes’s as yet unrealised installation, *Rising Pink Clouds*, (written 1978), to negotiate relationships between humans and particular landscapes through which humans dwell. When Denes declares, “Digging deep is what art is all about”⁶ she is invoking a metaphor of the artist as critical researcher; exploring, experimenting and probing. In this presentation, therefore, I will analyse the meanings signalled by Denes in terms of their relation to specific ecological concerns, notably methane pollution, landfill and deforestation. I will also show how Denes’s work relates to the current geological age of the Anthropocene, where the impact of human activity on the lithosphere, (the Earth’s outer shell), is overwhelming the Earth’s naturally emerging geological formations. Digging, as Denes shows us, can also help to repair toxic man-made geological structures, such as waste landfill sites that were formed more recently as a by-product of urban dwelling.

*Rising Pink Clouds*⁷ is a conceptual installation by Agnes Denes for post-industrial wastelands with low toxicity such as abandoned mines and landfills that have methane trapped beneath the surface. Small ponds are dug near methane concentrations and are filled with water and algae that absorb and filter out toxins from the methane. A harmless chemical is added to the ponds, producing a pink cloud of smoke every time the purified methane is vented. In Denes’s concept, the emphasis is not on the labour or live performance of the human but the performance of the things left over after human dwelling: methane, landfill, abandoned mines and ponds. Algae and purified methane in particular, take the starring roles in pink.

Biography

Bruno Roubicek is a Doctoral Candidate at Birkbeck, School of Arts, researching the ways digging earth is able to negotiate ecologies of human dwelling. For the last decade I have performed regularly as guest artist with Forced Entertainment, (*Bloody Mess*, *Last Adventures*, *Quizzoola*, *The Voices*, *World in Pictures*, *First Night*). I also work (2015) with innovative European performance groups including Kate McIntosh (NZ, Belgium), Sanja Mitrovich (Serbia, Netherlands), Comédie de Reims, (France). My practical research involves digging wildlife ponds.

⁶ Agnes Denes, *The Human Argument, The Writings of Agnes Denes*, Klaus Ottman (ed), (Putnam Conn, Spring Publications, 2008), p.164.

⁷ Agnes Denes, *The Human Argument, The Writings of Agnes Denes*, ibid p. 271.

Performative Encounters: the medicinal affect of social-technological touch

Alice Tuppen-Corp

Digital performance technologies can be utilised as a means of generating transformational encounters. With reference to my own practice-based research, I will discuss how such artworks effectively and affectively perform within a practitioner, participant and audience trajectory. Such performance environments are immersive artistic fields which act as containers for embodied forms of storytelling, speaking to and of human emotion, memory and imagination. Through the use of human-computer interaction, I use physical objects to trigger co-authored participant films, augmenting personal sense making. Arts psychotherapist McNiff says, 'I am intimately connected to what I make, and this relationship can further understanding, but it is still separate from me' (2007:31). He views that artworks are active vessels that speak back. Such examinations, are 'both heuristic and empirical and thoroughly artistic' (McNiff, 2007:31), producing qualities of what I term as, 'self-reflective being-ness', as new realisations are made. McNiff talks about this process as a medicine, in that 'its transformative impact will be realised only if it continuously offers a radically different paradigm' (1998:11). My interdisciplinary frameworks are dynamic systems that seek to offer new models of medicinal change, existing in continual states of transformation. This process encourages various qualities of touch: physical, technological, emotional and conceptual. The artworks simultaneously act as both metaphoric containers and mirrors, activating a dialogue within, between and beyond an initial intermedial and sensorial experience. Such shifting gestalts create reciprocal embodiment opportunities. The artworks act as catalysts, first triggering internal and personal cognitive-emotional performances, which when externalised, give agency to others, activating new insights and actions plural. Indeed Candy and Edmonds state that 'situations where the artwork is changed as a result of actions by, or changes in the state of the audience, [is] an evolution that is transformative', (2011:4).

Biography

Alice Tuppen-Corp is a Ph.D. scholarship student of Contemporary Performance at De Montfort University where she also lectures in Digital Performance. Her practice-based research is concerned with, 'Digital performance and the feminine: transformational encounters', (working title). She is an External Examiner of Media Arts at St Mary's University College. She holds a Masters in Creative Technologies (Distinction: 2014) and a Bachelor in Fine Art (First Class: 1997). Her experience is drawn from education at Goldsmiths College, The Slade School of Fine Art and in Art Psychotherapy, Drama and Education training. She also has produced television and design for the BBC, Sky, CNN and Discovery. She has presented and exhibited at conferences and events internationally. www.artact.co.uk

Open Panel Session 2

Thursday 10-11.30am
EE1102 Elgar Building

Evolution and Contemporary Theatre

Kirsten Shepherd-Barr

After a century and a half of post-Darwinian engagements with evolution, what is theatre doing with evolutionary ideas now, in the Anthropocene age? This paper charts various tendencies that have emerged in recent plays that deal with evolution, from a marked nostalgia for nineteenth-century meanings of evolution (and a concomitant retro-Victorianism in the renewed interest in freakery) to attempts to stage global warming and climate change; from an awareness of epigenetics to an embrace of the new challenges posed by reproductive technologies and their reconfiguring of the family constellation; from a theatrical exploration of zooësis to the development of interspecies performance. The paper contextualizes these tendencies in light of new understandings of evolution that have emerged in recent years.

Biography

Kirsten Shepherd-Barr is Professor of English and Theatre Studies at the University of Oxford. She is the author of *Theatre and Evolution from Ibsen to Beckett* (Columbia University Press, 2015), *Science on Stage: From Doctor Faustus to Copenhagen* (Princeton University Press, 2006; paperback 2012), and *Ibsen and Early Modernist Theatre, 1890-1900* (1997). She has published widely in journals such as *Theatre Research International*, *Modernist*

Cultures, Interdisciplinary Science Reviews, Women: A Cultural Review, Ibsen Studies, and American Scientist, and has co-edited with Carina Bartleet two special issues of *Interdisciplinary Science Reviews* on "New Directions in Theatre and Science" (December 2013 and September 2014). She is the current Knowledge Exchange and Public Engagement Champion for the Humanities at the University of Oxford (2015-17) and is a Fellow of St Catherine's College, Oxford.

Chilling Impact: Negotiating the Pure and the Applied in Performance-Science Research

Freya Vass-Rhee

This paper will examine various forms of initiatives toward, and constraints on, interdisciplinary research between performance and science by filtering these across the tactile conceptual dynamics underpinning attitudes toward the production and yield potentials of artistic and scientific practices. Starting from Melnick's expansion of Lakoff and Johnson's conceptual metaphor of cold/hard and warm/soft into its embodied, embedded, and tacitly gendered substrates, then moving through to the methodological and discursive distinctions of the disciplinary categories, I distill both straightforward and subversive approaches to impact agendas, hoping to promote "more than cool reason" (1989) in considerations of the crispness of rigour and the headiness of interdisciplinary.

Biography

Freya Vass-Rhee is a Lecturer in Drama and Theatre at the University of Kent. Her primary research interests are in cognitive dance studies, visuo-sonority in dance, dance dramaturgy, performativity, and arts-sciences interdisciplinarity. As a dramaturg, she collaborated with choreographer William Forsythe from 2006-2013, as well as freelancing with other choreographers including David Dawson. A participant in the interdisciplinary Dance Engaging Science Workgroup under the auspices of The Forsythe Company's Motion Bank project, Vass-Rhee is currently collaborating with cognitive scientists on experimental dance research designs.

Citizen Science in Performance

Simon Parry

The sociologist of science, Brian Wynne, argued from his work in the 1980s that expert attitudes towards Cumbrian sheep farmers affected by the Chernobyl disaster represented a misunderstanding of misunderstanding. Since then, government science and technology policies as well as interventions by several non-governmental organisations have variously and variably tried to shift the communicative paradigm from 'public understanding of science' to 'public engagement with science', or even in certain cases to what has been termed 'citizen science'. This paper will explore how citizen science might be constituted in or through performance. It will look at theatrical and performative dimensions of citizen science through a series of examples of contemporary practice focussing in particular on creative responses to scientific findings about environmental change and medical conceptions of mental illness. The paper will explore not just how such practices might constitute and represent alternative scientific understandings, but also how they articulate public feelings about the making of knowledge.

Biography

Simon Parry is Lecturer in Drama and Arts Management at University of Manchester. His current research focuses on the politics of science in performance. He is co-editor with Jenny Hughes of a forthcoming (2015) special issue of *Contemporary Theatre Review* on theatre, performance and activism, and co-edited with Helen Nicholson and Ralph Levinson *Creative Encounters: new conversations in science, education and the arts* (2008).

Working Group Session 4

Thursday 2-3.30pm

EEG020 Elgar Building

Body Anxiety in Drama Schools: What Actor Training Can Learn from Cognitive Science

Roanna Mitchell

This paper illustrates how findings within cognitive science and cognitive linguistics can help to provide a deeper understanding of the interrelationship between actor training and the way in which student actors perceive and manage their bodies. Drawing on a series of case studies in UK drama schools, it examines two prevailing embodied conceptualizations that circulate within the language and practices of drama schools: the body as Instrument and the body as Servant. Following George Lakoff and Mark Johnson's theory that concepts that appear in language are embodied and arise out of embodiment, it investigates instances in which the notion of body as Instrument and Servant operate explicitly and implicitly within training structures. It will examine the shifts in cognitive processes that may occur when either concept is internalized by the student actor, analyzing the process in relation to Park, Barnard and Dunn's (2012) research into anorexia nervosa and their model of the Central Engine of Cognition in the 'doing mode'. In close readings of the case studies through this framework we begin to recognize implications for the embodied mind-in-society: the notion of body as Instrument will raise questions about the process of making your body 'fit for purpose' and on whose terms, while the notion of body as Servant will be shown to provide a temporary experience of control in which certain habits become deeply entrenched and lack of agency is veiled.

The paper thus aims to highlight the potential of cognitive science to inform the development of new models, metaphors and potential working strategies for those who facilitate the actor's relationship with their body in training and industry.

Biography

Roanna Mitchell works as a movement director and is a visiting lecturer in movement and performance theory and practice at the University of Kent, Goldsmiths, and the Royal Central School of Speech and Drama. Her current research focuses on the body politics of acting in contemporary Britain, examining the role, agency and experience of the actor's body in the context of training, the rehearsal process, and the business of the performance industry. She collaborates with RCSSD's research group 'The Actor's Body: Identity and Image', and works as artistic director and coordinator for the local-global organization *Endangered Bodies*, convened by Dr Susie Orbach. Recent movement direction includes Richard Schechner's performance installation *Imagining O* at Peak Performances in Montclair, USA (2014).

Working Group Session 1
 Maintaining Audiences: Making Money:
 Popular Performance Industries

Tuesday 1.30-3.30pm
 Redditch Room CC008
 Conference Centre

The World Riot Squad and the Butlins All-Stars: The Enduring Tradition Of Holiday Camp Wrestling

Claire Warden

The seaside holiday camp remains a quintessentially British working-class leisure destination, a space of escapist entertainment set up as an antidote to the grind of regular work patterns and urban poverty. Its precarious twenty-first century survival as a holiday destination, up against competition from the more refined Center Parcs or the (inevitably warmer!) package holiday to Spain, is testament to its unique mix of nostalgia, expectation, spectacle and familiarity. Into this context we throw professional wrestling, a liminal genre that intrinsically plays with our understanding of sport and performance, competition and entertainment, athletics and dance, storytelling and narrative.

Professional wrestling has a long and vibrant association with holiday camps. This paper suggests that the survival of pro-wrestling at Butlins (specifically the first flagship camp in the Lincolnshire seaside town of Skegness) is dependent on the way it substantiates the intentions, objectives and atmosphere of the camp. Responding, using Jean Baudrillard's definition, to the simulacrum of Butlins, the pro-wrestling events are distinct from those of the more conspicuous, mediated, and financially lucrative US WWE, relying on easily digestible narratives, national affiliations and constant verbal interventions of the holiday camp workers: the Red Coats.

In focusing on the importance of pro-wrestling I aim to reassess the dynamics of the holiday camps - their uniquely British identity and their promotion of competitive entertainment - as well as interrogate British pro-wrestling as a distinctive form that mirrors, augments and complicates the aspirations and character of a place like Butlins. Ultimately, I suggest, Butlins, like pro-wrestling, relies on constructed storytelling for its survival: it becomes (in wrestling parlance) a 'work'.

Biography

Claire Warden is Senior Lecturer in Drama at De Montfort University. She is the author of *British Avant-Garde Theatre* (Palgrave MacMillan 2012), *Modernist and Avant-Garde Performance; an introduction* (Edinburgh UP 2015) and the forthcoming *Migratory Modernist Performance: British theatrical travels through Russia* (Palgrave MacMillan 2016). She is also co-editor of *Professional Wrestling and Performance*, due out with Routledge next year.

Lavatories, Loo Roll and Love Ballads: Risking the Traditional Model in *Urinetown*

Adam Rush

Producing musical theatre has always been a venture of great financial risk. In the twenty-first century, this has caused high profile, 'safe bet' adaptations to dominate the musical stage. That said, the 2001 hit, *Urinetown: The Musical*, seemed to reclaim the form from the depths of familiarity and revive the ghostly figure of an 'original' musical. It did not feature the back catalogue of a legendary pop group, adapt a celebrated film or even claim to utilise any source material at all. Instead, the musical exploited the recognisable conventions of musical theatre, whether idealised myths or stock characters, and re-energised the 'traditional model' established in the 1940s and 50s. Accordingly, this paper argues that musical theatre is as much influenced by its own legacy and artistic heritage, as it is familiar sources from other mediums. In considering the way this musical metatheatricalises wider perceptions of the form, I advocate for a more inclusive use of the term intertextuality within musical theatre scholarship. In challenging the use of popular source material, *Urinetown* shifts the target of intertextual references from specific texts to broader conceptual ideas. Whilst this musical may seem a precarious idea financially, it is bound by convention, tradition and conformity within its construction.

Biography

Adam Rush is a researcher and lecturer at the University of Lincoln. His doctoral research explores the intertextual character of contemporary musical theatre and its role within popular culture. Most recently, Adam produced and co-directed *The Addams Family* for The Lincoln Company's season at the Edinburgh Fringe Festival

Working Group Session 2
Street, Sea and Sky: Enduring Performance

Wednesday 9.30-11am
Redditch Room CC008
Conference Centre

Death-Defying Showmanship: Defining the Nature of Female Aerial Celebrity

Kate Holmes

Female aerial performers of the 1920s and early 1930s were celebrities working in the largest mass live entertainment of the period. The highest profile female soloists were seen performing risky endurance acts by thousands of audience members in Britain at Bertram Mills Circus and by millions in America at Ringling Bros and Barnum & Bailey Circus. These soloists, such as Lillian Leitzel who died performing her act as a result of equipment failure in 1931, put their bodies at risk in the space above the circus ring or vaudeville/variety stage.

Both Tait and Stoddart consider aerialists of this period to be popular celebrities, yet neither define the nature of this celebrity. The risk in failing to consider what distinguishes aerial celebrity from other forms of celebrity is that all popular aerialists are given the status of celebrity. This paper will propose what distinguishes the aerial celebrity from the popular aerialist through considering the performer's calling-card dangerous trick. It will use personal correspondence, published interviews, newspaper reports and memoir to reflect on issues of skill, danger and showmanship. It will argue that in performance female solo aerialist's achieved a higher level of celebrity through showmanship that at times invited audience member's to consider their endurance tricks as more risky than they truly were.

Biography

Kate Holmes is an AHRC funded PhD student at the University of Exeter. Her research considers 1920s and early 1930s female aerialists as celebrities and draws upon her experience as an amateur aerialist. It has been supported by the STR's Anthony Denning Award 2015. For further information see <http://eprofile.exeter.ac.uk/kateholmes>.

The Royal Polar Theatres: Icebound Theatricals of the British Navy

Sarah Penny

In April 1902, R.F Scott's British National Antarctic Expedition (1901 - 1904) was about to endure its first south polar winter. Icebound on Ross Island at McMurdo Sound and faced with the prospect of sustaining extreme and life threatening conditions, *Discovery's* crew converted the shore-hut into The Royal Terror Theatre; a stage with seating and footlights upon which melodramas, concerts and lantern shows were produced. Drawing on diaries, printed advertisements, shipboard newspapers and photographs, this paper will assess the choice of theatrical repertoire and the craft and creativity employed to perform it. It will also contextualise and compare this case study with the performance practices of other polar theatres with specific focus on the Royal Arctic Theatre from which harlequinades and pantomimes were produced. This paper will demonstrate that these amateur theatre practitioners used performance not only to maintain morale and prevent "cabin fever" but as a method of discipline in order to subtly regulate behaviour and suspend the monotony of shipboard life. Situated within theories of the carnivalesque, this paper suggests how these seemingly anarchic activities may have been used as a means to contain the threat of homesickness and feelings of nostalgia as well as reinforce structures of authority.

