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Book of Abstracts
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Anne Smith: Bridging the Gap: can applied theatre generate an integrated Britain?

In her government commissioned review of British integration, Casey (2016) identified the fragmentation in UK society, highlighting “worrying levels” of segregation and socio-economic exclusion in communities. The report recognised the importance of community-based language provision in promoting integration as one of its core recommendations back to Central Government. Common language, however, is only one strand of integration. There is a pressing need for new strategies to generate integrated communities and address related inequalities, as the ‘Call for Evidence’ from the All Party Parliamentary Group on Social Integration (2017) demonstrates. Creative English is a national applied theatre project, funded by the UK government’s Department of Communities and Local Government to build confidence and competence in conversational English for those with little or no language skills. As an applied theatre methodology developed through practice-based research in partnership with the target participants, it has a much broader impact on belonging than language alone, including the generation of personal agency and intercultural community. Delivered via FaithAction, a national multi-faith network, it has been successful at engaging with ‘hard-to-reach’ communities via delivery through volunteers from the same community in a trusted setting, such as the local mosque or gudwara. Drawing on evidence from ethnographic study of two contrasting Creative English groups, this paper argues that applied theatre in safe, familiar settings generates participation in society in a unique way. It examines the role of the physicality of the facilitator in transferring confidence and understanding to the participants across generational and cultural divides. It explores the value and limitations of participants, staff and volunteers as “cultural brokers” between generations, challenging Seelye and Wasilewski (1996) notion that common language is integral to this role. It highlights the precarity and boundaries imposed by funding that limit integration. It argues for a further stage of applied theatre intervention to facilitate multi-faceted integration for the most socially isolated and excluded, which is beyond the familiarity of the safe space participants currently inhabit. A participatory research process, however, will be key to replicating the success of the original programme.

Anne Smith is an applied theatre practitioner and researcher with over twenty-five years of experience in working in formal and informal education contexts. She currently works as Lead Trainer at FaithAction, who administer the Creative English project. The Creative English model was developed in partnership with workshop participants as part of practice-based research for her PhD on using drama to facilitate a sense of belonging for adult refugees and migrants, awarded by Queen Mary University of London in 2013. Her research interests include: the use of drama to facilitating community; language acquisition; family learning; health literacy; well-being.

Kay Hepplewhite: Generation of/through young applied theatre practitioners

This presentation explores how young artist/facilitators are (re-)generating a practice in the field of applied theatre, here with older people. Arts and creativity are described by Power as, ‘successful approaches to connecting to people with dementia’ (2010: 163). Power emphasises therapeutic benefits that relate less to an activity, which may mirror the concerns and drives of a younger people’s world of action, and more to the notion of sharing in a creative, sensory experience (ibid: 117). The ‘younger people’
in this analysis are generating work that bridges their understanding of the world and aging with appropriate workshop ‘activity’ for older people, including many who have dementia.

Illustrated with video, the presentation explores reflective dialogues with three apprentice facilitators employed by Equal Arts, a leading creative aging organisation based in Gateshead (https://www.equalarts.org.uk/our-work). The apprentices are building their (inter-generational) skills and practice, negotiating the challenges to their own world-view that arise from engagement with the older people. The graduates have been working with Equal Arts since university, where a final year project started their relationship with the company, including observation of experienced artists and developing their own uses of drama, storytelling, object and role work with older people in residential homes. Apprenticeship activity is focussed on generating practitioners who are reflective and responsive to the demands of the current climate for participatory arts activity.

Reflective dialogue method is an approach developed by Kay Hepplewhite for her research into the expertise of applied theatre practitioners (see Hepplewhite 2016). Discussion follows observations of the work, where examples of in-the-moment practice decisions evidence issues of concern to the (significantly) young practitioners on-the-job as they enrich their expertise in design and facilitation of creative experiences for the older participants.


Niamh Malone: Forgotten Futures: Insights from Applied Theatre in Dementia Care as challenge to decline/renewal binaries in memory, narrative, and urban regeneration

“Memory…is the active reinvention of a self that is joyfully discontinuous as opposed to being mournfully consistent’ (Braidotti, 2013: 167)

Braidotti (2013) problematizes a common view of memory as the basis of identity formation, suggesting that agency is affirmed within active moments of living, in which ‘dis-identifications from dominant models of subject-formation can be productive and creative’ (167). Dementia, a condition ultimately characterized by a radical inability to fully, partially, or ever, recall past events, raises particular considerations, or reconsidereations, of the nature and function of memory and identity politics. Those questions have further implications for how decline/renewal binaries function more generally in our culture, specifically in contexts of urban regeneration.

Forgotten Futures, an applied theatre project conducted in nursing homes in Liverpool (April 2017), exposes practitioner assumptions around memory, identity formation and transient places. Drawing on reflections on this project, this paper will examine, what could be described as an over-insistence on memory as recall, especially in applied theatre practices with persons living with dementia. The well-
established practices of Reminiscence Theatre, developed in response to felt needs to enable people living with dementia to recall personal narratives, come under scrutiny. This is because of the assumption on which they draw, that people affirm agency by articulating their history; telling their story. As acts of remembering bring with them the dichotomy of forgetting (Ricoeur, 1999), this raises important questions. One area of concern is Reminiscence Theatre’s appeal to reliability, as a result of which remembered events may be taken as testimony. Where this happens, the construction of life narratives of ‘mournful consistency’ displaces the potential of ‘joyous inconsistency’, located in omissions in one’s personal narrative. When Applied Theatre practitioners acknowledge these gaps, they open up spaces into which imagination may move, to complete, or indeed create, the/a story. Doing this means treating memory as a site of shifting imbalances between real and fictional events; in other words, approaching remembering as a creative act. In this way, memory is associated more with becoming than with being, embracing the now of joyful discontinuity.

Urban regeneration as a signature of the status-driven, façadist, ‘global city’ (Sassen, 1999) leans heavily on decline/renewal as a source of metaphors justifying the erasure of physical landscapes. In this, it impacts upon sites of memory, and associated relational co-ordinates of identity formation. The paper concludes by outlining some implications of insights emerging from Forgotten Futures, for claims made by urban regeneration organizations.

Dr Niamh Malone is a Senior Lecturer in Drama and Theatre Studies at Liverpool Hope University. She is published in areas of Applied Theatre and Dementia, Community Theatre, Storytelling/Identity, Global Cities and Urban Regeneration. She is the Founding Director of Hope Graduate Theatre Company (2012) and The Writers’ Studio. She was awarded her PhD from Trinity College Dublin.

Gary Anderson: Art-activism as intergenerational care-intervention

The aim of this 20 minute paper presentation is to position art-activist practices as a ‘mode or manner’ (Deleuze, 1981) of critically affirmative, intergenerational care in a ‘careless’ world (Thompson, 2015). To do this I will focus on an under-documented example of an unofficial ‘Liberate Tate’ event in Liverpool in 2015. This saw the pre-planned convergence of influential practitioners in the field of art-activism (Rev Billy and the Stop Shopping Choir, Platform, Liberate Tate) alongside local art-activist groups (Migrant Artists Mutual Aid – MAMA, and the Institute for the Art and Practice of Dissent at Home).

What brings these collectives and shared networks together, this presentation will argue, is their declared and shared position on care. Care for the art activist groups is a complex, relational and convivial commitment to intergenerational ecological justice, or ‘care of the planet and all that dwell or will dwell there,’ (Rev Billy, 2015). Crucially, this care is a form of critical praxis, reflexive and evolving that seeks to integrate notions of being ‘active’ (or performing interventions) with practices of ‘care’ and preservation (including, importantly, Foucauldian notions of ‘care of the self’ (Foucault, 1990) and practices of politicised maintenance (Ukeles, 2013). I want to dwell in the potential friction between medicalised notions of intervention and activist (situationist) notions of ‘intervention’ in ‘the norm’ (Debord, 2009).


From a matter-realist perspective (Braidotti, 2013) with ‘faith’ in ‘the deep, dense materiality’ of our lived experience I will draw from my own encounters of care in and around the event on 28th April 2015 at Tate Liverpool; what intergenerational ‘care’ might mean for art-activist collectives and their collaborators and
what conclusions can be drawn from a praxis of care in this context.

In other words, I want to establish an affirmative link between feminist affect theory (Braidotti, 2001, 2013) and art-activists (Rev Billy and the Stop Shopping Choir, Platform and Liberate Tate). I want to do that by reconceptualising care away from Held (1993, 2006) towards the ecological and post human in order to re-read art-activism as, first and foremost, an ethical praxis of intergenerational care-intervention.

Gary Anderson, Senior Lecturer in Drama at Liverpool Hope University, performance practitioner, pedagogue and scholar. He co-organises the Institute for the Art and Practice of Dissent at Home in his family home in Liverpool, UK. Gary has published books, *Five 2008 – 2012* (2014) and *4 Boys [for Beuys]* (2016) and presented his arts practice and research regularly in academic journals including Performance Research, Ephemera, RiDE and in edited books for Palgrave, Intellect and Routledge. He has exhibited his work nationally and internationally at various art venues and is currently co-editing an issue of Performance Research *On Children* Vol 23.1.

Erin Walcon: The Radical Act of Survival

‘Hold your nerve’ (2014)
‘Play the long game’ (2015)
‘Be willing to be invisible’ (2016)

This paper is a cautionary tale about how not to navigate academia as an Applied Theatre Practitioner who is unwilling, unable to trade active practice for thankless, quick-impact theory research outputs. In this shocking confessional, Erin will admit to the secret sin of prioritising practice within a REF landscape – identifying primarily as an Applied practitioner and owning her time is spent on things other than writing articles for refereed journals.

What does it mean to be a practitioner in the field of Applied and Social Theatre, right now? How does one pursue long-term action research in the current climate? What counts? What doesn’t? How is the field perceived within academic echelons rigidly hierarchical in spite of apparently impending global doom?

In 2015, Lyn Gardner described Doorstep Arts in *The Guardian* as ‘growing a future model of arts engagement that could flourish all over the country and transform the opportunities available to both artists and audiences’. This work entails a slow process, one which requires a long-term vision steeped in a belief in the power of participatory arts and social justice. The work of Doorstep focuses on generational change in an area of deprivation, and the work begins with children.

This paper will explore the longitudinal and multi-generational vision of the PaR research occurring in Torbay and will trouble the ways in which such action research is perceived, judged, and relegated to obscurity, labelled ‘well-meaning but uncritical’ within the current climate, where a REF-hungry academic culture demands regular publication outputs to feed the machine.

Dr Erin Walcon, as a part-time Associate Lecturer at the University of Exeter and one of the Co-Directors of Doorstep Arts in Torbay, Erin has spent the last 5 years since PhD completion surviving as a practitioner within the academy...just. She is part of a new generation of Applied researchers negotiating a 21st century university culture which places business models ahead of education.
Martin Heaney: Male Adolescence and the Representation of Intergenerational Crisis in British Theatre

In this paper, Martin Heaney develops Fintan Walsh’s perspective on the representation of masculinity in ‘crisis’ (2013) to offer a provocation on contemporary interpretations of adolescence and intergenerational relations. The paper responds to discussions in applied theatre discourse which demonstrate the potential of studies of theatre and education to illuminate how ideas of youth and childhood have been constructed (Nicholson, 2011:6). Through analysis of selected plays, this paper explores connections between representations of male adolescence and the transfer of power and ideology between generations. This discussion will identify historic continuities in the construction of adolescent ‘crisis’ that have relevance to the discussion of ideas of generational care for the young within industrialised societies subject to Heraclitean social and technological change. This provocation will also indicate ways in which historic perspectives of adolescence in theatre representation can both interrupt normative associations of male adolescence with social violence and dystopia and advance a re-imagining of ideas of generational care for the young in social conditions of precarity.

Dr. Martin Heaney is senior lecturer in Applied Theatre at the University of East London. His current research is informed by a recent PhD study titled, ‘Reproducing Masculinities. Theatre and The ‘Crisis’ of Adolescence’. He has published short articles for Research in Drama Education (RIDE) and is preparing a book proposal for a monograph publication on the representation of male adolescence in British Theatre.

Working Group Session 2

Claire French: Introducing Language Ideology

This paper will look at how we can regenerate applied drama and theatre praxis through a closer analysis of language in use and language ideology. In doing so, I will tease-out perspectives of language ideology in linguistic anthropology as discursive conceptualisations of language in connection to relations of power or influence; married with ideology in the Critical Discourse Analysis field of sociolinguistics, which has aimed to facilitate the methodological tools for analysing how exactly ideology shapetext and talk as well as how ideology is formed, acquired or changed by discourse. This overview will help to contextualise my current research in post-conflict / decolonial contexts, where I am interested in participants’ evolving conceptualisations of their first language when it is interwoven into performance devising processes, particularly when an inquiry is collectively workshopped. Language ideology helps locate what I call platforms of influence and signal ways in which they influence language choices at all levels of the performance project. While my practice-based research is ongoing as part of a PhD, this paper will look to share language ideology with the field as a useful theory, as well as begin a conversation about the complex of theoretical and practical alternatives to working with English as a lingua franca in applied praxis, particularly when working with speakers of minority languages.

Claire French is currently a Commonwealth Scholar and PhD candidate at the School of Theatre, Performance and Cultural Studies and the Centre for Applied Linguistics, University of Warwick. She is researching at the intersections of language ideology and performance to extrapolate on language use in performance devising processes involving minority languages. In the past decade, Claire has lived and worked in the UK, Germany and Australia as facilitator for various applied theatre projects as well as dramaturg and producer for performances situated at the boundaries of the field. Key praxis areas have included languaging, ageing, refugees and festivalisation. She has an MA with distinction from the Royal Central School of Speech and Drama.
Carly Henderson: Regenerating approaches to learning through the material theatre

Aoife Monks (2014: 175) asserts that ‘the scholarly field of Theatre Studies is missing a key historical framework, that of craft at the theatre. The work...that goes on backstage in the rehearsal room is given far less status by critics and scholars than the work of actors, writers, directors and sometimes scenographers onstage’. This hierarchy is also manifest in much theatre education praxis, where the collaborative work that goes on behind the stage is rarely the focus of practical exploration and as a result remains largely unacknowledged in the critical field. Within Oldham Coliseum’s education programme, young people are introduced to the practices of stage managers, costume makers and lighting and sound technicians. In this paper I reflect on the programme as a mode of situated learning, ‘that takes as its focus the relationship between learning and the social situation in which it occurs’, (Hanks in Lave and Wenger, 1991: 14) drawing on material from a three year research project, in which young people have taken photographs to document their engagement with the Theatre. The paper explores their experiences of these practices, collected through photo elicitation, and their interactions with theatre staff and the building’s materials. The research aims to rearticulate these material practices, exploring how young people experience learning about theatre and theatre craft within the context of a theatre building.

Carly is Head of Learning and Engagement at Oldham Coliseum Theatre and in her fifth year of a Professional Doctorate in Applied Theatre at University of Manchester. Her research explores the theatre as a context for learning and how young people relate to the building, as a place.

Bethan Ryland: Regenerating the Older Generation’s social wellbeing through Applied Theatre practises in residential care homes in Wales – Methodological choices, benefits and limitations.

This paper aims to examine the potential of Applied Theatre with older generations in residential care homes in Wales, to positively effect individuals’ social wellbeing. Residential care homes in Wales like the rest of Great Britain face many challenges. These include funding cuts, staffing issues and concerns of good practise. I will discuss my PhD study and the methodological choices I have made to address my research question. The discussion will focus on how it has lead me to discover the existing provision of theatre-based activities in care homes in Wales and my next steps of applied theatre interventions in 8 care homes across Wales. I will discuss the criteria for my selection of care homes to answer why they have been selected and how I will employ mixed methodology and multiple data collection methods in order to collect meaningful, reliable data that reflects the complexity of the world and the human experience. I will draw on Anderson & O’Connor’s notion of the ‘post-normal world’ (2015) and Thompson’s suggestion that theatre is a research method itself (2012) to justify and examine my methodological choices for my study.

I will explore the belief that the arts can benefit serious health issues, in particular, loneliness and social isolation, both of which can be very damaging to the wellbeing and quality of life of older people in care homes and suggest that the answer lies in creating connections, empowering individuals and allowing space for creativity in order to foster greater meaningful engagement. I go on to suggest that by regenerating the notion social wellbeing in older generations in care homes, we can begin to see the arts as a critical component of wellbeing and how this can be evidenced by practise and research. This can then filter through to government and policy makers to see the real health benefits of arts practises with older people in general. In particular, the field of applied theatre and how methodological innovation in research and original creative practise can be contributing factors to the shifting landscape of the culture of care in Wales.

My name is Bethan Ryland and I am a second year full time PhD student at Newman University/Liverpool Hope University. I have a BA (Hons) in Creative and Performing Arts (University of Portsmouth) and an MA in Drama (University of South Wales). I run my own dance and drama company in South Wales that delivers regular dance and drama sessions to care homes, hospitals and community groups. My research interests include applied theatre, in particular theatre with the elderly and theatre in prisons.

Kate Massey-Chase: Recovery or Regeneration: reconceptualising the impact of Applied Theatre in mental health contexts

A common refrain in the literature (both grey and from the academy) on arts and mental health is that of ‘recovery’. This paper seeks to problematise this value-laden term and consider the possibilities for ‘regeneration’ as a more helpful conceptual framework. The clinical recovery model is ‘traditionally understood as a “return to normal”’ (Slade, Oades & Jarden 2017: 2), privileges observable outcomes measured by “expert” professionals, and has a focus on creating a productive citizen which maintains neoliberal agendas (Braslow 2013). There has been a service-user movement in recent decades to redefine recovery as a self-defined, subjective experience, more about the pursuit of a meaningful life than ‘the elusive state of return to premorbid levels of functioning’ (Jacob 2015). However, ‘a recovery approach remains embedded within a clinical perspective’ (Slade, Oades & Jarden 2017: 2) and is ‘inextricably linked to illness’ (Slade & Wallace 2017: 30). It can feel exclusionary, unrealistic, or simply inappropriate.

I suggest there are resonances here with the ongoing debate about assertions of transformation within applied theatre (Nicholson 2005: 12; Kramer et al 2006: 94; Neelands 2007). If we consider the definition of regeneration as bringing new, more vigorous life, feeling revived, growing after loss or damage, there are synergies with the experiences/impact of applied arts practices. ‘Regeneration’ could represent a resistance to assumptions about normality and recognition of the vitality that can be found through engagement with applied theatre practices as a ‘creative force’ (Hughes & Nicholson 2016: 2). Moving away from the grand claims (and grand narratives) of transformation and recovery, to the recognition of a gentler, messier, more human process. This paper will consider the possibilities for the concept of regeneration within arts in mental health, and question how this could relate to wider discourses within the field.

References:


Kate Massey-Chase is an AHRC-funded PhD student at the University of Exeter, researching the possibilities of Applied Theatre practice with young people who are in the transition between Child & Adolescent and Adult Mental Health Services. Alongside her research and teaching (including as a Visiting
Lecturer at the Royal Central School of Speech and Drama), she is also a practitioner, delivering creative arts projects with mental health service users, in addiction recovery services, with young refugees, and in schools.

**Karl Tizzard-Kleister:** *Cultural Echo: an exploration of performative cartographies used to aesthetically (re)generate experiential memory as a methodological praxis.*

*Cultural Echo* is a practice-led research project undertaken by Broken Perspectives Theatre Company culminating in their debut theatre show of the same name. The project aims to aestheticise the childhood memories of its two artists, memories now only existing within each individual's experiential account. By borrowing from multi-media psychogeographic practices well explicated by Merlin Coverley's text *Psychogeography* (2010), the project seeks to regenerate, and thereby rebuild, the London that the artists both remember. This critiques what Professor of Geography Venessa Mathews describes as multi-stage gentrification, where 'artist displacement' from the area that they have enriched is a key factor, and where now only 'the memory of artists' persists (2010: 666). As sociologist Martina Löw points out, urban sociologists 'have rarely analysed a city's heterogeneous population groups in terms of meaning, and phenomenological analyses' (2013: 897). Contemporary theatre regularly links memory, place and the urban city†. However this process can be appropriated by neoliberal policies, problematising the role of the socially engaged artist². Reactions against this are manyfold³, yet there is a focus towards communities rather than the perspectives of individuals. Artists using individual memory as an aesthetic in this way are rare⁴ moreover there is a void of artists aestheticising their own memory to critique gentrification⁵. As such *Cultural Echo* will utilize the playful stasis of childhood memory to conflict against the fluidity of culture within these spaces. This presentation will explore the methodologies and results of this research, including the #HipstersTour which aimed to capture a performative cartography of an area after dramatic gentrification, as well the appropriation of the flâneur to capture urban data. Lastly the paper will briefly comment upon the viability to create a transposable praxis from this research for socially engaged art and, perhaps, beyond.

Indicative bibliography


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1 Lavery, 2005; Wrights and sites, 2003; Beswick, 2011.
2 Mclean, 2014; Berry, 2015; Matthews, 2010; Youkmana, 2014.
5 Though there are examples of personal memory being aestheticised to critique notions of youth poverty and deprivation of opportunity (Baird, *Workshy*, 2015; Hoffman, *Free lunch with the stench wench*, 2016).
Uninvited guests (2010), *Give me back my broken night*, Soho theatre.

**Karl Tizzard-Kleister** is a masters student of theatre at the university of Chichester where he is currently refining his artistic and academic practice. In July 2016 he presented his first public paper at the global conference *Empathy*, and in December of the same year presented at the IRF conference *Memories of Place and Place of Memory*. He is set to debut his first theatre work *Cultural Echo* at The Brighton Fringe in May, to show the work at the International Youth Arts Festival in July and plans to tour the work next year. His research is currently exploring methods of experiencing and re-experiencing significant spaces through theatre, he is presenting a portion of this research at the IRF conference *Time, Space and Identity* in June.

**Andy Barrett: ‘I wish, I wish, I wish I knew who you were’ The community play text as artistic and social battleground**

In the obituaries of Arnold Wesker last year no-one mentioned *Beorhtel’s Hill*, his community play for Basildon of 1989. This play is one of the few published community theatre scripts (referring here to the Colway model of a geographically-defined community with a specific production methodology) and it is a remarkable text; a visceral and knotty battle between narrator and community, between individual and collective, between the writer as artist and amanuensis.

Throughout all the turns that community theatre has taken the written text is often a key part of the process however it has been constructed, and this short paper argues that there is much to be learnt from exhuming and examining the texts of a previous generation’s community plays, many of which were born of a genuinely radical intent. With much community art finding itself caught up in what Matarasso describes as a slide from ‘radicalism to remedialism’, and an increasing confusion, fostered by the ongoing relationship between community and heritage, of what the ‘community play’ is and what it should – or could – be doing, it may be time to take stock of what the writers of these plays were doing then, what they are doing now, and what they might want to do in the future.

Drawing on interviews with Jon Oram about his work with Wesker on the Basildon project, and playwright Stephen Lowe on his work with Oram and Claque’s current community play in the City of London; as well as the reading of many previously unavailable community plays from the eighties and nineties, I argue for a much needed reappraisal of the figure of the playwright who is, more than most, caught between the crosshairs of process and product, individual voice and communal vision in the generation of community theatre.
Andy Barrett is a playwright and artistic director of Excavate, which has been producing community theatre projects across the East Midlands since 2000. The company is currently working on a project in a street in a Nottingham suburb, and a touring show with the National Theatre. He is carrying out doctoral research into the role and work of the community theatre playwright through an examination of community play scripts and by tracking the process of a number of community theatre projects, including the seventh Dorchester community play and Claque’s City Play East for London.

Open Panel: Session 1

James Thompson: Intergenerational theatre and nuclear war
The paper focuses on London Bubble Theatre’s intergenerational theatre project ‘Grandchildren of Hiroshima’ performed in Hiroshima to mark the 70th anniversary of the atomic bombing of the city in 2015. It uses Akiko Hashimoto’s demand for an ‘intergenerational project of biographical repair’ (2015:49) in Japanese memory projects to explore the performance’s relation to other Japanese artistic responses to the atomic attacks. It asks how might intergenerational theatre be a form of relational practice that exhibits something of an ‘aesthetics of care’ – and one that enables repair between different generations of Japanese citizens. In contrast to the view from Holocaust studies on the role of the bystander’s indifference to the suffering of the Jewish community (Geras, 1998), the case here will be that there is no bystander in a nuclear attack. Accepting this requires an acknowledgement that we are all – in different ways – implicated in the bombing of the Japanese cities of Hiroshima and Nagasaki. It also means that we have to ask new questions about who is a participant and who is not a participant in a project such as this. Relational, intergenerational theatre – where there are no bystanders – insists on questioning our own generational connection to this particular horror of the Second World War.


James Thompson is Professor of Applied and Social Theatre and Associate Vice President for Social Responsibility at the University of Manchester. He is the Founding Director of In Place of War - a project researching and developing arts programs in war and disaster zones. He has developed and run theatre projects in Africa and South Asia (principally DR Congo and Sri Lanka). He has written widely on theatre applied to conflict, peacebuilding, and reconciliation and his most recent books are Performance Affects: Applied Theatre and the End of Effect (2009) and Humanitarian Performance: from Disaster Tragedies to Spectacles of War (2014).

Nicola Shaughnessy: “The play's the thing”: returning to roots and seeding the future
This paper returns to the roots of educational drama training in the work of Dorothy Heathcote and Cecily O'Neill, to reconsider the role of play in applied theatre. It emerges from interdisciplinary work with autistic communities as well as the AHRC funded “dementia, arts and well-being network” (DA&WN) using creative and embodied methodologies as research tools to engage with neurodiversity. I suggest that the techniques and principles of “on the spot dramaturgy”, creative co-production with community participants and loose drama structures within “immersive” environments are predicated on a theoretical and practical blending of the play-based approaches that characterized the practitioner pioneers of process drama with the post-dramatic frameworks of contemporary practice. These creative fusions
characterise the work of, for example, Spare Tyre’s “The Garden” (dementia settings), and companies working with autism such as Inner Sense, L’Insomnante (“Crying Out Loud”) and Imagining Autism (AHRC, University of Kent). Drawing upon theories of play and associated concepts of pretense, theory of mind, metarepresentation and imagination, I suggest there is much to be learned through contemporary performance structures about different kinds of play (sensorimotor, functional, symbolic), and the conditions and structures that facilitate cognition and creativity. Within these environments I consider the role of imitation (Nadel), repetition (Meisner), physicality and gesture (Lecoq), in discussion of the implications for future training and pedagogy. The title is also a playful reference to the Ting “Theatre of Mistakes” (1974-6) and the associated handbook of exercises, Elements of Performance Art (Anthony Howell and Fiona Templeton) which has informed my teaching as well as the “Imagining Another” training programmes for professionals, families and carers in arts, health and education contexts. Some practical exercises are included in the presentation. The paper also makes reference to holistic evaluative models appropriate to the multimodalities of contemporary performance in socially engaged contexts.

Nicola Shaughnessy is Professor of Performance at the University of Kent. Her research and teaching specialisms are in the areas of contemporary performance, applied and socially engaged theatre. Her work on the potential of performance to engage with developmental neuropsychologies (particularly autism and dementia) involves interdisciplinary collaborations in health and education contexts. She was Principal Investigator for the AHRC funded project ‘Imagining Autism: Drama, Performance and Intermediality as Interventions for Autism.’ Her most recent publications include Applying Performance: Live Art, Socially Engaged Theatre and Affective Practice (Palgrave, 2012) and the edited collection Affective Performance and Cognitive Science: Body, Brain and Being (Methuen, 2013). She is series editor (with Professor John Lutterbie) for Methuen’s Performance and Science volumes for which she is contributing a new collection: Performing Psychologies: Imagination, Creativity and Dramas of the Mind.

Sue Mayo: Reasons to be cheerful: Resilience, structure and care-fulness in socially engaged practice. In this paper, I will return to the research I conducted in 2012-2013, with Dr Katharine Low, into the teaching of socially engaged theatre practice. In this study, we considered the burgeoning opportunities to study Applied Theatre at MA level, and compared this with the pathway that many practitioners take, that of apprenticesing themselves to more experienced practitioners, and/or just ‘diving in’. Considering questions of resilience, I will examine the ways in which practitioners can learn from, challenge and support one another. Drawing from filmed interviews with experienced practitioners who had not studied Applied Theatre, as well as from interviews with students I will explore the ways in which exchanges of learning can criss-cross generations of artists, often disrupting notions of experience and ‘eldership’, but sometimes confirming them. Drawing also from my own survey, ‘Reasons to be cheerful’ (2014) I will attempt to identify the aspects of the work that keep people going for often long working lives in socially engaged practice. While this study revealed a dominant sense of satisfaction and nourishment for the artist, this needs to be set against awareness of what, in the 2013 study, one Lecturer in Applied Theatre described as a ‘vortex of anxiety’ evident in students as they began to unpick and explore complex ethical issues and precarious and sometimes dangerous contexts. Ahmed’s critique of binaries of oppressor-oppressed in Freire and Boal’s writing provides a frame through which to propose a complex web of teaching and learning, resistance and creativity, which supports artists and their collaborators.

https://www.cssd.ac.uk/research-projects/how-do-we-teach-socially-engaged-theatre-practice


Sue Mayo is a theatre maker and researcher. She specialises in Community Theatre and intergenerational arts, and convenes the MA in Applied Theatre at Goldsmith’s, University of London. She has recently
completed a year of pilot projects around the theme of Gratitude, and is now working with arts organisation Magic Me on a film and live performance project on Decorum, and with People United on their long term investigation of Kindness.

David Grant, Matt Smith and Laura Purcell-Gates
Panel: Objects with Objectives – an international research network about Applied Puppetry
The Objects with Objectives network brings together artists and researchers active in Applied Drama and Puppetry to share practice and expertise in relation to the emerging field of Applied Puppetry. The group meets for the first time in May 2017 as guests of the ASSITEJ Festival in Cape Town and this panel for TaPRA will report on our proceedings there, with short practical demonstrations and developing theoretical ideas. The theme of regeneration aptly fits the way in which puppetry breathes life into inanimate objects, and the increasing use of puppets in Applied Drama can also seen to have refreshed the field of applied drama practice, with the potential to help regenerate and enliven established applied drama methods such as those of Augusto Boal. Chaired by the Network PI, David Grant, this panel will bring together network members who have come into the project from different starting points: one from an applied drama background, one whose principal research focus has been on puppetry and one who has already been exploring the possibilities of applied puppetry. Emerging theoretical ideas that have been informing our initial discussions include the implications of puppetry for established concepts such as Brecht’s V-Effekt and Boal’s idea of metaxis. And from the puppetry perspective, we will explore ideas of “double vision” (does the audience see the puppet or the puppeteer, or a blend of both)? The panel will be drawn from UK network members, who include Laura Purcell-Gates (Bath Spa), Matthew Jennings (UU), Kat Low and CariadAstles (CSSD), Caoimhe McAvinchey (QMUL) and Matt Smith (Portsmouth).

David Grant is a Senior Lecturer in Drama at Queen’s University, Belfast, where has worked since 2000. A former Managing Editor of Theatre Ireland magazine, Programme Director of the Dublin Theatre Festival, and Artistic Director of the Lyric Theatre, Belfast, he continues work as a theatre director alongside his academic work. He has a long association with youth and community-based arts, and has a special interest in the Image Theatre techniques of Augusto Boal, with whom he was privileged to work in Derry in 1992, and whose ideas have influenced his applied drama practice ever since.

Dr Laura Purcell Gates is a Senior Lecturer in Drama at Bath Spa University in England and founder/director of the Arts and Social Change Research Group at Bath Spa University, and co-founder of the international Arts and Displacement Research Network hosted by the Harvard Program in Refugee Trauma. Her main areas of research concern arts and displacement, intersectional approaches to hybrid bodies within puppetry, object theatre and cyborg performance, and theatre and puppetry for social change. Her current research concerns puppetry and object theatre as intervention with refugee young people in collaboration with Dafa Puppet Theatre, Jordan.

Dr Matt Smith is a Senior Lecturer in Applied Theatre at the University of Portsmouth, having joined the university in September 2009. His research interests focus on applied theatre and puppetry. For many years now he has been using puppetry in a number of unusual settings to engage groups in work that can be considered applied theatre. This work has opened up many different and surprising results in workshops. He is interested interested in describing this work critically and developing a developed study of puppetry as part of applied theatre in the future.
Katharine Low, Matilda Mudyavanhu & Shema Tariq: The Press / Suppress / Our stories of happiness / They choose to define us / As “suffering headliners” – Re-generating understandings of health through creative processes

Over half of people living with HIV globally are women. As a result of the widespread availability of successful treatment, the number of women with HIV reaching their midlife and older has increased significantly. However, there is a paucity of research that engages with the experiences of women living with HIV, especially those who are older. Furthermore, despite being 35 years into the HIV epidemic there remains an absence of representations of the female experience of living with HIV in theatre and other artistic mediums.

In this paper, we describe our interdisciplinary collaboration between arts practitioners, clinical researchers and a community-based organisation, all working in partnership, to explore the intersecting experiences of womanhood and HIV. Underpinning our work, is the desire to work in partnership with women living with HIV to challenge existing hegemonic narratives of what it is to live with HIV in the United Kingdom in the 21st century. We consider two of the conference themes, particularly how are creative processes generated and what is regenerated in terms of arts & health and understandings of health. In discussing the work, we consider the importance of self-representation, and the impact of creating different spaces and reflect upon the centrality of reciprocity throughout the process. In the paper, we share some of the creative work produced by the participants, and consider the challenges and ways forward. We reflect on the insights gained and possibilities created by bringing together theatre practitioners, clinical researchers, third sector agencies and women living with HIV.

Katharine Low is a lecturer in Applied and Community Theatre with a research interest in applied theatre and sexual health, using feminist-led and participatory approaches. Matilda Mudyavanhu is a Freelance Dramatherapist and an HIV Youth Consultant. She is currently a Trustee at Positively UK and an associate at the Children’s HIV Association. Shema Tariq is an HIV physician and public health academic with a background in Medical Anthropology. Her research interest is in the health and wellbeing of women living with HIV.

Cathy Sloan: Affective Performance Ecology: The Radical Act Of Applied Theatre

Moving on from James Thompson’s use of ‘affect’ and Jenny Hughes and Helen Nicholson’s model of ‘ecologies of practices’, I propose an approach to developing applied theatre practice as an ‘affective performance ecology’.

I begin with the premise that applied theatre practice and research is a living thing bound up in relations in the world, with others and with theatre practices. My ontological approach as a researcher-practitioner, my sense of being-in-the-world, is embedded in my understanding of ‘affect’ as a way of theorising the flow and exchange of energy or sensation that motivates us to thought, to action, to inter-relation with people, places and things. My practice as a theatre-maker with people in recovery from addiction is an affective expression of my understanding of the world and of those with whom I am collaborating. My research is, therefore, a practice of ecology and, specifically, a concern with both performance ecology and ecologies of recovery (from addiction).

I address key questions of how does affect modulate in performance ecology? How might a socially engaged theatre-maker negotiate and navigate affect during the process of creating a performance? How might the practice of an affective performance ecology generate new ways to create critically reflective and radical work?

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6 Excerpt from a poem written by a participant.
For this paper, I offer one concept of how an affective performance ecology may be cultivated through creating 'spaces of potentiality.' I explore what I mean by space and potentiality, drawing from the use of the term potentiality as the indeterminate convergence of multiple potentials of any moment of 'becoming' into being (Brian Massumi 2002, Erin Manning 2013). An orientation towards indeterminate potential, that embraces the chaos, surprise and, sometimes uncomfortable sensation, therefore, opens up a way of exploring creative spaces and practices as affective experiences that are fluid and ontologically free from particular agendas – which is a radical act of political resistance.

Cathy Sloan has worked as a teacher, facilitator and director/theatre-maker. She was Associate and later Artistic Director of Outside Edge Theatre Company, specialising in performance work with and by people in recovery from drug and/or alcohol addiction. Currently she is a PhD research candidate at Royal Central School of Speech and Drama, exploring the renegotiation of shame through participatory theatre practice with people in recovery from addiction.

Working Group Session 4

Michael Anderson, Michael Balfour, Michael Finneran, Kelly Freebody: Change, intent, success and value in applied drama and theatre

The call for papers for this working group asks pertinent questions around how the field might renew itself in the current destabilised global social and political climate. This paper proposes that core to that future regeneration is a discussion about how we conceptualise and write about values in our work as a field. In order to ensure continued funding and support for applied drama programmes internationally, developing understanding of their effectiveness is critical to ensuring the development and implementation of best practices, the defence of their core purpose and the allocation of appropriate resources. This understanding enables practitioners, participants, funders and researchers to engage in useful discussions about evaluation, intention and success. There is a perception in the field that this understanding is currently lacking, and many are calling for increased research in applied drama (Balfour, 2009; Freebody & Finneran, 2016; Neelands, 2004; O’Connor, 2013) and its use in a range of areas for social change.

The paper will present data and preliminary analysis from a University of Sydney funded study examining the concepts of change, intent, success and value. Examining a sample of 141 documents associated with applied drama and theatre projects globally, such as evaluation reports, websites, and scholarly papers, the research thematically analyses those data and hones a number of emergent discussions based on the analysis. The broader research project incorporates current literature, discussions of practice, and ongoing research that attempts to intellectually map and conceptually locate current understandings and practices. This paper will locate the emergent analysis within that theoretical frame, and examine the implications of the investigation thus far.

Prof. Michael Anderson is Professor of Education (Arts & Creativity) at the University of Sydney; Prof. Michael Balfour is inaugural Chair of Applied & Social Theatre at Griffith University, Brisbane. Dr Michael Finneran is Senior Lecturer and Head of Department of Drama & Theatre Studies at Mary Immaculate College, University of Limerick. Dr Kelly Freebody is Senior Lecturer & Education Director at The Sydney School of Education & Social Work, University of Sydney.

Alison Reeves: It’s not what you say it’s how you say it - An Arts and Health Regeneration Project
This paper will explore an inter-institute study at The University of Worcester using applied theatre to develop communication skills in undergraduate nursing students. This is a realistic context for professional theatre work and enables students to gain and share theoretical knowledge in the demands of both subject disciplines. Using action research the impact on Pre-Registration Child Nursing students (PRNC) learning about advanced communication skills in palliative, end of life and bereavement care, will be assessed alongside the summative assessment performance for Drama and Performance students (DP) studying Applied Theatre.

The ability to communicate clearly is a mandatory professional standard that all registered nurses must uphold highlighting the importance of teaching communication skills effectively to undergraduate nurses. Working collaboratively PRNC students provided real scenarios that encompassed an array of potentially difficult conversations students had faced. DP students attended a workshop learning about communication skills in children's end of life and palliative care, following which they devised a participatory performance.

In this paper the development of the final performance of Don’t talk like that! is outlined and key findings from pre and post intervention student feedback will be highlighted to address to what extent communication skills can enhance the quality of care provided by nurses. NelNoddings argues that education from a care perspective has four key components: modelling, dialogue, practice and confirmation;

‘We have to show in our own behavior what it means to care. Thus we do not merely tell (our students) to care and give them texts to read on the subject, we demonstrate our caring in our relations with them.’ (Noddings, 1995, p.190)

Immersion in the nurses’ real-life scenarios enables this caring practice to be shared and the regeneration of a novel Arts and Health education partnership for Drama and Nursing students established.


Alison Reeves is Course Leader in Drama and Performance at The University of Worcester. She worked with Language Alive and was a founder member of Voicebox, both bilingual Theatre in Education Companies in Birmingham. Most recently she has directed Applied Theatre programmes (2011 – 2016) that aim to raise educational aspirations and develop widening participation.

Will Weigler: Radically elevating participant agency and artistry through the alchemy of astonishment
The foundation of Paulo Freire’s pedagogy is that access to literacy offers illiterate people the means to have a voice. Freire regenerated a vision for teachers as forging a co-relational status with students by
initially enabling them to read and write. Having this capacity allowed individuals and communities to name how they experience the world around them, and to name who they are on their own terms. In my own research and practice as an applied theatre director and devising facilitator, I have developed an approach that transfers the essence of Freire’s intent and vision to the realm of collective performance creation with communities. To regenerate the role of applied theatre practitioners as co-creators and co-learners alongside the communities with whom we work, I searched for the theatrical equivalent to Freire’s teaching of literacy in language. My research question was simple. I sent requests to hundreds of theatre practitioners, scholars and professional critics asking whether, in all the plays they had ever seen, they had ever witnessed a single moment on stage that stopped them in their tracks and led them to a new or renewed understanding. Perhaps it was a moment that caused the whole audience to gasp at once. I received over 90 replies, each one a breathtaking account of a single moment in performance. Using a grounded theory analysis, I surveyed the entire collection of stories to see if there was a pattern. There was. I realized that they all had one thing in common. Based on the theory I developed from this research, I was able to generate a vocabulary of staging strategies that community members can learn, allowing them to meet artists as equitable partners in the creative co-authorship and staging of dynamic and compelling theatre. In my presentation I will share the results of this alchemy of astonishment.

Will Weigler PhD, is an award-winning applied theatre director, playwright and producer based in Victoria, Canada. He is the author of several books including The Alchemy of Astonishment: Engaging the Power of Theatre (University of Victoria, 2016); Strategies for Playbuilding: Helping Groups Translate Issues into Theatre (Heinemann, 2001); From the Heart: How 100 Canadians Created an Unconventional Theatre Performance about Reconciliation (VIDEA, 2015); Laughing Allowed! — A How-to Guide for Making a Physical Comedy Show to Build Neighbourhood Resilience [co-author] (Building Resilient Neighbourhoods, 2016); and, forthcoming in 2017, Web of Performance: An Ensemble Workbook for Youth [co-editor/co-author] (University of Victoria).

Barnaby King: Creative cultivation: (re)generating connections between communities, food and the land

Alternative Food Initiatives (AFIs) and their potential to realise radical goals of transforming economies of food production and consumption, have been the topic of robust critical debate. While some have lauded Community-Supported Agriculture (CSA), hailing the ‘emergence of new local food systems’ that challenge the hegemony of agri-business (Brown and Miller 2008), others have critiqued the essentialization of the ‘local’ and the reliance on dualisms of alternative vs. conventional (e.g. Holloway et al. 2007), which elide a more complex food systems ecology. The question of whether such progressive projects can engender structural change or whether they tend, conversely, to reinforce cultural and social divides, remains a focal point of scholarly attention.

In conservative rural West Lancashire (UK) a partnership between Burscough Community Farm (BCF) and Edge Hill University (EHU) offers evidence of the challenges of changing the way people relate to the food they eat. In addition to growing organic food using permaculture methods, BCF aims to cultivate a reconnection between communities and the land they often no longer understand or come into contact with. In collaboration with activist scholars from EHU they have developed CULTIVATE, a research project using the arts as a medium for engaging local communities and ultimately facilitating the kinds of transformations they seek. Through a programme of performances, installations and workshops, bringing together students, local communities and professional artists, the research team is working closely with the directors of the farm to understand how AFIs might mobilise art to enable change.
This paper will document the collaboration thus far, focusing on a community performance at BCF in April 2017. It will present initial findings, assessing the possibility that cultural practice reflecting a minority politics of alterity can have an impact on a broader community.

**Dr Barnaby King** completed his PhD in Performance Studies at Northwestern University in 2013 and is currently a Senior Lecturer at Edge Hill University in the UK. His research interests include: comedy, clowning and festive performance; Latin American culture, politics and performance; environmental, outdoor and site-specific performance; and performance as a means of fostering alternative models of food production and consumption.

His most recent publications include the research monograph *Clowning as Social Performance in Colombia: Ridicule and Resistance* (Bloomsbury Methuen, 2017), which explores the political and social significance of the proliferation of clown performance in Latin America since the 1980s. Previous publications include "Acts of Violence: Resistance and Relief in the Colombian War Zone" in TDR (Spring 2008) and “Clown Encounters with History: Mimetics to Kinetics in Practice-as-Research” in Theatre Topics (2013).

He completed his MA in Theatre Studies in 1999 at Leeds University and subsequently worked as a director and facilitator of theatre for young audiences in the UK. He is a regular solo performer and director, and is co-founder of the Clownencuentroan annual international conference and festival of clowning in Colombia.
Satkirti Sinha: Bidesiya Theatre: Folk drama on Indian Diaspora to Caribbean Land and Launda Naach
Bhikhari Thakur (1887-1971) is considered the founder of the all-male theatrical form called Bidesiya in the mid-1920s Bihar, India. A major source of inspiration for Thakur was the religious drama of Ramleela and migration stories of his fellow villagers to Caribbean Islands. After his death, this form vanished from India but it is still being practised in Caribbean islands. Launda Naach, which was part of Bidesiya form has now become an independent dance form in Caribbean and Netherlands Country. As a researcher and Practitioner my work involves renovating and bringing the performance form at the global stage including adding Caribbean Music Jahaji and Chutney with migration stories of Indian Diaspora in Caribbean Lands.

Satkirti Sinha is a master by research student in Drama and Theatre department at Royal Holloway, University of London. Currently working on a folk theatre Bidesiya, which was started by Bhikhari Thakur in 1920 on the issue of Indian Diaspora to Caribbean land. His research interest in theatre field are Migration issues from India mythological stories, women written poetries during Indian Diaspora period and women related issues due to migration.

Amethi Zihui Lu: Intermediality in Japanese 2.5-Dimensional Theater
In this project, I intend to analyze intermediality phenomenon on the stage of Japanese 2.5-dimensional theater (hereafter 2.5D theater) within the context of Japanese media culture. 2.5D theatre is the name given to the manga/anime/video game adapted theatre, which became extremely popular in Japan in recent years. The name 2.5D is given to this theatrical genre simply because this kind of performance represents a space in-between that of the 2-dimensional manga/anime/video game work and the 3-dimensional theatrical presentation. To faithfully reproduce the fictional world appeared in original works, all 2.5D productions have to adopt various media on the stage, which give rise to intermediality in the performance. Intermediality has attracted much attention in contemporary theater studies. According to existing scholarship, this simultaneously dependent and independent relationship among different media in performance will cause gaps in perception, and therefore result in dislocation and discomfort among audiences which compromise the theatrical pleasure audience experienced.

Amethy Zihui Lu is a PhD student in Japanese theater at the Department of Japanese Studies, National University of Singapore. Before coming to NUS, she received a MA in Asia Pacific Studies from University of San Francisco. Her dissertation is titled “Intermediality Redefined: 2.5-Dimensional Theater in Japan and China“.
Open Panel: Session 2

Dominic Hingorani: The Powder Monkey – Maritime 1788: Staging Hidden Diasporic Histories

This paper will discuss the creation and representation of the Asian diasporic subject in a new opera work The Powder Monkey – maritime 1788 created in partnership with the National Maritime Museum and drawing on the archive of the Atlantic Gallery whose subject is the sensitive history of the Transatlantic slave trade. The paper will draw on postcolonial thinkers such as Gilroy, Bhabha and Hall to examine the operation of ‘race’ in the transatlantic slave trade, the position of the Asian diasporic subject in the form of the Lascar (Sailor) and the hybrid form of the form the opera as a mode of contesting the marginal position of diasporic histories and the construction of the nation.

Dominic Hingorani is a Reader in Theatre & Performance at the University of East London and his research practice is focused on art form development and contesting the position of minority or marginalised practice within the mainstream with special reference to Asian Theatre in Britain: (2010) British Asian Theatre – Dramaturgy Process and Performance. Dominic is also a playwright, director and co-Artistic Director of Brolly, a BME led cross arts company that creates work across the disciplines to engage new and diverse audiences. Brolly’s work includes The Powder Monkey – Maritime 1788 (National Maritime Museum, 2017) Her (Half Moon Theatre, 2017) Clocks 1888 - the greener (Hackney Empire, 2016) www.brollyproductions.com

Liz Kuti and Dr Mary Mazzilli: Dramaturgical practices, global Shakespeare and India: Cold Season in Calcutta and Tales of Winter and Spring in Essex.

Cold Season in Calcutta, presented on the main stage of the Mercury Theatre in June 2017 has been written by Elizabeth Kuti in collaboration with a company of actors from India and the UK. This is an original and playful response to Shakespeare’s The Winter’s Tale, exploring how the legacy of the past plays out in future generations. Kuti’s play is part of Tales of Winter and Spring, an AHRC project that led to a unique event hosted by the Mercury Theatre, Colchester, which brought together a global company of actors, directors, musicians, dancers, writers, choreographers and academic experts. The main aspects that have been explored both in the project and in the play are around the process of peace-building through the arts and its role in fostering relationships between young and old, between the past, present and future.

The paper will assess and evaluate how intercultural and transcultural encounters between India and the UK can enable cultural negotiations outside existing ideological discourses that privilege national-centric approaches and political approaches to peace-making. In particular, it will focus on Kuti’s play, her response to Shakespeare, whose work is considered here as being part of a global imaginary and most importantly the process of collaboration that led to the production on the play, within the context of the project. The wider scope is to explore the potential of dramaturgical practices of adaptation, cultural translation and artistic collaboration to redefine methodologies of intercultural, transcultural and transnational theatre. This paper will be delivered in the form of a presentation with some practical examples of the creative process through video-recorded material, extracts of the work and example of dramaturgical execution.

Elizabeth Kuti is Senior Lecturer in Drama, where she teaches playwriting and theatre-related modules. Before joining the Department of Literature, Film and Theatre Studies in 2004, she worked extensively as a playwright and actor in Irish theatre, where her roles included the title role in The Colleen Bawn (Abbey Theatre, Dublin, and Lyttelton Theatre, NT, London) and Olivia in Twelfth Night (Lyric Theatre, Belfast). As a playwright, her work for theatre includes Treehouses (Peacock Theatre, Dublin); The
Whisperers (Traverse Theatre, Edinburgh and Irish tour); The Sugar Wife (Project Arts Centre, Dublin and Soho Theatre, London); and The Six-Days’ World (Finborough Theatre, London; developed at National Theatre Studio). She has written extensively for BBC radio, including most recently, two series of Dear Mr Spectator for Radio 4 Woman’s Hour. She has been awarded the Susan Smith Blackburn Prize for The Sugar Wife and the Stewart Parker Radio award for Treehouses. She is currently writing a new play commissioned by the National Theatre.

Mary Mazzilli is a Lecturer in Drama and Literature at the University of Essex. Before joining Essex in 2016, Mary was a Lecturer in Theatre Theory and Contemporary Practice at Goldsmiths in the Theatre and Performance Department (2015-2016). In 2012-2014, she was a post-doctoral fellow at Nanyang Technological University - Singapore in the School of Humanities and Social Sciences. For several years, she has been a Research Associate at Soas, University of London where she lectured in Chinese Theatre and Cinema. In addition to theatre, she has a strong expertise in Literature (World, Comparative Literature, Comparative Literature and Women’s writing). Her monograph Gao Xingjian’s Post-Exile Plays: Transnationalism and Postdramatic Theatre, published with Bloomsbury Methuen Drama, has attracted excellent reviews. As a playwright, her plays have been widely staged in both UK (Southwark Playhouse, Old Red Lion etc.) and China.

Sreenath Nair: The Aesthetics of [the] Invisible: Performance as Methodology

Taste (Rasa) is sensory and experiential, and therefore, it is invisible. Taste cannot be seen, but can be tasted. Taste can be performed but cannot be described. It lacks a form, but the feeling is embodied and strongly present in all human experiences. Taste being at the centre of the discourse, Indian aesthetics and performance practice offers a significantly different methodological approach to training and performance. Acting in this sense, is not the imitation of an action, but the re-enactment of an emotional content (avastha) without coping the object reality of the act. The art of the actor is to make the invisible visible and vice versa. Taste is a metaphor of something invisible, but strongly present and visible. Indian performance theory uses this metaphor in number of ways to explain its foundational concepts. In this paper, I propose a reinvestigation of the metaphor of taste in Indian theatre in order to understand and explain the concept of performance as methodology.

Dr. Sreenath Nair is Senior Lecturer at the Lincoln School of Performing Arts, University of Lincoln, UK. Educated in India and UK, he received his PhD from the University of Aberystwyth, Wales in 2006. His research continues to explore embodied methodologies and practices of Kerala performance investigating the corporeal connections between medical, martial, spiritual and performance traditions in the region. Nair was awarded the Leverhulme Study Abroad Fellowship in 2011 and he took up the Scholar-in Residence appointment at Tisch School of the Arts at New York University in 2012. He is the Editor-in-Chief of Indian Theatre Journal.
**Directing and Dramaturgy**

**Working Group Session 1**

**David Barnett: Brechtian Theatre Without a Fabel: A Politicized Production of Patrick Marber’s Closer**

The function of interruption in Brechtian theatre has been fairly well established over the years: it is an integral part of ‘making the familiar strange’ (or Verfremdung). This process is usually guaranteed by the *Fabel*, the dialectical interpretation of a play's events, because it helps orientate the spectator in the wider political context of the production. Playing the *Fabel* was the main focus for Brecht as director. But what happens to *Verfremdung* and the political effects it can generate in performance when there is no *Fabel*?

I will consider my own Brechtian production of *Closer* by Patrick Marber to explore what happens to dialectical theatre when there is no identifiable *Fabel* and how it may pursue a politicized agenda. Interruption of perception was certainly a directorial aim, yet the audience finds itself in a different epistemological position when it lacks the ideological points of reference offered by the *Fabel*.

**David Barnett** is Professor of Theatre at the University of York. Trained in modern languages at Nottingham, Bristol and Oxford, he works mostly on German theatre, with a particular interest in the Brechtian tradition of making theatre politically. He has also written widely on postdramatic and experimental theatre, play texts and directing.

**Leah Sidi: Exposing the blind spot: pace and pauses in Richard Wilson’s Blasted**

This paper argues that Richard Wilson’s 2014 production of *Blasted* at the Crucible Theatre attempted to redirect the audience’s gaze towards a historic ‘blind spot’ in Kane’s play. Kim Solga identifies ‘a curious blind spot [which] remains in the critical reception of *Blasted*, the rape of Cate by Ian’. Solga identifies the ‘unique representational circumstances of Cate’s rape’ as a moment that has been consistently ignored by journalistic and academic criticism of the work. The critical ‘blind spot’ that Solga identifies is in fact the blind spot of the play itself, a traumatically elided temporal gap around which the play structured. Wilson’s modulations of pace in his production addressed the question of how to emphasise such a gap onstage whilst preserving the invisibility of that which is missing. It revealed *Blasted*’s ‘gap’ through the introduction of further gaps and pauses into the play’s dramaturgy. The production puts Wilson’s directing practice in dialogue with Lehmann’s understanding of pauses providing the opportunity for ‘faltering’, as they introduced a way of undermining *Blasted*’s overwhelmingly visible masculinist plot-line, and creating a space for the very absence of a violent act to signify. Comparison with audience feedback and critical reviews on previous UK productions reveals that this use of pauses allowed for greater articulation of the play’s female protagonist, giving the play’s feminist possibilities greater presence than we have previously seen on stage.

**Leah Sidi** is currently conducting research for a PhD at Birkbeck entitled *Sarah Kane and the Sciences of Mind*. This project explores Sarah Kane’s dramaturgy in relation to developments in psychiatry and psychoanalytic theory from the 1980s to the present.

**Freya Vass-Rhee: Stop the music: The perceptual performativity of silence and caesura in dance**

Dance is typically performed to musical or rhythmic accompaniment. Numerous modern and postmodern choreographers challenged this convention by producing choreographies performed in silence, while in modern ballet and contemporary dance, silence or musical cessation is occasionally included for dramatic
or interventive effect. In some cases, musical cessation causes the sounds of the dancing itself to be heard as a deliberate or inadvertent result, while in others, the musical caesura becomes an ironic leitmotif for the entire work. This provocation will examine moments of rupture of the multimodal experience of dance performance as performative modifiers of audience attention and expectation and as a dramaturgy of the "terror of error". Citing examples from classical ballet and choreographies by Merce Cunningham, Glen Tetley, Pina Bausch, William Forsythe, and Jonathan Burrows and Matteo Fargion, it will track a transition from dramatic to perceptually performative silences and caesurae, highlighting how the different and sometimes conflicting affective potentials of rupturing multimodal experience heighten and attune attention, prime and thwart audience expectation, and prompt reflection on dance as a genre.

Freya Vass-Rhee’s research interests include cognitive dance and theatre studies, postdramatic physical theatre practices, visuo-sonority in contemporary dance, dramaturgy, and arts/ sciences interdisciplinarity. Her practical background includes dance/dance theatre dramaturgy, production assistance, and a 16-year career as a professional dancer in the Europe and the US.

### Working Group Session 2

**Mark Robson : Points (de suspension)**

‘What happens when “here-now” is put in quotation marks?’, asks Jacques Derrida in an interview entitled ‘Between Brackets’. Responding to an attempt to define the genres of his texts, he proposes: ‘They do not ask the question; they stage it [la mettent en scène] or overflow this stage in the direction of that element of the scene which exceeds representation’. Derrida’s turn to the metaphor of mise-en-scène is both characteristic and an invitation to take it literally, putting to work that which remains an element of the scene [en elle] in the name of a staging that threatens to overflow staging, exceeding representation. This suggests a thinking of quotation, citation, echo, etc. as interruption, partage, caesura, suspension, and so on, precisely because all quotation brings with it a remainder of that from which the citation has been torn, marked textually by the … (in French, points de suspension). What, then, of directorial and dramaturgical citation?

The central example will be Miloš Lolić’s current production of Elfriede Jelinek’s 2008 text Rechnitz (Der Würgeengel) at the Volkstheater, Vienna (premiered December 2016). Jelinek’s text – inviting Austrian audiences to confront a massacre of 180 Jews at Rechnitz in March 1945 through the discourse of a set of ‘messengers’ – is redistributed around inset stagings of songs by black female (anglophone) artists. Crossing genres and registers, and juxtaposing the resources of classical tragedy and MTV, in Lolić’s production, which is the interruption, which the interrupted?

**Mark Robson** teaches at the University of Dundee. His most recent book is *Shakespeare, Jonson, and the Claims of the Performative* (with James Loxley, 2013). He is working on several projects on contemporary theatre and critical theory.

**Joe Kelleher and Carl Lavery: The Ellipsis**

We shall consider the ellipsis, and in particular, the ellipsis as theatre image and suspension, along with Rebecca Schneider’s recent work on the interval (she also uses the term ‘intraval’) as a space of inter-animation, of call and response, not only of performative gesture and affective reflex, but of different conceptions of time, history and politics. We shall discuss a literal take on ‘suspension’ provoked by Romeo Castellucci’s staging of the Bach St Matthew Passion, alluding to the ‘figurants’, and other named
non-speaking figures (standing in for Mary or the Apostle) whose particular stories of devotion and suffering are given as images of a life, an activism, a passion at once suspended – and enacted. Theatre in this and other instances functions as suspension – and extension – of passion, across actors, things, images that are themselves a-passionate. The suffering is at once here and altogether elsewhere. Theatre as such becomes a recurring ellipsis – and the suspension (in the sense both of display and delay) of the representative human figure – in the wider and ongoing ‘plot’ (temporal, spatial etc) of passionate life.

Joe Kelleher is professor of Theatre and Performance at Roehampton University. A central concern of his work has been with structures of theatrical persuasion and spectatorship, both within and beyond the professional theatre, which led to the book The Illuminated Theatre: Studies on the Suffering of Images (Routledge 2014).

Carl Lavery is professor of Theatre and Performance at the University of Glasgow. His main research interests are in the fields of ecology and environment, contemporary French theatre and performance and performance writing.

Harry Wilson: Pensive Performance as Interval: suspending meaning with Roland Barthes
In Camera Lucida (1980) Roland Barthes celebrates the pensive photograph as a split between the subject’s attention and the viewer’s perception – a split that subverts processes of interpretation by inducing thinking. In S/Z, his in-depth analysis of Balzac’s short-story Sarrasine, Barthes reflects on the final line of the story ‘and the Marquise remained pensive’ arguing that: concluding with the Marquise deep in thought leaves the reader in a state of suspension, not knowing anything about what she is thinking (Barthes 1990, 216). This 3,000 word paper will draw on Barthes’s ideas of pensiveness in textual and photographic forms in order to think about how performance might practice a kind of pensiveness and how this pensive performance relates to ideas of suspension, pausing, splits and intervals.

I will critically reflect on my most recent practice project – an intimate performance installation sited on the 19th century proscenium arch stage of the Citizens’ Theatre in Glasgow – to address the following questions: How does performance think and how might the act of thinking suspend meaning? How might pensiveness act as a kind of interval, a ‘reflective pausing’ in performance? How might the suspension of movement through choreographies of the photographic pose, the theatrical tableaux and the freeze, act as another kind of interval? What is the subversive potential of pensiveness in this context?

Harry Wilson is a performance-maker and researcher based in Glasgow. He has shown performance work at the Arches, BAC, Forest Fringe, Buzzcut, Live Art Bistro and Defibrillator Gallery. Harry is in the third year of an AHRC-funded PhD at the University of Glasgow where he is exploring the usefulness of Roland Barthes’s Camera Lucida in the practising and theorising of affect in performance

Open Panel: Session 1

Kate Adams: Between discourses: the caesura as a space of shared vulnerability
Drawing on the outcome of a practice based research project exploring performing vulnerability, I examine how shifts or caesuras between discourses in a performance can contribute to a relationship with the audience rooted in wit(h)nessage (Ettinger) and shared vulnerability. The performance And By the Way the Cat is Dead, moves between three discursive threads: autobiographical fragments; musical fragments; and a literature review mapped on the floor. Each of these has its own mode of expression and deals with
processes of grieving from a different perspective. In this paper, I frame the caesuras between these threads using the definition of the intermedial as ‘broadcasting detours, inconsistencies and contradictions’ (Boenisch, 2006: 115), thus drawing attention to my process – a struggle and failure to create a dirge. I examine how the caesura also has the potential to allow the unsaid, the traces of loss, to play into the ‘matrixial aesthetic borderspace’ (Ettinger, 1999: 90) and through incompleteness, allows space for the audience’s experiences to sit alongside my own. This space of ‘co-poiesie’, which functions beneath the surface level of bad jokes, songs and quotations, creates a shared vulnerability which recognizes and accepts that ‘the artist can’t not-share with an-other’ (Ettinger, 2005: 704).

Kate Adams is a performance maker, dramaturge and university lecturer at Salford University. Her current work, ‘And By the Way the Cat is Dead’ and recent performance Μα ποια Πάπια or I’m not a Pheasant Plucker explore the vulnerability of the performer on stage as a means of engaging the audience as witness or participant. She has also worked as a dramaturge with choreographer Medie Megas and as dramaturgical advisor for Danae Theodoridou. Kate is working on multidisciplinary and multilingual dramaturgies, and the interweaving of the personal and political in contemporary performance.

Kirsty Roberts: I don’t like plays or processes which are really tough and strong
“I don’t like plays or processes which are really tough and strong, I like weakness in general, that’s what I’m interested in. My performances don’t function very well, they are weak in some respects, they are unstable, especially if you face them with a young audience.” (Jetse Batelaan (Artistic Director Theater Artemis)

I would like to examine how Batelaan uses pauses to deliberately undermine the fabric of the play and the authority of narrative in Hoe De Grote Mensen Weggingen En Wat Er Daarna Gebeurde (How the adults left, and what happened next). In this piece sections are played by children, taken from the audience who are live-directed through headsets. The gaps in the action as they listen to instructions and decide how to carry them out soon disappear in a frenzied, collective dismantling of the set. The holes in this piece are very evident including this live processing time and others such as actors represented by moving spotlights and lengthy, awkward freezeframes whenever the narrator speaks. I’m interested in how the boundary of the stage and also between performance and workshop begin to dissolve through these pauses and structural weaknesses.

Kirsty Roberts is a second-year PhD researcher at the University of Kent looking at Dutch and Flemish work for young audiences. She works as an artist and researcher for Grizedale Arts on civic art projects. Her background is as a contemporary artist and costume designer with an MA in Visual Art from the Piet Zwart Institute, Rotterdam.

Bruno Roubicek: Slap, Punch, Beat and Gag: the Violence of Deadpan. Why is that so Funny?
This ten-minute provocation aims to open a conversation about the violence of the comic pause or ‘beat’. Why is a joke often called a gag? ‘Gag’ - an enforced silencing or involuntary choking. Does a gag need the inferred violence of a punch line or slapstick to make it work?
In comedy a beat is a pause that allows the audience time for triangulation while heightening the suspense before delivery of the expected punch line. Pauses can illuminate subtext and reveal the vulnerabilities of the performer in the face of the pain that is to come.

Its not just the words that make a gag, it’s also the shape and rhythms of the silences around the words. In the same way that stillness after movement somehow amplifies the movement’s affects while offering the
promise of more to come. Deadpan likewise is a pause in facial movement. Deadpan is not expressionless. It allows the seer to write its own story over the face of the death.

Bruno Roubicek is a performer and researcher. Since collaborating with Forced Entertainment to create Bloody Mess in 2003 he has appeared in many shows from their repertoire and with companies based in Belgium, Holland, France, Germany and Austria. His Doctoral research at Birkbeck investigates the performance of digging in the city.

Working Group Session 3

Philip Michael Watkinson: When is an Object not an Object? Ontological Gaps and Spectatorial Experience

This paper considers the spectatorial experience of objects in postdramatic contexts, focusing on the contradictory connections between emotional investment and everyday materials in the participatory portraiture project What is Left? (Ellie Harrison and Roshana Rubin Mayhew, 2013). Drawing on interviews with the artists and my own experience of the work, I explore how What is Left? staged an investigation into the ontological relation between subjects and objects as a means to explore spectators’ experiences of grief and loss.

In contrast to Hans-Thies Lehmann’s understanding of the postdramatic caesura, where everyday reality intervenes and disrupts aesthetic experience, Harrison and Mayhew’s work uses aesthetic contemplation as a tool to render visible a caesura inherent to everyday reality, namely, the ontological gap internal to objects themselves. Drawing on Tim Ingold and Slavoj Žižek, I term this gap the object-thing parallax, where the contradictory tension between an item appearing as an ‘object’ (a final, closed form) and a ‘thing’ (an open, processual form) precedes and makes possible their materialisation and meaning. This paper argues that critically attending to such ontological gaps in the theatrical use of objects is essential in understanding the relations between spectators, objects, and affect.

Philip Watkinson is an AHRC-funded PhD candidate and Teaching Associate in the Department of Drama at Queen Mary University of London. His recently submitted doctoral thesis examines the interrelations between space and affect in postdramatic performance contexts, and seeks to develop an affective-materialist approach to performance analysis. He has co-edited an issue of Performance Research entitled ‘On Dialectics’ (21:3, 2016), and is currently writing a chapter on postdramatic time for the upcoming collection Postdramatic Theatre and Form (Forthcoming 2018).

Olga Krasa-Ryabets: Mind the Gap – Staging Incomplete Realities

Have you ever noticed that music quietly flowing from a neighbour’s home sounds otherworldly or nostalgic? Were you ever startled by a dark shape in your unlit bedroom only to discover a balled-up sweater? Walls or lack of light leave gaps in our perception that our mind readily closes. Indeed, we fill in the blanks so effectively that we often buy into the most unlikely scenarios. This process is a vital component of our cognitive make-up and, when exercised in performance, can enable production of new meanings in both the audience and the actors. This paper addresses the peculiar capacity of our minds to close gaps in perception and how the understanding of this cognitive process can be applied in staging a production. The first part of the paper familiarizes the reader with the necessary concepts, such as Mark Turner’s conceptual integration, Gilles Deleuze’s notion of molecular flow and Michel Foucault’s heterotopia. The second part discusses the practical application of these theories in two theatrical
experiments of the author – a 2012 production titled Tales from the Middle Ages and a 2016 workshop in collective imaginative mapping called Imaginary Spaces.

Olga Krasa-Ryabets is a Canadian theatre director and researcher based at the Amsterdam School for Cultural Analysis (ASCA). She is also a member of the Netherlands Institute for Cultural Analysis (NICA) and founder of the Centre for Alliative Research (CenAR). Olga's areas of interest include cognitive humanities, archeology of the everyday, slow thinking and poetics of decay. Currently, she is completing her PhD at the University of Amsterdam with a dissertation titled Secret Theatre: off-the-grid performance practices in socialist Poland and Czechoslovakia and lecturing on cultural analysis and literary theory.

Bryce Lease: Political Transition as Interval or Finale? The Dramaturgy of Communist Statue Parks
M. Christine Boyer (2004) has argued that spaces of public display and ritual function as ‘rhetorical topoi’, or ‘civic compositions that teach us about our national heritage and our public responsibilities and assume that the urban landscape itself is the emblematic embodiment of power and memory’. When considering the removal of the Communist-era statues and their attendant public commemorative rituals from postcommunist urban landscapes the sticky subject of pedagogical function must also be considered. It is of course not the case that the statues have lost their pedagogical purpose, but rather that the nature of their civic duty has transformed from one of reminder to one of warning. While Anne-Marie Losonczy (1999) has argued that Szoborpark in Budapest conjures the metaphor of cemetery, the space in which communism is dead and buried, Gediminas Lankauskas prefers the trope of imprisonment to burial in theorizing Grūtas Park in Lithuania. Lankauskas (2006) draws attention to the curatorial practice of allowing the statues to remain ‘standing’, as opposed to being laying out like corpses, coffins or sarcophagi. This vertical though subordinated positioning suggests ‘defeat’ rather than ‘execution’. The park is thus an ‘inverted gulag’, punishing Party propaganda for the crimes it committed against an innocent population. I would offer yet another spatial designation. The parks are ultimately theatres of memory, in which the statues have been offered new roles in a narrative that hovers ambivalently and disquietingly between tragedy and farce, both of which are co-defined through forms of political belief. I will argue that the dramaturgy of these parks reaffirms spectators’ belief that neoliberal democracy presents a fully settled and happy completion to communism. Thus, they stage political transition not as an interval but as a finale.

Bryce Lease is Senior Lecturer in Drama & Theatre at Royal Holloway University of London.

Working Group Session 4

Dan Rebellato: Between Writing and Writing: Naturalism in the Interval
A critical tradition, at least since Roland Barthes, sees the nineteenth-century link between authorship and authority beginning to unravel with the work of Stéphane Mallarmé. The first move away from ‘work’ and towards ‘text’ was taken by this ultimate Symbolist – and Symbolism, certainly in theatre, is often treated as the first Modernist theatre movement. This locates Naturalism in a more conventional era of authorship.

But this is mistaken. Authorship in Naturalism is deeply contradictory. On the one hand, the Naturalists – as did the Symbolists - benefited from the legal strengthening of the position of the author (in France, the period of copyright protection was extended in 1866, and enlarged internationally in 1886) and many Naturalist writers made a healthy living from writing. On the other, writing was a problem for the Naturalist project; given its objective-mimetic pretentions, writing continually threatened to intercede,
creating an illegitimate interval between reader and author, between text and referent, between word and world.

For Naturalist playwrights in particular the transparency and immediacy of performance sits uneasily with the permanence of text. The cultural anxieties this created are felt throughout Naturalism, in a persistent ambivalence towards language in Naturalist theatre, and a number of attempts to reframe the nature of writing and of the author, to render to author ‘absent’. The paper will include a discussion of the work of an almost entirely forgotten Naturalist, whose attempt to resolve the problem of writing was never to write anything down.

Dan Rebellato is professor of contemporary theatre at Royal Holloway University of London. His research has mainly focused on post-war British theatre. He is also a playwright, and his work has been performed across Britain and in Europe and America, on stage and radio.

Duska Radosavljevic: Political Oratory and Secondary Orality in the 21st century
I overlay two theoretical positions to generate a departure point for this paper: Walter Ong's idea of 'secondary orality' and Thomas Pettit (via McLuhan)'s idea of the 'Gutenberg parenthesis' - both of which represent the idea that in the digital age we are returning to oral means of communication as the dominant mode. Having previously engaged with these concepts as a means of contextualising certain new trends in 21st century performance, I use this opportunity to take the research further and analyse a number of examples that exist at an intersection between verbatim theatre, dance, political oratory and new writing. Moving on from verbatim theatre techniques of the early 2000s, my examples in this paper are Valentijn Dhaenens's BigMouth and Nic Green's Cock and Bull (with references to other similar works). This work is aimed to reassess the notion of writing for performance as being essentially rooted in concerns with speech rather than language or writing per se.

Duska Radosavljevic is a dramaturg and academic with a research interest in modes of theatrical authorship including writing, directing and devising as well as theatre criticism in the digital age.

Gareth Vile: The Gutter and Comic Books
The ‘gutter’ or margin between the panels of a comic book are recognised as a crucial factor in developing the sense of time within their narratives: as Scott McCloud points out, the comic book teaches the reader to experience time as space, with the gap of the gutter providing both a measure and interruption to the temporal schemata. While the comic medium is often categorised as a literary or visual art, the application of dramaturgical analysis reveals a hidden connection to performance arts, in terms of content, shared semiotic registers and formal structures.

Vox Motus’ production Flight (Edinburgh International Festival 2016) claims the influence of the graphic novel as part of its dramaturgy. Through interviews with the creators and a critical viewing of the show, I propose to explore the ways in which the gap of the gutter enhances or challenges more familiar theatrical chronotopes, and whether the production addresses the relationship between ‘sequential’ and ‘performance’ media.

Since the intervals between panels mediate the passage of time within the comic book, Flight suggests a new strategy for the presentation of time on stage, and sits within an emerging tradition of theatre that draws inspiration from comic books and graphic novels.
Gareth Vile is a PhD candidate at Glasgow University, Theatre Editor of the List and a facilitator of YTAS’ Young Critics programme. His research is into the application of dramaturgy to comic books, and the use of the comic media as a tool for critical analysis of theatre with an emphasis on Anglophone and Francophone works.

The museum has often been considered as a resting place for art-objects: the mausoleum, as Adorno (Prisms, 1981) explores. Equally, the performance document can often be considered as a static object, collated within an archive relating to an artist’s work. This paper, however, will argue that within the museum, the performance document has the capacity to undertake an often subtle, but nonetheless significant, journey. From where the document is created, to the places it (temporarily) rests, where a performance document is can often be as significant to understanding its value in the museum as what it is. Moving beyond the museum at a homogenous space, this paper will consider what types of space, both physical and conceptual, exist within the frame of the museum, and what it means for a document to be placed within any of these.

This paper will consider the specific example of Joseph Beuys’s Four Blackboards 1972 at Tate to explore the way that changing conceptualisations of what a performance document is and what it can do has led to a fifty-year process of migration. Here, the deliberate act of placement will be used as a way to explore valutative behaviours. The paper will also briefly outline Tate’s current practices of documenting performance, and analyse the significance of where that responsibility has been situated historically. Looking at performance documentation both as object and as practice, this paper will consider neither the museum nor the document as a fixed thing, and instead will consider how movement – of people, of objects, of responsibility – even on this small scale, reflects a changing perception of value.

Acatia Finbow is a third year AHRC-funded collaborative doctoral award student at the University of Exeter and Tate. She was part of the AHRC-funded research project ‘Performance at Tate: Into the Space of Art’ and has been working at Tate to develop new institutional documentation procedures for live art work. She researches the value of performance art documentation in the contemporary art museum, and is interested in the overlapping documentation issues between museums and theatres in contemporary performance practices.

Georgina Guy: Self-Portrait as a Document: Pawel Althamer and Performance Referents

Frequently included in appraisals of participatory art, the work of Polish artist Pawel Althamer often involves delegation or collaboration with contributors, including those with personal experience of disability, migration, and homelessness. Presented within The World as a Stage, an exhibition curated by Catherine Wood and Jessica Morgan at Tate Modern, London in 2007–8 and concerned explicitly with performance, Althamer’s Self-Portrait as a Businessman (2002–4) conveys a sense that others have been here in the gallery before us.

Ephemeral and residual, Althamer’s installation appears as a heap of discarded clothes and other personal belongings associative with identity – a pair of glasses, a mobile phone, the artist’s Polish passport – which rest on the floor of the gallery, crumpled and unattended. Occupying positions that feel temporary and suggest a sort of casting off, these corporate trappings shift and materialise in alternative associations and
formations each time visitors encounter the piece, implying an indefinite action which has taken place at some time past.

In fact, this accumulation remains from a performance wherein Althamer deposited these belongings as part of an exhibition in Berlin in 2002. These accouterments, and their curatorial framing within Tate Modern, do not make clear whether an equivalent performance took place prior to The World as a Stage or if the referent is the preceding sequence of events. In this paper, I will engage in detail with Althamer's installation to suggest that these materials come to reference not a specific event but rather performance in more general terms.

Within Tate Modern, the garments belonging to Self-Portrait as a Businessman start to move and migrate gradually in their relation; the clothes and collectables call forth motion and action. Resisting the drive to convey the idiosyncrasies of any particular event, Althamer's installation functions so that, rather than revealing the disappearance of a performance, as documents in other contexts might, this accumulation, by presenting a precisely less distinct experience, makes visible some sense of performance more broadly.

Georgina Guy is a Lecturer in Theatre and Performance at Royal Holloway, University of London. Her recent book Theatre, Exhibition, and Curation: Displayed & Performed (Routledge, 2016) was shortlisted for the TaPRA Early Career Research Prize 2017 and formed the basis for a research-led summer course at Tate Modern exploring how performance is curated and collected by visual art institutions. A forthcoming essay in the September 2017 Special Issue of Theatre Journal on Theatre and the Museum/Cultures of Display sets out a developing research project on the functions of ‘reported action’ in contemporary performance contexts.

Rebecca Collins: Transdisciplinary Migrations: Aurality, Affect and Documentation

Theatre is both a visual and acoustic event, yet the interrogation of contemporary performance practices from an aural perspective is currently limited. How might the migration of concepts from sound studies, such as vibration, rhythm, affect and atmosphere, facilitate alternative modes of thinking through and documenting the theatrical event?

By acknowledging the shared environment created by aural relations, my approach marks a shift away from the use of headphones in audio-based artwork, a dominant trend within the field of theatre and performance studies of the past decade. In this paper, I am concerned with the articulation of process and affect occurring by aurally attending to the making, writing and thinking about contemporary performance practice. In doing so, I discuss how aurality directs attention towards certain objects, is organised through horizontal, vibrational relations and can be discerned in an attitude adopted by the one who attends the event.

Ultimately, by writing and practising aural attention, I aim to make tangible that which might be at work in the production, transmission and mutation of affective tonality. In doing so, I put forward aural attention as a mode of becoming that an audience member might perform by lingering longer, exhausting and expanding the moment of encounter with another person, place or thing.

Rebecca Collins works in a transdisciplinary and international context across the fields of performance and sound. Her practice is concerned with the sonorous aesthetics of contemporary performance and its potential for participatory engagement. She received a PhD in theatre and performance from Aberystwyth University and is currently a teaching fellow in contemporary performance at the University of Leeds.
Anika Marschall: Registered Voices: About Artistic-Political Interventions in Asylum Case Accent Profiling

Unpacking the problem of the presumed legibility of voice, this paper is a response to how refugees have to perform “authentically” for public authorities in order have their claim to asylum successfully validated. Among other European countries, the UK’s immigration offices employ accent and voice analysis tests to determine the origin of asylum seekers. This state-related demand to give a plausible account of oneself by means of voice has to be questioned in the face of today’s political representation regimes. How can we account for practices that authenticate accents and voices and that categorically fix identities and origins? Can performance offer modes of resistance to these legal documentations and disapprovals of “inauthentic” and “wrong” voices? And in what ways do such aesthetics merely reproduce imbalanced structures of communications that reify otherness and that exclude particular groups from effective voice in the first place?

Building on the irreducibility of a voice to a passport and theories of eavesdropping, I discuss the body of work of British-Jordanian artist Lawrence Abu Hamdan. In his sound performance interventions, he focuses on the role of the voice in law and how the changing nature of testimony can be understood in the face of new regimes of body control, algorithmic technologies and state surveillance. His artistic practices expose the fallible political accent profiling and discuss possibilities to disseminate the realities of this controversial use of language analysis. I propose that Hamdan’s performance interventions aim to bring forth a new form of political agency and arguably, they make us reconsider how we listen, what it means to listen and if listening can be a political act.

Anika Marschall is a PhD candidate who teaches at the University of Glasgow. As member of the Glasgow Refugee and Asylum Network her research focuses on contemporary performance practices that challenge our understanding of human rights. Her work has been presented at international conferences, and she has published in The Kelvingrove Review (2017), Critical Stages (2016), SYN (2014) and DieNadel (2013). Currently Anika is working on a book chapter on contemporaneous artistic responses to migration movements (Transcript 2017) and a contribution for RiDE 23.3 (2018) about artistic-political interventions, commitment and theories of hope.

Diana Damian Martin: State(ing): Body as Document

State: etymology from Latin status, meaning ‘a station, position, place; way of standing, posture; order, arrangement, condition.’ Meaning ‘physical condition as regards form or structure’ is attested from 1520s, and the phrase state of mind first was first attested in 1749. The word was adopted into modern Germanic languages in the political sense. (From Online Dictionary of Etymology)

In The Origins of Totalitarianism (1951), political philosopher Hannah Arendt outlines a change in paradigm in modern Europe in which political communities enter at odds with the power of the nation over the state. Reflecting on the condition of statelessness, Arendt provides a paradigm through which to understand migration as not defined, but legislated by increasingly conflicted relationships between exclusion, state and territory. More recently, political philosopher Wendy Brown has argued that despite the expressivity of fortifications and other physical interventions on borders in creating a culture of protectionism, ‘migration, smuggling, crime, terror and even political purposes that walls would interdict are rarely state sponsored’ (2010:21). Through both permeability and delineation, neoliberal nation states
conflate the political, public and legal and moralise discussions surrounding belonging and identity. What constitutes the inclusion and exclusion of bodies, and the local and geopolitical jurisdiction within those debates, evades territorialisation.

In this performative paper, I concentrate on two distinct moments in recent contemporary performance where bodies are both presented as, and act as, documents that bring into conflict identification and representation: a choir of Polish translators working in tandem with two sign language interpreters in Justyna Scheuring’s Everyone, Merry-Go-Round (2017), and a group of performers physically enacting Harun Farocki’s Workers Leaving the Factory (1995) in Manuel Pelmuş and Alexandra Pirici’s Public Collection Tate Modern (2016). In engaging, either explicitly or conceptually, with issues and questions of translation, the bodies in these performances simultaneously disclose and conceal plural political identities, reflecting on the complexities of migration and its appearance. What is the body with multiple territorialities, and what silences the nexus of its constituted political communities? In what ways does the body disclose this plurality through its movement, and how does it act as document, when documentation becomes the currency of its legitimate belonging?

Diana Damian Martin is a performance writer, critic and theorist. She is a Lecturer in Performance Arts at Royal Central School of Speech and Drama, a member of Generative Constraints committee and co-founder of the Department of Feminist Conversations with Mary Paterson and Maddy Costa, with whom she also co-edits Something Other.

Bryony White (King’s College, London) ‘Where is Ana Mendieta?’: Silueta, Land/Body Art and Documentation

In Where Is Ana Mendieta? Identity, Performativity, and Exile, Jane Blocker writes, ‘the urge to locate Mendieta dangerously assumes that securing a place in the history of art necessarily translates into increased power, an assumption to which many women and artists of color have fallen victim.’ Indeed, Blocker premises her own anxiety of writing about Mendieta; whilst she feels the direct need to write about, and offer visibility to, Mendieta’s extensive practice, she doesn’t want to limit this through ‘stifling’ historical discourse. Whilst I am in agreement with Blocker and want to avoid urgently placing Mendieta’s practice in a specific art historical canon or mode, this paper proposes an examination of the diverse methods Mendieta used to document and capture her Silueta series. Many critics read Mendieta’s practice as one of disappearance, absence and negation. Blocker goes so far as to argue that her ‘dissolutive practice’ was ‘integral’ to her ‘oeuvre’. Exploring the role of residue, imprint and trademark in Mendieta’s Silueta series, this paper however, argues for a more complex understanding of Mendieta’s work than simply ‘marking through disappearance’. I am interested in how Mendieta employed strategies of marking and imprinting to create property from the land; that is, the way in which Mendieta recoups physical land through practices of photographic documentation. As such, this paper seeks to read the changing borders and contours of Mexican land, and the people who migrate across them, through Mendieta’s practice. I want to suggest that reading Mendieta’s earth/body works through changing Mexican land rights and reform in the 1970s will allow for an understanding of Mendieta’s photographic works as a form of property, which hold a marked, yet contingent place, in art historical discourse and global institutional collections.

Bryony White is a LAHP-funded PhD Candidate in the English Department of King’s College London. Her doctoral thesis examines the intersection between performance, contemporary art and intellectual property law. She has written for Studies in Theatre and Performance, LA Review of Books, The Atlantic, Elephant Magazine and the Times Literary Supplement. She currently runs the King’s Performance Research Group’s Performance/Museums seminar group.

Almost inevitably, the photographic documentation of refugee crises provokes representational indistinctions between art, photojournalism, humanitarianism, and surveillance. Richard Mosse’s video installation, *Incoming*, shown at London’s Barbican (Curve Gallery) in 2017, enters what the artist acknowledges is ‘over-photographed’ terrain. The installation comprises slow motion cinematography and still photography connected to the ongoing crisis in Europe: sea rescues, ferry transports, a forensic examination, and footage from refugee camps. But it also draws on a wider field, with images of a people smugglers’ transit hub in the Sahara, of military operations launched from a US aircraft carrier in the Persian Gulf, and of airstrike in northern Syria, viewed from across the Turkish border. Mosse’s repurposed camera is a piece of military-grade thermographic technology. Instead of registering particles of matter on the visible light spectrum, the camera delineates heat signatures, representing people and objects in alarming close-up and from distances of over 30 kilometres. Monochromatic images register the temperature fluctuations of bodies and things, rendering waxy faces, bleached hair and blackened mouths. Beyond obvious references to refugee appearance (though not to having arrived), and to missile technology, the verb-form title, *Incoming*, is suggestive of transfers, processes and exchanges. And Mosse’s camera sees bodies as ‘doings’, before it sees them as ‘beings’ (in the sense of identity, political status, rights, or lack thereof). The distillation of people into metabolic signifiers alludes to the readiness with which unauthorised transit is collapsed into biological metaphors (of contamination, parasitism, or inoculation). But *Incoming* also attests to the reach of biometric modalities – which include Mosse’s own heat-sensitised images, but also retina scans, fingerprints, facial maps, and full-body scans – suggesting that biological and political systems are not merely analogous: they are interpenetrative. Together with the hypothermic and hyperthermic extremes of the military industrial and surveillance complexes that are shot through its videography, *Incoming* maps out a symptomology of system dysfunction.