Biography

Sarah Penny is a PhD candidate at the University of Warwick and was the Assistant Administrator of IFTR 2014. Sarah is writing her thesis on amateur performances in the Royal Navy with her research funded as part of the AHRC project 'Amateur Dramatics: Crafting Communities in Time and Space'. Sarah received her B.A in Theatre and Performance Studies from the University of Warwick and received an Erasmus Mundus Scholarship for her Masters in International Performance Research, which she completed with distinction at the University of Amsterdam in 2012.

Bodies of Hazard: Virtuosity and Risk Within Street Dance Crew Performances on Television Talent Shows

Laura Robinson

From gravity defying backflips to high octane ‘attention-deficit’ choreography, male street dance crews on U.K television talent shows generate large audience figures through the visual spectacle of dancing bodies in competition, but also through the spectacular performance of risk.

From the revelation and transcendence of individual agency in the renaissance era (Palmer, 1998, Brandstetter, 2007), to the crossing over from human to ‘raw animalistic attributes associated with the ecstatic’ (Osterweis, 2014, p 74), virtuosic display delights audiences in contravening natural laws of the possible. Considering the cinematic excess of the camerawork and post-production edit, male street dance crews appear to defy physical laws and put their physical bodies in jeopardy through their gymnastic prowess and gravity defying stunts. Through the embodiment of special effects, superhuman caricatures and cyborgian lifeforms, street dance crews receive acclaim and reward from judging panels, studio audiences and home spectators alike, but threaten the erasure of the human in their strive to be seen within the competition.

Risk extends further to the precarious work conditions of the post-Fordist television talent show labourer, whereby crews must perform surplus labour through their hyper-athletic performances, but with the slim prospect of financial return due to the neoliberal-capitalist framework of the competition. The glossy sheen of the television talent show production and the positioning of the crew as commodity additionally frame crews as spectacle, jeopardising complex histories, value systems and identities to the representation of reductive marketable stereotypes.

Through a dance on screen analysis of performances occurring between 2008-2013 within *Got To Dance* and *Britain’s Got Talent*, this paper considers these multiple performance of risk within these mediated choreographies, and the nexus between the aesthetic of excess and the televised competitive format.

Biography

Laura Robinson is an AHRC-funded PhD researcher at the University of Surrey, whose research focuses on the construction and performance of spectacle within male street dance crew performances on U.K televised talent show competitions. Laura is an associate lecturer at London Studio Centre, University of Surrey, Kingston University, and University of East London, specialising in popular dance, dance on screen, and dance management. She holds a Master’s degree in Dance Histories, Cultures and Practices from the University of Surrey, and was awarded the Janet Lansdale Prize for outstanding Masters Dissertation on male neo-burlesque striptease. Publications include chapters within *Bodies of Sound: Studies Across Popular Music and Dance* (2013) and *The Oxford Handbook of Dance and the Popular Screen* (2014).

Working Group Session 3
Culture and Comedy: The Female Performer

Wednesday 3-4.30pm
Redditch Room CC008
Conference Centre

Risk and survival - failure and flops

Lucy Amsden

I will explore the discourse of risk, danger, failure and even pain that is associated with clown teaching at Ecole Philippe Gaulier, but suggest that it is more appropriate to use a more delicate and flexible concept of ‘flop’. Flop helps to describe the process of learning to perform clown that is responsive to negative audience feedback without considering it to be permanent or catastrophic ‘failure’.

In the flop, what initially seems to be failure may be transformed into comedy. The notion of failure seems to remain close to the flop, and indeed it is common for one to be confused for the other by struggling students. I explore notions of ‘badness’ discussed by Gaulier students to discover differing views on the seriousness or finality of flops.

I will look at how Gaulier engineers moments where flops are likely, in order that students learn to use them to generate laughter. I will interrogate the current understanding of Gaulier’s ‘via negativa’ pedagogy, arguing

that the flop, and the way he engages with students experiencing it, allow for more nuanced lessons to be learnt than straightforward negation would allow, because flops are used as fertile ground for comedy. I go on to engage with Jon Davison's criticism of the understanding of clown failure as revelatory of the performer, to question how necessary the authentic flop is for comic performance. I will compare Spymonkey's carefully crafted disarray to the improvisational (and perhaps higher-risk) devising methods of Phil Burgers (Dr Brown) and Trygve Wakenshaw. I suggest that students are asked to identify for themselves the ways in which they can appear to fail, in order to learn the performance and acknowledgement of genuine and apparent flop.

A 20-minute paper with a (risky?) performance element.

Biography

Lucy Amsden has recently been awarded a PhD from University of Glasgow. Her research focuses on clown at École Philippe Gaulier, and the role of the audience in training and performance. Her first article, 'I'm not really a clown' is a critical reflection on performing in a Clown Cabaret Scratch Night, published in *Scottish Journal of Performance*.

Risk and Improvisation

Catriona Craig

This paper explores the notion of risk in improvisation.

The primary aim of this research is to unpack the presence of risk firstly as a strategy for performer creativity and secondly as a dramaturgical device in the performance of improvisation as entertainment. I focus on two long-form improvisation productions that have run regularly in London and on tour, *The Showstoppers* (improvised musicals) and *Austentatious* (an improvised Jane Austen novel).

Perceived risk is a regular feature of popular performance. Stand-up comedians plot 'mistakes', u-turns and poorly received jokes into their acts in a calculated series of moves seemingly to lose and regain audience approval. Illusionists create a sense of high stakes drama by playing up the difficulty of the stunt they are attempting. However in no other form does a company of performers regularly turn up on stage with such a limited sense of what they will actually perform. Equally, no other audience regularly pays to see a show that has neither been written nor rehearsed.

I seek to explore the phenomenon through two key ideas. Firstly by drawing on Keith Johnstone's early work on education, I argue that the pleasure of addressing and conquering fear of failure is a dynamic at the heart of all performance. Moreover it has particular metaphorical power in the context of popular culture. Secondly I explore the idea of risk as it pertains to the dramaturgical notion of jeopardy and observe the structural interplay in long-form improvisation formats between the jeopardy within the narrative and the parallel narrative of risk played out by the improvisers as performed versions of themselves.

The result will, I hope, help us to identify key types of risk at play in popular performance and work towards a vocabulary with which to articulate their nuances and complexities.

Biography

I am a lecturer at Buckinghamshire New University, teaching on both the Performing Arts degree and the new Creative Writing degree. Prior to this I worked as a theatre director and TV script editor, specifically as in-house comedy script editor for the BBC. My first job on leaving university was as tour assistant for The Comedy Store Players which informs my current research

Get Thee to a "Brothel"! How to Survive in Puppetry as a Maiden

Caroline Astell-Burt

In 1629 in the Edo period in Japan the morality laws banishing all theatrical performers pushed all performers out of theatres into the pleasure districts. All performers were faced with earning a living, however the worst situation was faced by women who often worked alone. What did they do for 250 years and how were they rescued? This paper explores the all singing, all dancing, possibly all puppetry and all storytelling lives of women for whom the name "performer" was replaced by "woman of pleasure" (even if they were not prostitutes). Things were to change within 30 years for the men. Roy Starrs cites Bunraku as a seminal example of the "the brilliant popular culture of the Genroku period" produced by early modern Japan late 17th/18th century. Obviously the

male performers had been helped out of the brothels. Women had to stay for another 200 years pragmatically developing types of performance suitable for small spaces and a particular type of audience. Japanese modernism age threw a life belt to puppeteers, but advantage was taken away by WW2....so what next?

Biography

I am a puppeteer and Director of Studies of the London School of Puppetry. I have written books and articles on puppetry in education and therapy. My PhD research at Loughborough University is the extremely rare otome bunraku - a phenomenon of popular performance in modernist Japan and its contribution to our understanding of puppetry.

Open Panel Session 2 Satire, Stand-up and Survival: Risk and Comedy

Thursday 10-11.30am
Hereford Room CC009
Conference Centre

Surviving as a Clown at the Margins of Society

Jon Davison

Clowns have habitually been categorised as a negative. This classification can be observed both trans-historically and trans-culturally, clowns often being deemed unintelligent, incapable, uncivilised or incompetent.

As a stage genre or mode of performance, the clown is also habitually classed as outside the conventions of the genre of performance into which the clown intrudes. Clowns are not supposed to tell stories or advance a narrative plot (theatre), nor are they called upon to challenge danger or near-impossible tasks (circus), although they may end up achieving them by other means.

As a social type, the clown is neither expected to conform to standards of polite behaviour nor understand or care about the cohesiveness of social relations, although, it may be argued, clowns might contribute to these ends by other means.

The clown is cast as a non-member either of a performance genre or of society at large. This special status may confer on the clown a freedom not permitted to non-clowns, to break taboos or speak their mind openly. But which limitations does this pose for those who take on the role of clown? What does a marginal status mean for one whose profession or mode of life is identified with the job of the clown?

In this paper I will ask whether the marginal status of the clown as role brings with it a marginalisation for the person who performs that role. Does choosing clown condemn one to be marginalised in one's own professional and personal life? Using examples ranging from contemporary Latin American street performers, through historical successful clowns, to my own personal observations of my own status as clown, I will attempt to open up a debate on the status of clown performers in contemporary society.

Biography

Jon Davison has been a clown performer, teacher, director and writer for more than 30 years. He co-founded the Escola de Clown de Barcelona and was formerly a Creative Fellow at RCSSD where he is now researching clown performance. Author of *Clown: Readings in Theatre Practice* and *Clown Training: a practical guide*, he is artistic director of the clown/circus/pantomime company Stupidity.

What's At Stake for Comedy Audiences? Stand-Up as an Ideological Battleground

Sophie Quirk

What effect does stand-up comedy have upon its audiences? Many theorists and commentators readily discern that comedy can be harmful, especially when it implicates its audience in offensive and discriminatory attitudes. Conversely, we are often sceptical about political comedy that hopes to change the world for the better, doubting the capability of so frivolous a form to cause real social change. Many political stand-up comedians have been accused of doing a different kind of harm through the promotion of exclusivity and elitism, abandoning

broader popular appeal to produce work that can only survive in front of like-minded, comedy-savvy or culturally privileged audiences.

Persuasive models have been established for identifying the ideological risks that stand-up might pose; we now need way of articulating the good that comedy might do. This paper examines the risks and rewards inherent within comic performance, arguing that it can be influential in shaping attitudes, opinions and behaviours for the worse, but also for the better. Drawing on sociological models that indicate how opinions are formed and changed, I argue that comedy audiences may function as powerful reference groups by which individual members shape their attitudes and determine their behaviours. I query the nature of elitism among comedy audiences, suggesting that even mainstream comedians rely upon their audiences' perception of exclusivity for their survival.

Such reference groups carry the risk of promoting and perpetuating harmful ideas. I argue that they also provide the opportunity to problematize existing attitudes and assumptions, and to contribute to the evolution of social norms.

Biography

Sophie Quirk is a Lecturer in Drama and Theatre at the University of Kent in Canterbury, UK, where she primarily teaches popular and comic performance. Her monograph, *Why Stand-up Matters: How Comedians Manipulate and Influence*, is due to be published by Methuen in November 2015.

Putin on Stage: Satire and Risk in Contemporary Russian Performance

James Rowson

The period of Russian politics from 2000 to date has been marked by a continuing programme of reforms and repression under the Presidencies of both Vladimir Putin and Dimitrii Medvedev. In the West there has been much discussion about the degree and nature of state influence in Russian cultural life, which, it is contended, has resulted in a diminishing of the arts to safe, acceptable, mainstream entertainment.

Drawing on new material not readily accessible to an English-speaking readership, this paper addresses how Putin has become a target for satirists and comedians in Russia, and how far performers are willing to challenge the established, normative discourses and images of Putinism presented in the state run media and by Putin himself. It further examines why venues in Moscow risk staging such subversive political material, and whether they will be able to survive at a time of increasing authoritarianism under the Putin regime.

The paper contends that in more traditional forms of media such as fiction, portrayals of Putin are generally positive and obsequious, while even jokes about Putin are often fundamentally flattering. Theatre and popular performance in Russia remain one of the few mediums where Putin and Putinism are depicted in a satirical manner. For example, Teatr.doc's comic production *BerlusPutin* (2012) parodies and satirizes Putin's projected public image, drawing on his physical appearance and lampooning his performance of 1940s pop song *Blueberry Hill* in 2010. Using this imperative show as a starting point, I will explore how and why artists and venues in Russia performing political satire take the very real risk of arrest, closure, and marginalization from the rest of the country's theatre and performing arts community.

Biography

James Rowson is a PhD student at Royal Holloway University of London's Drama and Theatre Department. His research explores Russian theatre since 2000, in the context of the political, social, and cultural background under Putinism. It focuses on the revivification of the playwright in post-Soviet Russia and how New Drama has challenged the established, normative discourses of Putinism presented in the Russian media and by Putin himself.

Working Group Session 4
A Recipe for Disaster? Inviting Interaction
in Popular Performance

Thursday 2-3.30pm
Redditch Room CC008
Conference Centre

“Don’t Work With Children...!” The Precarious Art of Semi-Improvisation with Children Brought Onstage for the Pantomime Song-Sheet

Ian Wilkie

This paper looks at one pantomime tradition that is, potentially, in decline. It charts the delicate art involved in integrating children brought onto the stage for the pantomime song-sheet and discusses the comedian’s skills in blending set gags and improvisation within the tricky engagement. The live difficulties that the interaction presents - and the performer’s need to be able to deal with unpredictability in getting the volunteers to join in the sing-song and visibly to enjoy the experience - are considered.

The paper will also consider wider systematic reasons why this tradition may be in decline and will suggest how the future of the engagement might be manifested.

Biography

Ian Wilkie is an actor with a background in comedy (www.iananguswilkie.com) and is a lecturer in post compulsory education at the UCL Institute of Education. He has written articles on adult-child interaction, error induced learning in science teaching, Scottish comedy, comedy in art and curriculum expansion in actor training and has forthcoming book contributions on TV genre and on comedy acting due out later this year.

‘Healers or Hell-raisers? Risk-taking in Hospital Clowning’

Barnaby King

Potentially dangerous risk-taking has always played an important role in clown performance, whether it be the physical demands of slaptick or the emotional vulnerability required of much contemporary red-nose clowning. Even just stepping out in front of the audience with the sole aim of making the audience laugh might be considered a potentially bruising experience. Clowning in hospitals brings a particular intensity to this risk-taking, as Nina Conti’s recent televised documentary *Clowning Around* showed. In the hospital, risks abound for both performer and audience (patients, their families, hospital staff), and though much is done to moderate this (e.g. training, observation and monitoring) there are still many pitfalls, from the clinical dangers associated with unruly performers interacting with patients, to the psychological effects on performers of witnessing the distress and suffering of patients.

This paper explores the notion of calculated risk-taking in the hospital environment by clowns whose archetypal function is to break rules, play transgressively, and constantly fail in the interests of humour. It is based on ethnographic fieldwork in Santa Sofia hospital in Colombia, where the group Titiriclaun have worked since 2005. The paper tracks my own steep learning curve as I joined the hospital clowns on their ‘rounds’, encountering first-hand the risks involved in clowning for vulnerable people, many of whom have been affected by Colombia’s civil conflict. It also draws on observations and interviews with members of the group, as they negotiate their own learning, often by making mistakes on the hospital floor. The paper finally reflects upon the potential benefits gained by such risky behaviour, and suggests that, at least in this case, the primary rewards of hospital clowning are not clinical but rather social ones, as they relieve tension and transform conflict through play.

Biography

Barnaby King is an artist, teacher and researcher, specializing in clown, humour, and festive performance. As well as being Senior Lecturer in Performance at Edge Hill University, he is a solo performer, director, and founder of the Clown Encuentro, an annual festival of clowning held in Bogotá, Colombia.

“And Everyone Else In The Room!”: The Vital Risks of Audience Participation in Theatre for the Very Young

Emma Miles

This paper will consider participation and interactivity in theatre for children aged between 2 and 6, focussing particularly on productions which do not necessarily invite direct participation, but in which the audience themselves become the initiators.

Baz Kershaw, in his article *Oh for Unruly Audiences!*, has criticised a pattern he perceives in complaisant audience applause and feedback, calling instead for an audience who participate with vitality and integrity. The audiences that I sit amongst for my PhD research are often anything but quiet and complaisant. They talk back to the performance, whether they are invited to or not, move within the theatre space, and offer original modes of reception that are not constrained by the rules of theatre etiquette. This arguably 'unruly' interaction, however, can influence producer control as well as the reception of other audience members. This paper will consider what we can learn from an audience who have not yet been socialised into a framework of audience reception, and who may offer new perspectives on participation in Theatre for Early Years (TEY). I argue that children's unsolicited contributions may have the potential to be disruptive, but are also a model of free, uninhibited audience participation that can be subversive, enriching and a vital element of theatre for this age group.