Emma Cox is Senior Lecturer in Drama and Theatre at Royal Holloway, University of London. Her research concerns contemporary performance responsive to asylum and migration, cross-cultural commemorative practices, and postcolonial museology. Her books include *Performing Noncitizenship* (Anthem 2015), *Theatre & Migration* (Palgrave 2014), and the edited play collection *Staging Asylum* (Currency 2013).

Emily Orley: The X-ray and the Border

In twenty minutes I propose to tell, in short fragments taken from his memoirs, the story of my grandfather’s roundabout journey from Russia to England in the early twentieth century, before, during and after the First World War. As well as a migrant, he was also a radiologist, so I will also consider how the x-ray as document traces a different kind of migration across borders (from outside to inside, from darkness to light) but one that nevertheless echoes journeys over land.

With the discovery of the x-ray in the last years of the nineteenth century, the insides of bodies were made visible in new and extraordinary ways. People were made transparent, their living bones revealed for the first time, performed in a new light. And everyone’s bones looked more or less the same. But the discovery of the x-ray did not come without its dangers. Crossing these new (medical, electromagnetic, carnal) borders had a harmful effect on the bodies involved. And yet because of those bodies, radiology has evolved as a key medical discipline of its own, which is now responsible for diagnosing and curing a whole range of life-threatening conditions.

So my provocation will revolve around the following question: why does the act of crossing borders,
whether they be made of flesh or drawn on maps, always seem to be harmful to the bodies involved?

Emily Orley is an artist, researcher and lecturer based at Roehampton University whose work includes performance, installation and art- (or site- or commemorative-) writing. She is interested in exploring ideas to do with memory and mis-memory, maintenance and enchantment, history, heritage and place (and how these all co-exist). As a practitioner-researcher, she is a firm believer in breaking down the false binaries that separate practice and theory, making and thinking and writing about making.

Charlotte McIvor: Beyond Documentary?: Challenging Scopic Migration Regimes in Brokentalkers’ This Beach and Outlandish Theatre Platform’s Megalomaniac

This paper interrogates the performative use of migration documents within documentary theatre works dealing with migration, particularly those focused on asylum seekers and refugees. A political and social fixation on the veracity of claims by those seeking asylum in diverse national contexts has led arguably to a bias towards documentary theatre modes of representation in this area as has been detailed by Emma Cox and Alison Jeffers among others. I focus on two recent works by Irish theatre companies: Brokentalkers’ This Beach (2016) and Outlandish Theatre Platform’s Megalomaniac (2016, a co-production with ASHTAR Theatre, Palestine). These two works deal critically with documentary theatrical modes of representation, providing a challenge to the critical mass of output in this thematic area.

This Beach directly rejects documentary theatrical modes of representation in order to critique them explicitly throughout. It is a fictional drama set on a dystopian beach sometime near the present and portrays a family who own the beach after winning it through the spoils of war centuries earlier. As the bodies of refugees wash up on their shore with increasing regularity and the sands around them begin to disappear, they are forced to confront the crisis of their own precarious privilege. The family’s mutual fixation on a living young man who washes up still alive anchors the final movement of the play, and it is through this character that This Beach’s interrogation of documentary theatrical modes of representation is most fully realised.

Megalomaniac draws on documentary interviews with an unnamed resident of Dublin 8 as the starting point of their creation process, but refracts this testimony in their final product. Megalomaniac opens with the fictional character Noor narrating her attainment of Irish citizenship as a Palestinian woman who had been seeking refugee status after leaving Syria. Her attainment of her “documents” however is the beginning rather than an end of crisis for this character as the production visually and aurally deconstructs legality as the endgame or resolution for those seeking asylum.

Ultimately, This Beach and Megalomaniac raise the limits of documentary theatre as a mode of representation and question how this genre might enable rather than disrupt scopic migration regimes. In doing so, they ask us to consider how we might more productively challenge scopic migration regimes through alternative theatrical strategies of representation.

Working Group Session 3

Two Performative Interventions by Johanna Linsley (University of Roehampton) and Ella Finer (Queen Mary, University of London).

Johanna Linsley is an artist and researcher. Her work circulates around questions about text, performance, voice and listening. Her research has been published in Contemporary Theatre Review, Performance Research and the edited collection Voice Studies: Critical Approaches to Process, Performance and Experience. Her ongoing performance research project, Stolen Voices (conducted in collaboration with Rebecca Collins), is an investigation of the UK coast using strategies of eavesdropping and listening in, and has been supported the Live Art Development Agency, Sound & Music, SPILL Festival, Snape Maltings, Arts Bournemouth, East Durham Creates, and Helix Arts, as well as Arts Council England. She is a member of the London-based performance collective I’m With You, and a founding partner of UnionDocs, a centre for documentary art in Brooklyn, New York. She is currently a research associate at the University of Roehampton.

Ella Finer’s practice in theatre, photography and sound explores the relationship of the gendered body and voice. With attention to how the politics of audibility and visibility interact, her performance and installation work often composes the live and the recorded together, layering the two as material elements with their own distinct temporalities. She holds a PhD from Roehampton University, London and has presented her scholarly work at symposia across the UK and internationally. In London she has exhibited work and performed at Raven Row, Bloomberg Space, Flat Time House and Olympia amongst others. Recent projects include an online commission Composition as Explanation for Performance as Publishing, solo exhibition Where We Meet, Volumes 1 and 2 at Galerie8, London Fields; and the experimental ongoing project O at Baltic 39, Newcastle.

Working Group Session 4

Paulina Bronfman Collovati: MIGRANTE: The embodiment of transition
This paper explores the links between the concept of embodiment, migration and transition through the analysis of the Chilean play Migrante. The piece of contemporary dance, directed by Sebastián de la Cuesta, Rodrigo Leal and Cristián Reyes, investigates the concept of migration beyond the geographical meaning, as a metaphor for transit in a range of contexts such as corporal, political and sexual. The work develops the concept of transit and the range of meanings associated with the geographical and political migration in Europe and Latin-America now. The play in centered on the idea of the “migrant body” were the biographical and political issues converge as a manifestation of reality and represents both the physical and abstract idea of migration.

This paper explores the possibilities of the body as a support where migration is embodied and especially in the impossibility of documenting the internal transitions of migration. Also, this work investigates how the body survives the profound changes of migration. The same body that the migrant inhabits but also that moves them from one geographical point to another. The body is represented as the limit of their own geography.

This paper is focuses on intersectionality, linking issues on gender, race and multiculturalism under a feminist epistemological perspective. The methodology used was based on interviews with the creators and analysis of visual material.
Paulina Bronfman Collovati is a PhD researcher from The University of York, UK. Actress and theatre director from The Catholic University of Chile, she has postgraduate studies in Theatre direction at The University of Chile and a Masters in Education at University of York funded by Conicyt Chile. She taught acting and theater direction in Santiago (Chile) before starting her studies at University of York in 2013. Currently she is doing a PhD at The University of York funded by Conicyt Chile. Her PhD research titled “Problematizing Shakespeare under the gaze of Human Rights” is focused on the potential relation between human right themes and selected Shakespeare plays using a feminist epistemological approach.

Elena Marchevska: The Displaced and Privilege: Live Art in Age of Hostility

This paper was researched and written as part of a Live Art Development Agency research residency for Restock, Rethink, Reflect Four, focussed on exploring Live Art practices and methodologies in working with issues of displacement, and with the displaced. I was born and brought up in Yugoslavia, a country that underwent an extreme rupture in its history in the 1990s; it is a country that doesn't exist anymore. Being a displaced individual, I undertook the residency with LADA to find ways to speak about the complexity of documenting and exploring displacement, both as a lived experience and as an artistic concept. The fragmentation that the displaced artist experiences is not only physical, but deeply psychological. I experienced that fragmentation myself, as I was part of the many waves of emigration from ex-Yugoslavia. I grew up in the time of ‘us’ and ‘them’, ‘in’ and ‘out’ of Europe. As argued by Nandita Sharma, ‘We have open borders in the sense that people are crossing them. Border controls are much more operative once people have crossed the physical borderline. This is the major, if often invisible, mechanism of border controls.’ (2015:75)

Borders and the displaced are part of our everyday reality now. In this paper, I will elaborate on the interviews about issues of displacement that I did with artists, academics and organisers. I focused on individuals who by force or by choice find themselves dealing with issues of displacement. Their work reflects on both physical and psychological displacement. For all the interviewees, the hardships of being displaced are both an existential ordeal and an opportunity to exercise their creativity. All of them deal very differently with the issues of displacement, nostalgia, hospitality and loss of space/country. I offer this paper as a proposition to reflect on the creative potential of displacement.

Dr Elena Marchevska is a performance artist and researcher. She studied directing, performance, new media and feminism, and is currently teaching Performance Studies at London South Bank University. Her artistic work explores borders and stories that emerge from living in transition. She is interested in creating and researching work that provides means by which people can meet, human to human, in all their differences, in the most sensitive and sincere way possible. Much of her work is created through collaboration and sharing of stories and lived experiences. She has been involved in many international collaborations over the last ten years that explore issues of exile, war and post-conflict resolutions, including collaborations with CIE Kumulus and Nomad Dance Institute. www.elenamarcevska.com
History and Historiography

Working Group Session 1

Kirsty Sedgman: ‘The Best of the Many Good Things that you have Given to Bristol so Far’.
The Bristol Old Vic theatre company was formed in 1946 as an offshoot of London’s Old Vic. The company has since experienced ongoing tensions between ‘local interests’ and the aesthetic demands of a London-based theatre industry. A joint venture between the Old Vic management and the newly-formed Arts Council of Great Britain, and yet located within a quintessentially Bristolian building, the theatre immediately became the nexus for a series of debates about the form and quality of work that such an organization should produce.
Researching within the Bristol Old Vic archives at the University of Bristol Theatre Collection, I have found that the theatre was caught between two competing industries. Firstly, the demands of a local ecology made up of regional theatre-makers (both amateur and professional), financiers, and audiences; secondly, the aesthetic expectations of a company with one foot firmly in the capital city. Furthermore, as a city that has fostered a reputation for artistic innovation, Bristol has gradually become known for its non-building-based art forms, with graffiti artists and street performers specifically working to challenge authoritative corporate interventions in space and site. So what in all this has been the perceived place of a building such as Bristol Old Vic, which is often seen as being at the heart of Bristol’s ‘official’ creative industry? How is this tension between fringe creative activity and the mainstream theatre industry managed? By tracking evolving relationships between Bristol’s communities and the Old Vic from its launch to the present, this presentation explores how a specific regional theatre has balanced national cultural policy with the requirements of a local creative market. I hope to demonstrate that this is an acutely relevant question in light of contemporary concerns about the cultural funding imbalance between London and the regions.

Kirsty Sedgman researching in the Theatre Department at the University of Bristol, explores the interplay between audiences, cultural institutions, power, identity, and place. Her book *Locating the Audience* (2016, Intellect Ltd.) was the first to explore how people developed relationships with a cultural institution at the time of its formation: the then brand-new National Theatre Wales. She has since written on subjects ranging from immersive and promenade performances to intermedial theatre audiences to theatrical fan communities. She is currently engaged in a three-year British Academy postdoctoral research fellowship investigating regional theatre audience engagements through time.

In the spring of 1924, William Henry Broadhead and his son, Percy, launched the Broadhead Dramatic Company, the first of their five repertory companies. In subsequent months, they went on to amend the names of several of their theatres and music halls, reflecting the new direction of the entertainment within. These changes were documented meticulously in the local periodical *The Manchester Programme of Entertainment & Pleasure*, with large advertisements, and features on individual plays and players, some of whom were from the recently disbanded touring companies, including Norman Partridge, who had been part of Annie Horniman’s ensemble. Remarkably, the Broadhead Repertory Theatres co-existed, and successfully competed with the circuit’s purpose built cinemas during a time when film prospered.
Not only was the Broadhead empire not London-centric, its sites were socially ambiguous – neither city nor suburb, with largely working-class audiences. Such liminality is also reflected in the figure of Broadhead himself, his background in trade simultaneously shaping his career and shifting perceptions of what made an industry professional. Yet, the circuit endured, with seventeen houses running concurrently over a thirty-five year period. With material collated from the *Manchester Programme*, this paper will construct a detailed image of a regional theatre circuit, using the Broadhead repertory companies as a lens through which to examine a specific period in time, and its attendant business practices.

**Dr Victoria (Vikki) Garlick** is a theatre and popular culture historian, who recently completed her PhD on the Broadhead theatre circuit at the University of Manchester, where she works in the University Library. She is also interested in leisure and sport during the long nineteenth century, baths and washhouses, and the temperance movement.

**Jo Robinson: Onstage and backstage: the ‘Our Theatre Royal Nottingham’ project.**

This paper introduces and offers an interim evaluation of the Heritage Lottery Fund supported ‘Our Theatre Royal Nottingham’ project, which began in March 2017. It focuses on the ‘Onstage and backstage’ strand of research being carried out by a team from the University of Nottingham and the Theatre Royal in collaboration with groups of volunteers, which aims ‘to highlight individuals and the social history behind the theatre's heritage’.

The paper takes as its provocation the terms professional and industry that are central to the working group’s call, and considers two aspects of the project. First, it examines the range of evidence discovered thus far of the offstage professional work that provided and continues to provide the necessary supporting infrastructure for the onstage performances taking place in the Theatre Royal since its opening in September 1865: from early twentieth-century guest books for local digs to the oral history interviews being carried out with doormen and box office staff by volunteers trained by the East Midlands Oral History archive through the HLF project.

Second, switching the focus of the CfP’s call to scrutinise ‘working practices within research’, the paper reflects on the working practices of research that involves ‘non-professional’ volunteers, examining and evaluating the model of ‘citizen scholarship’ which the HLF project and a subsequent AHRC follow on funding grant employ. As HLF monies are increasingly drawn upon by historic theatres and venues to develop archival resources and record their histories, I consider the potential and challenges of developing research practices that are both inclusive and robust. Do we need to redefine professionalism as practice rather than role?

**Jo Robinson** is Associate Professor of Drama and Performance in the School of English at the University of Nottingham. Her broad research interests in theatre and performance focus on the relationships between performance, place, community and region. She led the AHRC project, ‘Mapping the Moment: Performance Culture in Nottingham 1857-1867’, outputs from which were published in *Performance Research* and *Nineteenth-Century Theatre and Film*, and which now underpins the HLF-supported ‘Our Theatre Royal Nottingham: Its Stories, People & Heritage’ project and the AHRC Follow on Funding for Impact project, ‘Citizen Scholarship in Nottingham’. She is currently co-editing the *Bloomsbury Companion to Theatre History and Historiography* with Claire Cochrane.
Fiona Wilkie: Circulating: tracing travel in the theatre archive.

‘These are the times when I want to stop,’ August whispered. ‘You ever think about stopping?’
‘You mean not travelling anymore?’
‘You ever think about it? There’s got to be a steadier life than this.’
‘Sure, but in what other life would I get to perform Shakespeare?’
(Mandel, 2015, p.135)

In her post-apocalyptic novel Station Eleven, Emily St. John Mandel positions a touring theatre company at the centre of a wider set of interconnected mobilities. She paints a world where transport systems have collapsed along with other former certainties but where travel is still understood as a fundamental aspect of theatre practice, and one that is seen to impact upon the working lives of performers.

The movements and journeys underpinning theatre are increasingly acknowledged but less often examined in detail (recent exceptions include Overend 2015, Schweitzer 2015, and Bench & Elswit 2016). Theatre – as a cultural product and as an ensemble of workers – is understood to circulate, but how it does this has tended to be perceived as peripheral to the main event of the performance itself. This paper considers how we might locate and begin to account for travel in the theatre archive. What kinds of performers get to travel, and at what stages of their life? What systems operate to support this travel, and how do the demands and structures of these systems shape both the travel and the performances? Where in the historical record are the narratives of theatre’s mobility recorded? I am interested in tracing two specific modes of travel: the theatre tour, and travel as part of the performance-making process. By focusing on a selection of archival documents that attend to travel, the paper seeks to identify themes that might inform a sense of why it matters that performances and performers move.

Fiona Wilkie is a senior lecturer in Drama, Theatre and Performance at the University of Roehampton. She has published on various aspects of mobility, site and performance. Her monograph, Performance, Transport and Mobility: Making Passage, was published by Palgrave Macmillan in 2015.

Claire Robinson: Robert Courtenedge and his Vision for a National Theatre.

The industry debate about the desirability of a national theatre and what form that might take and concerns about the decline of the national drama began following the Theatre Regulation act of 1843 and would continue until a building based (and London based) option, The National Theatre, opened on the South Bank in 1965. After a twenty year career as an actor, Robert Courtenedge turned to theatre management in 1896. He was immediately successful at the Prince’s theatre in Manchester and by 1900 his employers, United Theatres Ltd., had promoted him to become Managing Director of both the Prince’s theatre and the Theatre Royal.

At that moment, worries about the decline in ‘the drama’ were more concerned with the decline in the audience as they flocked to music hall and the fledgling cinema. Courtenedge took his cue from Matthew Arnold to ‘organise the theatre’ and devised a plan for a National Theatre in response. Courtenedge’s vision was a practical plan that would allow leading provincial theatres as well as London’s West End to take part in a scheme that would improve standards in the drama, offer professional training for actors, set up repertory companies and bring high quality new work that had originated in the regions into London theatres. His scheme would organise some ideas already under discussion and introduce ideas of his own.

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With support from the journalist Alexander Mattock Thompson, Courtneidge's proposal was published and debated in the summer of 1900, in the Clarion, arguably the most successful weekly periodical of the day. This paper examines Courtneidge's proposed scheme and the response it received.

Claire Robinson completed a PhD at the University of Birmingham in 2016 where her thesis was titled Popular Theatre in Manchester 1880-1903: Commercial Entertainment, Rational Recreation and Politics. Currently, she is a Research Associate with the International Sport and Leisure History Research Team based at Manchester Metropolitan University’s Cheshire campus. After a lucky find in a local bookshop, she is also working on a research project investigating a rare Victorian periodical first published in Manchester in 1887.

This paper will discuss ways that women’s contributions could be refigured by retracing actual and potential impacts and influences through the available range of sources surrounding an example of the career of one professional and her interactions with arts clubs and associations and consequently the careers of some of the other women active in the direction of new theatre in London over a twenty-five year period.

Velona Pilcher’s range of theatrical ‘work’ connects to the activities of several arts contexts: The Gate Theatre Studio, The Grafton Theatre, The Island Group, Forty-Eight Theatre and The Watergate Theatre Club. I will consider the relative value of the different sorts of evidence for Pilcher’s contributions to the working practices of these five groups, and ask how far the nature of evidence varied according to the types of professional cultures in these settings, or whether these variations were due to developments in how working life was recorded. In coming to conclusions about the nature of Pilcher’s professional work on London’s theatrical scene what there appears to be no evidence for is also relevant either because archival materials have been lost, or never existed, or did not/could perhaps not survive in material form. What is the historian to do where there are absences of material evidence but some other record? Furthermore, if the sources of evidence all seem to be inherently subjective, can it be argued that they are actually ‘historical’ at all and, if so, suited for which kinds of ‘history-making’? How far can and should conjecture about forgotten (but not lost) work be repackaged to suit the interests of an inquiring present? And what part does gender politics play in the recording and recovery of her significant contributions as ‘work’ at all?

Charlotte Purkis is Principal Lecturer in Drama at the University of Winchester currently working on a book about Velona Pilcher and theatrical modernisms. She has published a number of articles relating to the career of Velona Pilcher over the last six years concerning war journalism, theatre criticism between the wars, the Terry/Craig circle and a study of the reception of Pilcher’s war play The Searcher in comparison with that of Sherriff’s Journey’s End. Charlotte also writes on musicology and music criticism.

In Paul Elsam’s recent investigation into the legacy of Stephen Joseph, Stephen Joseph: Theatre Pioneer and Provocateur, he questions the ‘established narrative’ in British fringe theatre history which ‘almost always locates London’s Royal Court Theatre as pivotal within Britain’s post-1955, post-Look Back in Anger theatre revolution’. (Elsam, p. 6) He posits a comprehensive argument that Joseph has been overlooked in this tradition; indeed, he claims that even as the Studio Theatre toured their groundbreaking theatre-in-the-round productions across the theatreless towns of the UK, there was a ‘selective memorialisation’ taking place in which the Court was labeled as, ‘the only nursery of national importance.’ (Elsam, p. x)
This paper will explore Joseph’s philosophy with a focus on his influence on the early career of regional director, Peter Cheeseman and how the two battled to create a radical theatrical space in a northern industrial city. I will investigate how and why the city of Stoke-on-Trent was selected for the first in-the-round theatre in 1962 despite a largely hostile regional audience and, under Cheeseman’s control, how the theatre began to work collaboratively, adopting specific working practices to foster a thriving community audience in an area labeled as North Staffordshire’s ‘cultural desert’.

Rachel Walker is in the first year of her PhD at the University of Sheffield, funded by the White Rose College of the Arts and Humanities. In 2003, she completed an MA dissertation (University of Sheffield) based on the establishment of the Victoria Theatre in Stoke-on-Trent and worked with Peter Cheeseman in the theatre archives at Staffordshire University.

Nicholas Holden: ‘The Guru Effect’: The politics of process in the Young Writers’ Programme at the Royal Court.

Following the development of the Young Writers’ Programme (YWP) out of the Royal Court Young Peoples’ Theatre in 1998, a new focus on young playwrights gave purpose to an initiative that had previously spent much of its existence on the periphery of the Royal Court’s work and ambitions. The YWP went on to produce some of the most successful playwrights of the 21st Century including Jack Thorne, Lucy Prebble, Laura Wade and Mike Bartlett. These playwrights, and many more, are bound through their experience on the YWP under the tutelage of the Programme’s Writers’ Tutor, Simon Stephens. Stephens led the YWP’s writers’ groups between 2001 and 2005 in an appointment that has been described as the ‘single most far-reaching act’ of the Court’s then artistic director Ian Rickson’s tenure.

This recent but nevertheless vital part of Royal Court theatre history has received limited academic interrogation and this paper seeks to build on existing contributions to bring further attention to this area of the Court’s work. It will focus, in particular, on both the process of its development out of the Young Peoples’ Theatre and the process out of which it looked to engage and nurture young writers, with particular reference to the tenure of Simon Stephens. By drawing on archival material combined with original interviews with key figures from the YWP’s history such as Ola Animashawun, Nina Lyndon and Stephens himself, this paper aims to explore the practice of working with young writers in the YWP, the politics of the playwright as tutor and the underlying tensions that emerged as a result of these methods between both the Royal Court and its Young Writers’ Programme.

Nicholas Holden is a PhD candidate within the School of Fine and Performing Arts at the University of Lincoln, UK. His main area of research lies in Contemporary British Playwriting, particularly the work of the Royal Court Theatre’s Young Peoples’ Theatre and Young Writers’ Programme, and it is on this topic that his PhD research is focused.

Open Panel: Session 1

Eleanor Massie: Staging the ‘White Professional’: Genealogies of Race and Labour in Late-Nineteenth-Century British Theatre.

This paper considers how, in the late-nineteenth-century British theatre industry, formations of whiteness and professional status came to be understood in relation to one another. I argue that circum-Atlantic cultural exchange in this period, and the racial identities it constructed, influenced the development of a ‘white professional’ identity in the theatre. Focussing on the production of Branden Jacobs-Jenkins’s An Octoroon (2014) at the Orange Tree Theatre in 2017, I compare the use of whiteface, redface and blackface
in that production to nineteenth-century theories of acting, in which blackface makeup became a means for thinking through the work of the white actor on stage. I suggest that Jacobs-Jenkins’s play offers a critique of the lasting impact of nineteenth-century cultural constructions of the ‘white professional’ actor. Jacobs-Jenkins’s exploration of Dion Boucicault’s melodrama, The Octoroon; or, Life in Louisiana (1859), demonstrates how discourse on emotion, authenticity, and theatrical spectatorship have shaped, and continue to shape, cultural expectations regarding what an actor’s work is and who can undertake it. Influenced by recent sociological research into the continuing racial inequality in the cultural industries (Warwick Commission 2015; Oakley and O’Brien 2016), this paper argues that historicising professional status can assist scholars in comprehending the exclusion or inequalities that the theatre industry’s professional structures perpetuate.

Eleanor Massie is an Early Career Research Fellow at the John Rylands Research Institute, Manchester, having recently completed her AHRC-funded PhD at Queen Mary University of London. Her doctoral research examined connections between circum-Atlantic racial formation and the amateur/professional binary in the British theatre industry. She is currently starting a new research project on nineteenth-century understandings of ‘eloquence’ and the racial politics of public speaking. She has published in Performance Research and Performance Paradigm.

Matthew Franks: Paying to Play at the Leeds Industrial Theatre.
Theatre historians from George Taylor to Claire Cochrane have observed that amateur actors perform out of love rather than economic imperative. Less remarked is that in many cases, amateurs contribute not only their time, but also their money. In early-twentieth-century Britain, amateur drama participants subscribed to funds for purchasing props, renting spaces, and entering competitions. This paper proposes that far from being incidental, paying to play was a precondition for establishing the amateur theatre’s civic benefits. At the Leeds Industrial Theatre (1921–24), hundreds of factory workers subscribed three pence a week to attend and take part in productions of The Merchant of Venice, Peer Gynt, and The Cenci along with original workers’ plays. Although the theatre had the opportunity to attract wealthier patrons and to take money at the door, manufacturing boss and founder W. B. Dow insisted that the main subscription scheme remain open only to ‘genuine working people.’ Critics sniffed at an oxymoronic ‘democratic exclusiveness,’ yet as Dow reiterated: ‘One can hardly expect private individuals by the hundred to give money and time free for an outside public as an entertainment.’ If not a public entertainment, the endeavor was nevertheless described in terms of public good. Some proponents claimed the theatre broke down class barriers by encouraging employers and employees to work together for a recreative purpose. Others pointed out the educational gains, from improving literacy rates to making new theatre audiences. Still others suggested that the burgeoning industrial theatre movement would lead to a long-desired national theatre. Beyond bringing new meaning to the term ‘industry professional,’ subscription offered amateurs a form of materialized consent that straddled evolving definitions of ‘private’ (exclusive; commercial) and ‘public’ (inclusive; civic) to model new kinds of political collectivity.

Matthew Franks is an Assistant Professor in English and Theatre Studies at Warwick. His research has appeared or is forthcoming in Theatre Survey, Modernism/modernity, and Book History. Matthew’s TaPRA paper forms part of his current book project on different forms of theatrical subscription in Britain and Ireland from 1880 to 1930.

In June 1921 William Bridges-Adams, the first Resident Director of the Shakespeare Festival at the Shakespeare Memorial Theatre (SMT), took his company from Stratford-upon-Avon to the Theatre Royal Bath, casting local children as the fairy dancers in A Midsummer Night’s Dream and ‘one of the cleverest young ladies’ of the Bath Art Centre as the Duke of Clarence in Richard III. Ninety-five years later, Erica Whyman, Deputy Artistic Director of the Royal Shakespeare Company (RSC), once again brought regional amateurs into a professional production, albeit on a larger scale than Bridges-Adams: from February to July 2016, her Dream visited twelve venues across the UK, with local amateurs playing the mechanicals and local schoolchildren the fairy train in each location.

In this paper I will examine the ways in which the SMT and the RSC worked with amateurs on these two productions, focusing on the motivation behind such collaborations, the impact that they may have had on local audiences, details of the rehearsal process, and how creative control was – or was not – shared between professionals and amateurs. I will place this in the context of the SMT and RSC’s broader touring work in the English provinces throughout the twentieth and twenty-first centuries, and consider how their working practices affected the regional theatres that hosted them, primarily in terms of reinforcing or disturbing the hierarchical structure of provincial Shakespeare performance. Finally, I will discuss the nature of the archival traces of the 1921 and 2016 productions, comparing the dearth of information about working practices surrounding the former and the (relative) wealth of documentation around the latter, drawing on newspaper reports, reviews in print and online, blogs, programmes, and interviews conducted with the professionals and amateurs involved in creating and executing the 2016 Dream.

Hannah Manktelow is in the final year of her PhD, titled Provincial Shakespeare Performance, 1769-2016. A collaborative project between the University of Nottingham and the British Library, her thesis examines how Shakespeare’s plays have been staged outside London and Stratford, and what such performances can reveal about the nature of cultural exchange between centre and periphery.


In October 1968, confronted with the proliferating field of experimental theatre and performance, the Arts Council of Great Britain formed a New Activities Committee. The purpose of this committee was to ‘ascertain whether the considerable experimental activities in which many young people now engage, which deliberately discard the conventions and standards and methods of other generations, can be sensibly helped or should be helped by us’ (ACGB 1969: 8).

Central to the debate about experimental theatre that surrounded this committee’s investigation was a fraught question around professionalism and the recognition of different working practices. This paper draws on research in the Arts Council’s archives to explore how notions of professionalism were challenged and redefined by the growth of experimental theatre between the formation of the New Activities Committee in 1968 and the dissolving of the Experimental Drama Committee in 1976.

I look in particular at the difficulty the Arts Council experienced in assessing applications from experimental theatre companies, whose working practices disrupted the established roles and professions that were recognised within the industry at the time. Many of these companies, meanwhile, had an ambivalent relationship with the Arts Council and with the very concept of professionalism, both of which were associated with the establishment that they sought to attack or eschew.
The paper explores these internal discussions at the Arts Council, opening out into an interrogation of the stated purposes of public subsidy. In the first few years of its operation, the Arts Council sought to distinguish between professional and amateur theatre activity, concluding that the former should be the focus of public funding. What this early prioritisation later led to, I contend, was an awkward and shifting boundary between professional and non-professional, the problematic implications of which are highlighted by the Arts Council's response to experimental theatre.

References:

**Catherine Love** is a PhD candidate at Royal Holloway, University of London, where her research investigates the relationship between text and performance in contemporary English theatre. She has published articles in *Theatre Notebook* and *Contemporary Theatre Review* and is the editor of the Methuen Drama student edition of Simon Stephens’s *Punk Rock*. Her short monograph on *An Oak Tree* by Tim Crouch will be published by Routledge in July 2017. She also works as an arts journalist, writing for publications including the *Guardian, The Stage* and *Exeunt*.

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**Working Group Session 3**

**Maggie B. Gale: How To Act.**
This paper focuses on the manifestation in performance cultures - between 1900 and 1939 - of professional, popular texts and inter-theatrical ephemera, which offer advice, instruction or a cultural framing on ‘How to Act’. At a time when both the theatre and film industries were expanding, one of the key professional activities was that of the performer. Numerous texts were published through the 1910s to 1930s, which sit somewhere between instruction manuals, handbooks and autobiographical works. These were aimed at an imagined ‘public’ interested in either the working life and labour of an actor or indeed, in how to become one. Such publications - written by journalists and critics as well as experienced and less experienced performers - were predicated on potential engagements between those ‘in the know’ and those new to the profession, or indeed those wishing to move into an industry where there was a perceived expansion of employment possibilities. Similarly, professional and fan journals capitalized on a public fascination with ‘how actors act’, as well as laying out the framework for ‘how to act’ within the realm of the professional and social: their concern was in part with creating appropriate behavioural boundaries for theatre and film professionals as public figures. These texts are investigated within the larger context of a culture absorbed by the idea of the self and the notion of (per)formed self, and a performance culture concerned with configuring its social function and well as its artistic products.


**Janice Norwood: Birds, Bouquets and Bribery: Gift Exchange and the Victorian Stage.**
In November 1872 when the young British actress Adelaide Neilson began her first American engagement playing Juliet at Booth’s Theatre, the dramatic critic of the *New York Herald* (20 November 1872) carped: ‘it added nothing to the illusion of the piece for Miss Neilson to drag in a vase of flowers almost too heavy for
her strength immediately after fainting away for love’. In this case the spectacular size of the floral tribute prompted comment, but usually contemporary reviewers of nineteenth-century theatre refer only in passing to the bouquets given to favourite actresses, framing them merely as an indicator of popularity. Although widespread in the Victorian era, the practice of throwing flowers on the stage during a performance is surprisingly rarely depicted in the pictorial record. Taken for granted as an everyday occurrence, the custom nevertheless forms part of an important gift economy in operation within the theatrical industry and thus should, I argue, inform historiography.

In this paper I examine the wider cultural issue of prestation with reference to public offerings presented to performers by audience members, including at the annual festival at the Britannia Theatre; testimonials and presents conferred by fellow professionals on actresses and managers; as well as gifts lavished by actresses on the press and other interested parties. Drawing upon different theoretical understandings of the gift economy, such as those espoused by sociologists Marcel Mauss and Pierre Bourdieu, alongside more recent ideas that elide the distinction between gifts and commodities, I consider the significance of gifts as material objects and analyse how gift exchange functioned within the Victorian theatrical industry. By investigating such ‘hidden’ practices, the historian can better understand the actress’s relationships with the critics and the audience.

**Dr. Janice Norwood** is Senior Lecturer in English Literature, Drama and Theatre Studies at the University of Hertfordshire. She has published on many aspects of nineteenth-century theatre history, with a particular focus on popular and visual culture, East End theatre and female theatre managers. Her current research project centres on five largely forgotten, British touring actresses. Janice is co-editor of the journal *Nineteenth Century Theatre and Film*.

**Martin Young: The Phantasmagoric Work of Scene-shifters.**

This paper investigates the work of stagehands and scene-shifters in London’s theatre industry of the 19th century in order to consider how work that is kept out of sight of the audience is also frequently omitted from the historical record. Victorian scenography’s increased reliance on built sets rather than painted flats not only aesthetically responded to the cultural impact of the industrial revolution (indulging a new fascination with produced, material things) but, more practically, necessitated a greater amount of disciplined and strenuous manual work, much of which was concealed from the audience’s view. Departing from Richard Southern’s *Changeable Scenery* (1952), I read these staging conventions not in terms of theatrical illusion but rather of regulating the visibility of labour.

I focus in particular on ‘carpenters’ scenes’; brief pieces of stage action inserted between scenes which used elaborate sets for the sole purpose of disguising the movement of scenery. Through these I discuss how, in the imagination of the time and since, the theatre’s tendency to conceal its own productive labour became a model with which to understand industrial work more broadly. I read this through Adorno’s *phantasmagoria*, the finished thing which disguises the productive processes which made it, and relate this to ongoing discussions of theatre’s existence as a fetishised commodity (Rayner 2006, Schmidt 2013, Boyle 2017). This paper therefore considers the multiple traces left by ostensibly invisible theatre labour: on the consciousness of the audience, on the historical record, and in the production of capitalist value.

**Martin Young** is a doctoral candidate and teaching associate at Queen Mary, University of London, researching the history of time-discipline and industrial temporality in the London theatre industry. He is on the organising committee for the 2017 London Conference in Critical Thought (London South Bank University) and the Queen Mary drama department’s Quorum seminar series, and also works as a theatre technician at a at a range of venues.
Kate Newey: Training for Fairyland.
Classical ballet today is woven about with all sorts of mythologies and assumptions: its stars are distant, beautiful, ascetic. The training is long, and hard, and painful, but we assume that dancers are happy to sacrifice their all to make it to the stages of Covent Garden or the Paris Opera. The ballet dancer of today is a star, but also an artist, and increasingly, an athlete. If there is darkness or secrecy surrounding a ballet dancer it is of eating disorders and injury.

When ballet was first presented on the public stage, it occupied a very different position. Concert dance was part of a mixed bill of entertainment, and most ballet dancers were generally indistinguishable from the mass of chorus performers. The mythologies surrounding the ‘ballet-girl’ were the dark secrets of the voyeur and the scopophilic of the coulisses; or the poverty and unsought-for hunger of the dancer. I have spoken about some of the issues around the spaces of performers and spectators in the liminal spaces of the theatre and in the production and reception of English pantomime in an earlier TaPRA paper.

In this paper, I want to look at the training of the pantomime dancer, and other specialty skills required in pantomime, such as the ‘skin’ performers, and the Clowns, dancers, and acrobats of the Comic Scenes (the remnants of the earlier Harlequinade). What were the ways into the profession? What skills were needed, and how were they acquired? I’ll trace the move from the family business model of training to the establishment of schools of dancers. How did specialist training fit into the industrial model of the Victorian pantomime? Along the way, I’ll reflect on the differences between the cultural positioning of contemporary classical ballet and its origins in Romantic ballet on the popular stage.

Kate Newey is Professor of Theatre History at the University of Exeter. She is a literary historian specialising in nineteenth century British popular theatre and women’s writing. She has published widely on melodrama, popular culture, the theatre of the nineteenth century, and Victorian women’s writing, particularly playwriting. Her books include John Ruskin and the Victorian Theatre (Palgrave, 2010) and Women’s Theatre Writing in Victorian Britain (Palgrave, 2005). She is currently finishing a book on Victorian pantomime, emerging from her Arts and Humanities Research Council-funded project ‘A Cultural History of English Pantomime, 1837-1901’ with Jeffrey Richards and Peter Yeandle.

Working Group Session 4

Clare Neylon: More Great Women? Problems and possibilities in adapting and re-staging A Pageant of Great Women on a historical feminist site.
The adaptation of historical theatre texts for a contemporary audience challenges concepts of history, site and representation but at the same time provides opportunities to explore notions of space, historicity and contemporaneity. In developing the performance More Great Women (2014), I was drawn to the early feminist writing of the pro-suffrage playwright Cicely Hamilton. My initial research aim was to create a contemporary, multi-media performance, drawing on her play A Pageant of Great Women (1910) on the site of the Pankhurst Centre, former home to Emmeline Pankhurst and her family.

I intended to use this process as a means of exploring, through practice, whether historical theatre texts by and about women can be updated and adapted for a contemporary audience and whether this adaptation can provide any additional meaning that a staging of the original could not convey. As the practice unfolded, I began to reflect more deeply on the impact of the site on the staging of the new work. I also questioned how my own ideas, preferences and internal biases might have led to limitations in the creation of the performance and its ability to reach a wider audience.
This paper will explore my responses to the above issues and investigate frameworks for examining such adaptations and re-presentations of historical works in the field of performance. Using the mutation theory proposed by Vanderbeeken, Stalpaert, Debackere and Depestel (2012) in relation to adaptation in theatre and referencing Pearson’s ghost and host theory (1997), I will analyse the production and performance of More Great Women. I will argue that the re-staging of a historical theatre text in a place which has a strong relationship to that text creates a space which is layered and intertextual and ultimately leads to a deeper relationship between the place, the performance and the audience.

Clare Neylon is a film and performance maker and a lecturer in Media & Performance at the University of Salford. She is particularly interested practice-led research, exploring women’s history and creating work that provides a platform for previously overlooked voices to be heard.

Helen Brooks: Theatres of war: New insights into wartime theatre production through the Recovering First World Theatre Project.

In 2016 the Recovering First World Theatre project was launched with the aim of exploring the impact of the Great War on British Theatre. Using the Lord Chamberlains’ manuscript collection at the British Library, phase 1 (2016-2017) recorded data on the first production of all new plays licensed between June 1914 and December 1918. Phase 2, which focusses specifically on plays identified as dealing with the theme of war, was launched in March 2017. Here a team of over 150 volunteer historians are working to trace both the authorship and the subsequent performance histories of these ‘war plays’ using a combination of newspaper/periodical archives and genealogical records. The resulting dataset – which enables analysis of new wartime theatre by, amongst other factors, author, theatre, date of performance, length, theme, and composition of the cast – is already offering fascinating new insights into geographic, temporal, and gendered patterns of wartime theatre production.

This paper will detail some of these initial findings around both what was being produced and how it was being produced. Placing these findings in the wider context of the war, it will argue, we can also begin to see how theatre across England, Scotland and Wales responded to the experiences and conditions of the First World War. The paper will also show how these insights into working practices, have been made available through the use on the one hand, of diverse archival materials and attention to the dialogue between these sources, and on the other, a new model of citizen-history research.

Helen Brooks is Senior Lecturer in Drama at the University of Kent. She is Co-I on the AHRC consortium ‘Gateways to the First World War’ and on the collaborative project ‘Performing Centenaries’. As PI on the co-produced public research project ‘Recovering First World War Theatre’ she is currently leading over 200 volunteer researchers who are identifying and mapping each new play written for performance during the Great War. Prior to her work on First World War Theatre Brooks published widely on eighteenth century theatre and won the 2013 Annibel Jenkins prize for her 2013 essay in NCTF. Her monograph Actresses, Gender and the Eighteenth-Century Stage: Playing Women was published in 2014. She is also Associate Editor of the Wiley Encyclopaedia of British Literature 1660-1789 (2015).

Siobhán O’Gorman: Fashioned bodies and trans/national scenographies in 1950s' Ireland.

This paper uses scenography as a lens that allows us to home in on specific creative practices and to pan out in order to situate those practices within wider organizations of spaces, visuals, sounds, bodies and materials for cultural and economic performance, focusing specifically on 1950s' Ireland. Following the European Recovery Programme and the Organisation for European Economic Co-operation (both 1948), the Irish state began to consider the nation in terms of international, economic competitiveness, and drives towards design reform – including revitalisation of craft and fashion industries – were central to
those activities. Focusing on the fashion industry, I examine how designer Sybil Connolly, in addition to cultural narratives surrounding her work, participated in an ‘authentic’ and internationally consumable performance of Irishness by foregrounding what was presented as an innovative use of traditional fabrics such as lace and tweed. These activities also impacted on Irish theatre. For example, the Dublin Pike Theatre’s regular revue series satirized these aspects of the Irish fashion industry – even though a sketch called the Mannequin Parade became a regular feature of Irish ‘Fashion and Fun’ shows, where it was presented to audiences of over 1000 on large runways. Although the Pike’s Mannequin Parade lampooned efforts to expand fashion and export industries, ironically it could also be seen in mutual co-optation with both. As well as illuminating the interactions of Ireland’s theatrical and cultural scenographies, the paper examines the intricate relationships between theatre, performance, design and contemporary tensions concerning socio-economic change.

Siobhán O’Gorman is a Senior Lecturer in Drama at the School of Fine & Performing Arts, University of Lincoln. From 2013 to 2015, she was a Government of Ireland Postdoctoral Fellow at Trinity College Dublin, researching scenography in Irish theatre history. Her work has appeared in a number of books and such journals as Scene, Irish Studies Review and the Journal of Adaptation in Film and Performance. She is co-editor of Devised Performance in Irish Theatre: Histories and Contemporary Practice (2015) and her monograph, Theatre, Performance and Design: Scenographies in a Modernizing Ireland, is forthcoming with Palgrave Macmillan.
Performance, Identity and Community

Working Group Session 1

Andrew Lennon: Documentary, Data, and the Potential for Debate: Chris Thorpe’s *Confirmation* (provocation)

In the early hours of 9 November 2016, Donald Trump’s victory confirmed another recent failure of opinion polls. From the (albeit marginal) Remain prediction in the Brexit referendum, to its precursor in the surprising scale of the Labour defeat in 2015, the questionable methodologies of pollsters, their political allegiances, and the feedback loops their coverage can generate, are now readily part of sceptical responses to such forecasting (Whiteley, 2016). These purportedly objective frameworks are built on shifting, subjective sands, which potentially narrow the parameters of debate through sedimented binaries; the “yes/no”, “in/out”, “us/them” quality of an always-othering opposition.