Biography

Emma Miles is studying for a PhD at Royal Holloway, University of London, supervised by Professor Helen Nicholson. Her research centres around an empirical study of theatre with a group of nursery aged children, where she is particularly interested in playfulness and interactivity on and off stage, as well as the wider pedagogical implications of TEY experiences. Emma also works as a primary school teacher across the age range.

Working Group Session 1 Place and Space

Tuesday 1.30-3.30pm
EEG162 Elgar Building

A Glass of Claret, Sunflowers and a Large Pile of Manure: Affective Scenography and Spaces of Potentiality in Le Phun's *La Vengeance Des Semis*

Scott Palmer

This paper will examine the impact of a scenographic re-imagining of urban space by French theatre company Le Phun. Their surprise scenographic intervention 'The Seedlings' Revenge', (July 2014) transformed the civic space of George Square in the centre of Huddersfield, into a French rural landscape.

Brejzek argues that scenography needs to be viewed as "a transdisciplinary practice of the design of performative spaces [...] [a] fluid articulation of staging spaces between the disciplines of theatre, exhibition, installation, media, and architecture that renders it particularly suitable to formulate speculative spaces of potentiality" (Brejzek, 2011: 8)

Le Phun's overnight transformation of a prominent public space asked a number of questions of those that experienced it through the three days of the evolving performance. The disruption of the everyday social and economic equilibrium of the town centre, through a seemingly chaotic but also highly organized landscape, begged fundamental questions of not only what it was and why it was here but also about what is real?

This scenographic intervention offered an augmentation of the bodily response, through a new and constantly evolving sensory landscape and suggested a need to engage with others - both with fellow 'participants' who had wandered into the space and also with the visiting French 'performers' and the materials introduced within this world. Le Phun offered a 'radicant' work (Bourriaud, 2009) provoking a dialogue with the context in which it was produced and implied a new 'capacity for action' through an affective environment designed specifically for the potential for audience agency.

Biography

Scott Palmer's teaching and research focus on scenography, immersive theatrical environments and interactions between technology and performance. He is an Executive member of the Association of Lighting Designers (ALD) and co-convenor of the Scenography Working Group of IFTR. He is Associate editor of the Routledge *Journal of Theatre and Performance Design* and his 2013 monograph *Light: Readings in Theatre Practice* (Palgrave Macmillan) offers new perspectives on how light has been used as a creative scenographic element in performances both past and present.

"I am here but I'm still there": ANU Productions and Affective Site-ations in the Irish Decade of Centenaries

Charlotte Mclvor

The period of 2012-2023 marks the Republic of Ireland's Decade of Centenaries, encompassing events leading up to the establishment of the Free State in 1921. This paper examines ANU Productions' Dublin-based site-specific and immersive work that has explicitly engaged minority national histories of gender, sexuality, class and race in the lead-up to and as part of the official Decade of Centenaries programme between 2010-present including their acclaimed Monto Cycle, and various other pieces including 'Living the Lockout,' *Thirteen*, and *Pals: The Irish at Gallipoli*. These pieces centralize the relationship between affect and site in their work, as ANU makes use of historical sites in Dublin during this key commemorative period. Their site-specific immersive dramaturgy activates affective engagement with the scenography of place as palimpsest as a mode of critical looking and political transformation. ANU's work ultimately dramatizes the conviction that spectators/citizens should be equipped with the ability to hold different frames of temporal reference simultaneously in order to understand local geographies, and by extension, the cumulative effect of national histories on present material economic and political circumstances.

Biography

Charlotte Mclvor is Lecturer in Drama, Theatre and Performance at NUI Galway. Her publications include *Staging Intercultural Ireland: Plays and Practitioner Perspectives* (co-edited with Matthew Spangler) and *Devised Performance in Irish Theatre*:

Histories and Contemporary Practice (co-edited with Siobhán O’Gorman) and has appeared in multiple journals and edited collections.

Folkestone Perennial: the Enduring *Work* of Art in the Reconstitution of Place

Nicolas Whybrow

The town of Folkestone on the south Kent coast in the UK once enjoyed a thriving identity as both seaside resort and gateway to Europe. From the 1960s onwards a gradual decline set in with the advent of mass global travel, culminating in the deathblow that was dealt by the nearby Eurotunnel’s inauguration towards century’s end, which signalled the end of the town’s ferry link to the continental mainland. A concerted attempt has been underway for a decade now to revitalise the town using the arts, creative industries and education as the drivers of regeneration. One of the main initiatives in this endeavour was the introduction in 2008 of the Folkestone Triennial, a three-month summer event in which high-profile international artists were commissioned to produce sited artworks for the town, turning it into a form of urban gallery or scenographic environment. With successive Triennials occurring in 2011 and 2014, and several works from all three being retained as permanent acquisitions, this paper will take stock of the impact of these artistic engagements with the urban environment, showing how, as an affective ensemble, they interact with one another and asking whether they have the capacity to contribute to a reconstituted identity for Folkestone in an integrated and lasting way.

Biography

Nicolas Whybrow is Associate Professor (Reader) and Head of Department in the School of Theatre, Performance and Cultural Policy Studies at the University of Warwick, Coventry, UK. His most recent books are *Art and the City* (2011) and, as editor, *Performing Cities* (2014), which has chapter contributions on diverse global cities from an international line-up of artists and scholars. He is also the editor of *Performance and the Contemporary City: an Interdisciplinary Reader* (2010).

Weather, Wildlife, Light and Darkness: Audiences Respond to Affective Atmospheres at Shakespeare Outdoors

Evelyn O’Malley

Between May and September 2013 and May and September 2014, I carried out ethnographic fieldwork at performances of Shakespeare’s plays in 15 different outdoor spaces, including Minack on the coast of Cornwall and the living Willow Globe in Llandrindod, Wales. Taking Penelope Woods’ research at Shakespeare’s Globe (2012) as a methodological starting point, 273 audience members were consulted in 156 interviews, before and after performances. A thematic analysis of the feedback has revealed that while certain responses were particular to venues and/or performances, common themes also recurred across the range of contexts. One of these common after-effects reported by audience members related to the imaginative and affective experience of the more-than-human environment.

In PechaKucha format, I will present a collage of images and audience comments, responding to the material, more-than-human aspects of a living scenography at these performances and paying particular attention to the affective experience of weather, wildlife, light and darkness in the landscape. Audiences coded landscape as ‘scenery’ and thought of scenery both as serving the play and affective in its own right. I am interested in playing with the process of documenting and presenting audience members’ sensory and emotive responses to the environment, experienced within the distinctive landscapes in which the performances took place.

Biography

Evelyn O’Malley is a third-year PhD student in Drama at the University of Exeter. Her research, supported by the AHRC, looks at audience responses to outdoor Shakespeares in the U.K., with a particular focus on the experience of the environment.

Working Group Session 2 Practice Presentations

Wednesday 9.30-11am
Drama Studio EEG101
Elgar Building

A Talk Back on the Installation/Live Art Project *Aristotle's Chairs*

Paul Brownbill

The aim of this project is to explore the spatial and performative potentials of a simple installation of twenty chairs set in a symmetrical pattern, and twenty performers. The chairs, innocuous, mundane and unremarkable, take on significance once set in a pattern: when they become the vehicles for performance, personal or ensemble, the chairs cease to have the same significance. What then is the effect on the spectator? Indeed, what is the spectator/performer relationship?

This site-specific, immersive installation challenges performers and spectators alike in their reaction to, and interaction between the inanimate and the performed.

Four participating institutions provided twenty performers to create work of their own making spread over five hours. The performance was filmed. The film has subsequently been edited with the intention of showings in galleries and other appropriate spaces along with the re-installed chairs. Audiences viewing the film will do so sitting on the chairs that were used in the making of the original performance, furthermore, there will be some of the original performers already seated at the showing who will spontaneously reprise their performance live as the audience view the film thus providing a subsidiary immersive performance event.

Why *Aristotle's* chairs? Aristotle made a clear differential between what he termed the essential and accidental properties of an item. An accident, in Aristotelian terms, is a property, which has no necessary connection to the essence of the thing in question. Therefore, the performances and the installation may or may not have relevance or connection. If the chair remains a chair, regardless of its accidentals, what of the performers and their work and what is the impact on the reception of the chairs?

'The aim of art is to represent not the outward appearance of things, but their inward significance.' Aristotle

Biography

Paul Brownbill is a senior lecturer in drama at the University of Wolverhampton, UK. Paul's research interests include scenographic practices in physical theatre, site-specific and immersive environments. As well as working as an academic, Paul maintains his role as a practitioner. His work as a scenographer has taken him to India, America and Portugal where his inter-cultural, site-specific scenographic work developed in practice.

Roaaaaarrrr: The Unheard Sound that Tells the Story

Kathrine Sandys

In these works I am not trying to build a sound image for its listeners to hear: I am building a sound to bring this imaginary place or moment of mine alive. Max Neuhaus - Notes of Place and Moments 1992

This practical paper will explore the impact of sound as a scenographic narrative device when using the ubiquity effect.

The fact that discourse around sound within performance is still less than other scenographic device comes from a priority of the visual over the sonic in the performance arena. With companies such as *Sound and Fury* and *David Rosenberg* using sound over text as their starting point and the release of George Home-Cook's new publication: *Theatre and Aural Attention*, the sonic experience, this paper seeks to illustrate how crucial the sonic experience is to the live performance event.

Dennis Smalley described "performed spaces" as spaces with sound applied in order to manipulate the perception of that space. Sound is the ultimate site-specific, scenographic vehicle, having the potential to change perception of space and the body in which it is introduced.

Examples of acousmatic sound, the ubiquity effect and infrasonic sound will be presented in different contexts in order to illustrate the affect sound has as a phenomenological narrative device.

Biography

Kathrine Sandys is a scenographic practitioner and academic, working across live performance and the visual/audio arts. She uses predominantly light, sound, space and illusion within live performance, gallery installation and site-specific events. Commissions and collaborations have included events such as Opera North; Liverpool International Biennial of Contemporary Art; Harare International Festival of Arts; Royal Liverpool Philharmonic Orchestra Churchill and Tate Liverpool. She is the Interdisciplinary Curriculum Leader at Rose Bruford College.

Working Group Session 3 Aesthetics, Atmospheres and Affect

Wednesday 3-4.30pm
Drama Studio EEG101
Elgar Building

Sensing Death in the Atmosphere of Symbolist Theatre

Adrian Curtin

Late-nineteenth-century symbolist theatre, as exemplified by the *Théâtre d'Art* (led by Paul Fort), provides intriguing connections between scenography, dramaturgy, and affect in performance. Symbolist theatre was quintessentially about the evocation of mood, atmosphere, and feeling. It aimed to conjure the ineffable and bring to mind perceptual realms that could not be readily depicted onstage but might perhaps be suggested through stylised, oblique, potentially multi-sensory or synaesthetic modes of presentation. For aesthetic and economic reasons, symbolist theatre productions were often artful but minimalist. Pierre Quillard's dictum 'speech creates scenery like everything else' implies that scenography was verbally constituted, as in Elizabethan theatre, rather than (or as well as) physically represented. This has bearing on one of the symbolists' favourite subjects, death, which regularly features in symbolist plays, paintings, and literature. Unlike the naturalists, who sought to present a 'slice of life' onstage, the symbolists aimed 'to catch some far-off glimpse of that spirit which we call Death', to quote Edward Gordon Craig. Symbolist dramaturgy, acting style, and *mise-en-scène* notionally made it possible to 'admit' death as paradoxical presence in theatre—something that can be sensed but not readily defined or contained.

In this paper, I will query the ways in which symbolist theatre strove to make death perceptually apparent in performance through the creation of affective atmosphere linked to a dramatic narrative. I will focus on Maurice Maeterlinck's classic play *L'Intruse* (*The Intruder*), first presented by the *Théâtre d'Art* in 1891. I wish to find out if theoretical writings on atmosphere can help shed light (so to speak) on our understanding of symbolist aesthetics, despite the relative dearth of archival material relating to theatrical productions.

Biography

Adrian Curtin is a lecturer in the Drama department at the University of Exeter. He is the author of *Avant-Garde Theatre Sound: Staging Sonic Modernity* (New York: Palgrave Macmillan, 2014). He has written journal articles and book chapters on theatre sound, musical performance, and modernism. He is the winner of the 2015 TaPRA Early Career Research Prize.

Scenographic Light: an Affective Force of Revelation

Katherine Graham

In performance it is light that reveals all other elements, making it physiologically possible to see what is there. However, in the case of artificial lighting environments, this is not a neutral process of showing, but instead an active, and often transformative, form of mediation. This paper explores light as a performative agent of affect, considering the revealing action of light in relation to Heidegger's interpretation of the Greek *aletheia* as *unconcealment*. Within this framework the interplay of light and dark in the theatre can be understood as a dynamic process of disclosure and concealing. In this discussion I will draw on the specific example of Samuel Beckett's *Play*, where light is granted an active position of power. In this text, Beckett explicitly positions light as a 'unique inquisitor', with a single, swivelling light source compelling each of the three characters to speak in turn. Exploring samples from this work in performance, in the script, and on screen, this paper aims to demonstrate the transformative impact of light on the characters' behaviour, and how variant approaches to

light may influence interpretation. In the interrogative role of the light in *Play*, we encounter light, not as a responsive medium, but, rather, as an affective force of unconcealment.

Biography

Katherine Graham is a PhD candidate at the school of Performance and Cultural Industries at the University of Leeds, where her research investigates the agency of light in performance. She has worked extensively as a lighting designer for theatre and dance in the UK and Ireland. She holds an MA in Visual Language of Performance from Wimbledon College of Art, and a BA in Drama Studies and Modern Irish from Trinity College, Dublin.

Scenographic Violence in Howard Barker's *Found in the Ground*: Approaching Analysis through Aesthetics

Lara Maleen Kipp

The paper proposes an approach to examining the creation of affective scenography through aesthetic discourse. It presents this through an analysis of the violently affective scenography in Howard Barker's *Found in the Ground*, which emerges out of the play's formal experimentation.

Found in the Ground re-visits the collective European memory of the Holocaust; this thematic violence is expanded and subverted by scenographic means, radically reimagining the historical context. The particularity of the spatio-temporal, audio-visual rendering of violence in Barker's text and its examination by way of aesthetic discourse are the focus of this paper.

The play assaults the audience's senses through various means such as multiple time zones and planes of reality, evoked by lighting, sound and set. The paper therefore attempts a form of critical academic engagement with a subject matter often elusive and resistant to verbalisation by drawing on aesthetic and philosophical discourse, such as Artaud's notion of cruelty and Lyotard's conception of the sublime (1989, 1991). The latter term and its relationship to the notion of affect in particular warrant re-evaluation regarding its efficacy in the context of scenography.

The paper proposes that aesthetics as philosophical tradition offers much in the way of examining affective scenography. *Found in the Ground* serves as example of a violence of writing that exceeds the thematic dimension of the play and instead pervades the entirety of the theatrical medium, making it an ideal case study. The formal experimentation of Barker's writing results in scenographic violence that is achieved through a combination of excess (in sound and imagery) and subtraction (of narrative cohesion and characterisation). The affective qualities of Barker's scenographic devices are furthermore contextualised through the playwright's theoretical writings, Lingis' notion of 'catastrophic time' (2000) and Aronson's proposition of the stage as an abyss (2005), among others.

Biography

Lara Kipp is a scenographer, visual artist and theatre practitioner. Her PhD at Aberystwyth University investigates Howard Barker's scenography. Work experiences include Vivienne Westwood Studios and the Salzburg Opera Festival. Research interests range from scenography, vocal performance and contemporary European theatre to performance philosophy.

Towards an Affective Materialism of Performance: Atmospheres in Ellie Harrison's *The Grief Series*

Philip Watkinson

This paper investigates the role of atmosphere in the recent work of Ellie Harrison. I focus specifically on the connections between emotional investment and everyday materials, along with the ways in which Harrison's scenographic framing facilitates the spectator's sensory engagement with the space. As a concept and practice, atmosphere has been discussed widely by human geographers (Anderson, 2009; McCormack, 2008; Bissell, 2010) but has only recently begun to receive sustained attention in theatre and performance studies (Grant, 2013; Fischer-Lichte, 2014). Building on these studies, I use the notion to mobilise both a materialist imagining and a phenomenological understanding of the affective qualities of performance.

The analysis focuses on two parts of *The Grief Series*, the one-on-one performance *The Reservation* (2012) and the participatory portraiture project *What is Left?* (2013). These works aim to 'create safe spaces where notions

of grief and bereavement can be discussed and expressed openly' (Harrison 2013). Drawing on interviews with the artist and my own experience of the works, I examine how this aim was realised and how such a process explored the affective qualities of materials and the materiality of affects.

This paper is located within a wider research project, which attempts to resituate affective materialism in the context of performance analysis. Originating in geography, this critical approach seeks to develop a 'materialism that thinks through how a quasi-idealist/quasicorporeal dimension of affect is internal, rather than in supplement or opposition, to materiality.' (Anderson, 2004) Reading atmosphere as an affective-materialist notion, I argue that its ambiguous yet concrete nature - embodying as it does presence and absence, materiality and ideality, the definite and indefinite - unsettles many of the materialist and semiotic methodologies which permeate theatre and performance studies.

Biography

Philip Watkinson is an AHRC-funded PhD candidate and Teaching Associate in the Department of Drama at Queen Mary University of London. His doctoral research examines the interrelations between space and affect in postdramatic performance contexts. He recently co-organised 'Performing Dialectics', a two-day interdisciplinary conference at Queen Mary University of London.

Working Group Session 4 Costumes and Other 'Scenographic Things'

Thursday 2-3.30pm
Drama Studio EEG101
Elgar Building

Bigger Than Bakelite: Trophy Items in the Costume of Vintage Subculture

Francesca Peschier

The Vintage⁸ sub-culture, defined by music, vehicles and namely costume choices of its followers. The Vintage costume projects a performed identity, mixing elements of 40s and 50s women's fashion with elements such as 'Tiki', 'Pin Up' 'Western' and even Disney. It is this very conscience effort to create a personae from clothing that has defined Vintage as more costume than fashion, '*...a body that can be taken off*' (Monks 2010:11).

There exists a snobbery towards 'low level' adopters (polka dot repro on the weekend) and an adulation of certain 'trophy' pieces, from those adhering to an 'authentic' vintage image (Reiley, 2008: 20). This paper will explore why such high value (status rather than monetary) is assigned to particular pieces of clothing or accessories. These pieces are often unrecognized outside the community, or indistinguishable from reproduction pieces. Outside of Vintage, would anyone consider paying upwards of £100 for a single plastic bracelet, due to its odd smell in hot water⁹?

I propose that through a consideration of some of the stranger outliers within Vintage trophies (e.g. figurative straw handbags, monkey fur and souvenir shoes) we may shed light on these artefacts in terms of both the affect they produce within and outside the subculture they impress, as well as the affective environment that has caused them to achieve such status.

Biography

Francesca Peschier is a Techne scholarship PhD student at CCW graduate School. Her research is concerned with contemporary theatre design processes and the visualization of regional identity at the Liverpool Everyman and Playhouse. She is the founding editor of JAWS: The Journal of Arts Writing by Students, the first journal of its kind to be written and peer reviewed entirely by students. She is also a committee member of the SBTD and editor of monthly newsletter 'The Eye'. One day she would really like to own the trophy item of a glitter Lucite handbag ...

⁸ Strictly 'Vintage' is defined as clothing from '*late 1920s to mid 70s*' (Bardey 2002:10) for the sake of this paper I am using it as in popular culture to refer to contemporary wearers of midcentury and midcentury inspired clothing, encompassing rockabilly and jive culture.

⁹ Bakelite plastic, in particular brooches and bangles, is one of the most collectible items in Vintage, partially due to its rarity and that it like other 50s plastics such as Lucite, has a limited shelf in that it 'goes off'. The original chemicals in the plastic react causing a horrible smell and discoloration this is known by collectors as 'The Disease'.

Scenographies of Affect in Rory Foster's *I Write, and You Read* (2014)

Luis Campos

I Write, and You Read (2014) can be described as an installation-performance piece that incorporates mediated elements. The work, the artist discusses, is an interrogation of how installation art principles can be used as a platform to explore dramaturgical modes of presentation, particularly stressing notions of interactivity and the creation of haptic environments. Within these defining parameters, Foster's work engages the participant subject with a complex relationship between physical and virtual spaces, structures that create a rich polyphony of multiple temporal orchestrations and narratives that present a multiplicity of performative arrangements. Seen thus, the intermedial scenographic aspects of the performance-installation piece encompass a triad of interactions between performers, spectators and the media itself executed at the moment of the performance event.

This paper proposes that the scenographic specificities of the piece can best be understood via the application of the notion of affect to the conceptualization of the scenographic construction. The argument here, on the one hand, highlights that not only does the scenographic enable the affective articulation of expressive, haptic and sensorial responses to the work by the participant, but that it also facilitates processes of epistemic intelligibility. On the other hand, the argument also stresses that the affective needs to be grasped as the moment in which the human and non-human agencies of the participating scenographic and dramaturgical elements cross-pollinate and come into being in Foster's work. Critically supported by the writings of Erin Manning and Brian Massumi, this paper interrogates the manner in which *I Write, and You Read* calls for a novel interpretation of the notion of affect in scenographic unfoldings, which, in turn, repositions some of the arguments that have been used to discuss affect within scenographic practices - simply put, these arguments have tended to mainly emphasize the human over the non-human elements.

Biography

Luis Campos is an artist, a researcher and a lecturer. He lectures in European Theatre Arts at Rose Bruford College of Theatre and Performance. He has performed and directed in Spain, US and the UK and has taught in New York, Bilbao and London. Luis is a convenor of the Scenography Working Group at TaPRA and a fellow of the Higher Education Academy.

Working Group Session 1

Tuesday 1.30-3.30pm
Malvern Room CC007
Conference Centre

Ecologies of Dramatic Exhibition: Reading Dibdin's *Annals of the Edinburgh Stage*

Drew Milne

This paper brings new perspectives in theatre ecology to the history of Scottish theatre, exploring what can now be gleaned from re-reading James C Dibdin's *Annals of the Edinburgh Stage, with an account of the rise and progress of dramatic writing in Scotland* (Edinburgh, 1888). Dibdin makes clear that: 'While it does not aspire to the dignity of a history', his book 'claims to take rank apart from the numerous books in theatrical literature which, despite their names, are little better than heterogeneous collections of anecdotes and carelessly handled facts.' Dibdin is concerned to suggest a questionable evolutionary teleology in the development of dramatic writing. His account nevertheless remains an important synthesis of the materials available, then and now. Dibdin's historiography suggests a clear sense of the available models for writing history and theatre history, along with a good sense of how to use the archives of Edinburgh's Signet Library and Register House, materials now largely incorporated in the collections of the National Library of Scotland. Dibdin's account nevertheless needs to be questioned in various ways. In sketching a revised sense of the ecologies of dramatic exhibition that remain implicit in Dibdin's account, this paper seeks to suggest a broader framework for rewriting theatre history in the light of ecologies of performance and theatre. The paper also seeks to suggest a new approach to the ecology of theatre archives.

Biography

Drew Milne is the Judith E Wilson Lecturer in Drama and Poetry, Faculty of English, University of Cambridge and a Fellow of Corpus Christi Cambridge. He has published essays on various aspects of drama and theatre, including essays on Marlowe, Shakespeare, Samuel Beckett, and Harold Pinter, along with a number of essays on critical theory and performance. He has edited two anthologies: *Marxist Literary Theory: A Reader* (1996) with Terry Eagleton; and *Modern Critical Thought* (2003). He is currently writing a book on theatre and ecology.

Ethics and the Writing of Theatre History: Reflections on Process and Product

Claire Cochrane and Jo Robinson

In 2007 at the TaPRA annual conference held at Birmingham University, Jo Robinson and I convened a meeting of the History and Historiography Working Group on the theme of 'Ethics and Evidence'. Over seven years later what began with an interesting and varied set of contributions which those present thought might merit publication, has resulted in our co-edited collection *Theatre History and Historiography Ethics, Evidence and Truth* to be published imminently by Palgrave Macmillan. As will be obvious from the length of time this project has taken, it's been an arduous and at times rather turbulent process. But we, and indeed our commissioning editor, stuck with it because as an undoubted example of 'the new theatre history' we felt that what we were struggling to say had value in its own right and offered opportunities for future historians to build on. Our paper will discuss the development of a more mature and challenged/challenging approach to questions of ethics in the writing of theatre history and offer reflections on the lessons learnt from the process of reaching this point.

Biographies

Claire Cochrane is Professor of Theatre Studies at Worcester University. She has published extensively on a range of specialist interests including Shakespeare in performance, regional British theatre, developments in Black British and British Asian theatre and audiences, and amateur theatre. Her most recent monograph *Twentieth Century British Theatre Industry, Art and Empire* was published by CUP in 2011. She and Jo Robinson are currently co-editing a collection of essays *Theatre History and Historiography, Ethics, Evidence and Truth* due to be published by Palgrave Macmillan in late 2015.

Jo Robinson is Associate Professor in Drama and Performance at the University of Nottingham. Her broad research interests in theatre and performance focus on the relationships between performance, place, community and region. Her current research, 'Changing Communities: performance, engagement and place', centres on an investigation of relationships between theatre and communities in the East Midlands from the 1970s onwards: her *Theatre & the Rural* is planned for publication as part of the Palgrave *Theatre &* series in 2016.

AWay With Words: Experiments in Performance and Life-Writing

Viv Gardner

In 2008 I wrote an article for *Dance Theatre Journal* in which I tried to capture faithfully the ontological experience of the creative and performance process I had been through working with performer, Marc Rees, on the dance piece, 'Gloria Days' (2007-10), using, amongst other narrative and critical devices, faux diary entries. More recently, freed from the/my perceived constraints of - and inhibitions brought about by - RAE and REF I have been writing with a group of academics - a historian, a professor of post-colonial literature, a poet and a Humanities polymath - interested in 'writing otherwise', experiments in writing non-fiction, particularly life-writing. As a performance historian currently working on historical spectatorship, my work for the Writing Otherwise group has explored my experience of creating and consuming performance and the pleasures of writing performatively, but with half a historiographic eye on its future use/fullness as witness to 20th and 21st century performance. Completed chapters deal with issues of class in the teaching of drama in secondary schools in King's Cross and Dewsbury, and at the University of Glasgow; workshops on the sensuality of the grotesque, installations and anatomical Venuses; and 'Found in Translation' on the experience of performance and running drama-centred projects in Sri Lanka and Brazil and the *Maama Nalukalala Ne'zzadde Lye* project in Uganda, South Africa and America. This paper will explore the 'how' of writing about the experience of performance through an analysis of 'Found in Translation'. The chapter will be made available in advance.

Biography

Viv Gardner (Professor Emerita, University of Manchester). Current research focuses on gender, sexuality and spectatorship at the fin de siècle, particularly the exchange between radical and popular. Publications (recent): 'The image of a well-ordered city: nineteenth century Manchester theatre architecture and the urban spectator' (*Culture in Manchester*, 2013); 'The Sandow Girl and her Sisters: Edwardian musical comedy, cultural transfer and the staging of the healthy female body' (*Popular Musical Theatre in London and Berlin*, 2014); (forthcoming): 'The Theatre of the Flappers?: gender, spectatorship and the 'womanisation' of theatre 1914-1918' (*British Theatre and the Great War 1914-1919*); 'In the eye of the beholder: recognising and renegotiating the scenario in writing performance histories' (*Theatre History and Historiography, Ethics, Evidence and Truth*).

Working Group Session 2

Wednesday 9.30-11am
Malvern Room CC007
Conference Centre

Lapboard Ladies - Suffrage on the New York Subway

Naomi Paxton

In October 1915, over a hundred American suffragist campaigners spent two days travelling around on the New York Subway system holding up placards promoting their case. Denied access to the commercial advertising space available, they took the campaign literally into their own hands - and directly into the public gaze, garnering support and publicity across the city. One of them was actress Fola La Follette, daughter of a Wisconsin senator, who firmly believed in the power of suffrage theatre and had toured the USA performing a one woman version of one of the most popular British suffrage plays, *How The Vote Was Won*. Drawing from contemporary press reports and archival material, this work-in-progress paper will explore the events organised in October 1915 by the Woman Suffrage Party of New York, focusing on the subway 'performance' and the wider performative aspects of the campaign.

Biography

Naomi Paxton graduated this year with her PhD from the University of Manchester. Her research focused on the work of the Actresses' Franchise League from 1908-1958. Naomi edited *The Methuen Drama Book of Suffrage Plays* (2013) and is currently Research Associate on the AHRC project *Poor Theatres: theatre, performance, poverty*.

'An Incandecent Light' - Electricity, Miasma and Moral Hygiene at the Savoy Theatre

Michael Goron

This paper will explore connections between the attempted 'gentrification' of the popular musical stage by producer Richard D'Oyly Carte and his innovative adoption of electric lighting at the Savoy Theatre. Opened in 1881 the Savoy was the first public building in the world to be lit entirely by electricity. Designed by C.J. Phipps for the performance of the Gilbert and Sullivan operas, it provided a marketable combination of state-of-the-art technology and up-scale comfort for 'respectable' bourgeois theatre-goers. In an age when physical cleanliness was equated with social and moral worth, and when belief in the spread of contagious disease via miasma or 'bad air' remained prevalent, the replacement of gas lighting by electricity enabled a unique and much publicised improvement in air quality.

Focussing on the 'front-of-house' impact of the new technology, the notion that the electrified Savoy accommodated a re-invented and morally 'cleansed' form of musical theatre will be explored. As the 'unwholesome' sexualised elements of the burlesque and *opera bouffe* were absent from Savoy opera, so Carte's theatre marked a corresponding departure in atmosphere (in the literal as well as the metaphorical sense) from the West End's burlesque houses. Press commentary and memoir will be used alongside modern research to explore the cultural significance of the electrification of the Savoy, and to examine its place as a location of theatrical respectability which helped transform public perceptions of musical theatre in the final decades of the Victorian era.

Biography

Michael Goron began as a jobbing actor, working in everything from German expressionism to traditional pantomime. He formed a small scale touring company for which he directed a number of shows. Michael returned to Higher Education in 2007 as an associate lecturer at the universities of Winchester and Southampton Solent, and as a postgraduate student. Having gained Doctoral status in the summer of 2014, he is currently working on a book - *Gilbert and Sullivan's 'Respectable Capers' - Class, Respectability and the Savoy Operas 1877-1909*. This will be published in 2016 as the first volume of Palgrave's forthcoming *British Musical Theatre* series.

Beautiful Pagans: When a Best-Selling Author and a West End Actress Made a Spiritualist Performance

Catherine Hindson

The Story of Sensa: A Mystery Play in Three Acts had just four recorded performances, one in 1914 and three in 1919. It was produced by Mabel Collins and Maud Hoffman. Collins was a best-selling sensation fiction author and well-known spiritualist writer. The play was an adaptation of her 1884 spiritualist work *The Idyll of the White Lotus*. Hoffman was an American actress with a successful London stage career. Scant production evidence survives, but the play script indicates a close alignment between Collins and Hoffman's vision and the Symbolist theatrical practices of the 1890s that were appropriated and diluted in the stage work of W.B. Yeats, who knew Collins. The play's action and aesthetics staged what would now be identified as clear fin-de-siècle theatrical elements for pre- and post- First World War audiences. *The Story of Sensa* raises multiple questions concerning gender, creativity, the occult, the avant-garde, performance and identity during the (extended) fin de siècle. Through this case study, and its leading personalities, this paper will propose that the complexity, longevity and wide-reaching effects of the fin de siècle remain underestimated.

Biography

Catherine Hindson is Senior Lecturer in Theatre and Performance Studies and Head of Theatre at the University of Bristol. Her research interests are in theatre and performance histories of the long nineteenth century and she has published on popular dance, actresses' charity work, theatrical celebrity and the connection between historic theatres and cultural heritage. Her forthcoming monograph *The Stand and Deliver Business: West End Actresses, 1880-1920* will be published by Iowa University Press this year.

Open Panel Session 1

Wednesday 1.30-3pm
EE1104 Elgar Building

Spectatorship, Visceral Reaction and Their Representation in Visual Culture

Jim Davis

Much but not all delineation of English theatre audiences in the late eighteenth and nineteenth centuries owes its origins to Hogarth's *The Laughing Audience*, which uses satire and caricature to represent spectators. This continues in the work of Rowlandson, Cruikshank, Theodore Lane and many others, while illustrated periodicals such as *Punch* and *Judy* continue in this tradition. In tandem with this is the growing preoccupation from the early eighteenth century onwards with spectacle and spectatorship, especially in terms of how spectators looked or were trained to look. One of the arguments of this paper will be that representations of theatrical scenes train spectators how to look rather than recording (in some instances) what they have seen. In the depiction of audiences themselves, reception is obviously a significant factor. Whether tears, laughter, inattention, terror, astonishment, hysteria are represented, visual culture enables multiple perspectives on audience reaction. Sometimes this is further complicated through indicators of class, age or gender. Audience behaviour can also create spectacles of transgression, another feature of artwork depicting audiences. Further, we also need to recognise a certain degree of reflexivity (sometimes) in the relationship between spectator and stage. This paper, however, will go beyond the visual aspects of spectatorship to explore visceral and emotional response as well and the representation of this. Ultimately the paper questions the ways in which we should consider the historical experience of spectatorship and its representation.

Biography

Jim Davis is Professor of Theatre Studies at the University of Warwick. His research is on British theatre in the long nineteenth century, on which he has published widely. His interests include melodrama, pantomime and theatre audiences. His forthcoming monograph *Comic Acting and Portraiture in late-Georgian and Regency England* will be published by Cambridge University Press in October 2015.