In the parlance of the social media age, with its abundance and speed of knowledge exchange, the “echo-chambers” that circulate, (re)produce, or distort information, galvanise through their limitations the need to make legible and agitate the very frameworks of debate. Whose knowledge do we prioritise? What “truths” can we know? In what spheres do we participate? These questions persisted long before the recent frailties of pollsters but retain a particular currency in the digitally networked landscape. To contextualise a theatrical performance that engages aspects of the politics of this landscape, the accrued principles of documentary practices will be brought into conversation with the exploration of knowledge, opinion, fact and debate in Chris Thorpe’s *Confirmation* (2014).

Recounting interviews with far-right extremists, Thorpe’s solo-performance of an autobiographical nature confronts political extremities through the lens of confirmation bias. Playing all sides of the debate, Thorpe invites spectators to participate as the liberal subject in confrontation with the far-Right, watering-down the traditional re-telling, or ordering of documentary performance. The fundamental documentary paradox - that representation enacts a relationship to the real - is still foregrounded (Martin, 2006). Yet through its varying interactions, *Confirmation* can become ‘constitutive of the reality it seeks’ (Reinelt, 2009) in attempting to present a framework privileging debate first and foremost.

Andrew Lennon is a PhD candidate at the University of Birmingham supported by the AHRC Midlands3Cities DTP. His research focuses on the mobilisation of documentary strategies in contemporary performance. He completed an undergraduate degree at Trinity College Dublin and studied at the Motley School of Design. He has worked in Ireland and England as a lighting technician and designer.

Julia Peetz: Reframing Legitimacy: Performative Representation in Times of Populism

The performance of representation is intimately tied to the question of legitimacy. If we follow Michael Saward’s theorization of political representation as performative, then a politician performing a representative claim is proposing herself as the legitimate representative of a certain constituent-audience and subjecting herself to this audience’s judgment. But how does the recent surge of both left-wing and right-wing populism in the U.S. and the UK change the terms within which legitimacy is framed and, conversely, what can an analysis of performative representation therefore contribute to the study of populism?
In this paper I will posit that the framing of legitimacy in and through politicians’ performances demands further theorization at a time when trust in politicians and political institutions in the U.S. and the UK is at a historic low. Whereas legitimacy might usually be thought of as tied to institutional authority — and the felicity of a performative utterance might similarly, following Pierre Bourdieu, be supposed to be tied to the institutional delegation of authority —, my paper will argue that this model of performativity and its felicity conditions fails to account for the social power of the political outsider. I will examine how this social power can be persuasively mobilized against the political establishment by referring to instances of political rhetoric from the 2016 U.S. presidential election campaign as exemplars of a larger and evolving pattern underlying the performative representation of the U.S. presidency.

Taking into account both classic (Laclau, Canovan) and more recent (Müller, Moffitt) conceptualizations of populism, I will use Judith Butler’s theorization of shifting legitimacy to shed light on how anti-establishmentarian representative claims, like those employed in the 2016 campaign, operate performatively. While I would not go so far as to claim that recent shifts in how legitimacy is perceived spell the end of political representation per se, I do posit that legitimacy is increasingly only legible through the disavowal of affiliation with democratic institutions.

Julia Peetz is a PhD Candidate in Performance and Politics at the University of Surrey, where her doctoral research examines performances of populism in the U.S. and the UK, focusing particularly on the performance of political representation in politicians’ speeches. Most recently she has interviewed more than a dozen speechwriters at the highest levels of politics in Washington, D.C., about their thoughts on authenticity in political speechmaking. She holds a BA in English Philology and Political Science from the University of Göttingen and a Research MA in Cultural Analysis from the University of Amsterdam.

Andy Lavender: Reflections upon heretical discourse and common sense (or, latter-day scenes of performance, power and representation)

This paper considers the relationship between performance, power and representation, in the context of the heretical realignment expressed in the Brexit vote, Trump ascendancy and other populist materialisations.

Firstly, I explore manifestations of power through the body language of Donald Trump. The gestures produced (variously affirmative, accusatory, incorporative) and the physical interchanges with others can be read as a particular kind of performance that deliberately remakes representation and legibility. I examine how such performance both symbolises and realises a form of disruptive realignment of the public sphere (particular to Trump but also more widely purveyed), challenging the notion of the public sphere as a space of shared discourse and mutual consent. In Language and Symbolic Power Pierre Bourdieu argues that ‘Heretical discourse must not only help to sever the adherence to the world of common sense by publicly proclaiming a break with the ordinary order, it must also produce a new common sense’. In view of present circumstances, this has become the project of a populist right. With reference to Bourdieu’s writings about power, responsibility and intervention, I address the implications of a civic scene in which the ‘common sense’ determined by way of democratic voting exercises (in, for example, the US, UK, India and Turkey) is passionately advocated on the one hand, and just as passionately disputed on the other.

In a concluding section, I consider the role of the academic/intellectual/theatre studies professional, in relation to what Bourdieu (in Acts of Resistance) describes as ‘public position-taking’ impelled by ‘a kind of legitimate rage, sometimes close to something like a sense of duty.’ I reflect on what sorts of position-taking and frames of legibility are available to us at a point where symbolic and actual power – and their apparatus of meaning – have realigned with such paradigm-shifting force.
Andy Lavender is Professor of Theatre & Performance and the incoming Head of the School of Theatre & Performance Studies and Cultural & Media Policy Studies at the University of Warwick. Recent publications include *Performance in the Twenty-First Century: Theatres of Engagement* (London and New York: Routledge, 2016) and ‘Modal transpositions towards theatres of encounter, or, in praise of “media intermultimodality”’ (*Theatre Journal*, 66:4, 2014, 499-518).

**Anna Teresa Scheer: Vote for Yourself! Christoph Schlingensief’s Election Campaign Circus**

One of the defining features of the work of the late German filmmaker, theatre director, activist and artist Christoph Schlingensief, is the manner in which it intervened in the politics of the day and sought to mobilise public debate about a diverse range of socio-political issues. This paper will examine two events that took place as part of *Chance 2000*, a political/art party Schlingensief founded prior to the German federal elections of 1998. *Chance 2000* defined itself as a forum for people stigmatised by long term unemployment and/or disability and aimed to support them as independent electoral district candidates. The party’s playful and arresting campaign slogans, ‘Vote for Yourself!’ and ‘Prove you exist!’ aimed to coax people into active participation in the political arena by means of a playful questioning of the dominant order and involved a series of high profile public events and a nationwide media campaign.

A circus that was simultaneously the party launch and was also listed in the theatre repertoire of the Volksbühne Berlin, begs the question, “Where does the party begin and the circus end?” That both were inextricably and intentionally linked will be the focus of this paper in tandem with an examination of Schlingensief’s approach, which included populist style rhetoric and humour. I will argue that *Chance 2000* and its associated events demonstrate novel methods for artistic intervention in the political realm in the way that Schlingensief sought to re-inscribe marginalised people as active agents in the political process. This paper will examine the unusual strategies he employed during the campaign to garner public attention and representation in the mainstream news media with the aim of advancing our understanding of his engagement with cultural practice as politics and considering new strategies as potential counterpoints to the political lethargy of the present.

**Anna Teresa Scheer** has recently joined the School of Fine and Performing Arts at the University of Lincoln as a Senior Lecturer in Drama. She holds a PhD from the University of Melbourne on the late German artist Christoph Schlingensief’s multi-disciplinary theatre practice and has published several further book chapters and articles on his work. Anna is the co-editor (with Tara Forrest) of the book *Christoph Schlingensief: Art without Borders* (Bristol: Intellect, 2010) and her monograph, *Christoph Schlingensief: Staging Chaos, Performing Politics and Theatrical Phantasmagorias* is due for publication by Bloomsbury/Methuen in mid-2018. Her research interests include contemporary and postdramatic European theatre, politically engaged performance, social dramaturgy and live art.

**Working Group Session 2**

**Hassan Hussein: Gay Silence(s): Homosexual, Homosocial or Homonormative? (provocation)**

In this provocations I will discuss the deconstruction of homosexuality in Alex Kaye Campbell’s play: *The Pride* (2008). Campbell’s play fluctuates between 1958 and 2008, examining nuances in attitudes towards sexuality, intimacy and identity. I will therefore pay close attention to Campbell’s use of time to frame his characters/action and how it affects/alters their representation(s) on stage.
I will synthesise Judith Butler’s notion of performativity (1990) alongside Eve Kosofsky Sedgwick’s writings on the ‘closet’ and homosociality (1990; 1985) to elicit meaning(s) between representations of homosexuality and homosociality between the male characters in the play. Through this theoretical framework I will be able to draw upon the political legibility in regards to the representation(s) of homosexuality in the different time periods to inform my analysis.

This paper also looks to unpack the ideology known as homonormativity and its presence in The Pride, especially in parts that are set in 2008. The term homonormativity entered twenty-first century discourse during the last decade and was coined by Lisa Duggan. Duggan defines homonormativity as ‘a politics that does not contest dominant heteronormative assumptions and institutions — such as marriage, and its call for monogamy and reproduction — but upholds and sustains them while promising the possibility of a demobilized gay constituency and a privatized, depoliticized gay culture anchored in domesticity and consumption’ (2002: 179). In my analysis I will deconstruct meaning(s) from discussions of commitment, monogamy and polygamy in The Pride.

Through close textual readings and theorisation, this paper will address the recent tendency to normalise queer representations in theatre as an attempt to produce a homonormative matrix amongst the queer community. In particular, I will focus on the silences and how they embody different meanings depending on time, space and character.

Hassan Hussain and I am a STEAM-funded PhD student at Birmingham City University under the supervision of Professor John Mercer, Dr Kate Whittaker and Dr Paola Botham. My research explores the playwriting practice in the 21st century, focusing on the representation(s) of queer masculinities in British mainstream theatre (2000 – 2016). My intention is to establish whether this practice perpetuates, or subverts, a recent tendency of western culture to normalise queer masculinities.

Maggie Inchley: Framing Transsexual Lives in Tinsel Town
The film Tangerine (2015), made on three iPhone 5s mobiles and directed by Sean S. Baker, portrays the friendship of transgender sex workers in Hollywood, Los Angeles. The critically acclaimed film was viewed as a breakthrough for its casting of transgender performers, and Mya Taylor (Alexandra) was awarded Best Supporting Actress by the San Francisco Film Critics Circle. While its representation of the ‘realities’ of trans sex workers’ lives was applauded, the film re-ignited long-standing tensions between feminists and transsexuals over who is entitled to perform as a woman, on what grounds, and who is legible as such. Depicting transsexual Sin-Dee’s violent assault on Dinah, a ‘fish’ (the trans sex workers’ term for a cisgender woman), on a hot Tinsel Town Christmas Eve, the film attracted protests by activist group Lesbian Nation on the grounds of misogyny. Such controversies have not for the first time revealed transsexualism as a condition that interrogates gender as a frame of experience in itself.

As the lives of transgender individuals become more visible in the mainstream, there is much at stake in how its ‘realities’ are framed aesthetically. Pointing to the continuities between the documentary genre and the materialities of its subject matter, Ilona Hongisto argues that ‘the frame is an active periphery that pushes the real to actualize’ (Hongisto, 2015). In the low tech up-close filming of Tangerine it is the grimy economic realities of urban sexual trans-action that most determines performance, yet a sequence in which Alexandra sings American classic ‘Toyland’ to a virtually deserted club suggest complex psychosocial frames of legibility. In this paper I explore the tensions between the real, the performative, and the fantastic in Tangerine’s faux documentary, and the extent to which the price of framing of transsexual experience effaces or derides the experience of marginalised cisgender women.
Maggie Inchley is a lecturer in Drama, Theatre and Performance at QMUL. She is interested in the voice in performance, and its intersections with political and cultural audibility. Her publications include Voice and New Writing 1997-2007 (Palgrave, 2015) and ‘Touring Testimonies: Rebalancing the Public Realm…’, Lateral, 5.2 (2016).

Steve Greer: Illegible Laughter: recognition and effacement in the work of La Ribot

Drawing on Judith Butler’s argument that ‘the problem is not merely how to include more people within existing norms, but to consider how existing norms allocate recognition differentially (2010: 6), this paper explores performance strategies by which the exhaustion of representational practices might serve to challenge the constrained political legibility of ‘authentic’ speech and ‘real’ bodies.

Focusing on the work of dancer and performance artist La Ribot whose practice deploys the body alongside shoes, suitcases and folding chairs as ‘but yet another thing’, I consider the political valence of the forms of illegibility that emerge when given languages of representation are extended to the point of failure, and when the body is deployed against the liberal conceit of a sovereign subject. Best known for her ‘distinguished pieces’ sequence of solos which offer playful acknowledgment of the aura of the soloist as singular auteur, and the ephemerality of performance art within an institutional arts economy, La Ribot’s often absurdist practice repeatedly suggests the ways in which political representation is conjoined to effacement through gender. In the case of the durational work Laughing Hole (2006) – structured by continuous laughter and a fragmentary text of headlines from the state of exception plastered on the walls of the performance space – this involves a form of exhausted labour performed by the artist alongside two other dancers, whose appearance as domestic workers figures the presence of dispossessed ‘outsiders forgotten or ignored within twenty-first century western society’ (Burt 2008: 15).

How might such performance allow a critique of the historical constitution and enforcement of ‘recognizability’ as a condition of political agency? How might it articulate forms of political agency which reside in illegibility and defacement?

Steve Greer is Lecturer in theatre Practices at the University of Glasgow, where his work focuses on the relationship between cultural, politics, performance and queer theories. He is the author of Contemporary British Queer Performance (2012) and is completing a new book on exceptionality and the cultural politics of solo performance.

Sara Gorman: Ambiguous Irony in the work of Young Jean Lee and GETINTHEBACKOFTHEVAN

This paper will critically interrogate the legibility of irony and parody as deconstructive tools in performances by Young Jean Lee (US – Untitled Feminist Show, 2011, The Shipment, 2009, Straight White Men, 2014) and GETINTHEBACKOFTHEVAN (UK – Big Hits, 2013, No. 1 The Plaza, 2015).

Despite the fact that they have expressed reservations about identifying explicitly as feminist theatre makers both companies can be seen to reference intersectional politics. Young Jean Lee has said that she, “chafe[s] at the thought of writing an ‘identity’ play” (quoted in Shimakawa 2007: 92) and Hester Chillingworth has stated that their work, ‘would probably be about gender in as much as we play with the material we’ve got which is two women on stage, and me directing, but I don’t think we would start from a thinking point of gender intentionally (Gorman 2012). In this paper I will argue that GETINTHEBACKOFTHEVAN and Young Jean Lee explicitly raise questions about gender, feminism, comedy and representation but render their attitude towards these subjects ambiguous and potentially illegible by employing irony as a mechanism to problematize sincerity. Claire Colebrook has warned of the “elitist” nature of irony because “to say something contrary to what is understood, relies on the possibility
that those who are not enlightened or privy to the context will be excluded.” (Colebrook 2004: 19). Following Colebrook’s logic, irony has the potential to divide audiences according to their facility for reading and recognizing the significance of relevant signs. Given the danger of radical, experimental images being co-opted to serve an ‘alt-right’ discourse I want to investigate the use-value of irony as a tool for contemporary feminist artists and measure its potential for contributing to scenarios of resistance rather than conservatism.


**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. She is currently working on a book project for Routledge entitled *Women, Failure and Contemporary Performance*. She is co-editing a special edition of *Contemporary Theatre Review* on Contemporary Feminist Theatre and Performance with Geraldine Harris and Jen Harvie and is developing a series of ‘Performance Dialogues’ to document the interviews she has held with experimental female performance practitioners.

### Working Group Session 3

**James Frieze: More to Life than This: Speculation without Foreclosure (provocation)**
Is it possible to reject the relativist indeterminacy routinely associated with postmodernism while propounding undecidability as politically generative? If so, what forms of undecidability should be embraced? Perennial questions about the conflicting necessity for clarity and nuance in framing political imperatives have become more pressing than ever of late, as new, spicuous kinds of certainty appear to have catalysed electoral victories for representatives of right-wing neo-populism.

Academics, artists and activists all work within institutional constraints that lock them into what I will call ‘an economy of legibility’ in which performance is always already subject to constraints of quantification and external validation. From a sceptical standpoint, I will identify and contextualise the illusions of transparency that allow stealth, opacity and contradiction to be presented as forms of certainty. More optimistically, however, I will also argue that, while institutional constraints often shepherd us into kinds of certainty that we cannot substantially control, this shepherding can afford opportunity to reflect on and articulate the relationship between individual labour and cultural change within this perceived economy of legibility.

The reflection and articulation I propose will focus on a tension animating several recent, politically-oriented collections and special issues of journals in theatre and performance between the need to reclaim the present as a space of speculation and the need to find ways to futureproof the conclusions that we draw from our speculations. Through close reading of particular and, I will argue, important essays by Cristina Delgado-Garcia and Theron Schmidt, as well as more general reading of relevant collections and special issues, I will ask: how can we genuinely reclaim the thickness of lived time in the techno-present era without either neglecting the mapping of the future or foreclosing this reclamation before it has begun?
James Frieze is Senior Lecturer in Drama at Liverpool John Moores University, where his teaching focusses on devising, improvisation, performance theory and contemporary performance. He has collaboratively devised and directed numerous site-responsive performances, including theatrical adaptations of non-fiction prose, poems, online virtual worlds and other kinds of source-text. Academic authorship includes: Naming Theatre: Demonstrative Diagnosis in Performance (Palgrave, 2009), the follow-up to which, on contemporary performance and the forensic turn in culture, is in progress (under contract with Routledge). He is the editor of Reframing Immersive Theatre: the politics and pragmatics of participatory performance (Palgrave, 2017).

Roaa Ali: Homegrown exclusions: How does a play become non-permissible on British stages?
To overtly deny access to an artistic representation because of its social/political challenging nature is a matter that is often believed to be of the past of contemporary Britain. Yet in 2015, Homegrown, a play about the radicalisation of young Muslims in Britain, was cancelled days before its premiere in the National Youth Theatre for reasons that remain disputed. The disparity between the public and private explanations for the cancellation warrants the consideration of this incident as censorship. In view of the rise of both radicalising and Islamophobic discourses in contemporary Britain, freedom of speech is becoming an increasingly murky territory. British minority artists, whose visibility is already hindered, face yet another repressive challenge when they tackle British Muslim representation.

Although there are no identifiable criteria that particularly restrict artists who address Islamic issues, their political content is often subject to scrutiny. As a result, a discourse on what is politically permissible along with what is economically rewarding culminates in varying forms of censorship. This paper explores the contested and undefined lines that prescribe a play to be outside the frame of legality. Examining Homegrown as an example of a British Muslim cultural participation that was curtailed, this paper considers the artistic and political contexts that shaped the decision behind the cancellation and argues for the necessary role that theatre institutions must play in preserving and instigating unsettling works of arts.

As well as identifying different censoring forms that limit minority and Muslim representations in the UK, this paper explores the internalisation of such tactics in the form of self-censorship. In essence, these practices function as a frame of reference that delimits artistic expression, which affects the access of artists to mainstream audiences, and conversely the access of the public to works representing the Muslim section of British society.

Roaa Ali completed her PhD at the Department of Drama and Theatre Arts at the University of Birmingham with Prof James Harding as an external examiner. Entitled “Arab American Drama Post 9/11: Cultural Discourses of an Othered Identity”, her thesis investigates the representation of ethnic minorities in post 9/11 American cultural scene and theatre. She taught at the University of Birmingham, and is currently working as a Research Assistant for Professor Henry Daniel (Simon Fraser University) on a forthcoming project entitled “Contemporary Nomadism”. She has presented her research at many international conferences, and is preparing her thesis to be published as a monograph with Palgrave Macmillan. Some of her publications are to appear in The Bloomsbury Companion to Performance and Interculturalism (co-edited by Daphne Lei and Charlotte McIvor), Research in Drama Education (RiDE), and The Journal of Arts & Communities.
Lucy Tyler and Lisa Woynarski: “But we’re so white”: Exploring a Minoritized Dramaturgy in Theatre Studies Programmes

Criticisms of the white, Western canon are ubiquitous. In theatre and performance various strategies are now imposed to counter historical restrictions in representation and long-standing marginalisation. However, in the academy and beyond, there are expressions of hegemony that proliferate.

This paper will outline and discuss the findings of a recent Practice as Research experiment undertaken at The University of Reading’s Theatre Programme. In order to disrupt the hegemonic paradigms on a first year Undergraduate practice-based module with the aim of exploring High Naturalism, this project took as its starting point the replacement of Chekhov, Strindberg, Ibsen, Shaw etc. with one single example of African American social realism: LeRoi Jones’ *The Slave* (1964). In some respects, this was a legible choice as a clear social realist, kitchen sink drama. However, *The Slave* is an unruly play because it also resists legibility within a British context. It explores an inter-racial relationship between a Black Panther-esque figure and his white ex-wife, in turmoil - fighting over custody of their two interracial children - set against a backdrop of a violent race riot. Having only received its European premiere in late 2016, its legibility is lessoned further by its limited performance history. It resists familiar and popular representations of the civil rights movement and prioritises inter-racial relations and representations over explicitly black, “respectable” ones. We hope the unruliness and illegibility would enable us to diagnose social and pedagogical issues related to the primacy of the white, western taxonomy.

Two classes of students staged the prologue and opening scene of the play. We had expected it to challenge the student’s frames of legibility because of cultural differences, the prevalence of whiteness in the classroom and the established acknowledgement of appropriation. We did not expect the extent to which the students would resist engaging with the play (via ‘not wanting to be racist’) and their paralysis by ‘white fragility’ (although they were not all white). In this way, we will argue the students found it an assault on representation, and resisted challenging white hegemony.

Lucy Tyler is Lecturer in Performance Practices at The University of Reading. Lucy is also a PhD candidate at CSSD. Her research connects contemporary dramaturgies with radical politics, exploring the relationship between curatorial dramaturgy in practice, revolutionary discourse and arts criticism. Her work explores the labour of playmaking and the political frameworks in which theatrical processes operate. Before taking up her role at Reading in 2016, Lucy was MA Course Leader in Creative and Critical Writing at the University of Gloucestershire, where she taught playwriting at undergraduate and postgraduate levels.

Lisa Woynarski is Lecturer of Theatre in the Department of Film, Theatre & Television at the University of Reading. She works at the intersection of performance and ecology, specialising in urban ecology and contemporary performance practices. As a performance-maker and ecodramaturg, she makes research-engaged performances exploring climate change resilience in cities and intersectional environmentalism. She received her Ph.D. from CSSD for her research articulating an ecological performance aesthetic. Lisa’s work has been published in Contemporary Theatre Review, RiDE, Performance Research, Performing Ethos and the Centre for Sustainable Practice in Arts Quarterly. She was recently a postdoctoral researcher on Tonic Theatre’s Advance project on gender equality in the UK performing arts.

Adelina Ong: For It Was Only as the Writing Faded that the Loss of Place was Felt

In 2007, Tsang Tsou Choi, also known as the King of Kowloon, passed away. Tsang is hailed as one of the world’s earliest graffiti artists as he reportedly began writing with calligraphy ink and brushes from around 1956. Tsang has created more than 55,000 works around Hong Kong protesting his family’s loss of Kowloon - land that he believed was bestowed to his family in the Zhou dynasty. As Tsang’s works faded,
toy collector Joel Chung took to retracing Tsang’s writings to protest the government’s reluctance to preserve Tsang’s work. Drawing inspiration from Tim Edensor’s reflections on ruins, this paper will suggest that the gradual fading of place-inspired graffiti can be read as a performance that can galvanise people to care about the imminent loss of place. The loss of place may only be experienced as traces of places become illegible. Using an adapted narrative hermeneutics, I suggest that Chung’s retracing of Tsang’s writing might be read as a re-enactment of Tsang’s protest that serves a different purpose. While Tsang wrote to protest dispossession, Chung writes to critique the neglect of alternative (possibly fictional) personal histories that make legible a collective experience of loss related to place. Extending Rebecca Schneider’s reflections on re-enacted protest speeches, Chung’s re-enactment of Tsang’s protest writings make legible the places that have been lost in the meshwork of place. In doing so, I suggest that Chung also reminds people of the King of Kowloon’s persistence in negotiations of place.

Adelina Ong is a PhD candidate at the Royal Central School of Speech and Drama looking at how parkour, skateboarding, ‘breaking’ (breakdancing) and graffiti might facilitate compassionate mobilities for young people. She has been active in Singapore’s theatre scene from 1997, as an applied performance practitioner co-organising interdisciplinary street x art festivals such as Pulp (2003) and managing an interdisciplinary, free arts school for low-income children and youths (2008 - 2012). She was awarded the 2nd prize for the TaPRA 2014 Postgraduate Essay Competition and has served on the Executive Committee of TaPRA as a postgraduate representative since 2014.

Open Panel: Session 2

Trish Reid: chair and respondent

Aylwyn Walsh: Fugitive Knowledge: Performance Pedagogies, Legibility and the Undercommons

Distinguishing between representations that legitimise and those that make legible, I am working with Dwight Conquergood’s (2002:146) approach to subjugated knowledges between the map and the story (vide de Certeau). I will further draw on the work of Fred Moten and Stefano Harney, whose Undercommons (2013) offers strategies for destabilising the norms and values of institutions, aiming for the production of ‘fugitive knowledge’. This knowledge must be produced from and by the precariate, the marginalised and the delegitimised.

Using Dwight Conquergood’s thinking on legibility, I will refer to Held - a performance collaboration with students, magistrates, probation officers and ex-prisoners temporarily resident in approved premises. My aim is to consider how performance pedagogy has opened up issues of framing, legibility and legitimacy of ‘vulnerable’ or marginalised participants for HE students. I investigate how performance strategies and the creation of performance has required re-thinking about frames and legitimacy in relation to crime and justice. The main focus of the presentation is how performance might be used in service of the undercommons – the theorisation of delegitimisation of university – refusal/ dissonance and the co-construction of a fugitive knowledge.

Aylwyn Walsh is programme leader of the MA in Applied Theatre & Intervention at University of Leeds’ School of Performance and Cultural Industries. She worked on the Arts of Logistics about the politics and poetics of infrastructures, counter-logistics and mobility. Her current monograph project relates to Prison Cultures, mapping performance, resistance and desire in women’s prisons (Intellect, forthcoming 2018). She was co-editor of Remapping ‘Crisis’: A Guide to Athens (Zero Books, 2014).
Sarah Weston: Young Women's Political Agency: Political Voice as Embodied Performance

Following my practice-led PhD research exploring young women's 'political voice' through performance workshops, this paper argues for a politics of voice that is understood as an embodied rather than representational practice. Young people's experience of the political is generally predicated on voice as a purely representational idea. Institutional practices, or schemes outside of the curriculum present a route to political agency through platforms of voice: getting your voice heard, giving young people a voice etc. This voice is symbolic, as it is about representing opinions, abstracted from the material voice that makes sound. Yet these schemes overlook the structural repressions that null the effectiveness of such platforms: young people's capacity to be heard is not just about access to representational platforms, but also a question of whose voices in society are deemed worthy to listen to. Furthermore, this rhetoric ignores the fact that young people already have a voice, implying that for political agency, voice is the end goal. Instead, this paper argues that young people already have both voice and agency, but their capacity to be heard is in tandem with such social structures that push back and diminish political efficacy. I will argue that starting with the material voice, something of the body, rather than something symbolic, allows an exploration of the ways in which the voice is marked and repressed by social structures in a direct, physiological way. Through a combination of Bourdieu's habitus, and the embodied voice training of Kristin Linklater and Patsy Rodenburg, I will present my practical research with groups of adolescent girls, exploring how performance practice can begin to unmark and transform the voice.

Sarah Weston is a third-year PhD student at the University of Leeds, researching political voice and performance with young women. Sara is also a theatre practitioner, specialising in community, devised work and playwrighting.

Sarah Bartley: The Division of Non-Labour: Reproductive Labour, Care, and Representations of Female Unemployment in Community Performance

2010-2016 been a profoundly difficult period for women in the UK, particularly in regards to their relationship with work and welfare: poor communication about rises in the female retirement age meant that an estimated 500,000 women have been left unprepared for the delay in when they can afford to stop working; women, and their relationship to the labour market, were more widely affected by changes to Lone Parent and Carers benefits; and the Women's Budget Group reported that proportionally by 2020 women will have borne 86% of government cuts induced by austerity policies. Despite this context women's unemployment has not received a sustained representation as a distinctive cohort in public policy or participatory performance.

This paper begins by outlining how the welfare system has historically gendered individuals and identifies how, in this policy landscape, women's unemployment is represented differently onstage. I then utilise Silvia Federici's work to contextualise representations of women's unemployment onstage as indicative of a broader understanding of the complexities of female interactions with austerity policies, particularly the privileging of their role in reproductive labour. Focusing on the work of Clean Break, I link these representations to historical constructions of female labour and unpaid care work. I then develop this analysis, drawing on the work of care ethicist Joan Tronto, to nuance how economies of care and precarity operate more broadly in community performance. Examining representations of unemployed women onstage makes legible acts of care involved in community performance that unsettle traditional forms of value exchange, whilst also locating community performance itself as a precariously placed practice.

Sarah Bartley is undertaking a PhD at Queen Mary University of London funded by the Contemporary Theatre Review Professional Development Award. Her project explores artistic representations of the welfare state, with a particular focus on participatory practices engaging unemployed people. She is also a

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community arts practitioner and co-founded Shifting Point, a drama project for ex-offenders run in collaboration with prison resettlement services. She has recently published an article, ‘Hard Labour and Punitive Welfare: Rendering the Unemployed Body at Work’, in *Research in Drama Education* (22.1, 2017).
Steven Paige: Anxious Archives – consumed or consuming? It does not always have to be digital.

How does an artist now navigate between analogue and digital archives? What are the new complexities for working with archives when you can’t touch them? If our readings are formed between our perception of what we might find and the endless unknown possibilities of the archive’s content, how is the physical fission of being in the archive different when we don’t experience it? These questions have arisen through practice research exploring how we encounter and respond to archives through making performative works that reflect on the relationship between artifact, body, digital space and performative scenarios as an interdisciplinary artist.

This practice research presentation will outline how I have attempted to answer these question in investigating the potential ubiquity of digital moving image archives that are made equal across the surface of a screen, and how an artist might counter the lack of the physical presence and weight of the digitized analogue material. Within the presentation I will include screenings of short moving image works of performed reenactments of public information films that attempts to slow down the immediateness of the online archive that is always live, always available and replay the lost labor.

In the presentation I will explore how this new digital paradigm reboots the relationship we might have with historical records, freed from its object based taxonomical providence, where re-enacting and retelling histories resuscitate the digital dismembering and reformatting of the digital archive. I will also map the tensions of being inside (analogue) and outside (digital) of the archive, where the agency would seem to lay with the body as the new interlocutor in translating and enlivening the digital archive, and what might be lost in if not experienced artefact to bodily.

Steven Paige is currently a AHRC 3D3 PhD candidate in the School of Humanities and Performing Arts at Plymouth University working across performance, moving image and fine art. He recently completed an AHRC International Placement Scheme at the John W. Kluge Center, Library of Congress, Washington DC, USA within the Moving Picture Library. He is also Joint Programme Leader of MA & BA (Hons) Fine Art, Plymouth College of Art.
What the pervasiveness of digital technologies has enabled, is the creation and viewing of files as a way of establishing our presence within digital and physical settings, of interacting with others, and of structuring our relationship with the world (Giannachi, 2016). Yet, as digital technologies extend their tentacles in the experience of the everyday, they additionally become tools in performance making and dissemination engendering a proliferation of pieces that set interactivity as a core dramaturgical element; pieces that turn viewers to participants who actively engage with the work and often with each. Digitally capturing participants’ individual trajectories and translating them into instantly accessible archival entries causes the mutual contamination of performance with its documentation and compels participants to be considered as co-documenters of the live. It challenges, therefore, current concepts and models of performance reminiscing.

Looking at Flatland (by Extant) an immersive performance in the dark during which audition and tactility replaced vision while a machine mined information from participants’ analogue movements in the space and feed it back to them in the form of navigation cues, offers an opportunity to interrogate the potentials that digitally-born documents of the individual experience might have for performance exhibitions and how they might assist in remembering the live when visual evidence is scarce. Despite the possibilities these files might have for archival and exhibition practices they are not necessarily accessible. Drawing on the first stages of framing a practice-as-research project this presentation will examine the key difficulties that digitally born documents from and of the individual experience pose for performance researchers and curators. As the research process unravels questions relating to the ownership, recoverability, and existence of files begin to surface. Critically tracing their patterns will be the first step towards instigating the dialogue on the power relations enfolded in performance documentation including use-generated data.

Laura Gemini, Giovanni Boccia Artieri, Stefano Brilli: Theatre trailer as mediatised performance. A new sense of liveness between promotion and artistic research in the Italian contemporary theatre scene

This paper aims to investigate the use of trailers within artists and companies working in the Italian contemporary theatre scene. The widespread adoption of this format, enhanced by social media expansion (Vollans 2015), represents, in the Italian context, a direct consequence of that interest for cinema and videos expressed by many artists belonging to the “scena elettronica” (80s and 90s) (Balzola, Prono 1994), the very same interest that extended to the creative potentials of digital technologies and online distribution in latter years (Monteverdi 2011).

We can observe the theatre trailer as an example of the mediatisation of performing arts (Pavis 1992, Dixon 2007, Auslander 2008 Lavender 2016), as well as an intersection of aesthetic experimentation, promotional necessities and advertising grammar. The trailer, in fact, often self-produced and self-distributed, is also a means for companies to face the shortage of state funding and the crisis of the Italian cultural sector. At the same time, it provides them an opportunity to extend their aesthetics and to keep creative control over the promotional phase.
The paper therefore puts the following research questions: 1. How is the production and dissemination of theatre trailers managed by the Italian contemporary theatre companies? 2. How is the trailer conceived in a continuum between a pre-live promotion practice and a video object independent from the live event? We attempt to answer these questions through a qualitative research based on 20 semi-structured interviews administered to a sample of the most famous Italian artists and companies (Motus, Ricci/Forte etc.). From the analysis of the interviews we will construct a typology of theatre trailer uses based on: 1. Format, 2. How the trailer reflects the company’s aesthetics, 3. Mode of circulation, 4. Efficacy of the promotional strategy.

Laura Gemini is Associate Professor in Cultural and Communicative Processes - Department of Communication Studies and Humanities - University of Urbino (Italy). She teaches Languages and forms of theater and performing arts. Her research interests deal with the field of the performance in relationship with the media, technological languages and the audience studies.

Giovanni Bocchia Artieri is Full Professor of Sociology of New Media of the Department of Communication Studies and Humanities - University of Urbino (Italy). His research interests revolve around media theory, with a specific focus on the relationship between social systems and new technologies. Current research projects include participatory culture and performing media as a ground to observe and study emergent social phenomena.

Stefano Brilli, PhD is a Post Doc Researcher at the Department of Communication Studies and Humanities - University of Urbino (Italy). His main research interests include fame in digital culture, cult media, social imaginary and contemporary theatre audiences.

Jem Kelly: Performing the Tactile Interface – interrogating haptics in The Doors (2014), At Home in Gaza and London (2016) and task-based performance

Current debates around tactile digital interfaces – touch-screen tablets, mobile phones, wearable goggles and gloves - interrogate ways for the body to ‘connect to technical images’ through an ‘interface into a lower level set of libraries and operation codes’. This paper examines ways in which analogue, task-based practices resonate with current telematic performances that extend touch through haptic actuators and tactile engines that engage the flesh directly. I will explore the extent to which telematic performances engage the spectator through haptic sense in less direct ways. Internet technologies are re-configuring conventional spaces of performance, making new interactions between remotely located performers and topographies of performance possible. Notions of space, place and haptic modes of encounter in two of Station House Opera’s telematic, networked performances, The Doors (2014) and At Home in London and Gaza (2016) are examined and I will argue that the pervasiveness of screens and the persistence of vision are being supplemented by a tactile engagement in these performances. I also examine two skill-based practices, guitar playing and ceramic manufacture, as processes of mediation to draw links between the opacity of the interface in digital performance and the performance of self through hands-on work.

**Working Group Session 2**

**Carmen González Requijjo: Time for Transmedia in Theatre: Performing the “Home for suicide”**

The design of the space in which a dramatic play is to be developed is traditionally linked to the text it is intended to put in place, as well as to the type of narrative, generally linear, that composes it. The transmedia storytelling (non-linear) allows working from other perspectives in which audience becomes

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actors who "collect" information, experiences and interact with the story. This kind of behaviors makes the audience stop being a passive consumer in order to become a producer (what is known as "prosumer") that brings content to the dramatic experience.

This contribution aims to share with the Performance and New Technology Working Group the experience of setting up scenic space (mixing reality and digital interfaces) based on a strategy of "transmedialization" carried out from the previous text. For this purpose, it will be shown the interface designed (focussing on the triggers which make the audience interact with the play), the social media resources, the calendar of implementation of the dramatic actions and the different locations. It will be explained the digital tools used and how the use of one or other has affected the project. To conclude, we would like to discuss how it has worked (our expectations in relation to what has happened) and analyze the different degrees of depth reached inviting the PNTWG to enrich the dramatic experience.

* the "Home for Suicide" is the place in which happens the play "Prohibited Suicide in Spring" by Alejandro Casona.

Carmen González Requeijo is M.Arch in Advance Architecture and Magister in Set Design. She has been Professor at European University (Madrid) and combines her activity as architect (www.carrogonzalez.es) with stage desing and new medias research. As performing arts creative (www.delparadiso.com) she focuses on including transmedia and gamification strategies into theatre and perform them in order to make the scene expand beyond the physic and time limits of representation. She is developing her PhD about Transmedia and Theatre within the PhD program of the Faculty of Fine Arts (Universidad Complutense de Madrid) and collaborates with the Teatro Real (Madrid) designing strategic animations for comunication department (#1minxdrma and #dramatoons). She has shared her worked with several Performing Arts Researching Groups (IFTRPQ2015, IFTR-Stockholm 2016, TaPra-Bristol-2016). Since June 2017, she takes part in Oistat España as Media Strategist and Publications delegate.

Benjamin Monk is M.Arch in Advance Architecture and Magister in Set Design. She has been Professor at European University (Madrid) and combines her activity as architect (www.carrogonzalez.es) with stage desing and new medias research. As performing arts creative (www.delparadiso.com) she focuses on including transmedia and gamification strategies into theatre and perform them in order to make the scene expand beyond the physic and time limits of representation. She is developing her PhD about Transmedia and Theatre within the PhD program of the Faculty of Fine Arts (Universidad Complutense de Madrid) and collaborates with the Teatro Real (Madrid) designing strategic animations for comunication department (#1minxdrma and #dramatoons). She has shared her worked with several Performing Arts Researching Groups (IFTRPQ2015, IFTR-Stockholm 2016, TaPra-Bristol-2016). Since June 2017, she takes part in Oistat España as Media Strategist and Publications delegate.

Benjamin Monk: From / To a Theatre Near You! Screened Theatre as Convergent Transmedia in a Postdigital Age
This paper explores how screened theatre responds to Henry Jenkins' new media concepts of convergence and transmedia in a postdigital age. Screened theatre can be considered as a convergent medium, defined by Jenkins as 'the flow of content across multiple media platforms, the co-operation between multiple media industries, and the migratory behaviour of media audiences' (Jenkins, 2006: 3). Jenkins later articulated the idea of a 'transmedia' storytelling as when many differing media formats communicate unique aspects of a singular narrative, in which 'each medium makes it own unique contribution to the unfolding of the story' (Jenkins, 2007). Although Jenkins warns of the overuse of transmedia as a 'one size fits all' (Jenkins, 2011) concept, he writes of the 'need to be open to a broad array of variations of what transmedia means in relation to different projects'. As such, utilising his idea in relation to screened theatre opens up a deeper understanding of the nuances and specificities of screened theatre operating within a 'postdigital' age (Causey, 2016). This expands on a 10 minute WIP paper presented at the New Technologies WG Interim event.

Benjamin Monk started his AHRC-CHASE funded PhD under Dr Rosemary Klich at the University of Kent in April 2016. Benjamin's research specialises in the effect, affect and experience of theatre's screened / streamed distribution to cinema / television / internet, covering contemporary performance, new media, intermediality, archives & digital culture. Benjamin also starts as TAPRA's Postgraduate representative from September 2017.
Christina Papagiannouli: Postdigital audiences: Theatre in a transmedia world
We live in a transmedia world, integrating information and connecting stories by moving imperceptibly from one medium to another or even using different media simultaneously. News come to us from different sources, including television, radio, online and print newspapers, blogs, mobile notifications, Twitter, Facebook and in-person meetings. According to Nedra Kline Weinreich (2011), expert in the field of social marketing, ‘we are bombarded with data that we constantly process on the fly to create a coherent picture of our world.’ However, the Internet and its social media offer to their consumers the option to actively interact by publishing, sharing, commenting and debating information, rather than being just passive receivers. As Richard Schechner points out, “[e]quipped with ever more powerful means of finding and sharing information – the internet, cell phones, sophisticated computing – people are increasingly finding the world not a book to be read but a performance to participate in” (2013 [2002], p.25). Investigating this change of the postdigital audience from a passive spectator to an active participant, this provocation aims to question the role of theatre in a transmedia world. In particular, I will discuss three theatrical approaches to the refugee crisis (and Brexit), including National Theatre’s ‘My Country; a work in progress’ (2017), ‘Phone Home: London – Munich – Athens’ (2016), a project that used the Internet to interconnect in real-time three theatres in one performance about refugee and migrant stories, and National Theatre Wales’ (with the Space) ‘Bordergame’ (2014), which invited audiences to attempt to cross the border from Bristol into Newport, Wales ‘illegally’ and online players to watch the audiences’ journey, manipulate their experiences and determine their fate.

Dr Christina Papagiannouli is a postdoctoral research assistant at the University of South Wales. Her research interests focus on the political character of cyberformance. Papagiannouli has presented her work at a range of international events and conferences. Her monograph 'Political Cyberformance: The Etheatre Project' was published by Palgrave Macmillan in 2015.

Working Group Session 3

Kirsi Manninen: An Empathy–Oriented Drawing Method in Costume Sketching: Training Digital Drawing through Mindful Embodied Awareness
Recently, costume designers have shown an increased interest in drawing costume sketches digitally. The costume sketching with a pencil on the paper shifts to the digital sketching. There has been no detailed investigation of the subject and little is known of the influence of the sketching on touch screen while utilising the devise as a digital sketchbook. The purpose of this research is to answer the questions: Will digital drawing on virtual paper enhance the creative group's internal communication and facilitate the sketching process of the costume designers? The study material is collected through auto ethnography and the digital character drawing courses, it consists of digitally drawn costume sketches, time-lapse videos, teaching observations and interview surveys. In this paper, the in-depth study presents and discusses the finding related to the influence of an empathy–oriented drawing method to the costume sketching. An empathy–oriented drawing works as a method where the digital costume sketching occurs through a mindful embodied awareness of a costume designer and the costume sketching begins with the image of the character that the designer establishes in his/her mind: the way the character moves, acts and speaks. From this moment, costume designers took the photo of a pose of their own to the digital sketchbook and consumed their own role-selfie as a reference and the starting point of the sketching process. In the interviews of this study, costume design students were asked to write reflective comments about their feelings and experience of the use of the empathy–oriented drawing method. Results of the interviews show that the students considered that the method effects positive on their costume sketching process. Hence the findings of this study can be used to help developing teaching practices in the field of the costume design.
**Keywords**: digital drawing, an empathy–oriented drawing method, costume sketching, touch screen

**Kirsi Manninen**, MA, is a doctoral candidate at the Aalto University in Finland. Her topic is the Digital Drawing on Virtual Paper. She has specialized in costume design and rendering, and teaches digital drawing. In 2016, University of Helsinki published Master’s Thesis: The Costume Design Methods of Kirsi Manninen in Winter Circus/Dance Theatre Hurjaruuth.