The Popular Picturesque: Landscape in Boucicault's Irish Plays

Patricia Smyth

This paper explores the role of landscape settings in stagings of Dion Boucicault's Irish plays. The inspiration for his first Irish subject *The Colleen Bawn* in a set of picturesque views of Ireland after the artist W. H. Bartlett is well documented, and Bartlett's iconography of wild scenery, moonlight, round towers and ruined abbeys features strongly throughout the Irish plays. Though Bartlett's views were widely known in the nineteenth century, there has been little consideration of how they may have informed the audience's understanding of the plays. Rather, they have tended to be regarded a set of clichéd, stereotyped images, which the playwright subverted through a process of ironic distancing and repurposing. I argue, however, that Boucicault made use of the mythical and supernatural associations of picturesque Ireland to convey a particular narrative of Irish history.

This paper engages with two key questions. The first concerns adaptation and the issue of Boucicault's relationship to his source material; my second question is how we might consider Boucicault's (now lost) stage spectacles as evidence of a popular aesthetic. I look at visual quotations from Bartlett in *Arrah-na-Pogue*, *The Shaughraun*, *The Amadan* and *The Rapparee*, as well as considering the associations that his most famous sensation scene, the attempted murder of the heroine in the 'water cave' in *The Colleen Bawn*, would have held for a contemporary audience.

Biography

Patricia Smyth is a Visiting Research Fellow at the University of Warwick. She has published on French and British nineteenth-century art, visual culture and theatre. She co-edited with Jim Davis a special issue of *Nineteenth Century Theatre and Film* dedicated to theatrical iconography (2012), and is writing a book on the French history painter Paul Delaroche and theatre. She is co-editor of *Nineteenth Century Theatre and Film*.

The Sounding Stage

Elaine McGirr

The eighteenth-century stage was a spectacular place. Audiences then and scholars now enjoyed everything from the oversized full-bottomed periwig Colley Cibber wore in *The Relapse* to the fright wig David Garrick wore as Hamlet, from the 'Abington cap' popularised by the actress and fashion plate Frances Abington, to the attractions of Peg Woffington in breeches and hose. But this emphasis on the visual, the spectacular, has largely obscured the centrality of the aural to the eighteenth-century stage and to the attractions and distractions of eighteenth-century acting.

Eighteenth-century audiences were enraptured by operas and oratorios, by consorts and concerti. It could be argued that they went to the theatre to hear, rather than to see. Indeed, contemporary accounts of performances often focus on tone and delivery, rather than appearances. In 1750, when presented with the choice between a 36 year old Susannah Cibber or the 23 year old George Ann Bellamy for their Juliet, audiences opted for the vocally seductive Cibber over the beautiful Bellamy.

This paper will explore some of the competing theories of sound and acting at mid-century, exploring the debates around 'tone,' the melodious delivery of tragic lines, versus the new 'natural' delivery popularised by Garrick. Of particular interest is the centrality of female singers on the 'spoken' stage, especially the contralto Susannah Cibber and the soprano Kitty Clive, who both performed frequently with Garrick.

Biography

Elaine McGirr is Head of Drama & Theatre Studies at Royal Holloway. She has just completed *Partial Histories: A Reappraisal of Colley Cibber* (forthcoming Palgrave, 2015) and the co-edited volume *Stage Mothers* (Bucknell, 2014). Other publications include *The Heroic Mode and Political Crisis, 1660-1745* (Delaware, 2009), *Eighteenth-Century Characters* (Palgrave, 2007), and chapters and articles on Shakespearean adaptation, the politics of Aphra Behn, and the comedies of Colley Cibber. Her research focuses on the cultural marketplace of the eighteenth century, exploring the tensions between print and performance, as well as the aesthetic and performative construction of national, gender and partisan identities.

Working Group Session 3

Wednesday 3-4.30pm
Malvern Room CC007
Conference Centre

Performances That Didn't Happen: Researching Failure

Jo Robinson

Given the invitation to take stock set out in the Theatre History and Historiography's call for papers this year, in this paper I would like to take the opportunity to explore a number of non-happenings that I have encountered in the archives in recent years. From nineteenth-century performances listed on playbills that did not in fact take place to twentieth-century funded projects that failed to deliver the promised outcomes, this paper considers a series of non-performances and explores their consequences for the researcher. How do we report and record uncertainty and failure? How and why should we research non-events, and what might we learn by doing so?

Biography

Jo Robinson is Associate Professor in Drama and Performance at the University of Nottingham. Her broad research interests in theatre and performance focus on the relationships between performance, place, community and region. Her current research, 'Changing Communities: performance, engagement and place', centres on an investigation of relationships between theatre and communities in the East Midlands from the 1970s onwards: her *Theatre & the Rural* is planned for publication as part of the Palgrave *Theatre &* series in 2016.

Acting from a Sloperian Point of View: A Consideration of the Relationship Between Victorian Acting and Drawing

Julian Waite

The Victorian actor and cartoonist Marie Duval is currently best known as the co-creator of the ground breaking cartoon character Ally Sloper. However, beyond her historic importance the quality of some of her drawings and their loose, expressionistic style makes them appear way ahead of their time. Set amid cartoons drawn in a realistic, academic style, Duval bursts from the page like a Victorian David Shrigley or Purple Ronnie.

As part of an AHRC funded research team I am investigating whether there is any relationship between Duval's work as a performer and her unique drawing style. My strategy is to consider the way a Victorian performer might have understood acting. So 'bookending' theatrical theory with Siddons' influential second edition of *Practical illustrations of rhetorical gesture and action* (1822) at one end of the period and Stebbins' *Delsarte system of expression* (1885) at the other I make the case for a way of understanding theatre, and more importantly 'seeing' theatre, based on a series of meaningful codifications.

Using this as a framework, with some reference to Deleuze's notions of space, I introduce two case studies of Duval's work which are relevant to the theatre, one parodying the audience, the other a cartoon of a cross dressing vaudeville performer - significant because Duval's own specialism as a performer was in the cross dressing role of the 'swell'.

In presenting my ideas to a group which will include theatre historians I'm hoping that my conjectures will be encouraged and/or challenged and corrected.

Biography

Julian Waite is a performer and academic. He was educated at Oxford University and the Bristol Old Vic Theatre School, and his PhD in *Overcoming blocks to performance* is from Manchester University. He is the course leader of the MA Drama course at the University of Chester, as well as teaching on BA Graphic Design and Popular Music courses, specialising in creativity and freedom of expression. He is a member of an AHRC funded research group into the Victorian actor and cartoonist Marie Duval. Julian is currently an associate artist with street theatre company Curious Cargo.

With Living Voice: An Argument for Listening to Primary Source Materials from Theatre Production

Tracy Cattell

In *New Readings in Theatre History*, Jacky Bratton demonstrates that: 'Over the last two hundred years, some important ways of understanding theatre history have been undervalued or ignored by scholars.' More recently, Aoife Monks has invited scholarship to 'merge itself with the workshop [. . .] [and] organise itself around an alternative system of rigour and value: that of the wardrobe and the props store.'

The question of value, or the extent to which authentic materials and ephemera from professional performance are *undervalued* by scholarship, merits closer consideration. Setting plots, running plots, rehearsal notes, call sheets, show reports, and, above all, the promptbook, are documents which reflect and reveal the craft of stage management, a central function within theatre production. Historically, the promptbook has been used by scholars wishing to recreate performances from the past, and who have been scathing in their dismissal of its value when it is found to provide insufficient information to enable this, despite the fact that the promptbook has a very different purpose and function for which it is consummately fit.

It is of paramount importance to move away from the traditional academic use of prompt copies to support the re-creation of the drama, and instead interrogate primary production materials on their own terms. In doing so, scholarship may recognise that documents from theatre production are created for a specific purpose and have their own story to tell; a story of value and importance to theatre studies, for which a platform to be heard is long overdue.

Biography

Tracy Cattell has recently completed her doctorate at the University of Warwick, where she has been researching the history and development of stage management in the United Kingdom. She is a professional Deputy Stage Manager, and has a particular interest in the development of cued performance.

Working Group Session 4

Thursday 2-3.30pm
Malvern Room CC007
Conference Centre

'The Jewel in the Crown': Developing a Young Peoples' Theatre Scheme at the Royal Court

Nicholas Holden

The Royal Court Theatre has, throughout its history, demonstrated an ongoing allegiance to the writer. The support of the playwright and the formation of a writer/theatre relationship at the Court has been addressed in a variety of ways: from the First Writers' group (1958), to the inaugural Young Playwrights Competition (1973) that evolved into the Young Writers' Festival (1975) and, more recently, the Young Writers' Programme. Renamed as the Young Writers' Programme in 1998, the Royal Court's Young Peoples' Theatre Scheme (YPTS) is under-represented in the scholarship that concerns the theatre's history. From a rudimentary outreach scheme initiated by the theatre emerged the YPTS, who, through the garages of Sloane Square and into the streets of Notting Hill, crafted a much-needed link between the Royal Court and the next generation of writers and theatre enthusiasts. The groups and festivals that have become a significant part of the Court's work have grown to overshadow their predecessor, leaving the YPTS as a misremembered strand of the theatre's work, whose achievements are now confined to archives and memory.

This study is the first of its kind to comprehensively evaluate and document the work of the YPTS at the Royal Court. This paper will offer an opportunity to explore some initial findings related to my research in this vital but largely overlooked chapter in the Court's history, where the intricacies of conducting interviews with key personnel alongside a more traditional archival exploration of their previous engagement with the field are brought into sharp focus.

Biography

Nicholas Holden is a PhD Candidate and Hourly Paid Lecturer within the School of Fine and Performing Arts at the University of Lincoln, UK. He holds an MA in Theatre and Performance Studies from King's College, London. His main area of research lies in Contemporary British Playwriting, particularly the work of the Royal Court and its support for young writers, and it is on this topic that his PhD research is focused.

Amateur Networks, Amateur Celebrities and an Amateur Repertoire: Reading the Archives of the Canterbury Old Stagers

David Coates

In this paper I will consider what we may understand about nineteenth century social, cultural and theatrical histories from the comprehensive archives of the Canterbury Old Stagers.

Founded in 1842, the Canterbury Old Stagers were an amateur theatrical club who brought together the *bon ton* of British society to perform annually as part of the Canterbury Cricket Week, in the county of Kent, England. The Canterbury Old Stagers endured the harsh criticisms of amateur theatricals in the mid nineteenth century - possibly because the performers used pseudonyms - and they survived the turmoil of the two world wars - though they disbanded during both conflicts. Now claiming to be 'the oldest dramatic society in the world', the Old Stagers have amassed an archive that covers the full 172 years of their history.

But what has been saved in that collection and what has been lost? Perhaps more importantly, what can these surviving 'mad fragments' tell us about amateur theatre in the nineteenth and early twentieth centuries?

This paper will illustrate how the archive of the Canterbury Old Stagers can be used a) as a network-mapping tool for nineteenth century social and theatrical circles b) to establish the make-up of the amateur theatrical repertoire of the period c) to identify and broaden our understanding of what we may call high society 'professional amateurs' d) to map the trajectory of amateur theatre from 1842 through to today.

Biography

David Coates is a part-time doctoral candidate at the University of Warwick researching private and amateur theatricals in Britain, 1830-1914. He has been a member of TaPRA's History and Historiography Working Group since 2011 and has sat on TaPRA's Executive Committee as a Postgraduate Representative since 2012. David has also sat on the Executive Committee for the Society for Theatre Research since 2012 and founded the STR's New Researchers' Network (NRN).

Working Group Session 1
Performance Philosophy and Play

Tuesday 1.30-3.30pm
EEG027 Elgar Building

Scripted and Improvised Theatre: Philosophical Distinctions

Matthew DeCoursey

It is common to view theatre as a form of focused play. As Kendall Walton points out, the “play” of the representational arts has rules, which determine what is “fictional” in the game. David Salz has pressed the point further, using Walton to characterize theatre as “in-fiction” and “out-fiction,” a double game. This paper will seek to examine the aesthetic experience both of the actor and of the audience member. The central question will be this: What difference does it make if there is a written text? This paper will argue that the written text can be viewed as “principles of generation” in Walton’s sense, creating certain restrictions and possibilities in the games played by actors. In drama education, claims are sometimes made for the superiority of improvisation over scripted theatre from the point of view of the actor-participant’s experience. Yet all improvisations have rules in Walton’s sense, which function not only negatively, as restrictions, but also positively, as generators. While actors are certainly free to make up language in improvisation, one may discuss the impact on “aesthetic engagement” in the terms used by Arnold Berleant, or “absorption” in the terms of Ciaran Benson. Despite the success of “theatre sports,” audiences appear to be drawn far more to scripted theatre than to improvised. May one nevertheless argue that improvised theatre has aesthetic advantages over scripted theatre, for the audience as well as for the cast?

Biography

Matthew DeCoursey is assistant professor in the Department of Literature and Cultural Studies of the Hong Kong Institute of Education. He teaches literature, theatre, and theatrical technique in language education. He also directs plays with students. He was co-author of the last such play, “Mong Kok Dancer.” Forthcoming publications include: “The Aesthetic as Intrinsic Motivation: The Heart of Drama for Language Education” in *The Journal of Aesthetic Education*, and “Making Meaning in the Theatre: Double Noesis” in the book *How to Make Believe: The Fictional Truths of the Representational Arts*.

Ethics of Play in Life and Times

Fred Dalmasso

This paper will investigate how Alain Badiou’s Ethics of play resonates throughout the work of the Nature Theater of Oklahoma and especially their marathon performances of *Life and Times*. Throughout the different episodes of *Life and Times*, a full repertoire of seemingly meaningless and out of context gestures offers a reframed everyday, a space to piece together fragments of life stories. Rather than a performed discourse on memory or narrative or biography, *Life and Times* is a visceral experience of life where remembering is playfully activating geographical compossible experiences rather than archeologically exhuming past experiences. The performance induces an empowering and redemptive feeling of being present all at once in life’s adjacent worlds. Analysing this performative multi-layered memory map in detail alongside other performances by Nature Theater of Oklahoma and in particular *Dice*, will lead to examine French Philosopher Alain Badiou’s *ethics of play* tentatively defined in his theory of theatre as “that of an escape.” (*Rhapsody For The Theatre*, 221) However, this notion that points towards non-performance announces Badiou’s definition of the subject as “the fragile scintillation of what has no place to be makes its incision in the unbroken phrasing of a world.” (*Logics of Worlds*, 45) Badiou’s ethics of play is thus not limited to theatre as the performer abiding to it might reveal a subject whose affirmation takes the form of a hiatus, a void, a play on a world’s hinges. Adopting Badiou’s definition of politics as “topologically collective, meaning that it cannot exist otherwise than as the thought of all” and looking at The Nature Theatre of Oklahoma’s work as an imaginary blue-print, this paper will attempt to address how political subjectivisation implies an ethics of collective play. (*Metapolitics*, 142)

Biography

Fred Dalmasso is Senior Lecturer in Drama and Performance at the University of Worcester (UK). He has published on the interaction between theatre performance, philosophy and politics and on theatre-translation. He is currently writing a monograph on Alain Badiou’s theory of theatre and editing a book entitled *Syncopation in Performing and Visual Arts* (Le Manuscrit, Via Artis, 2016). Founding member of the performance group *collect-ifs*, he is also a performer and director and his stage adaptation of John Chad’s documentary novel *Someone Called Derrida* was most recently performed at the Sheldonian Theatre in Oxford in June 2015.

Observe! Imitate? Be Yourself!: On Otherness and Mineness in Performance and Philosophy

Kent Sjöström, Alice Koubová

What is the role of copying and observation in acting and theoretical reflection? Do we lose ourselves if we get fascinated by the expression of the other? Can we understand anew the meaning of the concepts of otherness and mineness through imitation? Can aura and ritualistic aspects of art be abandoned in favor of other, less mystical, forms of performativity? These questions will be theoretically developed on the basis of practical material gained through the interdisciplinary workshop „Observe! Imitate? Be yourself!“ which was held by the lecturers in Prague, 2015.

Biographies

Alice Koubová works as a senior researcher at the Institute of Philosophy of the Czech Academy of Sciences and as a lecturer at the Academy of Performing Arts in Prague. She directs the international project Philosophy in Experiment and focuses on post-phenomenology, performance philosophy, expressivity, and ethics. She is the author of *Self-Identity and Powerlessness* (Brill), and other related books and articles. She also authored performances straddling the borders of philosophy and theater. Awarded Libellus Primus Price and Otto Wichterle Award.

Kent Sjöström has worked as a lecturer at the Malmö Theatre Academy, Sweden, since 1984. He also worked as an invited professor at numerous theatre academies in Scandinavia and Shanghai. He holds the first Swedish PhD in Theatre in the field of artistic research and his assignments include being a research advisor at the Danish National School of Performing Arts. He authored the monograph *The Actor in Action - Strategies for Body and Mind*, as well as articles on bodily education and artistic reflection. His current research concerns the field of how the working actor conveys ideology and theory, mainly with tools taken from Brecht.