Her career as a costume designer includes over one hundred productions in television, theatre and film as well as circus, dance, shadow theatre, black theatre, puppetry, Beijing opera, ice dance, mask theatre and multimedia. She has worked over thirty years as scenographer for Dance Theatre Hurjaruuth, contributing the visual identity of the organization at an international level.

She has had a solo exhibition celebrating her 25-years career as an artist at the Theatre Museum in Helsinki. She has received a one-year artist grand from the Arts Promotion Centre Finland and was awarded with the Honour prize for costume design in Berlin International Film Festival from the period film *Lilian Paksu Perhoseksi*, *(Hardly A Butterfly)*. Her website: [http://kerstin-lemon.wix.com/kirsidesign](http://kerstin-lemon.wix.com/kirsidesign)

**Dan Barnard: Immaterial Power and Invisible Treasure**: A Case Study in how digital technology enables new forms of political performance

Digital technology has made a whole new type of performance possible; in part because of what it enables artists to do and in part because of what it enables artists to imagine. Digital technology has enabled my company fanSHEN to create performerless theatre with no actors and only player-participants. It has enabled us to become invisible as artists.

This paper focuses on a case study of fanSHEN’s 2015 piece *Invisible Treasure* (a collaboration with creative technologists Hellicar & Lewis which ran for three weeks at Ovalhouse). By using digital technology, *Invisible Treasure* gave audience members a lived experience of Hardt and Negri’s vision of *Empire*: the “immateriality of power” (2000: 29). Through technology the piece initially gave players the impression that they were in possession of magical powers but gradually revealed to them that they were being invisibly controlled. *Invisible Treasure* follows Claire Bishop in *Artificial Hells* in challenging “easy equations between participation and democracy” (2012: 40) and uses dramaturgical tools to encourage the self-reflexive approach outlined by Jen Harvie in *Fair Play* to “cultivate awareness about social interaction per se” (2013: 40).

Digital tools and the performerless theatre which they make possible enable a new kind of political performance-making in which audience members no longer reflect on what they *would have done* in the place of the character but are instead confronted with what they *actually do*. I will argue that there is a “power paradox” in interactive theatre: it seems to give power to audiences while in fact controlling them. This tension was at the heart of *Invisible Treasure*, in ways that enriched its meaning but perhaps ultimately undermined its message. I will contend that this paradox is inescapable in plays designed by humans but can perhaps be overcome by Artificial Intelligence.

**Dan Barnard** is Artistic Director of fanSHEN and Senior Lecturer in Drama and Performance at London South Bank University, where he is a member of the Centre for Digital Story Making. For fanSHEN, Dan has co-directed more than ten professional productions with long-term collaborator Rachel Briscoe. For more information see [fanshen.org.uk](http://fanshen.org.uk).
Dan’s freelance directing work includes Three Way by Yusra Warsama (Birmingham Rep). His work as assistant director includes Jerusalem by Jez Butterworth (Apollo Theatre, West End), directed by Ian Rickson and A Dulditch Angel by Steven Canny, directed by Orla O’Loughlin.

Dan is a Senior Fellow of the Higher Education Academy. He has contributed chapters to Playing for Time: Making Art as if the World Mattered (edited by Lucy Neal) and The Counterplay Book and his article “Using Games Based on Giant Dice To Enable Creativity” was recently published in the International Journal of Games Based Learning.

Thanos Polymeneas-Liontiris: Cyber-Divas: Vocaloids as Postdigital Opera Singers

My latest immersive music theatre work A Magnificent Crossbreeding of Protein and Tinplate featured a scene that did not involve any alive performer, but only a form of computational technology. It was based on a generative algorithm, which controlled Virtual Studio Technology Instruments (VSTi), i.e. sound library instruments and vocal synthesizers (also known as Vocaloids). The audience’s movement in space controlled the algorithm, which generated an ever-changing score for sampled string orchestra and a disembodied, genderless cyber soloist voice that resonated passionately in the room. Through this presentation I aim to initiate a discussion about voice, instrumentation, dramaturgy and aesthetics in the postdigital opera, trying to tackle the question “What may opera become in a postdigital context?”

The presentation will set off by observing current music production practices from a posthuman perspective, considering how such standards define contemporary music aesthetics, pointing to the music practice of the future. Taking the scene from my latest work as a case study, I will explore how I have engaged with these observations in my music theatre work; and how my practice speculates on notions of operatic aesthetics, voice, instrumentation and dramaturgy in the postdigital and posthuman context.

Thanos Polymeneas-Liontiris is a researcher and sound artist. His practice comprises computer-aided compositions, interactive audiovisual installations and interactive music for dance, theatre and multimedia performances. He is currently conducting an AHRC funded PhD research at the University of Sussex.

Joanne Scott: The Broughton Oratory – working with digital materials to create a mobile materiality

This short presentation introduces the most recent outcome of my exploration of intermedial practices in response to the place where I live – a mobile audio-visual exhibit – and outlines the practical processes and threads of thinking that led to its creation. Following on from a solo performance, participatory event, online video and set of workshops, this latest iteration in a research project exploring affective relationships with place is distinct in its uncompromising static physicality and occupation of space, though conversely it is also the most mobile of the practices, in that it has moved between a number of venues. Formed in response to insistent questions about my diffident and often uncertain presence in the performance practices I create, this exhibit removes the corporeal body from the mix, instead framing and housing intermedial materials in a wooden frame.

The dual meaning of the term oratory points to some of the aims of producing the work in this form, as well as its inherent contradictions. Named for both ‘the art of public speaking’ and ‘a small chapel, especially for private worship’ (Oxford Dictionaries 2017), the exhibit indicates both the wish to speak publicly and for that speech to be received and contemplated in private. Equally, as the most simple in technology and form of the intermedial iterations I have created, the exhibit aligns with what Florian Kramer refers to as ‘a post-digital choice’, which is characterised by ‘using the technology most suitable to the job, rather than automatically ‘defaulting’ to the latest ‘new media’ device’ (2015: 24). This, in turn,
arises from weariness with consistently viewing the practice through a ‘new media’/digital lens, while concurrently continuing to engage with digital means of presentation. Some of the other contradictions and collisions this work generates for me – including speaking of a place from a dual ‘incomer/outsider’ perspective - are also addressed in the presentation.

Jo Scott is an intermedial practitioner-researcher and lecturer in performance at the University of Salford, UK. She completed a Practice-as-Research PhD in October 2014, which was published as a Palgrave Pivot monograph in 2016, titled Intermedial Praxis and PaR. She is currently working on a research project, exploring the intersection of intermedial practices and the shifting environment of contemporary Salford, as well as writing chapters for the forthcoming edited collection, Intermedial Theatre: Principles and Practice (Palgrave 2018). Jo is co-convener of the Practice as Research Centre of Excellence at the University of Salford: www.joanneemmacott.com

Alexandros Papadopoulos: How to Use Gay Nazis in Job Interviews: Facebook, Lust and Existential Sodomy
Based on an actual interview with a gay-nazi, this playful presentation explores how social media can stage a horny war against fear, hatred and uncertainty. Provocative in both physical and intellectual terms, this self-gossipy analysis of fear exposes the relationship between facebook, austerity-horror and queer desire. The arguments are articulated through thoughts, videos and ritualistic acts of self-exposure. Mixing analysis with storytelling – here comes an intermedial exploration of the form of a ‘performative lecture’. The talks re-stages some of the most shocking testimonies of the experimental short-film/video-performance The Homonazi Effect. Centered on violent, flirty and cyber encounters with Athens-based gay neonazis, the HE encompassed an alliance of platforms: blogs, queer festivals, popular magazines, academic writing and social media. Visual components of the artwork, and particularly, the author’s impersonations of his ‘homo-nazi’ interlocutor were re-used and re-adapted with various storytelling and self-writing formats – co-creating a fragmented transmedia collage of confession and defeat. Social Media rituals twisted the meaning, context and impact of the initial story – re-situating its visual dramatics within an aesthetic backdrop of failed job interviews, zero-hour contracts and traumatic escapism. A cinematic narration dissolves into a project of self-writing, one that establishes an exhibitionistic archiving of failure. The boundaries between fiction and non-fiction, history and imagination and digital and non-digital dramaturgy collapse. A new queer utopia is now disruptively staged on the performative intersection of precarious routine and austerity-age dreamland.

Dr. Alexandros Papadopoulos is performance artist, blogger and associate lecturer at Liverpool Hope University. During summer, he works as zero-hourly-paid bartender. Papadopoulos writes about and plays with queer imagination, the aesthetics of crime and the hedonic cultures of escapism. He has frequently collaborated with digital artists, popular magazines and theatrical festivals. He seeks to find an artistic practice that will transcend the contemporary experiences of fear, lust and vulnerability.

Mark Smith: Archaeology and the Postdigital: Livestreamed spectatorship and Twitter as second-order performance
Categorising audience experience and affect in postdigital performance, Matthew Causey situates changing spectatorships within, among other contexts, ‘televisional circumstances’ in which ‘the interconnected spectator is linked to multiple web-based, information and entertainment networks,
commenting and interacting. This transmedial spectator apprehends the object from multiple, asynchronous, and simultaneous perspectives.’ (Causey 2016: 439)

Causey also develops Brian Singleton’s assessment of the ‘conceptual digitization’ of historical and locational information as creating performance in which time is ‘collapsed’, with past systems and environments ‘layered over the actual locales in a multidimensional and asynchronous network’. (ibid.: 437)

On the other hand, in a line of thinking that precedes theories of the postdigital, Mike Pearson has drawn on the analogy of archaeology to seek methods by which to document and recreate performance both affectively and analytically, ‘to attempt a synthesis of the narratives of the watchers and watched in non-hierarchical integrations of the written and the remembered’. (Pearson & Shanks 2001: 67)

Between Causey’s digital thinking and Pearson’s archaeological metaphor, I see productive links. This paper sets out to explore these conceptual throughlines from the analogue to the postdigital by assessing the digital ‘second-order performance’ facilitated by livestreaming and social media technologies around the durational performance works of Forced Entertainment.

That company is repeatedly, obsessively interested in the generational force of overlaying, simultaneity, and the multiplicity of voices. Through their durational works – which, like Pearson’s theory, were developed before the postdigital age – Forced Entertainment has evolved a form for which distributed, fragmentary spectatorship and Twitter communities seem ideally composed. I explore how these frameworks facilitate Pearson’s aspiration of the ‘exposition without hierarchy’ (Pearson & Thomas 1994: 140) of performances, and how asynchronous, networked experience of performance is both post- and pre-digital in constitution.


Mark Smith is about to leave his role as a Lecturer in Drama at the University of Salford to take up a new position at the University of York, where he completed his PhD and has taught extensively. His research interests cover a range of topics within contemporary British theatre, including relationships between physicality, new writing, and devising; large-scale community theatre; and live-streaming and social media in the theatre.

Claire Read: ‘tweet...the s**t out of this one...’
Lyndsey Turner’s production of Hamlet was shown at the Barbican Centre in 2015 to a full auditorium on every night of its eighty shows⁹. Shakespeare’s tragedy, Hamlet depicts ghosts of the past that return to haunt the Prince of Denmark, resulting in his downfall. Many star actors are attracted to the challenging role, with David Tennant famously using a real skull in his recitation of the famous ‘to be or not to be’ soliloquy, donated to the company upon a fan’s death¹⁰. Cumberbatch’s recital proved equally as eventful, resulting in the actor asking everyone to ‘tweet... the s**t out of this one ...’: his post-show message

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begging audiences to stop engaging with social media throughout the famous speech\textsuperscript{11}. The use of flashing lights broke his concentration and troubled the performance for the actor.

In his plea Cumberbatch noted: ‘I can’t give you what I want to give you, which is a live performance that you’ll remember, hopefully in your minds and brains – whether it’s good, bad, or indifferent – rather than on your phones’\textsuperscript{12}. As Cumberbatch’s message went viral with over a million YouTube hits\textsuperscript{13} and NT Live’s streaming of the performance enabled a far greater audience than the eighty shows permitted, reaching record numbers of 550,000 viewers worldwide\textsuperscript{14}, this paper asks: what is the ‘live performance’ to which Cumberbatch refers? And where is this live performance if an audience is watching through their phones? I reflect upon the results of a survey taken from cinemas screening Hamlet to engage with these questions, including an examination of NT Encore showings. I conclude that the use of social media lengthens the life of performances through audience interaction with technology.

Claire Read (Roehampton) is concerned with the use of technology; specifically live streaming, as altering the relationship between performance and documentation. Her research looks at the media work of Katie Mitchell as well as the development of NT Live. She has recently published in Documenting Performance: The Context and Processes of Digital Curation and Archiving (Bloomsbury: 2017) in part of an edited works by Dr Toni Sant.

Working Group Session 4

**Andrew Westerside: Gestures of the Digital: from gamification in theatre to theatricality in games**

This paper proposes and examines a performative turn in video game development in which emotional affect and aesthetic experience are generated through kinaesthetic, gestural and theatrical encounters.

The field of theatre and performance is rich with scholarship concerned with practices that look to digital/video games for formal inspiration, and the rate of technological development since the launch of the smartphone has placed augmented reality gaming (and to some extent performance) at the heart of popular culture. ‘Gamification’, perhaps once (merely) a term for identifying or inserting ludic properties in non-ludic environments, is now a far-reaching strategy for global corporations (and governments) to incentivise the quantification of the self in the neoliberal marketplace. It is against this cultural and scholarly backdrop, then, that this paper examines the practices of non-AAA game developers producing works which think about the player as not only a means of input but as an emotionally nuanced, political agent that experiences the game-world not instead of the real-world but as part of it – indeed, as both a witness to the work and a performer of it.

Following Karhulati’s (2013) theorisation of gaming as an ‘autotelic persuasive performance’, and Kirkpatrick’s work on video games and aesthetic theory (2011), the paper identifies how the analogue (the body/player) and the digital (screen/surface/game) negotiate and collaborate (in what Karhulati calls ‘rhetorical conflicts’) to produce a performance only half-actualized in the world of the game. Using a series of contemporary case studies including 505 Games’ Brothers: a Tale of Two Sons (2013), Lucas Pope’s Papers Please (2013), David Wraden’s The Stanley Parable (2011/13) and Owlchemy Labs Job Simulator (2016), the paper examines how temporality, repetition, choreography, and labour or ‘work’

\textsuperscript{11}http://observer.com/2015/08/benedict-cumberbatch-begs-audience-members-not-to-tweet-during-plays/, [Accessed 11\textsuperscript{th} April 2017].

\textsuperscript{12}http://observer.com/2015/08/benedict-cumberbatch-begs-audience-members-not-to-tweet-during-plays/, [Accessed 11\textsuperscript{th} April 2017].

\textsuperscript{13}https://www.youtube.com/watch?v=9e-ud9zhVuc, [Accessed, 12\textsuperscript{th} April 2017].

\textsuperscript{14}http://www.telegraph.co.uk/theatre/national-theatre-live/everything-you-need-to-know/, [Accessed 12\textsuperscript{th} April 2017].
exemplify the porous and multidimensional nature of Causey’s postdigital and how it moves the player, to perform.

**Andrew Westerside** (Wes) is a performer, writer, director, academic and co-artistic director of Proto-type Theater. He has toured work nationally and internationally, most recently in *Whisper, Virtuoso* and *Third Person: Bonnie and Clyde*. Writing and directing credits include: *The Good, the God and the Guillotine, A Machine they’re Secretly Building* (published by Oberon, 2017) and BBC Radio Lincolnshire’s *Leaving Home* project. Also for the BBC, he has written and directed *The Forgotten Suffragette*, and *Fallen* (with Conan Lawrence). In 2015 he co-wrote and directed *In Their Name*, commissioned for the opening ceremony of the International Bomber Command Memorial. A Senior Lecturer at the University of Lincoln, he studied at Dartington College of Arts and completed his PhD at Lancaster University. His academic work has been published in journals including *Performance Research* and *Theatre & Performance Design*; he is currently working with Michael Pinchbeck on the forthcoming book *Staging Loss: Performance-as-Commemoration*.

**Sarah Whatley, Karen Wood, Rosamaria Kostic Cisneros, Ruth Gibson:** Co-evolution: spaces between the 'live' and the 'virtual' in dance

When dance enters the digital environment it often provokes philosophical and phenomenological tensions that call upon questions of embodied knowledge, agency and subjectivity. Virtual representations of the artform appear in many manifestations, whether as avatars, visualisations and sonifications which afford new perceptions, relations and experiences of movement (Bleeker, 2017). Katherine Hayles (2012) employs the term ‘technogenesis’ to describe the co-evolution of humans and technology. Tools and systems for generating virtual and augmented realities can be considered as a ‘technogenesising’ opportunity for dance makers to explore in their creative practice.

This paper will describe the aims and progress within an EU-funded H2020 project: WholODance: Whole Body Interaction Learning for Dance Education. The project team is building a proof-of-concept motion capture repository of dance motions allowing for similarity searches among different compositions to inform the learner about the complex physical, conceptual and aesthetic properties of different dance genres (Ballet, Contemporary, Flamenco and Greek Folk Dance). The team is also experimenting with creating an immersive and responsive life-size volumetric display for the dancer to partner with, or ‘step inside’ another body. As a modular approach to designing adaptive and personalized paths to dance learning and dance creation, the team is also experimenting with different modalities of feedback for the dancer (audio, visual, audio-visual, verbal, etc.) to test the effectiveness of responsive and interactive environments for dancers.

We will discuss some early outcomes of the project and share some questions that are guiding the project: How do virtual and augmented realities effect our thinking about affect in dance? How do we identify with our digital, dancing selves as a virtual dance partner? What impact might this technology have on creative dance practice and teaching?


www.wholodance.eu

**Sarah Whatley** (PhD) is Professor and Director of the Centre for Dance Research (C-DaRE) at Coventry University. Her research focuses on dance and new technologies, dance analysis, and documentation, somatic dance practice and pedagogy, and inclusive dance. The AHRC, EU, and the Leverhulme and Wellcome Trusts fund her current projects. These include EuropeanaSpace, exploring the creative reuse of digital cultural content and a H2020 project, WholOdancE, exploring smart learning environments for dancers. She is also founding editor of the Journal of Dance and Somatic Practices and sits on the editorial
boards of several other Journals. A List of selected publications can be found here: http://www.coventry.ac.uk/research/research-directories/researchers/professor-sarah-whatley/

Karen Wood (PhD) is a postdoctoral research assistant in the Centre for Dance Research (C-DaRE) at Coventry University. She is currently a dance practitioner/educator/researcher. Her research is rooted in practice and she is interested in ideas around kinesthesia, proprioception, interactivity and participation. She is currently working on the EU-funded WhoLoDancE project while also working on her artistic project, the Stream Project, which is a collaboration between dance, neuroscience, film and technology. Karen is Editorial Assistant for the International Journal of Screendance and has recently published a chapter in the ‘Oxford Handbook of Screendance Studies’. Her research profile can be found here: http://www.coventry.ac.uk/research/research-directories/researchers/dr-karen-wood/?theme=main

Rosamaria is a Dance Historian and Critic, Roma Scholar, Flamenco Historian and Peace Activist who graduated from the UW-Madison Dance Program and went on to complete her Master’s in Dance History and Criticism from UNM-Albuquerque. Rosamaria is a professional dancer, choreographer, curator and qualified teacher, who has lived and danced in various parts of the world and collaborated with many Flamenco greats and other leaders in the Dance field. She has taught throughout Europe and the US at places like UW-Madison, UIUC, Boston Conservatory, Brown University and at various other places in Germany, Spain and Turkey. She is a dance writer who makes regular contributions to Bachtrack Magazine and Flamenco News having also danced with Protein Dance Company in the UK. Rosamaria is involved in various EU funded projects which aim to make education accessible to vulnerable groups and ethnic minorities and sits on various Boards: Roma Coventry Project (UK), Dröm Kotar Mestipen Roma Women's Association (Spain) and the Early Dance Circle (UK). At the moment she is a senior Research Assistant at Coventry University's Centre for Dance Research based in the UK. She is also an independent artist, dancer, curator and teacher who has organized various festivals and exhibitions. Her dance films have screened in the UK, US, Colombia, Mexico and Germany and her latest documentary won best documentary from the UK in 2016. She has started her own production company, RosaSenCis Film Production Co., which is currently working on the Society for Dance Research Oral History Project. Rosamaria also collaborates closely with the University of Barcelona’s Centre for Research on Theories and Practices for Overcoming Inequalities (CREA). Rosa is also a curator for the RomArchive’s Dance team. www.rosasencis.org

Ruth Gibson works across disciplines to produce objects, software and installations in partnership with artist Bruno Martelli. She exhibits in galleries and museums internationally creating award-winning projects using computer games, virtual and augmented reality, print and moving image. Ruth worked as a motion capture performer, supervisor and advisor for Vicon, Motek, Animazoo, Televirtual, and the BBC. A recipient of a BAFTA nomination, a Creative Fellowship from the AHRC, awards from NESTA, and The Henry Moore Foundation, she won the Lumen Gold Prize & the Perception Neuron contest. Widely exhibited, her work has been shown at the Venice Biennale, SIGGRAPH, ISEA, Transmediale and is currently touring with the Barbican’s ‘Digital Revolution’. A Creative Fellow at the Centre for Dance Research, Coventry University she is a certified teacher in Skinner Releasing Technique. http://www.coventry.ac.uk/research/research-directories/researchers/ruth-gibson www.gibsonmartelli.com

Piotr Woycicki: Manufacturing 'dissent' in Thoughts that can be Danced, an intermedial tango performance

One of the key concepts behind public democratic debate is that of representation. This representation may commonly be understood as a representation of political interests of a group of people, and an image of the people as a political grouping. Rancière problematises the notion of political representation by
calling it 'the distribution of the sensible'. He argues that this representation is not an image based on a mimetic relationship to a 'real' community, but one that functions within the logic of a particular political strategy. He defines this as a modality of representation which produces and maintains a certain political 'consensus'. He then defines a second modality that of 'dissensus' which has the capacity to disrupt the former by creating 'a modification of the co-ordinates of the sensible'. This paper will focus on *Thoughts that can be Danced*, an intermedial tango performance devised by Karoline Gritzner and myself. My particular focus will be on the intermedial strategies and digital scenography which I designed for the piece. The paper will assess the possibilities of these intermedial aesthetics to challenge and reflect upon the mechanisms which produce the 'the distribution of the sensible' within contemporary global culture and try to locate intermedial practice as a potential praxis of 'dissensus'.

In the first instance the paper will address how the piece stages CGI as a self reflexive process of re-imagining and re-animating history. It will then analyse how intermedial aesthetics interrupt the 'the distribution of the sensible' by interjecting what Rancière defines as 'singular mechanisms of subjectification'. Finally the paper will contend that the piece foregrounds representation as an unstable concept which lies between the polarities of 'perception' and 'sensation', effectuating a politics of representation that constitutes a negotiation of the unstable grounds located between the processes of production of 'consensus' and 'dissensus'. 
Broderick Chow: Posing Routine: male bodybuilding, theatricality, and the populist body

The fascist alt-right movement is a ‘radicalised subculture’ of mainly young white men that originated in online spaces, including subreddits for ‘pick-up artists’ and MRAs (Men’s Rights Activists). One lesser known hangout is Bodybuilding.com’s ‘Misc’ forum. Male bodybuilding provided an embodied symbol for the ‘Alpha’ male celebrated by the populist right and their obsession with restoring a patriarchy they suggest has been ‘lost.’ Bodybuilding is often linked to fascism, from the Spartans to the Nazi glorification of the muscular male body, but even when not necessarily associated with fascist movements, the practice of bodybuilding is accused of promoting and producing hegemonic, toxic masculinities. Considering these associations, what is worth rescuing in bodybuilding? In this paper, I explore bodybuilding’s theatricality and the paradoxical way it popularizes normative, hegemonic masculinity while simultaneously undoing it. Bodybuilding historically treads a line between the normative body and the excessive, freakish, or queer, and policing masculinity suggests an anti-theatricalism that points to the role of theatre in establishing both normative and extreme modes of embodiment. I focus on two historical examples. The first is le conseil de révision, the French military evaluation where men exhibited themselves naked before a panel. During occupation and war, this ritual embodied physical development as a populist concern, and suggested that ‘real’ masculinity could be evidenced via the body’s form. The second is a 1901 English legal case where bodybuilder Eugen Sandow sued Arthur Saxon for using the trademark ‘The World’s Strongest Man.’ In his testimony, Sandow stripped off his clothes and lifted a barbell for the jury. Between cold objectivity and queer showiness, these cases demonstrate that masculinity is haunted by theatricality—it seems to disappear when a body is ‘unmarked’ but intrudes when, like a bodybuilder’s muscles, it acts too hard. Theatricality subverts what first seems to be a dominant performance of masculinity, and challenges ideas of ‘authentic’ gendered embodiment.

Broderick D.V. Chow is Senior Lecturer in Theatre at Brunel University London. His research explores how social, political and historical forces can be understood through performances of the body, and spans theatre and performance studies, anthropology, and sociology. He is Principal Investigator on the AHRC-funded Leadership Fellows project Dynamic Tensions: New Masculinities in the Performance of Fitness (www.dynamictensions.com). As part of this he was recently a visiting scholar at the H.J. Lutcher Stark Center for Physical Culture and Sports, University of Texas at Austin. He is co-editor of Žižek and Performance (Palgrave 2014) and Performance and Professional Wrestling (Routledge 2016). Broderick is an amateur Olympic Weightlifter and a BWL Level 1 Qualified Weightlifting Coach.

Susanne Foellmer: Performing Protest

On February 4th 2017 activists of the German branch of the network Avaaz protested against the role of Donald Trump as president of the United States of America. They chose to place themselves close to the US embassy in Berlin, being situated in the direct neighborhood of the Brandenburg gate. Thus, the activists temporarily occupied a both political as well as symbolic site for articulating their resistance.

Usually rather being an online forum for petitions against injustice worldwide and thus acting on a virtual level, the presidency of Trump led to a change of Avaaz’s strategy, now entering public space as a site of protest. However, other than typical marches, the organizers opted for symbolically loaded tools to express their reluctance with the political changes happening in the US. The “march” i.e. only went as far
as to the French embassy which is a mere 100 meters away from Brandenburg gate. Also, protesters were asked to sign a letter addressed to Donald Trump urging him to stick to democratic principles. However, the organizers did not seem to focus on the letter’s content and its political opinion but rather on the act of showing the moment of signing a letter to Trump: People were posing with a pen in their hand in front of an extended poster version of the letter, being photographed in the moment of the supposed signature. The signature thus changed from an act of expressing political agency to the mere showing of an interventionist act – which accordingly has been pictorially well presented in many newspaper reports the day after.

Thus, this paper examines more closely the staging, and thus performing of protest in the double sense of the word: As embodied political agency as well as the deictic and iconographic function of protesting in the realm of distribution of the social and political in media today.

Dr. Susanne Foellmer is Reader in Dance at Coventry University/Centre for Dance Research (C-DaRE). Main research areas embrace aesthetic theory and concepts of the body in contemporary dance, performance, and in the Weimar Era, relationships between dance and ‘other’ media as well as temporality, historicity and politicality of performance.

Since 2014 she has been directing the DFG research project On Remnants and Vestiges. Strategies of Remaining in the Performing Arts.

Rachel Hann: Scenographic Activism in a Populist Age
Whether in terms of the ‘echo chamber’ or a renewed focus on ‘localism’, populist politics have emerged with the growth of social media platforms that privilege an active curating of ideology: of a personal ‘worlding’. Anthropologist Kathleen Stewart describes worlding as an ongoing negotiation of worlds aside world that contests the essentialist position that all becoming emerges from ‘the world’. This notion is equally applicable to Benedict Anderson’s thesis on nations as imagined communities. Worlds, nations and scenes are all predicated upon acts of orientation, familiarity and repetition. In this paper, I argue how scenographic traits irritate the boundaries between perceptual worlds and defined social geographies. To evidence this claim, I review two instances of social media activism that revolve around an act of scene-making. In April 2017, an activist group called the Autonomous Space Agency Network (ASAN) staged what they proclaimed as the ‘first protest in space’. As part of the Aphrodite Balloon program, ASAN post a video from a supposed launch of a weather balloon into high atmosphere (90,000ft) equipped with a camera along with a printed tweet addressed to @realDonaldTrump. The second case study relates to a twitter account called @burnedyourtweet. Since March 2017, the account posts videos of an automatic DIY contraption that prints a copy of @realDonaldTrump’s tweets, which is then burnt. I argue that these two case studies are representative of a particular form of scenographic activism where resistance is enacted as opposed to described. As Stewart notes, scenes ‘are things that happen’. I isolate how a scenographic trait offers a critical lens to how the known (the local) is conflated with a politics of difference – where internationalism is positioned as an ‘abstract world’ in comparison to the ‘felt world’ of localism. I conclude by considering how scenographic traits offer a critical lens to how worlds are curated and enforced in a populist age.

Dr. Rachel Hann is a Lecturer in Scenography at the University of Surrey. Her research is focused on the material cultures of costume, performance design, and architecture. Rachel has published chapters and peer-reviewed articles on subjects such as costume politics and architectural performativity. She is currently completing a monograph entitled Beyond Scenography (Routledge, 2017). In 2013, Rachel co-
founded Critical Costume and in the following year co-edited a special issue of Scene (Intellect) on costume practices. Rachel is a Deputy Associate Dean for the Doctoral College at Surrey, as well as Director of Postgraduate Research at the Guildford School of Acting (GSA).

Holly Maples: We The People, ‘Powerful forces of Change’: Embodied Protest in the Age of Populism

Through the popularity of the Occupy movement, Black Lives Matter, and the recent Women’s Movement there has been a resurgence of embodied protest in the popular imagination. The performance of protest as a symbol for change has grown to large-scale events on the streets and online that spawned a “new civil rights movement” in the United States and across the globe. Former Black Panther and prison reform activist, Angela Davis, summed up the power of embodied displays of street protest in her 2017 Women’s March address in Washington D.C., “At a challenging moment in our history, let us remind ourselves that we the hundreds of thousands, the millions of women, trans-people, men and youth who are here at the Women’s March, we represent powerful forces of change that are determined to prevent the dying cultures of racism, hetero-patriarchy from rising again.” For Davis, street protest is a powerful display of public opposition to the growing populist agenda of racism, sexism, and xenophobia that has been illustrated by recent political events in the United States, the U.K., and across Europe. However, the election of President Trump and the success of the U.K. Brexit campaign have made others question the efficacy of embodied protest to make real change. Recent criticism of the Black Lives Matter Movement and the Women’s March, question whether they are caught up in the performance of protest and are not changing their tactics to address the contemporary polarised “post-truth” era. Some argue that the populist backlash has made for more extreme intolerance for dialogue across ideological lines, and that embodied protest has proven an ineffective form of change in the face of growing institutionalised and governmental displays of neo-conservative values in the West. Through an examination of Black Lives Matter and the Women’s Movement, this paper examines the power and limits of contemporary embodied protest in the face of neo-populism.

Dr. Holly Maples is a Senior Lecturer in Theatre at Brunel University, here research examines “performing publics”, through looking at public performance of national identity in festivals, public protest, and theatre audiences, she looks at how public displays of embodied and sensorial experience spark the human imagination of collective memory and national identity in historical and contemporary society.

Lise Uytterhoeven: Choreographing complexity in Rien de Rien (2000): Sidi Larbi Cherkaoui’s resistance to the Flemish populist radical right

Rien de Rien (2000) was Sidi Larbi Cherkaoui’s choreographic debut under Les Ballets C. de la B., through which the young, ‘allochthonous’ (immigrant) choreographer caught the spectators’ and critics’ eye. This choreographic analysis reads Rien de Rien as a disarming critique of the Flemish populist radical right, nationalism and xenophobia that were on the rise in Antwerp where Cherkaoui grew up during the 1980s/90s. During that time, the Vlaams Blok (Flemish Block) political party demonstrated populist characteristics: distrust of traditional political parties and so-called left-wing media, perfused with Islamophobia and globaphobia (fear of globalisation) (Mudde, 2007). Belgium’s complex federal structure, in which political power is spread over multi-party “rainbow” coalitions, fragile and time-bound, is usually regarded as inefficient and frustrating, typical of the country’s non-decisive, compromising and pragmatic approach devised to pacify tensions between the two major language communities (Mnookin & Verbeke, 2009). However, together with the “cordon sanitaire” around the VB party (other parties’ refusal to form...
coalitions with the VB), the mosaic complexity of Belgium’s political system has helped to keep populist radical right ideology at bay.

Rien de Rien stems from Cherkaoui’s subjectivity as the son of a Moroccan immigrant father and Flemish mother. Created during the pre-9/11 years, Rien de Rien uses self-deprecating humour, absurdity and a repeated staging of Cherkaoui’s own objectification. Many dramaturgical seeds cultivated in later work are sown here: song, storytelling, ethnography, religion, foreign languages, non-translation, all indexical of wider cultural issues Cherkaoui addresses in his work. Through affective choreography and multi-layered dramaturgy, Cherkaoui engenders a specific kind of engaged spectatorship in the ‘macro-dramaturgy of the social’ (Van Kerkhoven, 1999), in which theatre begins to fulfil its potential for social change. Embracing complexity, both in Belgium’s political system and in Cherkaoui’s work, seems key to resisting the rise of populism.

Lise Uytterhoeven is Senior Lecturer and Head of Learning & Teaching at London Studio Centre, where she focuses on dance historiography, critical theory and choreographic practices. She holds a PhD from University of Surrey, funded by the Arts and Humanities Research Council. Her monograph Sidi Larbi Cherkaoui: Dramaturgy and Engaged Spectatorship will be published by Palgrave Macmillan in the New World Choreographies series. Lise has published in Contemporary Theatre Review and The Ethics of Art (ed. Guy Cools & Pascal Gielen). Her study guide What moves you? Shaping your dissertation in dance (2017), co-written with Charlotte Nichol, is published by Routledge. Lise is Vice-Chair of the Society for Dance Research and a member of the Associate Board of Dance Research.

Peter O’Rourke: ‘Populism or Protest: Carnivalesque Performances’
In the face of populist movements transforming political establishments worldwide, the ongoing presence of carnival and carnivalesque practices, which point back to traditions of the distant past, can seem paradoxical. Such practices invariably involve a level of subversion of the status quo, reiterative cultural gestures, and a celebration of communality. However, carnivalesque traditions are an outlet for populism, and there is a contradiction in interpretations of carnival as pure libertinism and transgression. Carnival is ambivalent as it is both an opportunity to subvert authority, but also to let off steam, meaning authority is strengthened outside of carnival. This paper will examine the paradoxes of the contemporary Venice carnival, which is imbued with both populism and protest. On one hand, the carnival is a playful entertainment for wealthy tourists, while on the other, it is a site of resistance to hegemony. Officially revived in 1980, the event continues the bygone tradition of the independent Republic of Venice, whose infamous carnivals were sites of both resistance and populism: the rich and powerful of Europe were attracted to the event as an opportunity to transgress, and the massed carnival participants engaged in violent carnivalesque activities, including bull-baiting, bear-baiting, and fist-fighting on bridges. While the more violent escapades of yesteryear’s carnivals have given way to an event widely deemed to be elegant, calm, and decadent, there still remain pockets of resistance at the modern day event, including outré costumes and vulgar poetry. The ongoing popularity of carnival in Venice is partly related to the populist mindset, but paradoxically also resists populism, particularly through the polyphony of the contemporary event. The relationship of the Venice carnival to populism will be drawn out through the incorporation of examples from both the bygone and modern day iterations of the event, evidencing performances of resistance and of populism.

Peter O’Rourke completed his PhD at the University of Leeds, investigating the interrelations of performance and spectatorship at the Venice carnival. Prior to beginning his PhD, Peter was the first recipient of the Brian Friel Scholarship at Queen’s University Belfast to complete a MA in Irish Theatre and Culture, which was awarded with Distinction. He wrote his MA thesis on metatheatre in the plays of
Thomas Kilroy. He has taught at the University of Exeter, the University of Leeds and the University of Hull.

**Open Panel: Session 1**

**Janet O’Shea: Politics as Play, Play as Politics: Kinetic Recreation as a Model for Democracy**
Writing for the New York Times in 2016, political scientists Steven Levitsky and Daniel Ziblatt analyzed the threat posed by Donald Trump, arguing that democracy rests on adherence to informal norms: intentional self-restraint, a respect for opposition, and a dedication to unity in spite of differing opinions. A democracy, Levitsky and Ziblatt, argue, is like a pick-up basketball game where players observe conventions of the encounter in absence of a referee, where “unwritten rules... ensure a minimum of civility and cooperation” A sense of fair play, they suggest, is necessary to democracy.

This choice of metaphor is not, I suggest, incidental. Democracy, like physical play, relies on an acceptance of competing strategies, tactics, and worldviews. Democracy hinges upon the acknowledgment of radical differences of subjectivity and experience. Like play, democracy requires the acknowledgment that opposition is legitimate. The acceptance of respectful disagreement is foundational to democracy.

At the same time that societies such as the United States and Britain have taken fair play for granted and moved toward a mistrust of public institutions, they have also come to both overvalue competition in arenas of life ranging from sports to business to performance and to reduce opportunities for adult amateur participation in physical play. A crisis of play is unlikely to be the single cause of a crisis in political process. However, their co-existence creates an opportunity for reflecting on the investments of societies that privilege competitive spectacle and limit opportunities for the experience of competitive pleasure. Drawing from a larger project, which investigates the individual and societal benefits of kinetic play through the example of modern, hybrid martial arts training, this paper prompts us to consider how kinetic play can operate as a metaphor, model, and microcosm of larger societal concerns.

**Janet O’Shea** is author of *At Home in the World: Bharata Natyam on the Global Stage*, co-editor of the *Routledge Dance Studies Reader* (second edition), and a member of the editorial review board for the *Routledge Online Encyclopedia of Modernism*. She is currently completing an ethnographic memoir entitled *Risk, Failure, Play: What Martial Arts Training Reveals about Proficiency, Competition, and Cooperation*. She is Professor of World Arts and Cultures/Dance at UCLA.

**Adrian Kear: Theatre against itself: Performance, politics and the limits of theatricality**
Theatre and performance studies has long sought to valorise the political potential of performance as a mode of challenging and disrupting the ‘distribution of the sensible’, locating in the practice of theatrical representation the capacity to expose and eviscerate the political regime of representation governing the construction of a social formation. Yet the recent resurgence of new right ‘authoritarian populism’ and its re-articulation of nationalist/nativist discourses of inclusion and exclusion, borders and belonging, bounded subjects and alien ‘others’, necessitates an urgent rethinking of this post-Marxist aesthetic-political critical settlement, not least because of the apparent political efficacy of the new authoritarian populism’s representational practices.

Whilst recognising that these attempted ‘legitimating strategies’ are riddled with inconsistencies and testify as much to the fragility and failure of the political imaginary they seek to produce performatively—
Trump’s Wall being a prime example of ‘waning sovereignty’ (Brown 2014: 23) needing to be propped-up by a rhetorically-inflected visuality—it remains important to engage with both their substantivising effects and the role they play in the construction of a hegemonic regime of representation. It is not sufficient, I want to argue, to attempt to counter the aesthetic-politics of the emergent populism with a retreat into the meta-theatrical, but to seek to re-animate theatre’s engagement with the theatrical politics of the world of which it is part—not as representation, but as a specific mode of theatricality that serves to limit the generalised theatricality of the current ‘theatocratic’ representational regime.

In order to do exculpate theatre as capable of operating against itself—against generalised theatricality and the politics of theatricalisation—the paper deploys Cavell’s seminal reading of King Lear in thinking through the social and political consequences of the theatricalisation of otherness in the wake of the Brexit vote; proposing an alternative ethics of love and care dependent on the recognition of the reality of other people that the materiality of the theatre space makes possible, and manifest; and examining She She Pop’s re-working of King Lear in Testament (2010) as an attempt to practice such a reimagining of the political ground of performance.

**Adrian Kear** is Professor of Theatre and Performance at Aberystwyth University, where he co-directs the Performance and Politics international research centre (PPI) and co-ordinates the MA in Politics, Media, and Performance. Adrian is the author of numerous books and articles investigating the relationship between performance, politics and ethics, including: *Theatre and Event: Staging the European Century* (Palgrave, 2013); *International Politics and Performance: Critical aesthetics and creative practice* (with Jenny Edkins, Routledge, 2013); *On Appearance* (with Richard Gough, Routledge, 2008); *Psychoanalysis and Performance* (with Patrick Campbell, Routledge, 2001); *Mourning Diana: Nation, Culture and the Performance of Grief* (with Deborah Lynn Steinberg, Routledge, 1999). His currently working on a new book project, *Theatre in spite of itself: Theatricality and the limits of performance’s political claim*.

**Arabella Stanger** is Lecturer in Drama: Theatre and Performance at the University of Sussex. She holds a PhD in Theatre and Performance from Goldsmiths, University of London and held the post of Lecturer in

**Arabella Stanger: Place for People: Freedom as Sanctioned Effervescence in Charmatz’s Tate Disco**

“Place for people” is a phrase used by Tate Modern to describe its Turbine Hall: a cavernous, free-to-access corridor where visitors come both to experience art and to hang out. When taking over Turbine Hall in May 2015 during *If Tate Modern Was Musée de la danse?* – where an “unnatural crossbreeding” of dance and the museum was meant to enact a “transfiguration” of institutional space – Boris Charmatz found an environment perfectly aligned with his agendas and placed in the Hall a twice-daily disco inviting visitors to dance together to the music of DJs and under a giant disco ball. Speaking of the ideals motivating such an installation of this ‘pop’ dancefloor, Charmatz writes that “everybody […] could discover… a place to activate their imagination” and dance could move “beyond the restricted circle of those who structure it... joyfully [exploding] the limits induced by the strictly choreographic field“. In his deployment of the same people-centered rhetoric as that which animates Tate’s understanding of itself as an inviting place of inclusion (as opposed to a place that excludes by invitation), Charmatz also reveals how his commitment to the transfiguration of institutional space with dance that is ‘for everybody’ rests upon a practice of populism that at once insists upon “the people’ [as] the true holders of sovereignty“ and disguises the regulation of bodies and the imperial histories that make such sovereignty possible. This paper reads against critical appraisals of Charmatz’s Musée as a practice of “limitlessness”, “unbounded” motion by arguing that he participates in institutional regulation through the employment of sanctioned effervescence. I view Charmatz’s disco as a site in which to weigh optimistic claims about his dance project as an “emancipatory procedure” against the problems it yields when placed in a context (such as Tate) of colonial unaccountability and institutional amnesia.