Perverts, Queers, Foodstuffs and Clowns: Anarchic Objects, Nonsensical Personae and the Fetishization of the Philosophical Subject

Vikki Chalkin and Helen Palmer

In this paper we read and enact queer clowning as a gesture of philosophical dramatization (Deleuze, 1967), both in terms of language (the manifesto which performs) and gesture (the direct union of thought and movement). As academics and as performers, we believe that the performative gesture of intervention can carry specific weight. We develop these thoughts in our variety show *Glitter Wurst Bean Medley*, which comprises feminist and queer clowning, absurdist dancing, and philosophical anarchy enacted through Dadaesque vignettes. Through an irreverent blend of pop culture, the histories of popular performance via Brecht, Weimar, and Music Hall, and a playful disruption of continental philosophy, *GWBM* stages a queering of the hierarchies of cultural value and knowledge creation. Treating Beyoncé, Bauhaus, and Badiou with equal intellectual significance allows the queer clowning of *GWBM* to intervene in ongoing epistemological debates.

Simultaneously subversive and affirmative, the queer clown's performative gesture contains a pedagogical function in which complex philosophical concepts become animated and perceptible as dynamic objects, movements or processes. Philosophical dramatization is a creative practice which unites thought, matter and movement supposedly without recourse to linguistic mediation, and this paper demonstrates how the process might actually work beyond its own philosophical enunciation in terms of the playful yet deliberate disobedience of bodies and language. Simultaneous with this reading we reassess the figure of the dead white male philosopher in our 'Philosophy Sex Line' sketches, which develop new ways of thinking about the ways in which canonical philosophical voices within the academy are fetishized.

Biographies

Vikki Chalkin and **Helen Palmer** are two writers, performers, and academics based at Goldsmiths, University of London with intellectual genealogies encompassing literary theory, philosophy, performance, and cultural studies. They have channeled their shared research interests, ranging from Futurism to fat activism, into avant-garde performance collaboration *Le Tomatique*. Their primary influences lie in contemporary continental philosophy, including Deleuzian and new materialist approaches, body studies and concerns around embodiment, phenomenology and subjectivity, and feminist and queer theory.

Working Group Session 2
Drama, Temporality, Power

Wednesday 9.30-11am
EEG027 Elgar Building

Bergson and Performance

Nikolas Wakefield

This paper explores the relationship between French Philosopher Henri Bergson and performance in its broadest definition. Bergson published his major works *Time and Free Will*, *Matter and Memory* and *Creative Evolution* around the beginning of the 20th century. Popular during his life, Bergson influenced not only philosophers but also artists and politicians while serving on the Commission for Intellectual Cooperation in the League of Nations. His work is known for a focus on temporality which introduces a reaction against Kantian transcendentalism in favour of a philosophy of difference. His notions of vital impetus and duration as well as his method of differentiating between differences in degree and differences in kind remain as important for contemporary philosophers as it was for Gilles Deleuze. Bergson's unique theory of duration is especially useful for the current interest in the relationship between temporality and performance. Issues of time are crucial to the understanding of the aesthetics of performance and reveal new considerations of how performance is related to capitalism and politics. But there is more to Bergson than duration, and a wider study of his work has relevance to key developments in theatre, performance art, dance and music. In contemporary experimental theatre, for example, key practitioners Goat Island and Societas Raffaello Sanzio both have made use of Bergson in their practice. What might the prominence of durational work reveal or update in Bergson's theory? How might performances with aspects of posthumanism and vital materialism reveal the importance of Bergson's notions of evolution? What might the departure from text toward experiential performance have to say about Bergson's non-linguistic and non-spatial methodologies? This paper begins to tease out some moments of relation between contemporary performance and Bergson's philosophy.

Biography

Nik Wakefield conducts artistic research in the realm of performance philosophy. His practice-based PhD is titled 'Time-specificity of Performance'. Recent solo works include *Three* and *2: Untitled*, performed in London, Helsinki, California and New York. He participates in international conferences through presenting and organising, and recently founded a gallery of practice as research. He received an MA with Distinction in Practising Theatre and Performance from Aberystwyth University and a BFA Cum Laude from Boston University in Theatre Arts. Nik has worked professionally with Heritage Arts Company, Every House Has a Door, Robert Wilson and Punchdrunk.

Messianic Time, Dramatic Moment: Temporal Thought on the Israeli Stage

Yair Lipshitz

Various thinkers such as Benjamin, Scholem, Agamben, and Žižek, have all inquired into the effects of the Jewish messianic idea on temporal experience and political action. The notion of the messianic moment as a condensed "now-time" of action (Agamben following Benjamin) bears striking resemblance to many theorizations of the temporality of "the present" in theatre, drama, and performance. On the other hand, Scholem's claim that due to the belief in the Messiah, Jews lived a "life in deferral", calls into question what kind of performance (both political and theatrical) is available in a present moment punctuated by a messianic future.

These concerns have particular poignancy for a culture such as Israel's, in which the political-theological heritage of Jewish messianism is hotly debated. Consequently, they are also prominent in Israeli theatre, turning it into a site in which temporal thought is performed. As a case study, the paper will examine Hanoah Levin's play *The Child Dreams* (1992), in which the messianic is set vis-à-vis the dramatic in order to reflect upon and unsettle their respective temporalities, and to consider the junctures and juxtapositions between theatricality and political theology.

Biography

Yair Lipshitz is a senior lecturer at the Department for Theatre Arts at Tel Aviv University. His research explores the intersections between theatre, performance and Jewish religious traditions. He is the author of two books in Hebrew: *The Holy Tongue, Comedy's Version* (2010) and *Embodied Tradition: Theatrical Performances of Jewish Texts* (forthcoming), as well as several papers dealing with topics ranging from early modern Jewish-Italian theatre to ritual objects on the Yiddish stage, and from urban performances in contemporary Jerusalem to the queering of Scripture in *Angels in America*. His current project explores Hebrew theatre's interventions within the Zionist temporal imagination.

Despair, Agency and Bodily Knowledge: Soren Kierkegaard and Peter Nichols' *Passion Play*

Naomi Rokotnitz

The "embodied cognition" hypothesis posits that many modes of reception and perception are made manifest in subcortical regions of the brain that function without recruiting conscious thoughts, and in sensory-sites that apprehend and store feelings (and memories) throughout the body-proper, without particular neurons firing (Phillips et al. 2004; Moll et al. 2005). Embodied responses are regularly moderated, adapted, revised or rejected once consciously considered but they occur involuntarily, precede conscious intervention and often bypass it altogether (Damasio 1999), influencing preferences and action-potential despite our ignorance of them, or even willful resistance to them (Vandekerckhove & Panksepp 2011).

Peter Nichols' *Passion Play* (1981) precedes these studies, yet his treatment of the cognitive and emotional impact of preconscious affective content accords with recent findings. At the same time, his skillful theatrical presentation of the experience of betrayal, despair and self-governance, both extends and complicates current research regarding identity and autonomy.

In this paper, I explore the relationship between passion, despair, and bodily knowledge, as presented in Nichols' play and its dialogue with Søren Kierkegaard's *Either/Or* (1843). Approaching the play from this philosophical perspective suggests as yet untapped interpretations of its action. Analyzing these in light of developments in embodiment and affect theories, exposes the extent to which effective comprehension is dependent upon affective receptiveness: attempting to ignore bodily registers of experience, or to sever these from conscious decision-making, may prove pernicious, whereas "attentive attunement" (Bower and Gallagher 2013: 122) to the self-direction of perception, may allow one to foster an integrated self.

Biography

In her research, **Naomi Rokotnitz** explores the intersections between literature, philosophy, and science, investigating the relations between knowledge acquisition, inter-personal communication, moral accountability and bodily modes of reception and perception. Author of *Trusting Performance: A Cognitive Approach to Embodiment in Drama* (2011) and numerous articles, she teaches at Tel-Aviv University.

The Violent Performance of Power in *Le Bacon* by Genet

Davide Giovanzana

The paper discusses the imagery that war produces and links it with the notion of staging an authoritarian discourse and questions the possible mode of resistance to it. This concept is examined by considering the performativity of Power in Genet's play *Le Balcon*, which depicts a government attempts to control a rebellion. The core idea proposed in this paper is that Power finds its legitimation in the theatrical representation of itself. Genet, rather than defining the theatre event as an open process in dialogue with its surrounding, considers it as a closed system associated to the perpetration of Power. While at first *Le Balcon* seems to reproduce the traditional theatre dichotomy illusion-reality by transposing it with the binomial brothel-revolution, Genet surpasses this opposition and suggests that every form of Power (from the apparent democracy to military control) and thus of resistance must be staged: every form of discourse must be theatrical. Therefore Genet does not consider theatre, and thus theatricality, as a democratic platform but rather as a tool used by Power to impose and to warrant itself and the images of it are its ultimate seductive means: for the strongest way to control is not to use force but to colonize the imagination of people. The paper concludes by examining possible modes for disrupting a hegemonic domination and suggests that the ludic structure of the play within the play, which can show that Power is a show, could actually offer a strategy to counterattack any authoritarian discourse. Eventually the presentation itself becomes also the performativity of an authoritarian discourse about Power.

Biography

Davide Giovanzana is a theatre researcher and theatre director with a strong background in Physical Theatre. He has worked, as actor, theatre director and pedagogue in several countries with different theatres and theatre academies. He is currently enrolled in the doctoral program of artistic research at the Theatre Academy of Helsinki, Finland. The subject of his doctoral research investigates the phenomenon of play within the play and proposes a political reading of this dramaturgical device: Theatre Enters! The Play within the Play as a Means for Disruption. In 2006 he has founded the theatre company Metamorfoosi, based in Helsinki, and since 2012 he collaborates with the Finnish-German multidisciplinary group Periskop. Since 2007, he is the artistic director of MasQue, an international mask theatre festival in Helsinki, Finland <http://www.davidegiovanzana.ch>

Open Panel Session 1
Philosophies of Sound and Embodiment

Wednesday 1.30-3pm
Drama Studio EEG101
Elgar Building

Theatre, Perception, and the Phenomenon of Attention

George Home-Cook

Theatre, as J.L. Styan has declared, is 'something *perceived*' (1975: 31). Yet, what is the nature of perception, how is theatre perceived and what role does the theatregoer play in the enactment of theatrical experience? In an attempt to shed light on these questions, this paper will reconsider the complex relationship between theatre, perception and the phenomenon of attention.

Theatre has always been an event that we *attend*. Yet, the question of attention in theatre remains relatively unexplored. In an attempt to redress this situation, this paper begins to construct a theory of theatrical attending that brackets the phenomenon of theatrical listening. Moving away from Brown's theory of theatre's 'aural phenomenology' as a 'matrix of distraction' and countering the "spotlight" model of attention, the paper explores the phenomenal dynamics of the attentional 'sphere' (Gurwitsch). Drawing from the work of P. Sven Arvidson and from Alva Noë's concept of perception as 'something we do', it is suggested that listening consists of a specialist mode of attention that involves an enactive, intersensorial and dynamic embodied engagement with our environment and its affordances. Moreover, and in developing Sebastian Watzl's assertion that 'attention shapes the phenomenology of perceptual experience', it is proposed that the act of attention plays a vital role in the process of *enacting* perception.

Biography

George Home-Cook is an independent theatre practitioner-researcher and performing arts pedagogue, based in the UK. He holds an MA in Performance and a PhD in Drama from Queen Mary, University of London, UK, where he was awarded a prestigious Westfield Trust scholarship. He is the author of *Theatre and Aural Attention: Stretching Ourselves* (Palgrave Macmillan: 2015).

Sounds and Spaces in Theatrical Performances

James Hamilton

Sounds play several roles in theater. Most notable are those that indicate the presence of a character (in narrative performances) and those that do not (as in non-narrative, aka 'post-dramatic', performances). What are these roles? And how do sounds play both of these quite different roles? The answers I will explore suggest they do so as a result of whether the sound-source is 'locatable' in the performance space.

In the arts of performance (most notably theatre, dance, performance art) a spatial dimension is introduced by way of the presentation of live bodies in art, i.e., on stage. Accordingly, I propose to approach the questions I have just set forth by way of thinking about how a spectator's sense of space (and 'place') is generated by sounds in performances.

The strategy I deploy enables us to understand how sounds can play both the recognitional and identification role they play in narrative theatrical performances but also the comparatively non-indicative (sometimes called 'opaque') roles they play in non-narrative theater. This solution also promises to help explain the specific aesthetic effects of sounds, including voiced sounds.

Biography

James Hamilton has taught at Kansas State University since 1971. He is the author of *The Art of Theater* (Wiley-Blackwell, 2007). He has published articles on theater and other performance arts in *British Journal of Aesthetics*, *The Journal of Aesthetics and Art Criticism*, *The Journal of Dramatic Theory and Criticism*, and *The Journal of Aesthetic Education*. He has entries on Brecht in the *Oxford Encyclopedia of Aesthetics*, on 'Theater' in the *Routledge Companion to Aesthetics*, and on 'Drama' in the *Blackwell Guide to Aesthetics*. He has presented work to meetings of the European Society of Aesthetics, the Mediterranean Congress of Aesthetics, the Theater and Performance Research Association, Performance Studies International, and the American Society for Aesthetics.

Sound-Bodies and Object-Beings

Caroline Wilkins

My proposal concerns the phenomenological qualities of sound, music and theatre with regard to an emergent form of performance embraced by the term Sound Theatre. Composer Craig Vear describes it as ‘an experimental inter-disciplinary performance concept combining field recordings, live computer music, the mental ‘seeing’ evoked from sound, and a theatre performance environment’ (Vear, C. Sound Theatre, TaPRA Conference 2009).

I discuss the impact of phenomenology on my own experience as a composer/performer and its role in providing a bridge between performance and reception. From this I define a method of analysis based on elements such as space / time, performer / public, performer / instrument / technology, sonic / visual components, objects and embodiment.

I begin with Merleau-Ponty’s phenomenology of gesture, a departure point for understanding the body as medium in performance. Elaborating on this to include the body’s interaction with technology in performance, I call on Hayles’s theory of post-humanism that proposes the existence of a three-way communication between humans, machines and audience. My approach also includes a perspective on philosopher Thomas Nagel’s phenomenology of the object (1974), in which he discusses a way of sharing in the experience of being an object before it is posited as a specific kind of object.

Placed within a performance context, the phenomenon – the thing itself – can assume another presence that sheds former conventions, allowing for it to speak differently and show us other aspects of its being. Thus acknowledged, it can assume a thinking role within the creation of performance.

Biography

Independent Composer/Performer/Researcher **Caroline Wilkins** completed a practice-based PhD in Sound Theatre at Brunel University, W. London in 2012. She has presented at international conferences including ARTECH, Guimares, IFTR World Congress (Munich), Sibelius Academy (Helsinki) (2010) & Caen University (2011). Publications online and in journals include *Perspectives of New Music* (2013), *MusikTexte*, *Contemporary Music Review*, *Leonardo Music Journal* (2003), *Studies in Musical Theatre / International Journal of the Performing Arts & Digital Media* (2012/13 Intellect Books), and a chapter in the book *Gestures of Music Theater* (2014, O.U.P). Recently she presented at the AISB Symposium on Embodied Cognition at Kent University.

Nietzsche, Musicality, and Performativity: Musical Perspectivism in *The Birth of Tragedy*

Mario Frendo

This paper investigates Nietzsche’s views on the nature of theatre and performance with the aim of tracing performative strategies in his discourse. The main focus will be *The Birth of Tragedy* of 1872, where Nietzsche develops what I will call a ‘musical perspectivism’ that he adopts as a critical foundation for his analysis of tragedy. My discussion acknowledges Deleuze’s position in his *Difference and Repetition*, that ‘The Birth of Tragedy was not a reflection on ancient theatre so much as the practical foundation of a theatre of the future’. In view of this I will look at how Nietzsche’s perspectives may justify claims that with his critique of tragedy he was addressing what later will be acknowledged as the performative dimension of theatre. I will propose that through a musical perspectivism, Nietzsche developed a critique of the theatre of his time, characterised as an art form justified primarily as a medium that interprets literary works. I will argue that Nietzsche’s musical perspectivism was a relevant foundation for an untimely shift towards western theatre as a performative event, framed around a redefinition of the relationships at play in performance. Key to this shift was an ontological interdisciplinarity which would develop into a legacy that touches the core of current trends in theatre making and performance scholarship.

Biography

Mario Frendo lectures theatre and performance at the University of Malta. He received his PhD from the University of Sussex, in 2013 with a thesis entitled *Musicality and the Act of Theatre: Developing Musicalised Dramaturgies for Theatre Performance*, and holds a master’s degree in music composition from the University of Malta. As one of the directors of TARF (Malta) - a research platform investigating contemporary performance practices - he is co-founder of Icarus Publishing with Odin Teatret (Denmark) and the Grotowski Institute (Poland). Research interests include musicality in theatre, interdisciplinarity in performance, and relationships between performance and philosophical discourses.