**Arabella Stanger** is Lecturer in Drama: Theatre and Performance at the University of Sussex. She holds a PhD in Theatre and Performance from Goldsmiths, University of London and held the post of Lecturer in
Dance Studies at the University of Roehampton between 2013 and 2016. Working across dance, theatre, and performance studies, she specialises in theoretical explorations of the choreographic and in particular of its social and political character.

Working Group Session 3

Adele Senior: ‘Age Transvestism’ in Contemporary Performance and Live Art with Children
In her 2012 paper, Marah Gubar coins the term ‘age transvestism’ to discuss the phenomenon of children impersonating adults on the Victorian stage. Gubar employs the term to argue that children dressing and acting as adults signals a ‘category crisis’ and, in doing so, she articulates a position that deviates from the well-established assumption that nineteenth century audiences liked to watch the child performer because their incompetence highlighted the difference between adults and children (Varty 2008: 15). Age transvestism, a term which she inherits from Marjorie Garber’s notion of ‘gender transvestism’, thus becomes ‘a space of possibility’ (Garber 1992: 11) rather than a reinscription of binarised identities between children and adults.

Contemporary performance and live art with children across Europe and the UK over the past two decades has arguably renewed this fascination with children impersonating adults. As such, contemporary performance practice both intentionally and unintentionally enacts a crisis of the discursive categories of both children and adults that Gubar identifies in the Lilliputian and ‘miniature’ operettas of Gilbert and Sullivan. For example, in Mammalian Diving Reflex’s Haircuts By Children (2006), child performers between 8-12 take up the adult profession of the hairstylist to cut the hair of willing spectators, while more recently thirteen teenage girls don bright blonde wigs and knowingly reference sexualized ‘adult’ versions of themselves in HETPALEIS’s The Hamilton Complex (2016). This paper examines age transvestism in contemporary performance as a strategy for destabilizing dominant conceptualisations of the child that persist within populist discourses of childhood. Focusing on Film with Hope (2016) a collaboration between artist Grace Surman and her young daughter, the analysis will consider how age transvestism might challenge historic (Kehily 2004) and contemporary (Stockton 2016) normative perceptions of the innocent child, the child in need of protection, and the child as a subject in formation; perceptions which continue to prevail in populist discourses of childhood and parenting.

Adele Senior is Senior Lecturer and Research Coordinator for Performing Arts at Leeds Beckett University. Her research interests include continental philosophy, performance theory, contemporary performance and live art, and the practice of the biological arts in the UK, US, Europe and Australia. She is currently co-editing an issue of Performance Research (forthcoming 2018) entitled ‘On Children’ and her work has been published in Theatre Journal, Contemporary Theatre Review, Performance Research, and Theatre Research International.

Jenny Lawson: The Culinary Populist: Baking Communities, Food Media and the Anti-Expert Cook
This paper considers the populist culinary bodies depicted in performances by female celebrity chefs, contestants in food TV programmes, women in local baking communities, and the associated gender politics emerging from these contexts. Home cook and TV chef Julia Child famously established herself as a major culinary populist in the 1960s with the aim of demystifying French cuisine for the middle class American Housewife (Trubek 2008:106). In recent times, celebrity cooks such as Nigella Lawson and Rachel Ray are celebrated and denounced for their anti-expert status in the kitchen, leading to both mass media success and scandal. TV show, The Great British Bake Off depicts ordinary people performing their culinary identities whilst navigating the complexities of multicultural Britain (Bradley 2016: 9). The show
unavoidably engages with difficult gender politics in relation to food, and press coverage has revealed year on year that the role of the female cook is a fraught and contested entity.

Within the culinary contexts outlined above, I examine populist notions and structures of nostalgia, authenticity and the anti-expert as they are enacted and embodied in select food media examples alongside reflection on my participation in local baking communities in Leeds. In particular, I consider culinary bodies as being both regulated and potentially resistant, drawing on Bourdieu’s notion of ‘culinary populism’ (1984) - an interest in and celebration of traditional peasant food; and what Johnston and Baumann term ‘faux populism’ in foodie discourse and the contradiction they acknowledge between ‘overt democratic populism and social distinction’ (2010). Central to my inquiry are the tensions between the amateur and the expert and between competition and community. I question how contemporary culinary contexts might engage us in embodying and resisting populist models of culinary femininity, and their potential for understanding and problematizing everyday representations of food and women.


**Amy Skinner: Performing Craftivism: Resistant Bodies in Protest Spaces**

With its rallying cries against experts and shift towards a post-fact discourse, the rise of global populism has, without a doubt, changed the nature of socio-political dialogue. This shift in landscape requires both a new form of political conversation and new models of resistance. If, as Moffitt suggests, populism is a ‘performed, embodied and enacted’ (2016: 3) political style, then performative and embodied responses perhaps provide the most productive models for re-opening genuine political dialogue.

In this paper, I position the craftivism movement as a starting point for framing this sort of dialogue in the context of a performance. Focusing on the act of crafting, rather than on the crafted product, I theorise crafting as an essentially theatrical act: an experience of embodied storytelling carried out by the maker through the agency of an object. As the maker interacts with the craft materials, a tangible change occurs in their nature; as such, crafting is an inherently change-focused and potentially political act.

Using this model of crafting as a starting point, I consider how craftivism functions as a narrative-driven and ideologically resistant (re)negotiation of the body’s relationship to its surrounding socio-political space, and how this power can be harnessed in a performance setting through the (deeply transgressive) model of the ‘craft-circle’, a democratic and egalitarian discussion space which reshapes the relationship between performer and spectator through the act of corporate creativity. Drawing examples from craftivist interventions carried out as part of Hull’s City of Culture celebrations, including workshops, site-specific projects, and my own production of Zodwa Nyoni’s new work *Weathered Estates* (February – March 2017), this paper ultimately wishes to explore the potential of embodied craftivist interventions in an increasingly populist context, and how their inclusion in a performance setting can spark a new dialogue between performer, spectator and space.
Amy Skinner is Lecturer in Drama and Theatre Practice in the School of Arts at the University of Hull. Her research interests include theatre direction (particularly the relationship between actors, spectators and scenography), Russian and early Soviet theatre, and interdisciplinary connections between theatre, fine art and early twentieth century physics. She is also a theatre director and designer, specialising in contemporary stagings of multi-lingual texts and plays in translation. She is a member of the executive committee of the Standing Conference of University Drama Departments (SCUDD) and the founder and co-ordinator of the Russian Theatre Research Network UK.

Working Group Session 4

Caoimhe Esther Krimhild Mader Mcguinness: Another populism? Dissensus, Focus E15 and the possibilities of a proletarian public sphere

This paper uses You Should See the Other Guy’s 2016 performance Land of the Three Towers as a starting point to analyse the 2014 occupation of two flats on the East London’s Carpenters Estate by the Focus E15 campaigning group. First performed on the estate in January 2016, Land of the Three Towers was a playful narration of the two week occupation and its results, performed by women who had been part of the action in some way or form. The show was kept suspended between community and protest by its attempts to reproduce encounters and tensions between disparate groups involved in the campaign, its immediate emergence out of the protest itself, and its deployment as a tool for further political organising. Thus, as a piece of theatre which draws from an experience of dissensual social organisation, the performance potentially offers a means of extending dissent through valuing the forms of living together that emerged during the occupation – forms of living which predominantly foregrounded activities centred around social reproduction.

Retroactively reading the original Focus E15 protest through the lens of the show and the space it was performed in, I want to consider how social reproduction might figure in the account of the protest given by the performance. Drawing on Negt and Kluge’s attempts to articulate possibilities for a hypothetical proletarian public sphere alongside arguments surrounding social reproduction made by Federici and Weeks, I will explore two specific questions brought up by Land of the Three Towers. Firstly, how can a performative account of an extended action constituted to a large extent by quotidian acts of reproductive labour function? Secondly, how can child rearing, cooking, cleaning and turning an abandoned flat into a home conversely be read performatively as a protest?

Caoimhe Mader McGuinness is an AHRC funded PhD student at Queen Mary University of London. Her research focuses on liberal conceptions of the theatrical sphere in contemporary performance, critiquing this via a Marxist, queer, post-colonial and feminist framework. She has been published in Contemporary Theatre Review.

Will Plat: The promise of the populist body: Rupture, excess and emancipation in the performances of Reverend Billy.

This paper explores the relationship between populism, the body and radical performance in the work of activist group Reverend Billy and the Stop Shopping Choir. Through an analysis of several of the group’s ‘retail interventions’ I examine how this mode of populist performance might be placed at the service of an emancipatory left-wing politics. I begin by discussing Reverend Billy’s approach to performance, arguing that his visceral performance style is aimed at rupturing the ‘estranged present of the spectacle’ (Perucci, 2008: 319) by producing moments of kinesthetic empathy with his audience. Alongside their emphasis on localism and the positioning of consumers as ‘sinners’ whose bodies must be liberated from the excesses
of consumer culture, this approach to activism is a form of populist performance in which the body is a central focus. Drawing on Kershaw’s theory of radical performance (Kershaw, 1999) I propose that the group’s work offers its participants an embodied experience of collectivity in response to the increasingly atomized and individualized experience of the neoliberal city (Harvey, 2008: 32). These fleeting experiences are radical insofar as they give rise to new forms of being-in-the-world beyond the confines of consumerism and capitalist realism. I then problematize this strategy by highlighting the connections between Billy’s frequent recourse to localism and the more divisive strains of populism that dominate today’s political landscape – often emblematized in the image of the body of the community compromised by global capitalism. Linking this to the overdetermined or ‘excessive’ nature of performance I contend that this image, frequently invoked by Billy, risks reaffirming the retreat to localism that underpins the discourse of reactionary populism. Rather than rejecting the group’s work on these grounds I argue that their approach to activism offers a model of populist performance that might usefully be tied to a radical and emancipatory politics. As such, much of this paper is concerned with rethinking the political value we ascribe to populism and, crucially, the mediating role that performance might play in this process.

Will Platt is a third year PhD student at the University of Exeter. His research interests include activist performance, performance and everyday life and the relationship between art and radical politics. His thesis is a critical investigation into the efficacy and aesthetics of culture jamming.
Nicholas Arnold: What Training Can/Might Do For You
The Theatre Studio and the Laboratory have huge equivalences as areas of action, both focusing on the constant testing and re-appraisal of assumptions about particular universes of endeavour. Such activities are based on the expectation of a continuity of experience, combined with a simultaneous understanding that all certainties are subject to total contradiction at any moment. Both Brecht and Grotowski invoked notions of 'science', but the explorations and discoveries of the Laboratorium were never systematically recorded, let alone categorised and investigated. The results of the daily work were incorporated only in the traditional way – at the level of superior, and sometimes quasi-mystical, craft knowledge. A great opportunity was lost.

In 1997 a group of volunteers, previously unacquainted with any form of performance practice, underwent a six-week period of physical performance training, following practices developed by Ingemar Lindh, collaborator first of Decroux and then of Grotowski, and co-founder of the research group xCHA (questioning Human Creativity as Acting). The project ran under the supervision of Richard Muscat, Professor of Physiology and Biochemistry at the University of Malta (which has a five-hundred year long tradition of biomedical enquiry). At the end of the training period, the volunteers were subjected to a range of tests dealing with physical and mental capacities, such as motor control, memory, and learning. (There was, of course, a control group which was given the same tests without the prior performance training). The differences revealed in capacity between the two groups was startling. The groups were re-tested six months later – having been given no further performance experiences. The differences were even more startling.

Further research could not be undertaken, the experiment has never been published, and this is the first account.

Nicholas Arnold was educated at Oxford where he read History and researched in Social Anthropology. He spent fifteen years in the profession performing arts, as actor, director and deviser, before returning to academia. He has taught at Oxford, Aston, Birmingham and De Montfort Universities and has lectured widely in continental Europe. He is currently Senior National Professor (research) of Cultural Studies at the Adam Mickiewicz University, Poznań.

Shaun May: Comedy in the Lab: A Critique and Provocation
Since the publication of Robert Provine’s book Laughter: A Scientific Investigation in 2000, there has been a number of empirical studies into humour appreciation and comprehension. In this paper, I will focus on the literature on one subfield of this work – research into autism and humour – and suggest that there are deep methodological problems with many studies to date. In doing so, I will make the case for a methodology that I have started to develop in a recent pilot project, Comedy on the Spectrum, which used theatre workshops to explore humour production by adolescents with autism. In short, I will argue that the theatre workshop environment is the ideal ‘lab’ for exploring humour and autism, both empirically and qualitatively.
Shaun May is a Lecturer in Drama and Theatre at the University of Kent, and the author of two books – A Philosophy of Comedy on Stage and Screen (Bloomsbury) and Rethinking Practice as Research and the Cognitive Turn (Palgrave). He was the Primary Investigator for the BA/Leverhulme funded project Comedy on the Spectrum: Exploring Humour Production in Adolescents with Autism and the organiser of the Autism Arts Festival, funded by Arts Council England.

Louise LePage: Uncanny Bodies: Theatre and the Human
When the human is located as an object of study in a laboratory she takes on an intriguing and ambivalent form. As a human, she persists as a subject – a mind or spirit that thinks, knows, speaks, and feels – but cast as a specimen under a microscope, she is dehumanized. While the scientist studies, she is studied.

I am interested in the dramatic terrain that posits the human in such a paradoxical form and that, in doing so, opens the door to the uncanny. The uncanny, according to Sigmund Freud (1919), designates a feeling of unease, arising from an object or scenario that appears familiar and foreign. I am interested in uncanny objects and scenarios bound to, or arising from, science and technology, including humanoid robots, ill people, and corpses, particularly where these have implications for understanding the human and dramatic form. What is, or what causes, the uncanny? What can the uncanny teach us about human (or robot) being? What are the roles played by, and relationships between, character, performer, and audience in manifestations of uncanniness? What is true on the dramatic stage?

In this paper, I will consider forms and identities of human and humanlike entities that are cast in the lab and/or under scientific scrutiny and produce a shiver of unease in audiences. I will analyse some stage moments that position human, or humanlike, entities as being simultaneously familiar and strange. For example, I may draw upon the corpse and ghost or hallucinated form of Camille in Zola’s play, Thérèse Raquin (1873); Frankenstein’s Monster; the human specimens cast in Clod Ensemble’s Under Glass (2009); and/or the humanoid robot performer, Geminoid F, in Seinendan Theater Company’s naturalist plays.

Dr. Louise LePage is a Lecturer in the Department of Theatre, Film and Television at the University of York. She is writing a book for Palgrave: Theatre and the Posthuman: A Subject of Character and continues ongoing research into robot performers, having published material on the subject in her co-edited book, Twenty-First Century Drama: What Happens Now (Palgrave, 2016, co-edited with Siân Adiseshiah) and on her website: www.robottheatre.co.uk. Louise also researches contemporary theatre and has published on Sarah Kane, Simon Stephens, and Katie Mitchell.

Working Group Session 2

Boyd Branch, Ed Garnero, Lance Gharavi, Erika Hughes, Alex Oliszewski, Jake Pinholster: Going Beneath: Transdisciplinary Collaboration in Performance and Earth Science
Scientists know a remarkable amount about what exists far above us. They know the weight of the Moon, they know the composition of stars in galaxies millions of light years away – but they know comparatively little about what lies just a few dozen miles below our feet. That which is beneath is our mystery. Beneath: a journey within is a media-rich transdisciplinary performance about the science of the Earth’s deep interior that blends theatre, dance, music, and 3D media. Beneath features a geologist ballerina dancing catastrophic planetary cycles, a bass-playing geophysicist interacting with his data through trip-hop basslines, and a belly-dancing theoretical astrophysicist embodying seismic waves. In the performance, we also visit the lab of a mineral physicist who uses diamonds in startling experiments, and talk with the first woman to lead a NASA mission beyond Earth’s orbit.
Beneath, which first premiered in April 2016 in Tempe, Arizona, is the product of a multiyear collaboration among an international team of planetary scientists, theatre makers, performance artists, and media designers based at Arizona State University, the collaborative performance group Cloud Eye Control, Obscura Digital Creative Studio, Ohio State University, and the University of Portsmouth.

The project has three central goals: to make current scientific research artful, accessible, and compelling for the public; to create new visualization tools that aid scientists in research, communication, and education; and to engage and explore new dramaturgical models of collaboration between artists and scientists. As such, the Beneath team has produced two new 3D visualization tools featured in the production; both will have a life beyond the performance as tools for scientists. In its goals and methods, Beneath provides a model for transdisciplinary collaboration and public engagement in science.

Boyd Branch, MFA is a science theatre specialist and media designer working with drone technology for Beneath. Currently a Visiting Assistant Professor of Interdisciplinary Digital Media at Arizona State University, he will begin PhD studies at the University of Kent in the fall focusing on the fusing of science and theatre, specializing in outdoor projections.

Dr. Ed Garnero is a Professor at Arizona State University, where he teaches classes about the Earth and its interior, and with his team he actively researches topics relating to imaging the insides of the Earth and the Moon. With over 30 years of research experience, and over 100 published papers in peer reviewed scientific journals, Ed, along with his graduate students and postdoctoral researchers, uses seismic waves from earthquakes to image the details of our deep planet. He also plays a mean bass in Beneath.

Dr. Lance Gharavi is an experimental artist and scholar, Associate Professor, and Artistic Director of Theatre in ASU’s School of Film, Dance and Theatre. An early pioneer in the field of digital performance, Gharavi specializes in collaborating with transdisciplinary teams of artists, scientists, designers, and engineers to create original and innovative works of media-rich, live performance. Recent projects have involved research robots, architectural projection, social media, 3D projections, seismic tomography, and planetarium systems. He appears in and is the playwright of Beneath.

Dr. Erika Hughes is a director, dramaturg, and cultural historian. Currently an Assistant Professor of Theatre at Arizona State University’s School of Film, Dance and Theatre, she will be joining the faculty at the University of Portsmouth in the position of Senior Lecturer in June 2017. Before joining the faculty at ASU she held fellowships at the Technische Universität Berlin, the Freie Universität Berlin, the United States Holocaust Memorial Museum, the Universität Bonn, and the Hebrew University of Jerusalem. Her work as a director has been seen on stages in the United States, Germany, Israel, and Pakistan. She serves as the director of Beneath.

Alex Oliszewski, MFA is an Assistant Professor at Ohio State University, where he specializes in theatrical media design + devising. His technical knowledge includes sound, lighting, stagecraft, and performance in video, musical, dance, play, and interactive forms. His interdisciplinary work has included working on a NSF funded project focused on developing online resources to boost the retention of women in STEM fields. He is a media designer for Beneath.

Jake Pinholster, MFA is the Associate Dean for Policy and Initiatives in the Herberger Institute for Design and the Arts at Arizona State University. In this capacity, he is a project manager and facilitator of several local, regional, and national art-science-engineering-design collaborations. As an associate professor in the School of Film, Dance and Theatre and former director of that School, Pinholster has been involved in a number of long-term initiatives that fuse technology, interdisciplinarity, and curricular innovation, and he heads two graduate programs in design and digital media. As a creative artist, Pinholster’s efforts have centered on projection and media design and technology for performance. He is an associate artist with Les Freres Corbusier, the resident video designer for the David Dorfman Dance company, and a consulting associate with SK Design and Consulting, specialists in performance facilities and systems for education. His professional media design credits include The Pee Wee Herman Show on Broadway, Carrie Fisher:
Baz Kershaw: Performing Time-Space Malleability
The recent (2015-16) confirmation of Albert Einstein’s vision of ‘gravitational waves’ fluctuating through the fabric of time-space adds exceptional credence to acute malleability in the universal flows of temporality. The laboratory for this amazing achievement is the largest scientific experimental apparatus in the world, situated at two USA sites – in Livingston, Louisiana and Richland, Washington – which are separated by 3,002 kilometres (1,865 miles). Each operates as a gravitational wave observatory, collectively called LIGO (Laser Interferometer Gravitational-Wave Observatory). My interest in this experimental set-up is twofold. Firstly regarding the implications of how it engages the vastness of cosmological performance – such as two black holes colliding – to detect and measure a signal of less than one-thousandth the charge diameter of a proton. Secondly regarding the implications of those gravitational wave events for substantive durational historical performances on Earth, especially those appearing to evidence time-space malleability that may shrink and stretch as if in response to the cosmic forces identified by Einstein. To tease out the plausibility of these possibilities this presentation will focus on a maritime icon of modernism that arguably ‘changed the world’.

Baz Kershaw is Emeritus Professor of Theatre and Performance at University of Warwick. An engineer before gaining English, philosophy and drama degrees from Manchester, Hawaii and Exeter Universities, he has been visiting researcher at several universities abroad, keynote speaker at many international conferences, and directed PARIP (Practice as Research in Performance, 2000-06), the first major research initiative/enquiry for performing arts as research. Projects as a practitioner in experimental, community and radical theatre include shows at the legendary London Drury Lane Arts Lab, with Ann Jellicoe’s Colway Theatre Trust and Welfare State International, plus since 2000 several eco-specific events in southwest England. His many publications include The Politics of Performance (1992), The Radical in Performance (1999), Cambridge History of British Theatre Vol 3 Since 1895 (2004), Theatre Ecology (2007) and (with Helen Nicholson) Research Methods in Theatre and Performance (2011). In 2010, he set up an Earthrise Repair Shop that aims to mend broken imaginings of Earth.

Paul Johnson: Who do you think you are kidding Mr Feynman? – The imaginative performance of theoretical physics.
This paper will explore the laboratory for theoretical physics and its relationship with performance through the performance of one of the greatest physicists of the twentieth century, Richard Feynman. Whilst there is clearly a relationship between the highly performative and increasingly expensive laboratory experimentation that tests the predictions of particle physics and quantum electrodynamics (for example), for the theoretical physicist the science lab is the imagination, and the typical procedure is the thought experiment.

Feynman was both a great scientist and a great performer; he was, as Nobel Prize winning physicist Murray Gell-Mann commented, ‘a great scientist, but he spent a great deal of his effort generating anecdotes about himself.’ Feynman published widely, included collections of his lectures, which were highly performative and personal in style. His autobiography, Surely You’re Joking Mr. Feynman (1985) includes the following statement: ‘I wanted very much to learn to draw, for a reason that I kept to myself: I wanted to convey an emotion I have about the beauty of the world.’ (261)
As well as Feynman’s own various performances he has been represented on stage, most famously by Alan Alda, who commissioned Peter Parnell to write QED (2001). This play is based on Feynman’s autobiographical writings, and follows a day in his office in 1986. The play, which transferred to Broadway, and has been repeatedly staged internationally, contains many of the key Feynman particulars, including bongo playing, safe cracking, and his investigation into the Challenger space shuttle disaster. Other Feynman plays include the stage play Moving Bodies (2000) by Arthur Giron, as well as the BBC screen play The Challenger (2013). Whilst Feynman has been criticized for his self-promotion, and his attitude towards women, his work captures the essential imaginative creativity and the essentially performative nature of theoretical science.

**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.

**Anna Wilson: Choice, consequence and the multiverse: possibility and responsibility in three theatrical experiments**

This paper examines three theatre performances exploring the idea of the multiverse. Imitating the Dog’s The Zero Hour (2013); Daniel Kitson’s Mouse: the persistence of an unlikely thought (2016); and Nick Payne’s Constellations (2012) ambitiously experiment with a subject more commonly found in cinema or television and the sci-fi genre they accommodate so well. The paper will consider how the topic translates to the medium of theatre and the potential value in theatrical applications of Hugh Everett’s Many Worlds theory. Key to the discussion will be consideration of the different formal treatments of the material and how they might be understood. For instance, questions of ‘consequence’ (to our actions and the choices we make) could be perceived as irrelevant within a Many Worlds interpretation, if alternatives to a chosen course of action are inevitable within the multiverse. Conversely, the importance of consequence, choice and possibility are emphasised within Kitson’s work – an empowering evocation for anyone perceived as being confined by particular circumstances. Considering the contributions of the three productions to the somewhat under populated territory of ‘Quantum Theatre’ (Johnson, 2012, George, 1989, Cargano, 2009, de Gruyter, 2016), I hope to expand the terrain and the idea of it as a ‘provocative metaphor’ (George, 1989, p.174). I do however, avoid questions of audience experience (de Gruyter, 2016), confining the study to fictional and allegorical portraits depicted on stage.

**Dr Anna Wilson** is a lecturer in performance at the University of Salford. She was also a core performer with multi-media theatre company imitating the dog (2005-2013) and has performed with various theatre companies including Blast Theory, Plane Performance, DNA, Hauser, and Small Change. Publications include: ‘Punchdrunk, participation and the political: democratisation within Masque of the Red Death?’ 2016, Studies in Theatre and Performance, Volume 36, Issue 2; ‘Playing the Game’: authenticity and invitation in Ontroerend Goed’s Audience, 2015, Participations. Themed Section 1: ‘Theatre Audiences’, 12:1, 333-348.

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**Working Group Session 3**

**Kara Reilly: Human Material Remains as Performing Objects: William Corder and Jeremy Bentham**

Through an examination of two bodies as objects—William Corder, notorious murderer of Maria Marten, and Jeremy Bentham, notorious Utilitarian philosopher—this paper explores the history of anatomy as performance in the 1830s and dark tourism today. I will also contextualise the moment of these men’s
dissection and the public reception of both bodies. These bodies are not laboratory specimens per se, but they are critical to the history of anatomy and particularly to the landmark legislation known as the Anatomy Act of 1832.

Today we can see William Corder’s skull, which is on display at the Moyses Museum in Bury St Edmunds and whose skin is the ‘leather’ binding on two books kept in the museum. We can also see a fragment of the skin of Bentham on display at the Wellcome Trust or we can visit Bentham’s stuffed corpse at King’s College London. If you prefer to stay home, then you can simply watch Bentham online via the Panopticam, which the website describes as a ‘tongue in cheek comment on Bentham’s panopticon prison.’ Foucault argued for the critical importance of Bentham’s panopticon prison in Discipline and Punish. If Bentham is the active theorist, then Corder’s body is more acted upon and is an example of the carceral in action. His 1827 trial was standing room only—Bury St Edmunds was heaving with tourists who queued around the block of the courthouse to see Justice done. But he was arguably tried twice, once in the courtroom and again when he was publicly executed and people queued to see his body. Moreover, he became even more notorious from the famous melodrama Murder in the Red Barn.

We know more about Bentham’s own wishes. Bentham launched his elaborate plans for his corpse to become an Auto-Icon. In his pamphlet “Auto-Icon; or, Farther uses of the dead to the living,” Bentham dictates that the ‘soft’ parts of his ‘machine’ (his body) were to be removed. When Bentham died on 6 June 1832 at age 84, he left his body to his friend and protégé Dr Southwood Smith with plans that he would be transformed into an ‘Auto-Icon’. Bentham defined the ‘Auto-Icon’ as a man who is his own image, preserved for the benefit of posterity. By transforming himself into an Auto-Icon, Bentham ensured his own celebrity while simultaneously using his own human material remains to transform himself into an icon for the movement of Utilitarianism. He also used his own corpse as a way to try to make leaving your body to science more palatable.

His auto-icon is both a satirical spoof on the Catholic icon—he is the new Enlightenment materialist icon—and acts as representative suggesting that people leave their bodies to science. The continued presence of the Auto-Icon as a performing object in the Bentham Cloister at UCL still represents the passing of the Anatomy Act, but also illustrates the degree to which the past performs on the present. Corder’s objects at the Moyses museum demonstrates the ways in which the murderer’s body as an object is still very much present in our contemporary moment.

Kara Reilly is a Senior Lecturer in Drama at Exeter University. She is a theatre historian and dramaturg. She specialises in intersections between the history of theatre and the history of science/technology, adaptation studies and gender/queer theory. Her forthcoming edited collection Contemporary Approaches to Adaptation in Theatre (2017) explores a range of international adaptations in international Anglophone Drama. Other books include the edited collection Theatre, Performance and Analogue Technology (Basingstoke: Palgrave, 2013) and Automata and Mimesis on the Stage of Theatre History (Basingstoke: Palgrave, 2011). Her current monograph project Adapting the Operating Theatres examines performative stagings of historical ‘freak’ bodies in contemporary museums and onstage.

Simon Parry: Getting Interested in Genes (in the theatre)
This paper will explore how and why theatre and its publics get interested in science. It will specifically look at two recent theatre projects that deal in different ways with the genetics of breast cancer. In Dayglo (2013) by Abi Bown and Genesis (2016) by Frazer Flintham, BRCA genes and other representations of breast cancer moved out of the laboratory or the clinic and into theatres and schools across the UK. The development of both of these plays involved collaborative processes and a variety of human and non-
human actors. This paper will explore how scientific objects such as the BRCA1 gene and particular medical treatments for breast cancer are brought into new relation with (real) publics, artists, scientists, clinicians and funders and (fictional) artists, scientists, clinicians and publics through the particular theatre and performance processes adopted in these projects. I will reflect on an attempt to map the processes involved in the two examples using a method inspired by actor-network theory (Latour 2005; Law 1986) and explore what such mapping might reveal about the politics of the practices. Funders who promote theatre featuring science in general and genetics in particular have often justified their work by arguing that theatre can get people interested by placing scientific concepts/objects within a social or cultural context. If, however, as Latour and others have argued, science and indeed the social are themselves constructed in laboratories, clinics and elsewhere, what specific political roles might theatre play in their (re)construction and the generation of public interest?

**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 was co-editor with Jenny Hughes of a special issue of Contemporary Theatre Review (2015) 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).

**Yvon Bonenfant:** Contact and Gymnastics in the Voice-Extending Mirror: Clinical Laryngology, Speech Science, Speech and Language Therapy, and Psycholinguistics in the Devising Studio

The Your Vivacious Voice project (2012-ongoing) aimed to develop audience-responsive, interactive artworks for children aged 6-11 and their adults – ranging from performances, to an installation, to an iPad app, to specially targeted workshops – that all shared a common intention. We wanted to entice our audience to explore the extra-normal, or queered, territory of their voicings, and then celebrate that territory's potential for aesthetic sophistication, while asking hard questions about the value systems and social control mechanisms that underpin the containment of children's voicings in contemporary culture.

Scientists worked as part of our creative team. Artistic impulse, metaphorical interpretation of scientist input, ‘hard’ knowledge about vocal anatomy and physiology and psycholinguistics, and clinical anecdotes ebbed and flowed within the making process, alongside, and entangled with, the aesthetic, political, somatic, and dramaturgical intentions of the artistic team. Four key areas of interface between artistic and scientific concepts ended up profoundly shaping both our artworks and the audience experience.

These were:

- The construction of extra-normal vocal tract gesture as a choreographic, or as ‘the dance of the tongue’, as per concepts developed by psycholinguistic researchers Profs. Michael Studdert-Kennedy and Louis Goldstein and their colleagues;
- An audience interaction device – embodied both digitally and within live, performer-audience interaction — which we call the ‘voice-extending mirror’. This is synthesized from understandings of the child’s instinct to acquire novel phonemes thanks to input from psycholinguistic researcher Professor Catherine Best;
- A focus on the relationship between touch, eye contact, speech style, and voice injury within families of whose children have chronic vocal pathologies, inspired by the clinical experience of renowned speech and language therapist Dr Ruth Epstein;
- An intention to introduce audiences to understanding their vocal bodies as gymnastic, athletic, dynamic, socially responsive, encultured, and ultimately intertwined psycho-tissular systems, rather than as mere ‘sounding things’, inspired by conversations with laryngological surgeon Mr Nimesh Patel.
Yvon Bonenfant likes voices that do what voices don’t usually do, and bodies that make technical virtuosities out of their ‘flaws’. His Your Vivacious Voice project most notably developed Uluzuzulalia, a touring performance; and The Voice Trunk, an immersive installation, both for children aged 6-11; the project has so far reached in excess of 230 000 users. His practice-inclusive research has been supported by the AHRC, the British Academy, Arts Council England, EMPAC and others; he has been Laureate of a Wellcome Trust Large Arts Award. Works have appeared in ten countries. Recently, he has begun experimenting with how we might render the aesthetic experience of queered vocal identity tactile; he co-developed Tract and Touch’s voice-styling/hair-styling/touch-styling console Curious Replicas with vibration engineer Peter Glynne-Jones. He is Professor of Artistic Process, Voice and Extended Practices at the University of Winchester and artistic director of Tract and Touch.
Professor Mark Evans: The End of Training: Lecoq, death and movement

In one of the last photographs of Jacques Lecoq, taken by H. Scott Heist only days before his death, Lecoq can be seen framed in the doorway to the Grande Salle at the school that bears his name. Clutched in his hand is his bag of masks. He is 78, he is teaching; soon he will die. For Jacques, everything moved – the end of movement was death. This paper seeks to consider the trajectory, rhythm and momentum of Jacques’ training and his School just before, and after, his death. It positions his death as a transitional moment for many of his students and fellow teachers at his School and considers the continuation and the future of the School and of his training nearly twenty years after his demise. It situates this phenomenon alongside the ways in which other leading pedagogues’ teaching has continued after their death (Stanislavski, Grotowski, Strasberg, Boal). The School represents an interesting example of an instance where the death of the teacher who has led the School for so long has not directly led to the end of the training – not just because others have carried it on, but because many of the structures, energies and communities were in place in order to sustain it.

Mark Evans is Professor of Theatre Training and Education and Associate Dean in the Faculty of Arts and Humanities at Coventry University. His research focuses on the work of Jacques Copeau, Jacques Lecoq and movement training for the modern actor.

Dr Hannu Tuisku: Facing the Challenge of Contemporary Performance

It seems that ‘contemporary performance’ should be thought of covering not only post-dramatic, but also ‘post-post-dramatic’ or ‘neo-dramatic’ theatre (Angel-Pérez 2013). These multiple forms, ‘embracing performativity’ (Barker 2012), call for distinctive forms of performer training. While not especially celebrating above categorisations I find it understandable that some authors argue for theatre that has done with deconstruction of performance. Despite being soaked with the unbearable lightness of being common in post-dramatic theatre I would not welcome any demands for movement ‘in-depth’, or claims for ‘authenticity’. Rather, I would like to see training taking place on a ‘plateau’ (to borrow Deleuzian terminology) where the possible connections to the personal level happen somewhere else than ‘in-depth’.

As central to his approach to performer training, Jan Steen (2011) uses the concepts of ‘charisma’, ‘presence’, and ‘aura’. At the first glance, they sound suspiciously like old-school master-apprenticeship vocabulary. However, Steen has aimed at re-defining the use of the terms to make it ethically sustainable. Without doubt, there is no going back to personality cult, mystification of creativity, or ‘blind’ training (Tervo 2015) of the past decades. But how, then, are we to formulate training that would meet the diverse challenges of contemporary performance? The ethical is of course the cornerstone of all developments but the questions of agency and consciousness seem to suggest consideration beyond Foucault, Butler and Bourdieu (Spatz 2015). What does this mean in practice? Making an omelette without smashing the eggs?

Possible answers to the question of meeting with the (assumed) challenges:

1. Somatic approach raised to the power of two or, perhaps, three; ‘metabolism’?
2. Technicians of experience; ‘deeply felt’ technique of the everyday?
3. Surgical theatre where the personal level is peacefully wide open in local anaesthesia?
Hannu Tuisku holds a PhD (Doctor of Arts) in Theatre and Drama from the University of the Arts Helsinki. He has published e.g. in Theatre, Dance and Performance Training, Performing Ethos, Youth Theatre Journal, and the TDPT Blog.

Laura Vorwerg: Perpetual Improvement? Potentiality and a Globalised Ideology of Training
In his volume *The Anatomy of Performance Training*, John Matthews suggests that contemporary performer training is part of an emergent global ideology of training. In an increasingly globalised culture, New Age spiritual principles of personal development, self-realisation, and the fulfilment of one’s individual potential are now so pervasive that the sociologist and anthropologist Paul Heelas has found that ‘to change for the better, has become so widely adopted that it might be said that our culture amounts to the “age of training”’ (ctd. in Matthews, Anatomy, 21). Grounding his argument in an Aristotelian concept of potentiality, Matthews suggests that there is a truism which underpins the cultural imperative for training and the logic and values upon which education is based; that it is always possible to improve, simply by virtue of being human. He argues that training is a distinct category of human experience, and is both human nature and is co-constitutive of human nature; training, for Matthews, is a fundamental part of being human. If we consider performer training as part of a broader universal desire for training, is it possible to reconcile temporally defined institutional models, which have a defined ‘end’ point, with this broader cultural narrative for continual improvement? In what ways might this global ideology of training fuel the blurring of public and private in performer training in its imperative for ongoing work on the self? Can we ever be considered ‘trained’, or does the desire to improve drive us on, creating a perpetual state of training as we constitute ourselves as human? In examining Matthews’ thesis, this paper will question whether the qualifications culture, and the market necessity for ‘proof’ of training which drives the need for defined and measureable standards of achievement, is fundamentally at odds with our potentiality as humans.

Laura Vorwerg is a PhD candidate in the Drama and Theatre Studies Department at Royal Holloway, University of London and is currently engaged as a visiting lecturer at the University of Portsmouth. Her research focusses on interdisciplinary performance practice and seeks to examine the ways in which embodied physical skills are taught, learnt, maintained and adapted within professional practice. Laura has previously worked as a freelance director in opera and theatre.

Motherhood In/As Training (panel consisting of three papers)
Marie Hallager Andersen
In this paper, I present a project that investigates *Motherhood In/As Training*. As I completed my MA in 2016 I was required to work in dance training while becoming a mother (my daughter was born in 2014- my first year as a part time student) at the same time. The experience of becoming a mother and being in creative development happened simultaneously and that experience is the foundation for this project. My circumstances got me thinking about the meaning and character of training in relation to motherhood and as part of the project, I ask the following questions: To what degree does training begin or end when I step in or out of the studio? Who trains who in a mother/child relationship? How do I see as an artist and as a mother at the same time?

The project includes three blog posts under the title *Motherhood In/As Training* and each of the three blog entries is/will be composed of a short film and accompanying text, presented as instalments between May 2017 - September 2017 at the Theatre, Dance and Performance Training Blog. The films present the artistic outcome of an investigation that asks questions about what is considered to be ‘training’ and to what degree motherhood is itself a form of training. Each instalment is its own entity and explores the questions from different points of view, bringing both ‘the mother’ to the centre of a film when my
daughter pushes herself into my footage and ‘the training’ to the fore when rediscovering dance training footage from 2005. The film and the video footage and the creative process of editing is the primary focus of the project. My reflections in the text that accompanies the film are there to support and highlight the creative process.

The project explores how the demands of, first, being pregnant and then caring for a small child can go hand-in-hand with performance training as I learn that the two forms of training (performance and motherhood) cannot be separated in the moment because they are happening at the same time.

Marie Hallager Andersen is a dance artist, performer, teacher and choreographer based in Leeds. She trained at Northern School of Contemporary Dance (2002-2005) and completed an MA Creative Practice from Trinity Laban in 2016. She is a co-founder of the artist collective Improvisation Exchange Leeds (IEL) and has worked with improvisation as performance in dance and music collective Mathilde as well as other with other collaborators.

Dr Kate Craddock: As I sit down to write this, on the other side of a particularly energetic and exhausting bedtime routine wrestle with a three year old, I find myself alive to the new lease of life that I have (re)discovered in motherhood for a performer training that formally ended a decade before I entered motherhood. Up until entering motherhood (besides my teaching practice) this training had effectively ended. Up until entering motherhood, I was no longer engaging regularly in movement training, or in improvisation, or storytelling, or play, or exploring sites, or in building trust with a new partner.

Now a mother, I find this to again be my daily practice.

Drawing on my own lived experiences ‘in/as motherhood’ this contribution will explore motherhood as a constant state of being, through which past, forgotten performer trainings can find a new purpose and a presence. Through revealing these lived experiences, I propose that motherhood collapses traditional understandings of what training looks like, as in motherhood, the role occupied is of both trainer and trainee, both simultaneously and constantly.

Dr Kate Craddock is a senior Lecturer in Performing Arts, and Programme Leader for MA Theatre and Performance, Northumbria University. She is also a theatre maker, festival director, and practice-led researcher. In 2011 Kate founded GIFT: Gateshead International Festival of Theatre, an international festival for new theatre makers www.giftfestival.co.uk. Kate is on the editorial team of Training Grounds, a section in the Routledge journal ‘Theatre, Dance and Performance Training’ whereby she commissions writing from scholars and practitioners.

Duška Radosavljević: Learning Motherhood: an Exercise in Auto-pedagogy
In this session, I address myself at various stages of my life with advice regarding motherhood. In the first instance I will be talking to Duška at the time she didn't know she would ever be a mother / didn't think of the prospect/ or maybe even feared it for different reasons. I will be asking her to think about her life and her body with this new knowledge in mind. In the latter part I will be addressing Duška in the future. I will be writing this as a contribution to the conference but also as a contribution to the blog I'm keeping for my children onmaternity.wordpress.com.

Duška Radosavljević is a Reader in Contemporary Theatre and Performance at the Royal Central School of Speech and Drama. Her research spans aspects of authorship in contemporary theatre and performance including writing, directing, dramaturgy, ensemble and criticism. She is the author of award-

Working Group Session 2

James McLaughlin: Stepping off the Cliff: The sharp divide between training and performance in improvised comedy.

The improvising comedian’s training ends the moment they step on stage. Improvisation training helps to develop skilled performers, but there is a fundamental difference between the activities of training and performing in this genre. These two modes are so distinct that in a very real sense training ceases when performance begins.

The comedian’s fundamental aim is to provoke a specific reaction from the audience – laughter. Their virtuosity depends upon how well they instigate and modulate this in the audience; the performance itself resides in this dynamic rather than in the actions of a performer that are observed by an audience. Pre-performance training can therefore not access the key feature of a comedy performance.

This reliance on the audience is amplified in the case of the improvising comedian who not only cannot access performer-audience dynamic in their training, but cannot rehearse the means by which they will do so in performance. Improvisation training therefore focusses on the performer’s reactions and how they relate to their fellow performers. This training must then be set aside, and left as an unconscious background, as the performer engages with the audience in the moment of performance.

This paper will provide a phenomenological analysis of the modes of training and performance in improvised comedy to show the unique manner in which the improviser’s training ends when they begin their performance. It will draw on original and archival interviews with improvisers and comedians as well as my own experience of training and performing at The Covert Theatre in Auckland, New Zealand. It will build on Oliver Double’s explorations of stand-up comedy and provide a critical robustness to the growing body of work surrounding popular performance training.

Dr James McLaughlin is a Veteran improvisor (University of Northampton) and founder of the Covert Theatre (NZ) and winner the inaugural World Cage Match Championship of Improv.

Gillian Raby: Breakdown and Shared Dreaming: Oscillation, Disruption, Misdirection, and Transgression in comedy training

John Matthews’ trans-disciplinary book Training for Performance emphasizes ‘creative suffering’ during training as a process of self-revelation. When performers choose, vocationally, to subject themselves to exercises that have lasting transformational effect, the conmingling of ecstasy and information enables them to create new selves and new group awareness (164-5).

This process is particularly apparent in the approaches of Philippe Gaulier and the Theatre Sports and Second City stand up and comedy training industries. Both embrace a pedagogy of failure where flop awareness, “surfing” the flop, working through a “tunnel”, risking “stage death” – and meta-commentary about these breakdown experiences--- are pleasurable for audience and performer. Although Gaulier scorns developing a “toolbox of techniques” while the comedy industry values it, both seek to generate
performer presence through creative suffering and vulnerability in a direct relationship with the audience. Both use the disruptions of surprise and mischief, catastrophe, and hyperbole, to exacerbate that vulnerability and to “let the audience in” to the performer (Theatre Sports), or “dream around the character” (Gaulier). The training intends to operate in a non-inscriptive manner enabling performers to continue learning through their audience interaction, and to maintain their skills through their practice with audiences.