Parallel Poetics: A Philosophy of Enactment in Virtual Criticism

Diana Damian Martin

I begin with a figure of a stranger; she is groundless, in a constant state of falling. There is no vantage point she can cling on to; in this free-fall, time is extended, and the demarcations of perceiver and perceived become blurred. I consider the figure of this stranger, in a shape-shifting commons that links us together. Something else is falling through time, parallel to her: a virtual performance. Hers is the act of discursive free-fall.

In this paper, I propose that particular critical practices that occur and pertain to the realm of the virtual - the internet - constitute a parallel poetics that re-configures the politics of the performance encounter and those of critical engagement. Under the current political, cultural and ideological circumstances, criticism can no longer be positioned solely as a process of mediation; this would fundamentally appropriate an assumption disproven by contemporary critiques of the public sphere (Fraser 2014, Mouffe 1996, 2013) that there is a sole carrier of public opinion within contemporary society. Instead, criticism posits cultures of consensus and dissensus, policing or emancipating discourses on art. In the virtual realm, it increasingly shapes parallel poetics that constitute temporary discursive cultures, shifting the dynamics of attention. Contrary to accusations that the internet has led to a problematic democratisation of criticism, I propose that it has led to a re-consideration of the role of dialogue, response and deliberation

I intersperse moments of a series of digital projects that concerned themselves with parallel poetics with an examination of the relationship between criticism, performance and publics in the virtual realm, drawing on the work of philosophers Hannah Arendt and Jacques Ranciere.

Biography

Diana Damian Martin is a London-based performance critic, writer and scholar. She is a Lecturer in Performance Arts at Royal Central School of Speech and Drama, Performance Editor for *Exeunt Magazine* and a member of Generative Constraints Committee, examining the politics of limitation in art practice. She is completing her PhD at Royal Holloway titled *Criticism as a Political Event*.

Diana is co-founder of *Writingshop*, an EU funded long-term collaborative criticism project, and *Institute of Critical Practice*, a nomadic organisation that explores the ways in which criticism manifests itself in contemporary performance as a mode of inquiry and production, strategy for visibility and practice of dissemination. She has written for publications both print and online including *Theater Heute*, *Scenes*, *Divadlo*, has worked as *Writer in Residence* for numerous festivals, including *Spill Festival of Performance* and runs training projects for young writers.

The Political Dimension of the Dancing Body: Implications of Absolute Democracy, Anarchism and Agonism on Dance

Goran Petrović Lotina

We are living in a post-political condition in which even theoretical discourses about the political dimension of art may become appropriated by dominant politics and depleted from their critical role. Contemporary dance theory often falls into the trap of dominant politics and lose its critical or political role. To point out on such a predicament, first, I have made a distinction between the two dominant philosophical trajectories in the French philosophical thought: one of immanence (grounded in Deleuze) which argues artistic politics of withdrawal, and another of transcendence (grounded in Derrida) which argues artistic politics of engagement. In order to provide a condition for the political dimension of dance, I claim that we need artistic politics of engagement. On the second point, I have distinguished between the two dominant views within the transcendental politico-philosophical approach: one which leads to the democracy of anarchism (Rancière), and another which leads to the democracy of agonism (Mouffe). Finally, I claim that Mouffe's quasi-transcendental and agonistic politico-philosophical theory provides a political dimension of dance. This approach suggests that only by the politics of engagement and a possibility of choice we may re-associate and reassemble connections between the dancing body and other social practices, and, thus, undo and redo the dominant neoliberal condition of indistinctness we call the post-political.

Biography

Goran Petrović Lotina is a PhD researcher at Ghent University, Research Centre S:PAM (Studies in Performing Arts & Media), and a research fellow at SciencesPo / SPEAP: Institut d'études politiques de Paris / Programme d'expérimentation en arts et politique. His research combines art theory with contemporary political philosophy. Since 2000, he has been working as a researcher, curator, and writer, in visual and performing arts and film.

Performing the 'Internally Outsourced' Subject: The Portal Platform and The Enemy Within

Rachel Cockburn

In the UK (2015) 'outsourcing' needs no introduction - in the last 30 years this employment practice has become a leading neoliberal innovation. The impact of this practice on the individual - particularly in terms of economic insecurity and precarity - has been greatly discussed (e.g. Gorz 1989, Boltanski & Chiapello 1999). Likewise, art and performance practices have actively critiqued 'outsourcing': particularly 'delegated' art / performance practice (e.g. Santiago Sierra, Rimini Protokoll). Critical discourse has also been provided by performance/art theorists such as Shannon Jackson (2011), and Claire Bishop (2012).

Rather than simply add to this scholarship, this paper aims to address the less discussed and more recent variant of outsourcing practice - 'internal outsourcing'. This discursive shift from 'outsourcing' to 'internal outsourcing', I argue, indicates a discursive practice that exploits the individual in a manner that problematises much delegated performance practice.

By drawing on HE 'portal' employment experience, Foucault (2009), and Lazzarato (2012), I examine this figure of the 'internally outsourced' subject. I consider the performance of the 'internally outsourced' subject as it exists today, its site of enunciation, valorisation, and the (im)possible repudiation of this assignation.

Biography

Rachel Cockburn's research is mostly situated within the field of 'performance philosophy' and the intersection of philosophy, political theory, and performance practice; current research explores the relationship between the constitutional 'struggle' of the aesthetic subject, aesthetic labour, and modern forms of governance.

Subverting the 'Classics': Adaptation and Resistance

Margherita Laera

Contemporary theatres in Europe are currently awash with theatrical versions of 'classical' works from antiquity and modernity. The pervasiveness of adaptations on European stages results in a relentless repetition of known narratives that come with an ideological baggage attached, which theatre-makers engage with/reiterate/displace in more or less sophisticated ways, but inevitably re-evolve in the process. In this sense, adaptation would seem to inevitably position itself as a conservative undertaking, and especially so if the adaptation we are dealing with is of a 'classic' - be it Shakespeare, with his association to the history British Empire and cultural colonisation; or Tennessee Williams and his unflattering depiction of women, and so on.

This paper argues that the subtle and oppressive mechanism that is the 'classical', as discussed by Salvatore Settis in his *The Future of the Classical* (2006), can only be undermined by creative responses. But how can resistance to, and subversion of, that mythological mechanism that is a 'classic' take place without undermining itself through the inevitable re-iteration that is adaptation? What are the creative, performative and aesthetic tactics that are available to theatre-makers as agents of change through adaptation? Drawing on the work of Chantal Mouffe, Jacqueline Rose and Howard Caygill on resistance in the arts, I assess adaptation strategies adopted by theatre-makers such as Societas Raffaello Sanzio, Rimini Protokoll, Split Britches, and others. In approaching the work of a selection of contemporary theatre-makers who serially use adaptation in their artistic output, I ask whether, and how, it may be possible to subvert a particular 'canonical' work and resist the ideological mechanism underpinning the very notion of 'classical'.

Biography

Margherita Laera is a Lecturer in Drama and Theatre at the University of Kent and the author of *Reaching Athens* (Peter Lang, 2013) and *Theatre and Adaptation* (Methuen, 2014).

Locating Bodies: The Immersive Ontology of Robotic Performance

Zornitsa Dimitrova

Artwork presenting inter-machine and human-machine interactions in robotic art and performance requires attention: it addresses recent concerns with the crisis of 'the obsolete body', yet attests to a certain participatory becoming in performance. The latter simultaneously reinstates the status of sapient automata as counterparts to humans and invites human bodies to reassess their place in the world. In examining examples from robotic art culture of the San Francisco Bay Area, this paper chooses to see robotic performance as a re-appropriation practice in which human bodies re-negotiate their 'humanness'. Robotic performance thus drafts out an immersive ontology of bodies locatable through their interaction with automata. Its ontological scaffold revolves around four thematic clusters. These include an interest in the 'liveliness' of matter (1), Deleuze's concept of 'meat' (2) and Merleau-Ponty's metaphysical notion of 'the flesh' (3). Alphonso Lingis's 'splendour' (4) forms a fourth cluster that addresses the transformations that a body endures once it becomes a site of performance. An immersive ontology shows how a body withdraws from visibility to become a phenomenon of transition, an empty middle. The human body withdraws from the limelight, and, simultaneously, is reclaimed in this disappearance.

Biography

Zornitsa Dimitrova wrote her dissertation, *Expression as Mimesis and Event*, at WWU Münster. Here Deleuzian 'expression' functioned as the active force within immanence and the generative procedure of mimesis. More recent work, however, focuses on participatory models whereby interaction ceases to be a human property and the notion of action loses primacy to give way to constellatory configurations. She has published on philosopher Gilles Deleuze and drama; long-standing research interests include event and emergence theories, the concept of motion, and mimesis.

The Spasmodic Body in Performance: an Affective Reading

Kallee Lins

This paper calls for the use of affect theory as a paradigm for the study of dance. Looking at Heidi Strauss' *Elsewhere*, a work that deals explicitly with the affective flows between bodies, the piece proposes an ontological re-definition of dance as a process of physiological experience shared between dancer and audience. Strauss describes the phenomenon of affect as, "felt within each impulse, expectation and encounter," a sensation that "gives everyday life its quality of continual motion" (Strauss, 2015, artist notes). This paper will examine the extent to which "the transmission of affect," as defined by Teresa Brennan's philosophical work, and transmuted into performance by Strauss, is a crucial framework through which to understand the work of contemporary choreographers.

Following Brennan's theory of affect circulation, which makes a strong case for the existence of dominant affects flowing within particular spaces and moments (Brennan, 2004), this paper is the basis for a larger inquiry into the cultural relevance of recent, contemporary choreography. Evident in the work of Strauss—as well as Mélanie Demers, Stephanie Lake, Eduardo Fukushima, Patricia Aperi among others—is a particular affective quality arising from heightened speed, reliance on gravity, and indeterminate body placement, which I have termed a "spasmodic aesthetic."

Proceeding from an analysis of the circulation of affect in *Elsewhere* and the affective qualities associated with spasmodic movement, this paper will propose that the affective "content" of dance reveals valuable information regarding these artists' physiological experience of our current sociopolitical moment and its impact on the body.

Biography

Kallee Lins is a PhD candidate in the Department of Dance Studies at York University where she researches contemporary choreography created following the 2008 financial crisis. While studying in Toronto, she continues to create and direct physical theatre and practices movement-based dramaturgy across a range of performance mediums.

Body-Thinking in *Catch me if you can! - Eurydice 2012 reloaded*

Aurelia Baumgartner and Daniel Meyer-Dinkgräfe

With reference to the performance of *Catch me if you can! - Eurydice 2012 reloaded* at the Sixth International Conference on Consciousness, Theatre, Literature and the Arts on 10 June 2015, (St Francis College, New York), the paper discusses an innovative, performative approach to addressing the concern that rational thinking is not able to capture the whole variety of living reality. The key concept to capture this new approach is body-thinking. The performance of *Catch me if you can! - Eurydice 2012 reloaded* was developed as an interlaced reflection by different media and layers, deconstructing the overvaluation of rational understanding. In consequence, a space for a humble ego was be opened. The interlinked movement between different layers and structures can be seen as a semiotic process of forming structures. That is why the performance is thinking in motion, body-thinking.

Biographies

Aurelia Baumgartner is a 'philosophizing dancer and dancing philosopher'. She studied Philosophy, Theatre and Literature at LM University of Munich, and trained as a dancer and dance teacher at 'Iwanson International', with additional studies in Asian Martial Arts (Black Belt III. Pakua), Taiji (Yang Stile and Pakua) and Jang Shen practices. In 2001 she founded the School of Contemporary Dance in Berg (Munich), in 2004 she founded the Aureliana Contemporary Dance Project and started to produce full-length philosophical dance and video performances.

Daniel Meyer-Dinkgräfe is Professor of Drama at the Lincoln School of Fine Performing Arts, University of Lincoln. He has numerous publications on the topic of theatre and consciousness to his credit, and is editor of the journal *Consciousness, Literature and the Arts* and the book series of the same title with Brill | Rodopi.

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Oliver	Double	o.j.double@kent.ac.uk
Sally	Doughty	sdoughty@dmu.ac.uk
Mark	Dudgeon	mark.dudgeon@bloomsbury.com
Patrick	Duggan	p.duggan@surrey.ac.uk
Ben	Dunn	rescueben@gmail.com
Mark	Edward	markedward1@hotmail.co.uk
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Leonie	Elliott-Graves	elliott.graves.leonie@gmail.com

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Clare	Finburgh	cfinb@essex.ac.uk
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Ben	Fletcher-Watson	B.FletcherWatson@rcs.ac.uk
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Mario	Frendo	mario.frendo@um.edu.mt
James	Frieze	j.frieze@ljmu.ac.uk
Matthew	Frost	matthew.j.frost@manchester.ac.uk
Nic	Fryer	nic.fryer@bucks.ac.uk
Maggie	Gale	maggie.gale@manchester.ac.uk
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Jane	George	j.george@worc.ac.uk
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Sarah	Gorman	s.gorman@roehampton.ac.uk
Michael	Goron	michael.goron@winchester.ac.uk
Kelina	Gotman	kelina.gotman@kcl.ac.uk
Katherine	Graham	pckjg@leeds.ac.uk
Belinda	Grantham	belindagrantham@hotmail.com
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Laura	Griffiths	Laura.Griffiths@leedsbeckett.ac.uk
Georgina	Guy	georgina.guy@rhul.ac.uk

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James	Hamilton	hamilton@ksu.edu
Mark James	Hamilton	hamiltonm@regents.ac.uk
Claire	Hampton	c.hampton@wlv.ac.uk
Rachel	Hann	r.hann@surrey.ac.uk
Anna	Harpin	a.r.harpin@warwick.ac.uk
Jessica	Hartley	jessica.hartley@cssd.ac.uk
Miriam	Haughton	miriam.haughton@nuigalway.ie
Catherine	Hindson	Catherine.Hindson@bristol.ac.uk
Emily	Hockley	Emily.Hockley@bloomsbury.com
Nicholas	Holden	niholden@lincoln.ac.uk
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Liam	Jarvis	liamjarvis@aol.com
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Matt	Jennings	mj.jennings@ulster.ac.uk
Ola	Johansson	s.johansson@mdx.ac.uk
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Forename	Surname	Email
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Drew	Milne	agm33@cam.ac.uk
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Marilena	Zaroulia	marilena.zaroulia@winchester.ac.uk

USEFUL INFORMATION FOR DELEGATES

CONFERENCE LOCATION AND DIRECTIONS

The conference takes place at St. John's Campus, Henwick Grove, Worcester, WR2 6AJ

<http://www.worc.ac.uk/discover/find-us-st-johns-campus.html>



By Car:

Worcester is conveniently located near M5 and M42 motorways and A38 trunk road. Follow directions for City Centre from M5 Junction 6 (from north) or Junction 7 (from South). The University of Worcester directional signs will take you to St. John's Campus.

Parking:

Parking is available at St. John's Campus (shown on schematic map above). Delegates can park free of charge if a valid parking permit is displayed- these will be distributed to delegates by email in advance of the conference or can be collected from the Conference Registration Desk. Otherwise you will have to pay for parking at the pay and display machines in the car parks.

By Rail:

Worcester is served by two train stations: Worcester Foregate Street - is situated in the city centre and is a 25-30 minute walk from the University or five minutes by taxi.

Worcester Shrub Hill - is a 40-45 minute walk from the University or 10 minutes by taxi.

Guide to approximate travel times:

Birmingham to Worcester Foregate Street 50 minutes

Cardiff Central to Worcester Foregate Street 1 hour 50 minutes

London Paddington to Worcester Foregate Street 2 hours 20 minutes

On Arrival:

Please come to the Conference Registration Desk in the Foyer Area of the Edward Elgar Building which will be open from 10am on Tues 8 Sept and from 9am on Weds 9 Sept. If you are arriving before this time and are staying in University accommodation please report to the Main Reception in the Edward Elgar Building.

Accommodation:

Delegates who have booked University accommodation will be located in the University Halls of Residence on St. John's Campus. Please report to the Main Reception in the Edward Elgar Building to check in to your accommodation. Normal check in time is 2pm but every effort will be made to allow delegates to check in from midday on Tues 8 Sept. Check out time is 10am on the day of departure.

Taxis:

Taxis are available from the railway stations or you can book a taxi from a local company:

Cathedral Cars 01905 767400

Worcester Taxis 01905 700777

Wifi:

Guest wifi access is available throughout the campus. Delegates staying in University accommodation will be given a wifi login as part of their accommodation pack; other delegates will receive a login at Conference Registration.

Food at the Conference:

Breakfast will be served in the Quadrangle Court adjacent to the main Dining Hall in the Edward Elgar Building for all delegates who have booked breakfast as part of their accommodation package.

Lunch will be provided for all registered delegates and will be served in the Quadrangle Court adjacent to the main Dining Hall in the Edward Elgar Building.