This paper proposes that oscillation, disruption, misdirection, and transgression are the key components of training for creative suffering. Gaulier and Second City have designed core exercises that generate skill in these techniques, putting you “in the Zone” and exploding the “Circle of Expectation” of both performers and their audiences (Johnston, 2002).

Author: Gyllian Raby, supported by interviews with Zuma Puma of London’s Lost Cabaret and Farce Forward (Gaulier trained), Stacey McGunnigle (University and Second City trained) and Caitlin English of Toronto’s comedy troupe Arm Up McGunnigle (University and Second City trained).

Raby co-founded One Yellow Rabbit performance theatre, and worked as Artistic Director of Northern Light Theatre. She studied Theatre-sports impro with Keith Johnstone, and mask impro with Teatro la Punta. She stalked her daughter through Gaulier’s classes in Paris and Toronto. She teaches at Ontario’s Brock University: improv, devising with Halprin’s RSVP, directing, playwriting, and dramaturgy. Her most recent production The Ash Mouth Man is a noire comedy about eating, acquisition, and ambition disorders.

Evi Stamatiou: The end of the autonomy—sociopoliticising actor training.

This paper is driven by my own practice as actor trainer/theatre maker and also by two central concerns about contemporary actor training in the UK—the current interest in the politics of actor training (Kapsali 2014), that invites questions about the agency of the trainees in theatre and beyond, and the merging of conservatoires and universities, that invites actor training to respond to Higher Education challenges like the BME Progress and Attainment gap (HEA 2012). I propose a radical actor training framework for devising comedy—inspired by Aristophanes’ The Frogs—which invites trainees to find and explore their agency in theatre and beyond and make bolder choices about how they want to be represented on stage.

In this paper, I will evaluate and critically analyse the impact of the suggested actor training framework through Pierre Bourdieu’s theory on the autonomy and heteronomy of the field of cultural production and his ideas about higher education. I expect to find that the consideration of actor training as heteronomous and relevant to society might facilitate an effect on the theatre field and beyond. This practical effect is primarily promising for the visibility of underrepresented groups on stage like women and ethnic minorities and can have an impact on repoliticising theatre. This practical impact has the further potential to affect discourses in the theatrical public sphere towards more sociopolitical directions. These discourses can eventually spill out to other public spheres, including the political, and therefore contribute to current sociopolitical discourses beyond theatre, and therefore make training and theatre more relevant and impactful to society.

Evi Stamatiou is an actor trainer and theatre maker, Lecturer at the University of Portsmouth and PhD Candidate at The Royal Central School of Speech and Drama. More at www.evistamatiou.com
Dr Patrick Campbell and Dr Jane Turner: The End(s) of Training: three case studies from the Third Theatre

Training has long been considered a cornerstone of Third Theatre practice – however, is this a myth and if so what is the pragmatic reality? The paper will examine how training is experienced in relation to the testimonies of three performers: Carlos Simone (LUME Teatro and Bridge of Winds); Mia Theil Have (Riotous Theatre); Carolina Pizarro (Odin Teatret). From their discourses, 4 different modes of performer training become apparent:

- An unruliness – the messy assimilation of an embodied practice through training, prior to making it one’s own – such an approach has the potential for authenticity and room for discovery;
- a home – a place of familiarity where a performer is recognised and their bodily practice is reaffirmed – such a place accommodates the changing body;
- a caesura - a place where the body is damaged, or an urgent need is felt to discover an alternative path to follow – such a situation can be experienced as failure but can also be translated into a recognition of an individual’s fragility as a strength;
- a surplus – a zone of stasis, the mechanical reproduction of habitual behaviours – a closed circuit where training is going nowhere – too often this is a complacent space.

The Bridge of Winds group, for example, comes together annually to train and a key question is what is the function of training in this space? As a place of familiarity, does it represent a ‘home’ or a ‘surplus’? Mia Theil Have experienced a devastating injury through training that prevented her from continuing as a performer. In this instance training led to a ‘caesura’ but has this cut marked an end? Carolina Pizarro, recently joined Odin Teatret, and rather than focus on the playful ‘unruliness’ of her training, was required to learn the company’s repertoire – does this mark an end/ends of training?

Jane Turner is author of the Routledge Performance Practitioners book Eugenio Barba (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 includes Brazilian and Latin American theatre, as well as intercultural performance, particularly in terms of heritage through performer training.

Both Jane and Patrick are currently working on a research project mapping and critically examining the myriad configurations of Third Theatre, particularly in relation to dramaturgical practice and training.

Ysabel Claire: The ends of your training revisited – a timeline experience

This workshop will invite participants to evoke spatial arrangements of their own life-lines and engage with them to explore the ends of their own trainings.

The process of organising temporal sequences on the floor and moving around in relation to them potentiates full engagement with subjective and objective perspectives via spatial differentiation, clarifying distinctions between them and deepening them experientially. More prosaically, specific beginnings, middles and endings can be visualized and locationally orientated in space, opening them up to investigation.

The workshop will be entirely practical and will comprise a timeline experience. Participants will re-visit
the ends of their own most impactful training, using the perceived temporal ending to revivify purposive endings. Using a variety of perspectives generated by the timeline framework, these can be re-viewed, re-minded and re-embodied. Experiential anchoring can then be used to bring resources from the ends of training into the present and project them into the future.

It is hoped that the clarity of spatial sorting and the opportunity to isolate and re-experience the ends of training will generate new perspectives on the ends of our own trainings and refresh them.

Other timelines can also be generated (as the Stanislavsky actor does when preparing a part). Having applied it ourselves, participants will be in a position to posit what ends a student commencing training today might need. Looking forwards and looking back we can thus review the ends of future trainings.

**Ysabel Clare** teaches performance skills, specialising in acting, voice, and presentation. She works as an independent coach, and has taught at Goldsmith’s for 15 years, as well as at Brunel, E15, Central, and RADA. Out of her PhD research into the structure of subjective experience in Stanislavsky’s acting exercises, she has developed a new approach to articulating and working with the unconscious aspects of acting, discovering close and promising correlations with the field of embodied cognition. The most useful aspect of this work in practice has been the use of experiential timelines and the management of attention spaces.

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**Open Panel: Session 2**

**Jennifer Willett: What ends can performer training serve apart from performance?**

The relationship between performer training and training beyond performance is one that derives from the separation of these two entities. I suggest that this separation needs to be reconsidered and viewed as an ongoing process. In order to resist notions of the end to a training process, I believe that the demonstration of training should become a part of the training. Which poses the questions: How do you demonstrate a training process without altering the approach or signalling a ‘performance’ or the ‘end’? Is it possible to witness a specific originality without destroying it?

I have worked in a closed laboratory with an ensemble for two years and during that time developed my task-based training approach. As the process developed I wanted to allow the laboratory to be witnessed and the training shared, without demonstrating or performing a representation of the closed environment resisting notions of the ‘end’ of the process. To facilitate this exploration, I curated a durational installation that placed the pre-existing ensemble in contact with non-experts. Pitches (2007) has indicated that a collective movement can transpose training into the framework of performance, suggesting that this is derived from the demand of a ‘kind of collective responsibility’ (Pitches, 2007, p.11) when undertaking a task. With this in mind when the collective training approach was (re)activated using communication, exhaustion and task it became possible to witness the training approach develop alongside the untrained guests and with the trained ensemble. This, in turn functioned to blur the line between the boundaries of training and performance.

This thirty minute practice-as-research demonstration will draw on the approaches employed to test the limits of the laboratory, drawing on Bishops terms surrounding participation in particular ‘[…] activation; authorship; community […]’ (Bishop, 2006, p.12). I will extend my training approach beyond performance or demonstration using task, exhaustion and varying communication methods to establish the end as the beginning.
Jennifer Willett has recently completed her practice-as-research PhD at the University of Salford. Her specialism is contemporary theatre with research interests that include the formation and training of emerging performance ensembles. More specifically, her work examines the relationship between the individual and the collective in emerging performance ensembles.

Jonathan Pitches: A Climber Prepares/Acting Craft: exploring connection points between climbing and performance training

The beginning of the last century witnessed a boom in attempts to articulate training in writing. From newly systematized regimes of actor training, culminating for instance in Stanislavsky’s An Actor Prepares, to classic guides to surviving in the mountains (Geoffrey Winthrop Young’s, Mountain Craft), the training manual had rising ambitions to translate embodied knowledge in the early 20th. Whilst the format of the training manual has adapted to changing technologies, such ambitions have continued into the age of digital pedagogy, such that is now possible to find on-line training in more or less anything one wants - despite reasonable questions of quality or validity.

Drawing on research for a forthcoming monograph on performance and mountains, and on a recent seminar in the Mountainsides series dedicated to this theme, this paper explores whether there are any connection points either in form, terminology or technology between training for the theatre and training for climbing. It asks what would a hybrid training practice look like and suggests that there are already some models to draw on – in Vertical Dance for instance. Finally it moves to debating what role digital dissemination plays in the training of climbers and performers, and wonders whether there is anything valuable to take back into our respective disciplines or learning to absorb from these emergent hybrid practices?

Jonathan Pitches is Professor of Theatre and Performance at the University of Leeds in the School of Performance and Cultural Industries. He is founding co-editor of the journal of Theatre, Dance and Performance Training and has published several books in this area. He is currently working on two new book projects, Great Stage Directors Vol 3: Komisarjevsky, Copeau, Guthrie (2017) and Performing Landscapes: Mountains (2018), supported by an AHRC leadership fellowship.

Dick McCaw: Understanding the Actor’s Body

Stanislavski stated that every ‘exacting’ acting ‘must go back and study anew [...] at certain intervals, say every four or five years’. He concludes ‘Do not think of performance, think only of training, training, training.’ [Torporok 1999, 155] A vision then of training that has no end and is, in and of itself, an end. My current research into neurophysiology and actor training is concerned with why an actor must actor go back and study ‘anew’. Is it that the actor’s skills get rusty and need polishing up? Or is it that they engage in a kind of learning which renders those very skills invisible, and as such rather difficult to detect and then correct? In order to be operative (i.e. to work effectively) the skills of our acting body have to become second nature, something that we can do without thinking.

Research into how we learn motor skills reveals that during the early phase of learning a number of sites on the cortical surface are engaged and that these diminish as those skills are mastered; in other words, when we can perform them without thinking. The end of this learning is a certain silence of the conscious mind. But once invisible, these skills become inaccessible to conscious reflection. As our biological body changes over time and with use, so our skill-base needs to be realigned with this ever-changing body. Or maybe we are no longer satisfied with our ways of doing. Our vision of acting changes through practice. Theatre practice as a whole changes. Then we have to bring the operation of our body back into the full noise and light of consciousness as we renegotiate our skills. It never ends.
Dick McCaw is a senior lecturer in Theatre at Royal Holloway, University of London and qualified Feldenkrais practitioner. Author of An Eye for Movement (2006), Bakhtin and Theatre (2011) and Training the Actor’s Body (forthcoming).

**Working Group Session 4**

**Jon Lee: Black Box Game: Non-Inscriptive Training Techniques**

The Black Box game is a training tool that has no teacher – all participants attempt to work-it-out on the floor together. It is an ‘end-of-training’ practice, where, I propose, inscription ceases and learning imamates from the experience of participation.

The game/tool has been developed from task-based practices. With Black Box, participants are both the audience and the performers, or it could be said that they move between taking both the subjective role and that of being the object of study. By problematizing this boundary, an interesting space of reflection and action is generated which is also a good training space.

It is an entanglement of participants and material; no individual operates independently of any other within the frame of the game, both those who audience and those who participate are entangled together and equally able to affect the development of the piece.

This negation of fixed roles, offers an opportunity for encounters more in line with Barad’s intra-actions, where “individuals” exist only within phenomena... in their ongoing iteratively intra-active reconfiguring.” (Interview of Karen Barad by Adam Kleinmann)

Agency isn’t given, awarded, or intrinsic to individual participants, but comes out of the ‘needs’ of the developing performance. In the Black Box performance game, an attempt is made to explore the possibility of training through collective practice, where choices and understanding comes through a growing awareness and attuning to the experience of entanglement.

**Jon Lee** is a Senior lecturer in Drama and Performance at London South Bank university & co-director of Dirty Market Theatre.

**Dr Sarah Crews and Denis Lennon: And Breathe...**

This paper presents, from the perspectives of two practitioner/teachers at the University of South Wales, our experience of performer training of undergraduate performance students. Following a formal reflection on our individual practices we noticed that our approaches to workshop based learning aligned in that we prioritised self-awareness on the part of the performer as opposed to any other form of authority e.g. text, author, practitioner methodology. Derived from the limitations placed on non-conservatoire models of performer training (our workshops are not to exceed four hours per session) we explore our approach to facilitating students in their ongoing artistic development beyond the classroom.

In the first case study Sarah unpacks her work with students and using Anne Bogart’s and Tina Landau’s Viewpoints methodology for staging Howard Barker’s Ursula: Fear of the Estuary. Within this section Sarah reflects on this rehearsal process and explains how Viewpoints can encourage self-directed movement, how the Viewpoints can be used as a tool-kit for performer and ensemble training, and how this approach to practice stimulates a democratic rehearsal environment accessible to any body. Central
to this practice is the combination of rigorous training, open group discussions, in order to address and potentially relieve creative anxieties and the awareness of the individual within a collaborative environment.

In the second case study Denis discusses his practice as teacher on the module entitled *Professional Studies 1: Voice and Movement*, which is taught to Year One Theatre and Drama students at the University of South Wales. By exploring various practitioners and approaches this module provides a toolkit for the students for performance based work encouraging the student own practice to emerge. Through a process of self-awareness through breath, voice and body the workshops ask the students to tap into their own rhythms, their own physicality, their own voice as opposed to adopting an ultimate practice or method.

In the synthesis of our reflections we argue for a training practice that puts the student at the centre, meaning that there can be no predetermined expectations on their experience, thereby allowing the student to take control of their artistic development, process, and destination. In other words, training in this sense is ongoing, there is no end goal or fixed outcome to this journey.

**Sarah Crews** is a senior lecturer in performance at University of South Wales; she has published on practice as research, using Viewpoints as a method of teaching and rehearsal for pubic performance and applying Viewpoints to text-based theatre productions. Derived mainly from her recently completed PhD, Sarah’s research interests lie in performing training, the role of the female theatre director in Western theatre practice, the study of gender and sexuality in performance more broadly and practice as research.

**Denis Lennon** is a part time lecturer at the University of South Wales leading on the Voice and Movement module of the Theatre and Drama course. His current doctoral research, at the University, is entitled ‘Breathing through the text: Investigating the Role of Breathing Work in Twentieth and Twenty-first Century Approaches to Speaking and Acting Shakespeare’s Text’. His key areas of interest are theory on actor training; rehearsal processes; performance theory; Voices Studies; and Pedagogy.

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**Debbie Milner: If the Hat Fits**

*How might we frame formal training (for example in universities and conservatoires which often have a prescribed duration) in relation to a performer’s training after graduating or completing a cycle of studies?*

*If the Hat Fits* is a PAR film and paper that considers the formal training of male dancers in HE. The research presents a case study championing the benefits of male-only extra-curricula training provision as fundamental to the development of the ‘emerging professional’.

The value and identity of the male dancer has been scrutinised since the conception of formalised dance. The dance class, as taught in HE, is a challenging context for males where instructive language, movement concepts and level of technical proficiency are unfamiliar and destructive to development and confidence (Risner, D. 2007:141). In 2010, aware of the isolation of males and their diminished confidence in technical proficiency all male students at my institution were invited to take part in extra practical sessions. What began as a desire to assist male students to develop fundamental dance training burgeoned into a philosophy and pedagogy for dance training that has positively impacted achievement, engagement, retention, recruitment and employability.

The creation and production of the film acted as a conduit for research that considered the impact of this training on students. The investigation gave value to the lived male student experience. The 14 men present shifting vistas of themselves, moving through, with and beyond set identities or stereotypes. Choreography acknowledges the dancer’s history and experience. The ensemble is unified until the climax
of the film when we witness each dancer sharing their individuality, acknowledging their departure into the ‘real world’.

Findings offer new perspectives on the value of non-assessed training opportunities that foster vulnerability, risk taking, self-efficacy allowing students to ‘try on’ a professional identity. In the film we witness dancers re-situating acquired professional practice skills into a new context. Follow up interviews post-graduation generate responses that support the impact of the initiative on ability to navigate potential training, development and employment.

**Debbie Milner** is a senior lecturer in dance at Edge Hill University. She has spent 12 years working in dance as a performer and educator. She is the Artistic Director of EdgeFWD Dance Theatre whose work was shortlisted for a Times Higher Award for Excellence and innovation in the Arts. Debbie is also rehearsal director of 12 Degrees North graduate company. Debbie’s research considers two stands of dance training; professional preparation and employability and dance fitness, well being and injury prevention. Research outputs include; ‘And Then There Were Twelve: The Journey of a Graduate Company in the North West’ (Jaundrill Scott, K. & Milner, D. 2013), ‘Battlefield Boy’ (Macauley, E. & Milner, D. 2014).
Richard Cuming: From Brighton Beach to Cirque Berserk and Beyond...
In the summer of 1975 Martin Burton began working as Zippo the Clown, performing a solo fire eating act whilst busking on Brighton Beach with Attic Theatre Company under the direction of Jonathan Kay. Since then Martin has built up a successful business as proprietor and director of the large-scale tented Zippo’s Circus, which tours throughout the UK, the touring theatre show, Cirque Berserk, and other related commercial ventures. I myself worked with him as clown duo, Zippo and Co, from 1978, becoming a trio in 1979, until I left to perform solo in 1985. Zippo and Co’s shows were then small-scale theatre based clowning and toured to arts centres and festivals throughout the UK, Australia and Europe. The starting point of this paper will be an interview with Martin, asking him three intertwined questions: firstly, what drove him to want develop from a highly successful, small-scale troupe into a large-scale commercial circus company; secondly, at what point did he move from being a performer to becoming a manager; and thirdly, did he have an overarching plan or was the development fuelled by happenstance and accident (or a combination of both)?

I still am in contact with Martin and have some knowledge of his projects and ventures, although much of it is based on assumption. His answers will provide a much fuller, personal history of his journey from what was then called ‘alternative’ theatre (Itzin 1980) to more mainstream and commercial entertainment. I shall use institutional theory, drawing on W. Richard Scott’s ‘three organisational pillars’ in his book Institutions and Organisations (2008: 50-59) to further analyse the knotty question of whether circus, however successful in commercial terms, is considered mainstream in any case.


Richard is Senior Lecturer in the Department of Performing Arts at the University of Winchester. His teaching and research is in physical and visual performance and the synthesis of different forms. He was a founder of clown troupe Zippo & Co, and from 1986 ran his company fishproductions which was dedicated to performance in non-theatre spaces. He is an artistic associate of Belgian puppet company Sac a Dos, a director of Platform 4 Theatre, and associate editor of Total Theatre magazine. He frequently performs with Fuse Performance and was their dramaturg on their real/fake performance The Village Fete.

Richard Talbot: Spot the Difference - Post the Sameness: Experiments in Virtual Clowing.
The ‘Virtual Clown’ project at the University Of Salford is investigating emergent practices and ethical issues in online ‘Elder Clown’ interactions for people living with dementia and their caregivers in settings outside of hospital and care homes – in domestic and intimate spaces.

Recent studies in Brazil, Australia and Scotland with clown doctors and ‘Elder Clowns’ have identified benefits of clown therapies and ‘tele-health’ provision in dementia care. Playful interaction by liminal clown figures may reduce levels of anxiety about ‘inappropriate’ display, and in addition relieve the experience of loneliness and physiological and mental attrition. The presentation shares approaches and
findings from interdisciplinary laboratories, ‘impact workshops’ and experiments with telematic performance, facilitated in part by an established clown persona, Kurt Zarniko. Kurt and I will report on collaboration with veteran clown performers including an individual living with the early stages of dementia, and with a specialist in Digital Media Design and Humour. We are discovering meta-games, memories of game ritual, nonsense incantations and ‘primitive’ patterns of nonsense. We find we are trying to spot the difference or post the sameness with people who are experiencing diminishing cognitive ability. Our participants are most sensitive to ‘error’ and keenly aware of a culture of zealous dementia ‘gatekeeping’. With the ‘half-mind’ of mediated co-presence and the dispersed embodiment of the clown performative we argue that we can sense patterns and presences that frontal-consciousness cannot quite seize. Thus we are proposing a new online clowning as a space for troubleshooting dementia diversity.

Richard Talbot’s Vimeo page: https://vimeo.com/rjtalbot/videos
Twitter @SUPEResearch

Dr Brian Desmond: Intercultural Clowning and Satire in Teatro Pomodoro’s Cabaret From the Shadows
This paper sets out to discuss performance strategies in Teatro Pomodoro’s Cabaret From The Shadows, an ongoing production which premiered in Liverpool in 2015. Teatro Pomodoro are an international theatre collective based in Liverpool. The ensemble was formed when its members studied together at the École Philippe Gaulier in Paris, and their work is a satirical blend of clowning, bouffon, music and dance.

Cabaret From The Shadows is their most satirical production to date, and engages with themes and contemporary issues to do with interculturalism through multiple roleplay and episodic form. The production has been in constant development since 2015, and the company has worked with a range of dramaturges over the past two years. The production will undergo further development in April 2017, with performances scheduled for the London Clown Festival 2017 and a tour of the north-west in the autumn of 2017.

This paper will discuss modes of mask (or characterization) deployed by the company as part of this performance. It will engage with performance analysis, interviews conducted with the company, and refer to perspectives to do with areas such as interculturalism, performance training, clown theory, bouffon, and political clowning.

Brian Desmond
I am a Senior Lecturer in Drama at the University of Chester. My research and practice focuses on popular performance traditions to do with storytelling and clowning. I have published on areas such as epic drama and contemporary Irish drama. I have twice previously presented papers at TaPRA (2012 & 2013). I have also worked extensively in Ireland as a director, dramaturge and performer.
Working Group Session 2

Ian Wilkie, Scott Cartwright & Tony Wright: Down in the Jungle: A Cheerful Charlie Chester Collage
This is an intertextual performance paper that uses a bricolage approach to draw together an impression of the career of the Variety stand-up, sketch and early TV comedian Charlie Chester (1914-1997). This ‘cut-up’ will comprise of an assemblage of artefacts of time, place, relationship, performer, voice, and archival material in an attempt to illustrate elements of the trajectory of a multi-personae 20th Century Renaissance man of the entertainment world.

Comic, broadcaster, entertainer, personality, songsmith, actor, writer, artist and benefactor, ‘Cheerful’ Charlie Chester transformed from being a Max Miller copycat in the 1940s to near-National Treasure by the 1990s through the performance of an act that changed and adapted over more than 50 years. The paper will suggest how the transformational nature of Chester's career from the local to the mainstream and national was achieved. It will trace how his work continuously and successfully incorporated the range of media platforms that typically enabled prominence to be gained – and career longevity to be managed - by similar post World War Two emergent entertainers.

The adoption of a mixed live/mediated format, multi-voiced and impressionistically blurred performance-style for the paper is intended to create a shadowy impression of time, place and circumstances. The attempt to transcend chronology and a linear telling of Chester's story is aimed at enabling the contemporary audience to identify more intimately with the long vanished performer-audience relationships established within Chester’s actual shared communities and interactions.

Ian Wilkie: Lecturer in Performance UoS, Actor, Editor Comedy Studies
Scott Cartwright: Writer and actor, 3rd Year student in Comedy Writing and Performance B.A., UoS, President of the Salford University Comedy Society
Tony Wright: Stand-up Comic, 3rd Year student in Comedy Writing and Performance B.A., UoS, Relative of Charlie Chester

Raz Weiner: Love, Theft and Hummus: Popular Ethnic Drag in the Settler-Colony
Shefita is a peculiar cultural phenomenon in Israeli popular culture. A persona created by the Jewish-Israeli performer Rotem Shefi, Shefita specialises in covering English songs with a unique twist: a fake Arabic accent. The debate that ensued around Shefi’s viral videos in social and printed media links her to a series of other nascent products in popular culture in Israel featuring, and capitalising on, ‘arabface’. One is Faada, one of the most highly-acclaimed and widely-viewed TV series in Israel. Aired first in 2016, Faada fictionalise the activity of the specialised security-forces unit of ‘Mistaaravim’, whose members disguise themselves as Palestinians and infiltrate Palestinian society in order to collect intelligence and execute sensitive operations. With its stark popularity, the series was bought by Netflix and the broadcasting of its second season is anxiously awaited by many in Israel and abroad.

Katrin Sieg has expanded the category and scholarship of drag from queer and performance theory to the realm of race and racialisation by coining the term 'ethnic drag' (2009). Building on Sieg’s work, my paper considers both Shefita and Faada within the tradition of racial mimicry; an acknowledged feature of ambivalent colonial ontologies. I will unpack these hyper-contemporary performances as sites of appropriation, contestation and negotiation of racialized and gendered identities. I am interested in the potential of online-popularity (‘going viral’) to indicate social and ideological trends but also, simultaneously, to problematize any binary understanding of them. While significantly different
from one another, I will argue that the two examples are topical expressions of the dialectic of violence and elimination germane to settler-colonialism, as theorised by Patrick Wolfe (2016), Lorenzo Veraciny (2010) and others. By that, I intend to outline the relevance of their cultural trajectory to the analysis of the dire regimes of racism in Israel-Palestine and the possibilities to expose and resist them.

Raz Weiner is a practitioner of theatre and performance. Currently, he is working toward his PhD in Theatre and Performance Studies at the Royal Holloway University of London under the supervision of Dr Bryce Lease. His research focuses on the performativity of race and the performance of racializing ideologies in Israel/Palestine. His project is particularly interested in performances of ethnic drag in cultures of settler-colonialism. At present Raz is the co-editor of Platform, a Journal of Theatre and Performing Arts based in the Department of Drama, Theatre and Dance at the RHUL where he also teaches. He presented papers in TAPRA 2016 (Bristol) and IFTR 2016 (Stockholm).

Dara Milovanic: Who choreographed it better? From Fosse to Beyoncé
Recycling of trends, images, and themes perpetuates popular culture. This is evident in music videos that draw inspiration and plagiarise dance styles of various choreographers as well as social dances forms. The online presence of music videos creates a new platform for musical theatre traditions, which reconfigure choreography to fit the need for the current economic climate. This essay concentrates on two videos Single Ladies (2010) and Get Me Bodied (2007) by the Beyoncé who has often been caught in plagiarism accusations for the dance moves utilized in her videos. Both of the videos draw inspiration from Bob Fosse’s instantly recognisable iconographic style. The aim of this essay is to investigate the role of Fosse as a choreographer for stage and screen musicals as a catalyst for continuing of a screen dance tradition in music videos through works that quote his choreographic and visual aesthetic. This essay seeks to consider a wide scope which critiques the cultural appropriation of vernacular dance styles for commercial purposes, such as witnessed in works by Fosse, Madonna, and Beyoncé, whilst attributing the necessary artistic contribution of the original works to the development of a specific genre of commercial dance for screen. This paper will argue that inspired works, adapted for demands of the contemporary economic environment raise concerns about choreographic authorship. Employing Roland Barthes (1968) theory that challenges authorial authority, this essay seeks to investigate ideas of creative labour and authorship as they transport through time, format, and context. Fosse’s choreographic voice exists in the body of the dancers and the subsequent productions that draw reference from his work serve as a continuum in the network of dance histories that blend and clash. The dance builds an identity that forms and morphs through time and fluctuates between bodies, so that the same steps, performed by different dancers, under different screen narratives and modes of dispersion create new meanings and raise questions regarding the historiography of a specific dance number in various screen contexts.

http://www.participations.org/Volume%207/Issue%202/special/bench.htm

Dara Milovanovic is an assistant professor and program coordinator in the Department of Music and Dance at University of Nicosia. She is currently pursuing her PhD in Dance Studies at Kingston University London, and holds an MA in American Dance Studies from Florida State University. Her research interests include cultural analysis of popular and screen dance.

Working Group Session 3

Helen Freshwater: The problem with the popular: casting innocence and I’d Do Anything
If you seek to privilege the voice of the people, how do you respond when you don’t like what they say? This paper addresses this timely question as it analyses the range of audience responses to I’d Do Anything, the BBC One TV talent contest which preceded the 2009 West End revival of Lionel Bart’s musical, Oliver!

The paper will consider the way that the local and global interact as it examines the status of Oliver! as what Paul Davis terms a ‘culture text’: a work which has generated images, phrases, and tunes that have become part of a national and international cultural subconscious, circulating across a range of platforms in multiple forms. Drawing on the work of cultural theorists Lee Edelman and Robin Bernstein, it will discuss the way in which online discourse surrounding the children competing for the musical’s title role seeks to delineate the ‘proper’ form for these musical multiplicities: how the young performer playing Oliver should look and sound. The paper’s analysis of this discourse will focus upon YouTube comments which chart viewers’ evaluations of the boys’ performances, physical attributes and ethnicities, examining the way in which this virtual audience argues over the embodiment of childhood innocence on the global stage.

Building on my earlier research which has examined online audience engagement with Billy Elliot: The Musical and Matilda The Musical, this paper considers how musical theatre may be figured as a space in which Jill Dolan’s ‘utopian performatives’ are privileged; where, as Richard Dyer avers, fantasies of abundance, energy and transparency are indulged and celebrated. It also argues, however, that we need to listen to all of the voices which make up the community of musical theatre devotees – even when they are saying things we may not wish to hear.

Dr Helen Freshwater is a Reader in Theatre and Performance at the University of Newcastle. Her publications include Theatre & Audience and Theatre Censorship in Britain: Silencing, Censure and Suppression (both Palgrave Macmillan, 2009). Her next monograph, provisionally titled Performing Childhood, focuses on major twenty-first century British theatre productions and ‘megamusicals’ that have been performed across the world. It presents analyses of the popular appeal of the child performer and the way that they – and the forms of childhood they embody – are styled for cultural export and consumption.
Liz Turner: Keeping it real: An Englishman abroad in Magician Impossible

Misha Kavka observes that ‘real is that which is material (hence palpable to all five senses) but also social, since intersubjective relations as well as sensible and proprioceptive embodiment make up our experience of the world’ (Kavka). The representation of the real is a central concern in the understudied area of televised magic; by its mediated nature, this form refers to different forms of reality other than the palpable and material. This paper will address the representation of the real through place in the British street magic television show Magician Impossible. The fluidity and hybridity of the form of street magic allows the star, Dynamo, to welcome the viewer into ‘my world’, so that the attractions of the magic tricks are supported by narrative elements. Place is organised around Dynamo’s personal experience of place as ‘home’ and ‘abroad’, mapping his trajectory from poverty in Bradford to a globe-trotting celebrity such that he emerges as a fully individuated, entrepreneurial subject. One case study episode to be examined is set in Ibiza and draws on the tourist practices of the lads’ holiday, not only entering into Dynamo’s personal emotional geography, but drawing upon collective British imaginings of ‘abroad’. In referencing tourist practices, the episode facilitates Dynamo’s performance of classed authenticity, of ‘keeping it real’. ‘Realness’ thus emerges from Magician Impossible as both specific and collective, so that the local, individual’s perspective mediates imaginings of the global.


Liz is a PhD candidate in Theatre and Performance Studies at the University of Warwick. Her thesis is about performance magic, mediation, and contemporary popular culture. Her work has been published in the Journal of Performance Magic.

Catriona Craig: Clowns San Frontieres: Play and Provocation

This article considers a series of performances that took place in the winter of 2015-16 when the French company, Clowns Sans Frontières, played in the refugee camps of Northern France. The performances, which were largely directed towards young people and children, featured close improvisational work in a range of physical environments within the camps, none of which could be defined as formal performances spaces.

The papers draws in great part on my interview with UK clown, Joanna Holden who performed at the Grande-Synthe camp. From her account key themes emerge touching on the tension between the physical proximity of the performances, the status of the refugees as ‘others’ and the political distance represented by the UK as an ultimate destination. Csikszentmihalyi’s notion of flow in clowning (King, 2016) is referenced as an important element of close improvisational clowning, and Ranciere’s ideas on equality as a discursive starting point also emerge as a fundamental practice, where entrenched social divisions are defined in the political context of the performance.

I reflect on the negative reception of the company’s work in the right-wing British press, considering the metaphorical language of the siege employed to depict the perceived vulnerability of British borders. From this encounter I consider the global and local tensions at work in this performance and assess the conflicts that arise when these two spheres of influence collide.

Catriona Craig is a Senior Lecturer in Performing Arts at Buckinghamshire New University. Her research focuses on popular performance and performer-audience interactions. She has contributed a chapter on “Improvisation and Middlebrow Culture” to the forthcoming book Theorising the Popular, ed. J Miller (2017) Cambridge Scholars.
Stephen Farrier: Kinging the Theatre: Popular drag and the slap of commercialisation
This paper starts from a position that drag performance relates intimately to the histories of the communities that practice it. After touching on how drag kings and queens have different histories and by way of queer temporalities, the paper supports the idea that drag is, traditionally, a form through which local community is developed and histories shared – though this is changing in the light of social media. Recently, there has been academic discussion about the influence of popular television programmes, blogs, and YouTube content emanating from the US resulting in the popularisation of drag. This popularisation has been positioned as a form of globalisation eroding local drag traditions. Given the complexities of this argument, this paper works to look at how local (read UK) drag has embraced this popularisation in critical ways in theatre spaces. By looking to Joan, a one-hander show about Joan of Arc played by drag king LoUis CYfer produced by queer theatre company Milk Presents, this paper explores how contemporary developments in drag performance not only benefit from the commercialisation of drag (there is more employment!) but also use it as a way of re-envisioning histories to include gender non-normativity (other performances the paper touches on are queer versions of Chekhov’s The Bear and The Proposal, and Hetty the King (and Other Women I Have Loved) that I co-wrote and directed about the male impersonator Hetty King). Such re-telling of historical narrative is not ‘queered history’ in as much as it is queer temporality brought about through queer forms of dramaturgy. Key in a performance like Joan is that the work is part theatre performance and part drag show using elements of both to bring popular forms of commercial drag to the theatre space. The paper ends with a point about the tension of the rising popularity of drag having the dual effect of diluting drag’s community-generating position, whilst also positively using the form to understand histories anew.

Stephen Farrier is a Reader at the Royal Central School of Speech and Drama. He is co-editor, with Alyson Campbell of the volume Queer Dramaturgies, International Perspectives on Where Performance Leads Queer (2016). He writes and makes work on queer performance, gender and sexuality. He has recently written about queer intergenerational work, drag performance and training, and queer considerations of Joe Orton. His show Hetty the King (and Other Women I Have Loved) was nominated for the LGBT award at the Brighton Fringe 2016.

Joseph Parslow: Not Another Drag Competition: Mainstream Drag Practices and Local Drag Knowledges
In the wake of the ever-growing popularity of RuPaul’s Drag Race (Logo TV, 2009), an American television series in which drag performers compete for the title of America’s Next Drag Superstar, drag is increasingly considered in homogenised forms across national and international boundaries. Furthermore, it is often argued by established drag performers in the UK that younger performers only learn their drag via Drag Race, not through local drag traditions or more individuated exchanges between performers.

This paper explores the ways in which drag performance is often learnt, rehearsed and developed on stage in front of an audience. In order to explore this, this paper will consider a particular London-based drag competition, Not Another Drag Competition, as a semi-formal mode of learning drag. The competition takes place over a period of 10 weeks, with each week being framed around a particular challenge that allows performers to explore tropes of drag performance including lip syncing, live vocals and celebrity impersonation. This competition is one of a number of competitions across London and beyond, and is clearly derivative of Drag Race.
Discourses on the contemporary British drag scene either paint Drag Race as the saviour or nadir of drag; it has either revitalised a stagnant field of entertainment, or turned all drag into an “American” form of that ignores UK practices and histories. Taking the time to consider with more care the agency of younger and/or newer performers, this paper considers how this mainstream manifestation of drag, and the contemporary drag competitions it has facilitated, might work to produce alternative forms of drag training. Working from performance as a place of both doing and learning drag, this paper argues that the mainstream and the local emerge at the level of the performers’ bodies in problematic and productive ways.

**Joe Parslow** is a PhD Candidate at the Royal Central School of Speech and Drama and a visiting lecturer teaching across the fields of drama, theatre and performance. Their research focuses around drag performance, and the potential ways in which queer communities can and do emerge in contemporary London, particularly around performance. Alongside their research, Joe is the co-Director of a queer performance and bar space in Camden, London, called Her Upstairs, which houses performance events from across the drag, queer and cabaret performance scene in London.

**Simon Dodi and Simon Sladen: There’s no place like home?: Panto at the London Palladium**

In 2016, Qdos Entertainment announced they would stage Cinderella at the London Palladium. 'Panto back at the Palladium? Oh yes it is' declared the Evening Standard after almost 30 years of absence from the venue described by the producers and quoted widely as the 'the home of pantomime.' An ever increasingly international West End audience and the rise of the Mega Musical meant pantomime hadn't been seen on Argyll Street since 1987, but almost three decades later one of the most expensive pantomimes ever produced would grace the stage.

This paper sets out to examine the genre's so called return to the London Palladium and challenge assertions that the venue is the custodian of pantomime. Female Dames, Dame-less pantomimes and new forms of Dames have all been embraced by the Palladium throughout its history, thus contradicting widely accepted definitions of the genre. Focusing on the casting of openly gay performers Paul O'Grady as the Wicked Stepmother and Julian Clary as Dandini, this paper will examine how and why Cinderella utilized commercial markets and the notion of 'returning home' to achieve box office success. If pantomime came 'home', so did O'Grady and Clary, offering audience members the unique opportunity to see them together onstage in Soho, a district that played a key role in their early careers. The tripartite of 'home'>'returning'>local' will be considered as we evaluate the pantomime's success at catering for a diverse range of audience members from those aware of O'Grady and Clary's adult-material to those introduced to the pair via light entertainment on television.

In seeking to situate Cinderella in a long line of pantomimes at the Palladium, we argue that rather than home to tradition, the venue is home to subverting tradition and as thus its status derives from its position as an instigator for challenge and change.

**Simon Dodi** is currently a PhD candidate and lecturer at the Royal Central of Speech Drama, where he is researching popular performance practices of male effeminacy through a practice-based enquiry. Here he has presented research informed practice, but as a performer, he has also worked solo and collaboratively at various festivals and events.

**Simon Sladen** is Senior Curator of Modern and Contemporary Performance at the Victoria and Albert Museum. He is co-convenor of TaPRA's Popular Performance Working Group and has recently created new pathway 'History and Material Cultures of Performance' for the V&A / RCA MA in History of Design.
Kathrine Sandys: Movement, Gesture, Sensation
Since TaPRA 2016 I experienced performances requiring me to eat, dance, bathe my hands, drink, listen to the dialogue through headphones only, watch the performance from behind the proscenium arch, wear flat shoes, wear a blue plastic poncho, lie down, and on two occasions experience the performance in entire darkness. I am the audience but my experience as audience has invited me as an active participant in the piece.

The constant phenomenological access to performance inspired our call for papers in 2017, whether that be through an intimate one to one experience as audient, our haptic memory as we witness the performance, a collective sensation or the physical act we undertake to experience the performance. As performance makers the materials: structure, text, music, light, sound, textiles, movement, image, and the reading of the work build these access points, carefully selected by our hands. This opening presentation will help frame the 2017 Scenography Working Group theme, as we explore the body as active agent in the making of our scenographic environments, where the body may be present or absent on stage but always constant with the spectator.

Kathrine Sandys is a scenographic practitioner and academic, working across live performance and the audio-visual arts, with a PhD in Music (Sonic Arts) from Goldsmiths College, University of London. She works predominantly with light and sound within live performance, installation, museum display and site-specific events.

Commissions and collaborations nationally and internationally have included: Imperial War Museum North; Aldeburgh Music; FACT; Stephen Berkoff; Prague Festival Ballet; Opera North; Liverpool International Biennial of Contemporary Art; Harare International Festival of Arts; Royal Liverpool Philharmonic Orchestra; Churchill War Rooms; East Midlands Cultural Olympiad 2012; Tate Liverpool; Video Positive; Realworld Records; Liverpool European City of Culture 2008; Oxford Stage Company; Hemingway Design; New York ICFF, Glaxo Neurological Centre; Discover Children’s Story Centre; Liverpool’s Everyman and Unity Theatres and Vintage at Goodwood 2010, winner of the “Best New Festival 2010”.

In 2011 as part of the UK national exhibit at the Prague Quadrennial, she was co-recipient of the “International Award for Excellence in Sound Design” for Hush House.
She has presented her research around reimagined Cold War architecture in the 2017 publication: In the Ruins of the Cold War Bunker: Affect, Materiality and Meaning Making.

Heini Kiamiri: Scenography as multi-sensory experience for young audiences
This presentation focuses on my practice-based research in which I explore, through child-oriented work methods, how children in daycare-age experience scenographic phenomena. Scenography, even though sometimes considered mainly as visual art form, is always multi-sensory experience. Especially for young children who have just in their early age learned about surrounding world through their senses the multi-sensory aspects of scenography may be very influential in the performance.
In my on-going research I seek to gain knowledge of children’s view on scenographic phenomena through two paths. First, in art-based workshops, using a range of art and drama based methods, I explore how children interpret and implement scenographic elements. Second, through creating scenographic art pieces I investigate children’s experience and perception of scenographic elements. In both cases I concentrate to discover the multi-sensory aspects of spatiality and characters narrativity that children propose during the collaborative work. Here I will discuss different multi-sensory aspects for scenographer to consider when implementing tangible world of scenography for children.

Heini Kiamiri, MA, is a scenographer and doctoral student in Aalto University, Finland. Her doctoral dissertation investigates young children’s experience of scenography. Kiamiri has designed sets and costumes for theatre, film and television in Finland and taught scenography as visiting lecturer in Aalto University. During her career Heini has worked in various productions with and for children and young as well as lectured and supervised them designing scenography.

Flaviana Xavier Antunes Sampaio: Movement Informed by Shadow

Contemporary artists interested in lighting design are also authors, providing insightful reflections on the role of light within scenography (Scott Palmer, Nick Moran, Yaron Abulafia, Fabrizio Crisafulli, et al.). Being a lighting designer, a dancer, a choreographer and a vivid art consumer has influenced my ideas on the interactions between a moving body and its shadow onstage (in a black box). My aim was to investigate - through experiments - whether specific dialogues of a dancer lit by a static single source would create distorted shadows on the floor surface.

I will present extracts of a dance solo work-in-progress related to my practice-led PhD research under development at the University of Chichester. My investigation explores the potential of lighting design to foreground shadow in dance performances. I will use three light sources, one at a time, sculpting the dark stage space and my body to create vibrating shadows on the floor and over my body. The performance will be accompanied by experimental music by Hungarian composer Gyula Csapó.