USEFUL INFORMATION FOR DELEGATES

Dinner is not included, with the exception of the Conference Dinner which will be held on Weds 9 Sept in the Assembly Room, Worcester Guildhall for delegates who have pre-booked places at the Conference Dinner. Worcester has a wide range of eating places in the nearby City Centre, as listed in Places to Eat below.

Useful Phone Numbers:

University Main Reception (24 hours)	01905 855000
Emergency Services	999
Medical Advice (non-emergency)	111
Police (non-emergency)	101
Pharmacy	01905 22861
Tourist Information Centre	01905 726311
Taxis:	
Cathedral Cars	01905 767400
Worcester Taxis	01905 700777

Places to Eat in Worcester (and City Centre map):

Ostlers At Number 1 by the racecourse, 1 Severn Terrace, Worcester WR1 3EH
<http://ostlersatnumber1.uk/>

Carluccio's Italian Café and Restaurant
Chapel Walk, CrownGate Shopping Centre, WR1 3LD, 01905 612040,
www.carluccios.com/restaurants/worcester
Monday-Saturday: 8:00-23:00, Sunday: 9:00-22.30
Breakfast £4-8, Lunch-Dinner £8-15 (Fixed Price Menu also available)

The King Charles House, English Public House established 1577
29 New Street, WR1 2DP, 01905 726100
info@thekingcharleshouse.com, <http://www.thekingcharleshouse.com/>
Sunday-Thursday 11:00-23:00, Friday-Saturday 11:00-23:30.
Food ~ Friday 12:00-15:00&17:00-20:00, Sat 12:00-20:00, Sun 12:00-21:00
£5-10

Ashleys Indian Restaurant
11 The Tything, WR1 1HD 01905 611747, <http://www.ashleysrestaurant.co.uk/>
info@ashleysrestaurant.co.uk
Sunday-Thursday: 17.30-23.30, Friday-Saturday - 17.30pm-00.30
£6-10

The Marwood
40 The Tything, WR1 1JL, 01905 330460, <http://www.themarwood.co.uk/>
Monday-Sunday 12:00- Sunday: 12:00-1
Food ~ Monday-Saturday: 12:00-15:00, 18:00-21:30, Sunday: 12:00-16:00
Lunch £3-20, Dinner: £10-25, Sunday Lunch £12-14

Bolero Bar & Kitchen
34 Foregate Street, WR1 1EE, 01905 22220, <http://bolerovenues.com/> bar@bolerovenues.com
Tuesday-Thursday 11:00-00:00, Friday-Saturday 11:00-01:00, Monday 11:00-15:00
£5-25

Wetherspoons: The Postal Order
18 Foregate Street, WR1 1DN, 01905 22373 <http://www.jdwetherspoon.co.uk/home/pubs/the-postal-order-worcester>
Monday-Thursday: 8:00-00:00, Friday-Saturday: 8:00-01:00, Sunday: 8:00-00:00
£2-10

The Olive Branch Mediterranean Bistro & Wine Bar
6 Church Street, WR1 2RH, 01905 616669,
www.olivebranchworcester.co.uk info@olivebranchworcester.co.uk
Tuesday-Saturday: 11:00-22:30
£10-25 (Tapas also available)

House Café, Bar and Restaurant
Chapel Walk, CrownGate Shopping Centre, WR1 3LD, 01905 745055 <http://www.house-bars.com/worcester/>
Thursday-9:30-21:00, Friday-Saturday 9:30-01:00, **Sunday 10:00-19:00**
Food ~ Thursday-9:30-21:00, Friday-Saturday 9:30-21:00, **Sunday 10:00-18:00**
£3-10

Thai Gallery Restaurant

USEFUL INFORMATION FOR DELEGATES

26-32 Friar Street, WR1 2LZ, 01905 25451, booking also available online

<http://www.thaigallery.co.uk/worcester/index.php>

Lunch from £6, Evening from £8-20 (2-course set menus circa £20)

Monday-Saturday: 17:30-23:00

Chesters Mexican Restaurant & Bar

51 New Street, Worcester, WR1 2DL, 01905 611638, enquiries@chestersrestaurant.co.uk

<http://www.chestersrestaurant.co.uk/index.html>

Lunch £5-10, Evening £10-25

Wednesday-Thursday: 11:00-22.30, Friday-Saturday: 11:00-23:00

Massalla Lounge Indian Restaurant & Take-Away

35 Broad Street, Worcester, WR1 3NH, 01905 729955 <http://massallalounge.com>

Monday-Sunday: 18:00-00:00

£6-10

The Old Rectifying House

North Parade, WR1 3NN, 01905 619622 <http://theoldrec.co.uk/>

Bar ~ Friday-Saturday 18:00-02:00, Sunday: 12:00-23:00

Food ~ Tues-Thurs 12:00-15:00, 18:00-21:00, Fri-Sat 12:00-16:00, 18:00-21:30, Sunday 12:00-16:00

£10-25, Sunday Roast £11

Puccini's Italian Restaurant

12 Friar Street, WR1 2LZ, 01905 27770, <http://www.puccinisrestaurant.co.uk/>

puccinis@tiscali.co.uk, Tue-Fri 12:00-14:30pm, 17:30pm-22:00, Sat 12:00-22:30pm, Sun 12:00-16:

00pm,

£8-12

Other Italian restaurants in the Cathedral area:

Bill's

Wildwood Kitchen

Benedicto's

Zizzi's

Cafe at The Hive (University & Public Library & History Centre)

Sawmill Walk, The Butts, WR1 3PB, 01905 822866 [http://www.thehiveworcester.org/getting-](http://www.thehiveworcester.org/getting-here.html)

[here.html](http://www.thehiveworcester.org/getting-here.html) Mon-Sun: 8.30-22:00

The Balcony Cafe at Worcester City Art Gallery & Museum

City Art Gallery&Museum, Foregate St., WR1 1DT, 01905 724488, Mon-Fri: 10:30-16:00, Sat 10:00-16:00

Tea Rooms at Greyfriars House&Garden (National Trust)

Friar Street, WR1 2LZ, 01905 23571, <http://www.nationaltrust.org.uk/greyfriars/> Mon-Sat: 13:00-

17:00

Cloister Cafe at Worcester Cathedral

Chapter Office, 8 College Yard, WR1 2LA, 01905 732903, Mon-Sat 10:00-16:30, Sun 10:30-16:00

Take-away places in St John's 15 mins from campus: Indian, fish & chips, pizza, Chinese

Supermarkets to buy your own food

Tesco Express (Monday-Sunday: 06:00-23:00)

Asda (Monday-Saturday: 06:00-22:00, Sunday: 11:00-17:00)

Aldi (Monday-Saturday: 08:00-21:00, Sunday: 10:00-16:00)

The Co-operative (Monday-Saturday: 07:00-20:00, Sunday: 10:00 - 16:00)

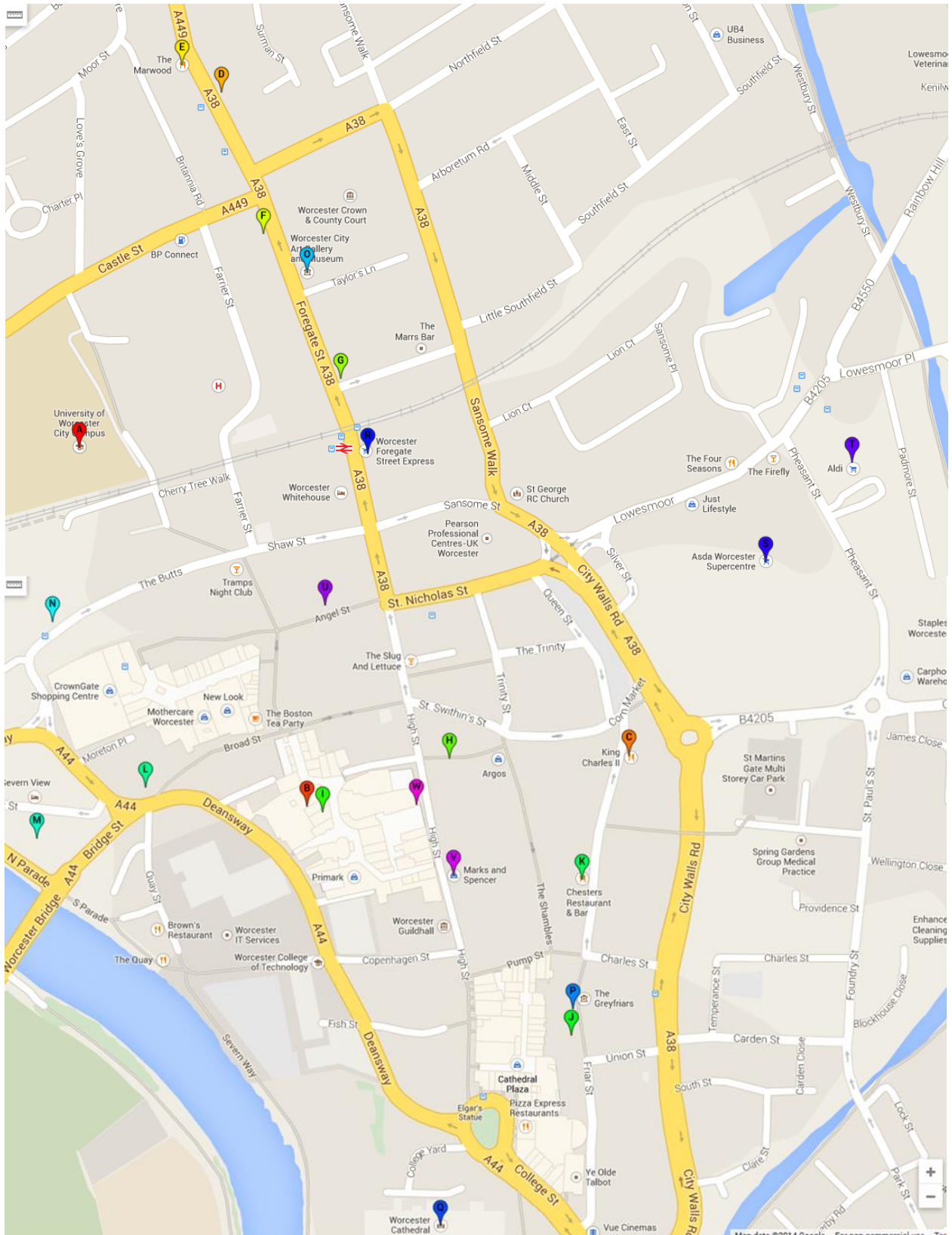
USEFUL INFORMATION FOR DELEGATES

Marks & Spencer - clothes shopping (Monday-Saturday: 08:00-18:00, Sunday: 10:30 - 16:30)

Boots Pharmacy (Monday-Saturday: 08:00-19:00, Sunday: 10:30 - 16:30)

See also:

http://www.tripadvisor.co.uk/Restaurants-g186424-Worcester_Worcestershire_England.html



USEFUL INFORMATION FOR DELEGATES - ROOM MAPS

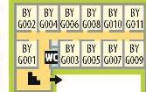


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www.worcester.ac.uk

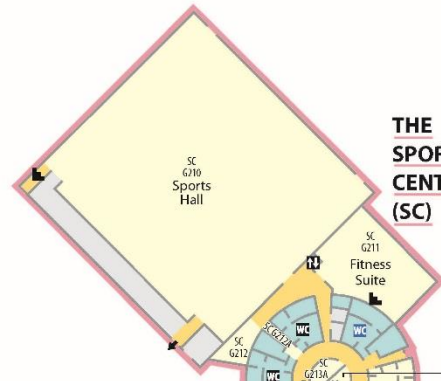
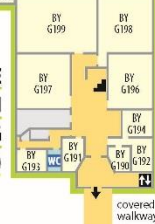
To Bredon, Thomas Telford, Halls of Residence and Long Stay Car Park (M)



BINYON NORTH (BY)



THE BINYON BUILDING (BY)



THE SPORTS CENTRE (SC)

- ➔ Entrance/exit
- ☒ Dining room
- ☒ Stair case
- ☒ Coffee shop
- ☒ Lift
- ☒ Seating area
- ☒ Toilet
- ☒ Book shop
- ☒ Disabled toilet
- ☒ Post room

To aid navigation room numbers are prefixed with the following initials:
Edward Elgar **EE**
Binyon Building and Binyon North **BY**
Sports Centre **SC**

All rooms have a prefix followed by a 3-digit number, e.g. 007
On the ground floor rooms start with G, e.g. G007
On the first floor rooms start with 1, e.g. 1007
On the second floor rooms start with 2, e.g. 2007.



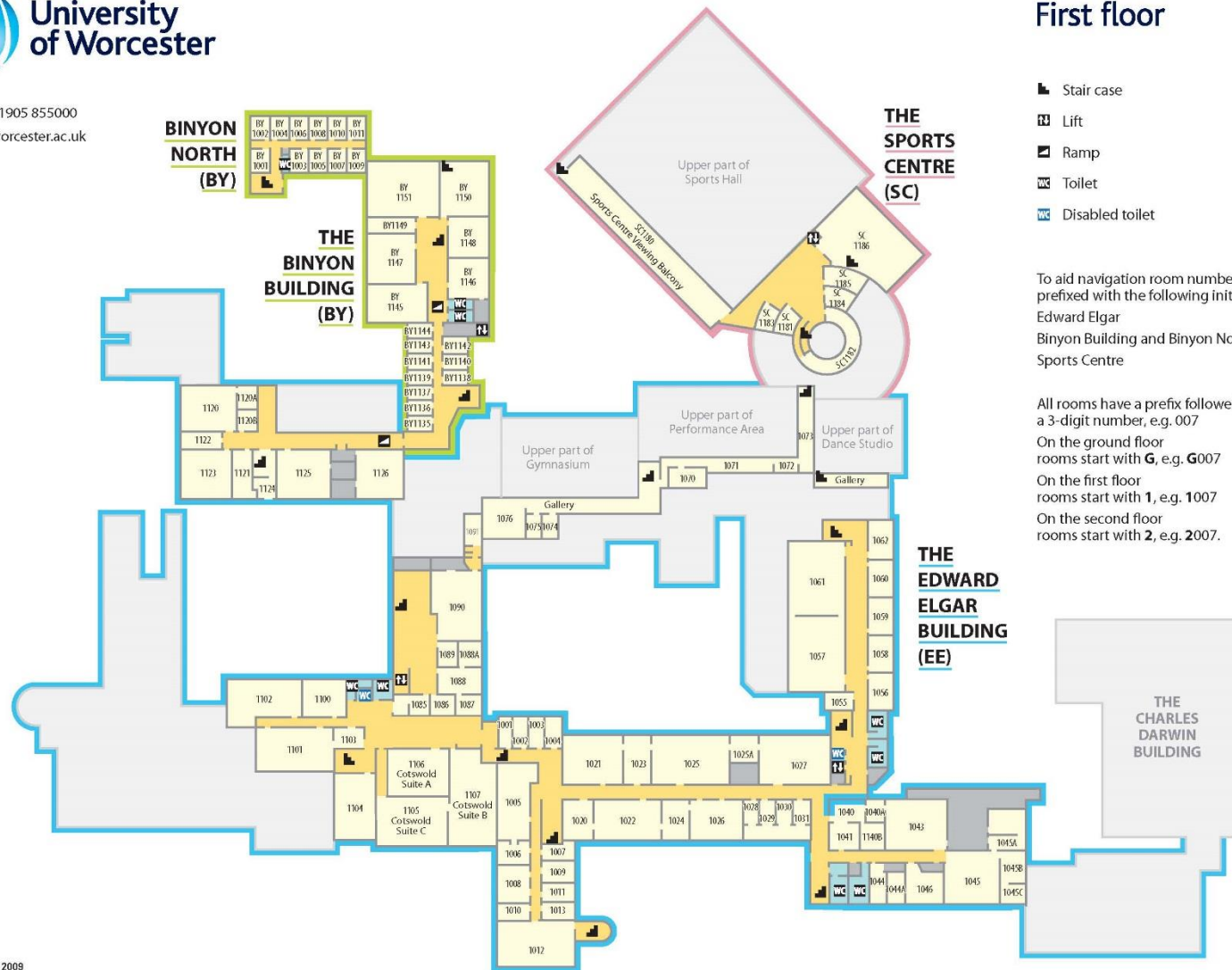
To Woodbury, Students' Union, Conference Centre and Peirson Library

MAIN ENTRANCE
To Premium Short Stay Car Park (A)

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www.worcester.ac.uk



First floor

- Stair case
- Lift
- Ramp
- Toilet
- Disabled toilet

To aid navigation room numbers are prefixed with the following initials:

- Edward Elgar EE
- Binyon Building and Binyon North BY
- Sports Centre SC

All rooms have a prefix followed by a 3-digit number, e.g. 007

On the ground floor rooms start with **G**, e.g. **G007**

On the first floor rooms start with **1**, e.g. **1007**

On the second floor rooms start with **2**, e.g. **2007**.

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Workshop and Symposium

15-19 September

University of Kent in Canterbury

Celebrating 100 years since Tadeusz Kantor's birth

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