An interesting fact regarding initial presentations of my practice is audience feedback: Spectators use to try to interpret my shadows and approach me to check if their interpretation is right. As the interpretation varied from person to person, I find this feedback positive as it raises connections with the concept of shadow to be metaphorical, as I defend in my thesis. On the other hand, some comments regarding my body movement, as if my Brazilian identity are very explicit. This second feedback makes me think about ideas of aesthetic in dance to be used to highlight concepts of boundaries and difference.

Flaviana Xavier Antunes Sampaio is a Brazilian dance artist. She has worked as a lighting designer since 2004, and has presented her works in the UK, Japan, Czech Republic, Brazil and USA. In 2014, she started a practice-led PhD at the University of Chichester funded by a grant by CAPES - Proc n° 0601/14-4. She is an Assistant Professor at the Southwest Bahia State University. Her publications include essays, the book “Dança de Luzes” (Dance of the Lights) - Edições UESB (2014) and a chapter entitled Visual/Musical Effects in Two Dance Performances in the book “Company to Music and Visual Culture”, Routledge (2013).
Working Group Session 2

Tomaž Krpič: Spectator’s Cognitive Fulfilment of Absent Performer’s Phenomenal Body via Scenography Used in the Play Feng šus v gledališču brez igralca

This paper provides an interpretation of the play Feng šus v gledališču brez igralca (Feng Shui in the Theatre without an Actor). The play’s distinct characteristic is the absence of the performer’s phenomenal body. The author thematises, using Erika Fischer-Lichte’s typology of the performing bodies, a unique relationship between the present semiotic and the absent phenomenal body of the performer on the one hand and the present phenomenal and semiotic body of the spectator on the other hand. In addition, he also uses elements of Eviařar Zerubavel’s cognitive sociology (meaning as a social relation between signifier and signified) and Tim Dant’s theory of material culture (the significance of an artwork as the mediating object in communication process) to explain the role of scenography in the process of substitution. The author describes and explains how during the play, the spectator cognitively makes a substitution of the absent performer’s phenomenal body using her own phenomenal body, which gives new connotations to Edward Gordon Craig’s visionary statement about the theatre without use of a written play or actors.

Dr. Tomaž Krpič is a sociologist of the body and cognition. He is interested in performance studies and the spectator’s body in postdramatic theatre. In the past, he has published widely on various aspects of the human body. Currently, he works as an independent researcher and editor. More on Academia.edu (https://independent.academia.edu/Toma%C5%BEKrpi%C4%8D).

Annalaura Alífuoco and Kris Darby; Q&A: On the Love of Things Invisible

Q: Who is this?
A: This is Eros, god of love.
[...]
Q: Why is he blind?
[...]
A: He is blind to show how he takes away our ordinary vision, our mistaken vision, that depends on the appearance of things.

Thus begins the revelation of blind love in playwright Mary Zimmerman's retelling of Eros and Psyche's epic Metamorphoses. The word “metamorphosis” belongs to ordinary language as it does to mythical imagery: it means a change of form, of quality or of character by development. It also meets the appearance of being, visible and not, with transformation. The word can technically be used to designate the principal methodological rule of phenomenology;; the radical relationality of ontological(epistemological) sensibility. Hence, the title here is meant to reflect a phenomenological movement, or strategic desire if you will, to make presentable the art of questioning vision and reading absence within the framework of performance.

Hence, this proposed presentation addresses the critical and entangled relation between visible and invisible, inanimate and animate, human and nonhuman forms, qualities and characters e--merging on the scene of performance. What we find here is an encounter connecting heterogeneous ways of giving appearance and meaning to interdependent elements – bodies, technologies, environments, objects. We consider these ever--shifting constellations of agents and actants, relating with one another in empathic ways, as kinesthetic and sensorial events that escape common (and commonly human) representational perception.
These artistic possibilities are explored through the study of a concrete example: the scenographic re-enactment of the ubiquitous narrative of Eros and Psyche without the aid of physical human bodies. In this experiment, the stage is transformed into inter--sensory impressions of being bathed in light and immersed in sound. In this two--hander, we question and display the phenomenological model of experiencing through our bodies and our senses without having a visible standing, or stand--in, on stage. The possibilities and limitation of this synesthetic experience are explored and possibly overcome as the story unfolds. In the end, if ever there is one, we might indeed apprehend scenography through a feeling that comes not from vision but through a radical, blind trust in the scene – skēnē – of experience.

Annalaura Alifuoco works across performance and academia, and between London and Liverpool. In 2014, she completed an AHRC funded PhD at the University of Roehampton on notions of the anarchival in relation to performance events and wounded bodies. Since 2015, she holds a lectureship post at Liverpool Hope University in Drama and Performance Studies. Her current practice explores performance as a frame that renders interesting collaborations between the so--called human, nonhuman life and immaterial agencies. The ensuing critical and physical forms focus on anomalous or fragmented bodies in relation to affective politics, radical activism and cosmopolitics. Always passionately seeking meaningful collaborations and participations to further these concerns, together with others.

Kris Darby is a Lecturer in Drama and Performance at Liverpool Hope who specialises in ambulatory performance. He is chair of C&T Applied Drama Company and a member of the Walking Artists Network.

Alice Helps: Embodied Perception in Scenographic Practice
My practice as research considers embodied perception and experience in scenographic practice and participation. Through experimental practice with sculptural materials in terms of their tactility, proximity, scale, form and lighting, I am conducting an enquiry into how perception through haptic visuality (an embodied experience of the visual), can be attended to through the processes and decisions of the scenographer to intensify affective and meaningful experience for the audience-participant.

Building from my established practice of sculptural installation as an investigative platform, my research draws on interdisciplinary resources combining research from enteric neuroscience, medical humanities, phenomenology, and discourse on kinesthetic empathy and embodied cognition in movement practices.

In July 2017 I will be undertaking a research residency in Nordland, Norway, inside the Arctic Circle, where I will be developing a participatory installation inside a giant disused herring oil tank. During the project I will be collaborating with 5 other artist- researchers to examine the exchange that occurs between ourselves, the local people, and their environment. The resulting exhibition will explore how this informs and transforms embodied response through sculptural practice, and will provide a platform to explore how participants experience the artworks. The research outputs from this project will include an exhibition, a concert and a conference.

Although the content and outcome of the exhibition is currently undetermined, I would propose reconstructing an element of the final installation, either physical or digital, at the TaPRA meeting ‘17.

Alice Helps designs and fabricates interactive artefacts and installations for performance, exhibitions and events, and is currently undertaking a practice as research PhD at the Department of Drama, Theatre and Performance, Roehampton University.

She has a BA Drama and Theatre Studies from Royal Holloway, University of London, and an MA Scenography from Central School of Speech and Drama.

**Working Group Session 3**

**Yaron Shyldkrot: Sensing (in) Darkness: Lighting Design and the Composition of Atmosphere**

Recently, scholars across the arts and humanities have explored atmospheres, ambiances and moods as noteworthy elements that continually mediate our perception of space. While there is a rich vocabulary to describe atmospheres – we refer to them as tense, peaceful, erotic, gloomy, uplifting, cold, and warm – they are still an elusive and indeterminate phenomenon. This leads me to ask: what constitutes an atmosphere? And what kind of atmospheres might emerge when we cannot see clearly?

Informed by the work of Tim Sørensen, I will suggest that atmospheres emerge in the co-presence of various moving bodies (humans, things, architecture). These movements ‘do not just result in a transportation of bodies, but have the capacity to produce sensibilities, generative of the very experience of a room or a situation’ (Sørensen 2015: 66). With this framing, as a practitioner-researcher making work in conditions of challenged visuality (using darkness and haze), I will argue that light and lighting design play a vital role in the emergence of atmospheres. I will consider houselights, plunges into darkness and low lighting as significant compositions of lighting design that might evoke various affects and sensory experiences, which contribute to the production of atmospheres. By examining the relationship between light and atmosphere, I aim to show not only how the emerging discussion around atmosphere can serve as a strategy for thinking about the functions of scenography, but also how scenography might help to illuminate the cloudy notion of atmosphere.

**Yaron Shyldkrot** is a practitioner-researcher undergoing a Practice-as-Research PhD at the University of Surrey, exploring the composition of uncertainty in performance in the dark. Yaron currently serves on the Executive Committee of the Theatre and Performance Research Association (TaPRA). As a performance maker, he works as a director and lighting designer and co-founded Fye and Foul, a theatre company exploring unique sonic experiences, darkness and extremes.

**Katherine Graham: Coming out of the Dark: Gestural light in Pan Pan Theatre’s All That Fall**

In their production of Samuel Beckett’s radio play, *All That Fall*, Pan Pan Theatre construct what they call a ‘theatrically tuned listening chamber’ in which an aural landscape of recorded voices is met with a continually shifting score of light. The audience are seated on rocking chairs that are distributed throughout the space, each at a slightly different angle, but facing towards a wall of glowing lanterns. This confluence of light, sound, and the audience’s own (gentle) movements seems to invite an embodied navigation of the play, offering, perhaps, a playful disruption of Beckett’s assertion that the text was ‘for voices, not bodies’ (in Frost, 1991: 366). The light, in particular, seems to manifest as a kind of material presence, creating a kind of sensual dialogue with the voices of the absent performers. In this paper I explore ways in which scenographic light can become a performing object in its own right, drawing on the range of physiological and ephemeral aspects of light that are exemplified in this production of *All That Fall*.  

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Katherine Graham is a PhD student at the University of Leeds where here research focuses on the agency of light in performance. She has also worked extensively as a lighting designer for theatre and dance, most recently The Nature of Forgetting (London International Mime Festival) and No’s Knife (Lincoln Centre White Light Festival, NY). She has published work about light in the Theatre and Performance Design Journal and has a forthcoming article about light and dramaturgy in Contemporary Theatre Review.

Michelle Man: Lighting States- Lighting Scapes: when light performs as a choreographic scorer
Written from a dancer's perspective, this paper will explore the choreographic 'scorings' available in the embodied experiences of coalescing energies of light and the dancing body. Recent scholarly publications on lighting for theatre and dance offer analyses of lighting designers’ practice (Abulafia, 2015; Moran, 2107) and have revealed approaches of thinking and working with light as a textured palpable substance. From a choreographing dancer's perspective being with the light is essentially different to being in the light. The qualitative encounter, as opposed to the definitive relationship, with which I engage allows for different ways of 'listening' to and being with behaviours or anatomies of light.

In my practice research I approach light through sensing its materiality, drawing on notions of “vital materialisms” that recognise the active participation of nonhuman elements in transformative events (Bennett, 2010; Barrett and Bolt, 2013). Understanding dancing with light's materiality as sensorial experiencing, generates a photological fascination that can be described according to feminist philosopher Cathryn Vasseleu as “an engagement in the texture of light rather than in relation to light’s value as...an ideal” (1998:11). Through experimenting, and developing working methods generated from different conceptualizations of luminosity, light gives to the choreographic the opportunity for reinvention. The affective dynamics that emerge from the palpable relationship with light may then operate as a choreographic score.

Using as a springboard Henri Bergson's observation that “[t]here is no perception which is not prolonged into movement” (2010:50), it is possible to consider that a dancer's phenomenological response to being with light affects how the body composes, and thus have influence over a score. Throughout the paper I will make a case for distinctions between different lighting sources, and the choreographic possibilities available in the intermingling and clashing of those, in order to understand how light performs.

Michelle Man is Lecturer in Dance and has been working at Edge Hill University since 2012. She has choreographed and taught internationally for over twenty-five years in dance and circus, collaboratively extensively with composers, architects, designers and theatre directors. She holds an MA in Making Performance and her doctoral research, under the supervision of Rachel Hann and Adam Alston, explores Transformative Encounters with Light in the Development of Choreographic Language. www.michelle-man.com

Open Panel: Session 2

Donatella Barbieri: Wearing Space in the generation of design as performance
The relationship that existed between avant-garde theatre practices of the early twentieth century - in particular Russian constructivism, the Bauhaus and visual artists who found expression on the stage – produced, through costume, manifestations of design for performance that have left indelible marks on the history of costume and of performance. The influence of these visual experiments, shaping processes of performance-making, have also exposed the gestural communication that exists between dress, mask
and audience, intimated through a dynamic space in which the performer’s body, often abstracted, is sometimes entirely concealed.

Fundamental to the rediscovery of form in the avant-garde performance-making of early twentieth century was the moving body, exposed via, amongst others, Vsevolod Meyerhold’s biomechanical principles of movement. This experimental, expanded costume may be further elaborated via the spatial and dynamic movement practices of the bodies that have engaged, since the 1970s, in the methods of the Laboratoire d’Etude du Mouvement at Ecole Jacques Lecoq. While exposing the limitations of established design practice in its separation of the rehearsal room and the design studio, this paper proposes the instrumentality of the designer’s own body in how costume emerges as a performative, primarily “a doing” of the performance rather than purely “a describing” of the character. The focus of this presentation will be on the performativity of materials in movement created in the space of Wearing Space, a costume workshop devised for Prague Quadrennial 2015 and which built on previous rehearsal room research workshops. Through these the transformation of the role of the designer from being responsive within collaborative structures, to co-authoring a design-led performance-making processes, becomes evident.

Donatella Barbieri is the author of the forthcoming Costume in Performance: Materiality, Culture and the Body and the the founding editor of Studies in Costume and Performance. She is the author of a number of research projects, most of which have produced both physical and textual research outputs. They include Encounters in the Archive at the V&A and on-line (from 2009), Wearing Space at PQ15, Old into New at PQ11, Ariel as Harpy at the British Library (2016), Drawing and the Body (group show) London and Stockholm (2011), Moving / Drawing part of Clip Cetl at University of the Arts London (2005), LES / Forest at the Disk Theatre, Prague (2005), and Designs for the Performer London, Sheffield, Prague and UK national tour (2002-2005). The last three projects offered the research foundations on which the writing of the validation of the MA Costume Design for Performance at London College was generated, a course that Barbieri established ahead of being awarded the joint V&A and LCF Research Fellowship, from where she published articles, curated displays and produced performances. She currently teaches on the MA that she founded and supervises Ph.D.s at London College of Fashion. Barbieri has practiced as a theatre designer for twenty years, while also teaching in a number of institutions in the UK.

Nick Hunt and Hansjörg Schmidt: Traces

Traces is an interactive installation that invites participants to think about their embodied experience of light and its immaterial, elusive and transient qualities. Traces comprises a grid of white lines, lit by narrowly-focused beams of light from above. The installation is intended as a space to be entered, not a visual field to be observed from the outside. Participants may use hand-held clear perspex frames to fix an image by looking through and seeing transient reflections. The observer can create her own visual compositions and framings, which can include her own body and those of other participants. Traces encourages playful exploration, while reminding us that our visual experience – the image we have of the world – is highly dependent on our embodied positioning within it.

Traces draws inspiration from a variety of framing strategies used for artistic and other purposes: Alberti’s perspective ‘window’; the artist's framing device seen in Greenaway’s The Draftsmen's Contract; a camera’s viewfinder; a gunsight. While these devices are means to capture the visual, to enclose, delineate and control it, in Traces the frame is found to be highly unstable – tiny changes in angle of the reflective ‘bats’, a slight turn of the head, or movement of another participant will all cause the composition to shift or disappear. Capturing a sought composition is more akin to chasing a butterfly than drafting a picture at the artist’s easel. The experience is ‘closer to intuition than to reflective thought,’ as Massumi describes operative reason, which is:
pragmatic rather than analytic ... concerned with effects – specifically countereffects – more than causes. It deploys local interventions in an attempt to induce a qualitative global transformation: small causes with disproportionate effect, excess-effect, a little tweak for a big return. Operative reason is inseparable from a process of trial and error, with occasional shots in the dark, guided in every case by a pragmatic sense of the situation’s responsivity (as opposed to its manipulability).


**Nick Hunt**

After a career as a professional lighting technician and designer, Nick started teaching at Rose Bruford College, where he is now Head of the School of Design, Management and Technical Arts. His research interests include: the performative potential of light; photography, light and performance; digital scenography and digital performance; the history of theatre lighting; and the roles and status of the various personnel involved in theatre-making.

Nick is a past co-convenor of the TaPRA Scenography working group, and is currently a convenor of the Scenography working group of the International Federation for Theatre Research. He is also an Associate Editor of the International Journal of Performance Arts and Digital Media.

**Hansjörg Schmidt**

Hansjörg is a lighting designer, working regularly with a group of UK based artists and theatre companies. He is the Programme Director Lighting Design at Rose Bruford College in London, and his research interests lie in the area of lighting, environment and narrative.

Recent lighting designs: Men and Girls Dance (fevered sleep/touring), The Glass Menagerie (Nuffield), The Red Chair (clod ensemble / touring), Dusk (fevered sleep / Young Vic Theatre), Stink Foot (The Yard Theatre), Krapp’s Last Tape (Sheffield Crucible), Zero (clod ensemble / Sadlers Wells), Above Me The Wide Blue Sky (fevered sleep / Young Vic Theatre). Silver Swan (clod ensemble/Tate Modern). An Anatomy in Four Quarters (clod ensemble/Sadlers Wells Theatre). On Ageing (fevered sleep/Young Vic Theatre), Kursk (Sound & Fury/Young Vic), The Forest (fevered sleep), Under Glass and Red Ladies (Clod Ensemble). Also with David Harradine: Stilled, and Camera Obscura.

Other recent projects: Kew Kitchens, an architectural installation at Kew Palace. The Beautiful Octopus Club, for Heart 'n Soul and the South Bank Centre. And shows for Jessica Ogden and Mika Fukkai at London Fashion Week. Hansjörg’s website is at [www.hansjorgschmidt.com](http://www.hansjorgschmidt.com)

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Working Group Session 4

**Jacqueline Taucar: Kinesthetic Landscapes: Transforming the Road into a Stage in Toronto’s Caribean Carnival Festival**

Over a million spectators line the Toronto Caribbean Carnival parade route to watch groups of Masqueraders, in elaborate costumes called “mas,” create a kinesthetic landscape of colour as they wine and dance along Lake Shore Boulevard. *Mas* is more than just the costume alone. Rather, it becomes *mas* through performance, as Ferris and Tompsett contend, “when the player plays it, connecting to its meaning from inside him/herself and giving that character or thematic aspect full life on the street” (47).
Big mas—the King, Queen, and Male and Female Individuals—are considered the jewels in the crown of the mas (querade) bands. These four costumes occupy special positions in a mas band in three main ways: 1) they highlight a particularly important aspect of the band’s theme; 2) they act as a headliner to a section of masqueraders; and, 3) they delight and amaze audiences with their grand architecture and creativity. Towering over thirty-feet tall and spanning over forty-feet wide, the King and Queen mas costumes can weigh more than three times the single performer that animates and brings the mas to life. This paper examines Michelle Reyes’s performance of TruDynasty Carnival’s 2012 Queen mas, “The Garden of Eden” (hereafter “Eden”). As a collaborator on this mas with designer Danzo Balroom and performer Reyes, my work is methodologically rooted in practice as research (PaR). My hands-on experience building “Eden” gives particular insights into how the structure and materials create visual spectacle and evoke a narrative, as well as an understanding of the performative techniques such as “wining” that brings the mas to “life” through physical imagery and movement. In this paper I will explore the ways in which the combination of spectacle and performative techniques on the road can create an affective alliance with the audience in the shared experience, feelings, movements and the citation of physical “Caribbean” idioms.

Jacqueline Taucar received her Ph.D. at the University of Toronto, Centre for Drama, Theatre and Performance Studies. Her dissertation entitled “Acting Out(side) the Multicultural Script in Ethno-cultural Festivals” documents popular ethno-cultural festivals, including the Toronto International Festival Caravan, Caribana/Caribbean Carnival, and the Krinos Taste of the Danforth. As well, she produces carnival costumes with TruDynasty Carnival and Louis Saldenah Mas-K’s Mas camps.

Lara Kipp: Processual Bodies in Howard Barker’s Work: Movement, Gesture, Sensation
This paper explores the way in which characters in Howard Barker’s work engage in a continual reconstruction of their bodies and identities through processes of dressing and undressing. It engages with the notions of personal and public bodies, the implicit politics of this distinction, and the implications of its destabilisation in Barker’s plays. Drawing on the dramatic texts and archival materials of The Wrestling School’s productions of select plays, as well as my personal experiences as a performer engaging with Barker’s work, I set out to explore the ways in which the costumed bodies of characters are constructed through movement, gesture and sensation, and consider the bodily responses that costume provokes for performers and audiences. I seek to interrogate the relationship between movement, gesture and sensation from the perspective of both performer and spectator. I contextualise my analysis by drawing on, among others, Monks (2010 and 2015), Blau (1999), Warwick and Cavallaro (1998), and Kristeva’s work on the unsettling effects of unstable boundaries (1982).

Lara Maleen Kipp is a scenographer, visual artist and theatre practitioner. Her PhD at Aberystwyth University engaged in an aesthetic analysis of Howard Barker’s scenography. Previously, she completed a Master’s degree in Practising Theatre and Performance and a joint BA (Hons) Scenography & Theatre Design and Drama & Theatre Studies. 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 and feminist theatres. She is currently a lecturer in Performing Arts (Drama) at the University of Derby.

Natalie Raven: la sainte trinité: Oscillating Between Constructive Action & Empathetic Response
la sainte trinité (2016) is a performance which forms part of my practice-research PhD investigations, exploring the multifaceted and inter-woven relationships between body and cloth framed in live art practice. It was developed in order to uncover the ways in which identity and persona can be constructed via body and cloth, alongside an investigation into the types of identity that might emerge and evolve transiently in time and through the space of live performance.
This presentation will chart the progress and development of the performance, from the initial devising process to its final showing to a live audience. I describe the revelation that occurred in the rehearsal room, where I became aware that my body no longer took primacy over material in the performance, rather the properties of the cloth (in this case, muslin) moved and fell in a particular way, which in turn informed the movements of my body and the transitions that took place in the work. I perform a short demonstration of this, to show the specific ways in which the cloth moved that prompted this response. I’ll reflect on this ‘empathetic’ approach to my materials, and question the consequence and usefulness of this for others.

Further, I show photographic documentary images of the work and talk through what presentations of identity emerged, ones which I argue are connotative and poetic, plural, non-singular, and non-reductive. To conclude, I suggest it is the temporal aspect of live performance which frames a live body, alongside the nature of uncut, untailored cloth, that enables this fluid presentation of self.

Natalie Raven is a doctoral candidate in the department of Dance, Theatre, and Performance at Plymouth University, UK. She was awarded a studentship (stipend & fees) in 2014 to complete her practice-research Ph.D examining the relationship between body and cloth in contemporary live art. She regularly writes and performs.

www.natalieraven.co.uk@NatalieRavenArt
Steve Bottoms: Of Circles and Lines: Notes on Expanding the Collective

This performative paper picks up on the theme of population and mobilisation from quite a localised perspective by thinking about the way that waterways (rivers and canals) provide a kind of oblique connectivity between different communities. By this I mean not just varying socio-economic groups but also non-human populations (waterways frequently being “green and blue corridors” through built-up areas). These considerations extend from my work on the 3-year AHRC project Towards Hydro-Citizenship, on which I’ve been responsible for a case study in the Aire Valley (West Yorkshire).

I would like to discuss, in this presentation, one of the practice-as-research pieces I made as part of this project. ‘Pleasant Valley Saltaire’ was a walking tour / performance piece presented as part of the Saltaire Festival in 2015, which prodded playfully at questions of community and citizenship by leading participants between a number of contiguous zones/areas along the valley bottom. Posing as a "mad professor", I presented a semi-improvised “lecture" at points along the way. This material represented an attempt on my own part to map ideas from philosophers including Rancière, Derrida, Balibar and - perhaps most notably - Latour, onto this landscape in an engaging, playful way. I'd like to take this opportunity to reflect back on that piece here, by using photographic evidence of the piece and offering an account of my slightly deranged thinking.

Stephen Bottoms is Professor of Contemporary Theatre and Performance at the University of Manchester, where he has just stepped down as Head of Drama. Having also completed a 3-year practice-as-research project with AHRC support, Towards Hydro-Citizenship, he is about to start a Major Research Fellowship funded by the Leverhulme Trust, looking at the performance of psychology experiments. Steve has published books on Edward Albee, Sam Shepard, Diane Torr, Goat Island, and the 1960s Off Off Broadway Movement.

Laura Cull: Equalizing the demos: animal performance philosophy

This paper will speak in at least two voices, in order to place François Laruelle’s call for a democracy of thought, alongside a discussion of my embodied engagement with Fevered Sleep’s recent research project Sheep Pig Goat (2017) to explore the idea of extending the notion of ‘the people’ to include non-human animals. Starting from the premise of a radical or absolute immanence in which humans and nonhumans are equal (or equally part of the Real, in Laruelle’s terms), the paper will examine how modes of attention might contribute to their appearance as unequal within ‘the anthropocentric grammar of the normal’ (Chaudhuri 2009). In turn, it will consider how performance might invert the perceptual processes that produce such inequality and contribute to an equalization or democratization of the very notion of the demos itself. Whilst conventionally, ‘anthropomorphism’ is something one is ‘guilty’ of: perceived as a kind of stupidity or naive way of seeing, this paper will be concerned with politics of a kind of expanded anthropomorphism that exposes the indeterminate notion of ‘the anthropos’ to a mutation by animal modes of thought.

Sheep Pig Goat was a week long performance research project ‘exploring how well humans see animals as they really are rather than how we tell ourselves they are’. The project included ‘a series of improvised encounters between human performers and’, what Fevered Sleep described as ‘animal spectators’: the
sheep, pigs and goats. Here Fevered Sleep’s research project is not an ‘example’; its purpose is not to illustrate Laruelle nor indeed any other pre-determined philosophy. Rather I want to explore what happens to ‘theorising’ when we think alongside performance – including its animal practitioners - as its own kind of philosophical thinking, a different model of thought that allows us to re-think what philosophy is in itself, or what it could be.

Laura Cull Ó Mailearca is Head of the Department of Theatre & Dance and Senior Lecturer in Theatre Studies. She is author of 'Theatres of Immanence: Deleuze and the Ethics of Performance' (2012); editor of 'Deleuze and Performance' (2009) and co-editor of 'Encounters in Performance Philosophy' (2014) with Alice Lagaay and 'Manifesto Now! Instructions for Performance, Philosophy, Politics' (2013) with Will Daddario. She is also joint editor of Performance Philosophy book series (Palgrave Macmillan).

Nic Fryer: ‘Apart, we are together. Together, we are apart’: Rancière’s Community of Translators in Theory and Theatre

In this paper, I will try to bring two elements from different periods of Rancière’s work together. More recently he has been keen to identify a form of collectivity within what might otherwise be seen as a disparate, fractured model of artistic analysis and artistic perception. The second, from a period where Rancière’s sociological origins were more visible, saw him trying to tease out separations within the community. I want to suggest that this combination might suggest a more potent articulation of community in Rancière’s work than some of his critics claim. I want to suggest that if, as Hallward claims, Rancière sees people coming together as “stag[ing] the process of their own disaggregation”, there is also a possibility for this nonaggregation to be reimagined in a more positive way.

I will outline Rancière’s distrust of the consensuality of what he calls the ‘ethical community’, and rather suggest Laclau and Mouffe’s notions of agonism and antagonism as suggesting the possibility of a community that is fractured and in flux. I will then go on to apply these ideas to art, where dynamic process is ignited as the individual and the collective are brought both together and apart. Moving on to theatre, I use Plato and ‘The Emancipated Spectator’ to argue that Rancière sees the stage as a place where social roles are disturbed, bringing not only disaggregation but Citton’s notion of “a collection of singularities, a chaotic aggregation”: a collective, communal experience of creativity that offers new potential possibilities for human subjects and human societies.

Nic Fryer is Senior Lecturer in Performing Arts at Bucks New University. He has published work on pedagogy and the assessment of devised performance in Research in Drama Education. 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.

Mischa Twitchin: Exposing the ‘missing people’

With the opening scene of one of cinema’s more familiar histories – the image of ‘workers leaving the Lumière factory’ – the question of ‘a people’ shifted from Romantic evocation of ancient peoples without representation (whether in the arts or in law) to modernist evocation of a New people. From past to future, from community to class, from the soul of a people to the will of a people, the historical became, supposedly, ‘actual’ on screen – at least, in the ideological contemplation of a mass audience. Between the anvil of a people and the hammer of the people, however, not only the exclusion of different peoples but, indeed, their extermination would become cinematically visible during the twentieth century. Reflecting on the role of cinema (as discussed in the late 1930s, for instance, by Otto Freundlich and
Walter Benjamin) as a means by which ‘a people’ becomes historically imaginable (in contrast to both the messianic promise of prayer and the scopic conditions of theory), my presentation will address an apparent anomaly in Claude Lanzmann's ethic of an ‘archive prohibition’. In contrast to the strictly ‘eye witness’ interview with the Red Cross representative, Maurice Rossel, about his visit to Theresienstadt, it is perhaps a paradox that Lanzmann interpolates ‘archive footage’ (from Kurt Gerron's and Karel Peceny's unfinished, Nazi-supervised film about the ghetto) in his film with Benjamin Murmelstein, the last surviving member of the Jewish Council there. What difference does this ‘use’ of film make to thinking through the exposure of ‘a people’ within histories of cinema? (My discussion accompanies a performance-film, called ‘I was the Eyes of the ICRC’: [https://vimeo.com/49946727](https://vimeo.com/49946727).)

**Mischa Twitchin** is a lecturer in the Theatre and Performance Dept., at Goldsmiths, University of London. His book *The Theatre of Death - The Uncanny in Mimesis* is published by Palgrave Macmillan (in the Performance Philosophy series). Besides his academic work, he also makes essay- and performance-films, examples of which can be seen on Vimeo: [http://vimeo.com/user13124826/videos](http://vimeo.com/user13124826/videos).

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**Working Group Session 2**

**Molecular identities: Song as Philosophy in the Embodied Laboratory**  
**Curated panel with Ben Spatz, Nazlıhan Eda Erçin and Agnieszka Mendel**

Numerous scholars and practitioners have asserted that the embodied practice of theatre-making can be a kind of practical philosophy or philosophy-in-action. The AHRC-funded Judaica project pushes this premise to its limits by reformulating the theatre laboratory not as a starting point for the creation of theatre but as a space of pure research in embodied technique. Building on the epistemology of practice outlined by Dr Spatz in What a Body Can Do: Technique as Knowledge, Practice as Research (Routledge 2015) and oriented towards the creation of a new research methodology and a new type of scholarly output, the Judaica project asks whether and how the ‘empty space’ of the studio can produce empirical results with substantive philosophical resonance.

During the laboratory period, we investigate the relationship between cultural identity and embodied technique through a focused methodology that weaves continually between written texts, sound archives, and daily studio practice. In this way we are able to interrogate the generative potential of embodied practice as a philosophical mode at an unprecedented level of detail. By removing the intention to produce a summative theatrical production, we shift focus to the iterative details of experimental practice and attempt to realize what Hans-Jörg Rheinberger calls an ‘experimental system’ in which the technical continually gives rise to the epistemic.

The three core researchers on the Judaica project come from the United States, Turkey, and Poland, while working together in the United Kingdom. They have different relationships to Jewishness as a cultural, religious, and racial identity as well as to whiteness, Europeanness, religiosity, and other relevant markers and identities. In this presentation, we would like to introduce our collaborative work and provoke discussion about the philosophical meaning and political import of microscopic or molecular identities, with a particular focus on the epistemology of video. To this end, short video clips of experimental embodied practice will be analyzed for how they interact with received philosophical categories such as identity, experience, knowledge, and representation.

**Ben Spatz** is Senior Lecturer in Drama, Theatre and Performance at the University of Huddersfield; author of What a Body Can Do: Technique as Knowledge, Practice as Research (Routledge 2015) and numerous articles; convener of the Embodied Research Working Group within the International Federation for
Theatre Research; and editor of the Journal of Embodied Research, a peer-reviewed video journal launching in 2017 from Open Library of Humanities. 

**Nazlıhan Eda Erçin** is a theatre/performance artist, social researcher and educator. She holds a BA degree in Sociology from Middle East Technical University (Ankara, Turkey), an MA degree in Performance Studies from Southern Illinois University Carbondale (USA) as a Fulbright Alumni, and is an advanced PhD candidate in Performance Practice at the University of Exeter (UK) funded by College of Humanities International Studentship.

**Agnieszka Mendel** is a singer, actress, ethnologist, voice and theatre teacher. For 15 years she was a core performer with the Gardziencie Centre for Theatre Practices in Poland where she played leading roles in several performances and conducted workshops for actors and singers from around the world. For more information, please visit: www.urbanresearchtheater.com.

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**Open Panel: Session 1**

**Theatre, Rhythmicity and Politics of Displacement** (or what to do with Althusser’s s postamento?, part 1)

Public debate featuring provocations by Tony Fisher, Eve Katsouraki and Sophie Nield, hosted by Fred Dalmasso and Kéлина Gotman

In ‘On Brecht and Marx’, Louis Althusser remarks that philosophy and theatre “exist only through politics and, at the same time, they exist in order to suppress politics, to which they owe their existence”, but that they always “end up by muffling [or smothering] the voice of politics.” In his ‘Notes for a Materialist Theatre’, Althusser further explores the figure of theatrical politics, this time offering a scene by which to think, among others, the relationship (or lack of a relationship) between spaces and temporalities on stage. Writing of soup kitchens and melodrama, he muses, what is the distinction between everyday street life and tragedy? What is the charitable institution of melodrama, when it is meant to displace, to decrease, hunger and deprivation? What, given the rhythmicities staged, sequentially, in an Italian play (by Bertolazzi) he had just seen in Paris and was thinking through, do we do with the “[coexistence] of two forms of temporality, apparently foreign to one another and yet united by a lived relationship?” The answer may, he suggests, “[lie] in a paradox: “the true relationship is constituted precisely by the absence of relations.” Given the refugee crisis that has ripped Europe apart, what do we do with the theatricality of bio- and necropolitical life, the dramaturgries of transient (or intransient) spaces and temporalities today? How further do we think spostamento, a term denoting at once displacement and distance? What is left to think, to imagine, to do in a world within which politics at once overwhelms and is evacuated from (institutionalized) intellectual life?

**Tony Fisher** is a Reader in Theatre and Philosophy at the Royal Central School of Speech and Drama. He has recently published *Theatre and Governance in Britain, 1500-1900, Democracy, Disorder and the State* (Cambridge University Press, 2017), a monograph that examines – in the form of a ‘critical history’ or genealogy - the long and profound influence that government had on the development of the modern European stage and a co-edited collection, with Eve Katsouraki, that looks at problems of political performance by drawing on the insights of post-Marxist political philosophy and the theory of agonistic democracy.

**Eve Katsouraki** is Senior Lecturer in Drama and Performance Studies at the University of East London, UK. She is co-editor of the peer reviewed journal Performance Philosophy, Core-Convenor for Performance Philosophy Network International, and Co-Director for the Centre for Performing Arts Development at UEL. Her research concerns the intersections of philosophy and performance, especially in relation to modernism, animals and political performance. She has recently published a collection on *Performing Antagonism: Theatre, Performance and Radical Democracy* with Palgrave (2017).
Sophie Nield teaches theatre and film at Royal Holloway, University of London. She works on questions of space, theatricality and representation in political life and the law, and on the performance of ‘borders’ of various kinds. Recent work has focused on the figure of the refugee, the theatricality of protest and the political viability of the riot.

Working Group Session 3

Chris Green and Katheryn Owens: Walking towards South Korea
In this performance lecture, we invite members of the audience to join us in walking towards Korea. We believe in the transformative power of walking, friendship and of the imagination. We met our friend Youngshin in London, but now for financial and visa reasons she is unable to leave South Korea. This is a situation she finds quite difficult to deal with, for various social reasons to do with aspects of her culture that she doesn’t enjoy. We are undertaking a walk together, where we walk as often as possible a short walk in our local area, which she also does in her area, with the idea that over time we cover the miles between us. The provocation will be accompanied by a short document providing both instructions for the walk, and a contextual framework.

We are interested in the relationship between politics and friendship, and how friendships might act as an antidote to neoliberal atomisation; organising and coming together in solidarity and as a tool to prepare ourselves for being in the world.

We draw upon the distinctions made by Hannah Arendt between romantic love and friendship, as Jon Nixon notes, ‘[c]onceived as a voluntary and mutual relationship...friendship becomes a microcosm of a pluralistic world based on the equal worth of each unique individual. Friendship is worldly and, as such, participates in both the realm of the private and that of the public. In this respect, argued Arendt, Friendship differs radically from romantic love: “[L]ove, in distinction from friendship, is killed, or rather extinguished, the moment it is displayed in public” (HC, 51). Friendship is worldly, whereas love is unworldly; love achieves equality through oneness, whereas friendship achieves it through plurality.’ (Nixon, 2015: 28)

Chris Green and Katheryn Owens are completing a fully collaborative practice-as-research PhD in the faculty of Arts and Humanities at the University of Plymouth. Their work examines the millennial experience as a mode of co-authored everyday performance practice. Their low-paid and insecure jobs provide context for the research, and they also (sometimes) work as Associate Lecturers.

Kassia Aleksc: The Peasant Movement of Kendeng: Philosophy, Performance and Politics
In Indonesia, the peasant movement of Kendeng has attracted national attention for performing new ways of political resistance. The action of *cementing one’s feet* has become the symbol of this struggle against the construction of several giant cement factories in the Kendeng Mountains. Recently, groups of women, workers and peasants expressed solidarity with this movement, by *cementing their feet* throughout Indonesia – from the island of Sumatra to Papua. More than a struggle, the Kendeng movement has been performing a philosophy of non-violence, spiritual ecology and autonomy, embedded in the tradition of the Samin people – a peasant community that has resisted the state rule since the colonial era. Far from depending on NGOs, it attracts numerous artists and intellectuals who support the movement by learning from it and spreading its messages. Clearly, the Kendeng movement has been building new imaginaries and create a sense of unity among the “people”.

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This paper draws from an anthropological perspective in order to understand how this movement gives a meaning to “the people” by interconnecting philosophy, performance and politics. This articulates three ideas:

1- How the movement’s philosophy is grounded in Javanese cosmology and spiritual ecology. Here, performance refers to the fact of acting in interconnection with nature and the universe. It starts with everyday peasant work, and extends to rituals and creative political disobedience.

2- How the movement’s organisation inspires anarchist thinking – thus the capacity of people to self-organize in resistance not only to state and capitalist exploitation, but also to pre-defined ideologies. Here, the aesthetic dimension of the movement guarantees its freedom and ongoing renewal.

3- How the movement challenges the epistemology of research, and notably questions the performative aspect of anthropology. Indeed, its praxis philosophy links knowing with action and emancipation, both on a creative and political level.

Kassia Aleksic is a PhD candidate in anthropology, in Paris 7, CESSMA. She is currently working on the Kendeng movement, with the aim of bridging theatre, anthropology and politics – theoretically and empirically. She has an interdisciplinary background: she holds a BA in theatre and philosophy (Paris X Nanterre/Trinity College Dublin) and in Indonesian studies (INALCO, Paris); and a MA in anthropology at the EHESS (Ecole des Hautes Etudes en Sciences Sociales, Paris). Previously, she has written and co-directed two plays based on her research in ex Yugoslavia. She was a former writer in residence for the Young Writers Programme at the Royal Court Theatre in London.

Ilaria Pinna: Care as Political Concept
Care has been a key theoretical concern for theology, medical humanities, and moral philosophy but it seems to elude the political. Care work, whether material or emotional, is customarily associated with the feminine and systematically devalued in accordance to the gender hierarchies that governed and still govern patriarchal culture. In this paper, I shall explore care as a category capable of enriching the vocabularies of activism and of the arts. I will argue that the characteristics usually associated with care, such as emotional attachment, responsivity, flexibility, particularity, affect (Bowden, 1997) can open new avenues of political practice and can fruitfully articulate already existing practices in the arts and in theatre and performance in particular.

As a case study, I will analyse the 2011 occupation of Teatro Valle by workers in the arts sector. Bridging the demands of the Italian precariat with the struggle for the urban common, the occupation was a political and artistic laboratory in which the material and affective elements of care work were firmly integrated into political practice. The occupiers actively looked after the building, prepared and shared meals, but also looked after the community’s relational, political, and intellectual needs through daily creative practice.

My argument will build upon two strands of philosophical practice: on the one hand, feminist analysis of care in relation to capitalism (Federici, 2012), and on the other theoretical reflection on the urban common and the right to the city (Harvey, 2013; Hardt and Negri, 2009). I will examine how care can be articulated beyond the domestic realm and gender divides, and how it can contribute to radical political and artistic practice. I will also consider the implications for theatre practice and for our concept of the artist.

Ilaria Pinna is an associate lecturer in drama at the University of Exeter. Her research focuses on the relationship between theatre and politics in its multiple aspects. She is particularly interested in artistic practice within social movements from 1968 to the present day. She is currently working on a monograph that will analyse political performance in Italy between 1968 and 1980.

Working Group Session 4

James Hamilton: What is the relationship between ‘observed’ and ‘participatory’ performance?
In this presentation, I sketch an answer to this question: “What is the relationship between ‘observed’ and ‘participatory’ performance?” One can easily cite instances of each kind of performance: plays by Ibsen, for example, are usually produced for audiences to observe and respond to; participatory performances are those created on the spot, so to speak, by using the quite varied techniques of what Matthew Reason calls “active theatre,” those in which “audiences [are] engaged in some kind of participatory relationship with theatre performance.” But citing examples requires we already use the terms we want explained nor does citing examples give us any analysis of those terms. I hope to redress these drawbacks here by analyzing these forms of theatrical presentation in terms of the degree of interactivity each demands of its audience.

My approach is to ask first what the relation is between spectators and “spect-actors.” This is partly because those who observe theatrical performances are usually referred to as “spectators,” and those who engage with participatory performances have often been referred to as “spect-actors.” I present two problems – articulated by Nicola Shaughnessy and Laura Cull, respectively – that have used the notion of “participation” as an analytic tool, and have also rightly gained some traction in theatre theory. I show, however, that each problem is far better understood and solved by thinking in terms of degrees of “interactivity,” as that notion has been analyzed in the narratological, philosophical, and cognitive science literatures on narratives and video games.

James R. Hamilton, Professor of Philosophy at Kansas State University in Manhattan, Kansas, USA, works on aesthetic issues and issues in the philosophy of art. He is an empirically and formally oriented philosopher, working on topics that are to do with the nature of theatrical enactment, how to model the reception of performances in theatre, music, and dance, and our interactions with puppets and other animated objects. He strives to make his work informed by related work in fields like decision theory, formal learning theories, cognitive neuroscience, psychology, anthropology, and history.

Silvia Dumitriu: Constructions of the Other in Sarah Kane's Work
In this presentation, I will emphasize the necessity of employing a deconstructive analysis for recuperating a proper representation of the Other. Using Kane’s play Blasted as a case study, I will argue that the aesthetic interest in a programmatic departure from the mimetic form and the rule of 3 unities involves a reconsideration of the traditional relation between representation and its repressed, and establishes the possibility of reframing the Other. Arguing against the pervasive reading that reduced the Soldier to a villain, this presentation reframes the problem meaning in a context characterized by the possibility of violence. Questioning traditional ideas of truth and representation with their logoscentric emphasis on reason and systematicity, reframing them as effects of a discourse which merely repeats the metaphysical references and advances a series of hierarchical oppositions that inform the idea of a ‘natural’ language,
Deconstruction radicalizes the ideas of play and context. Kane's *Blasted* is a reconsideration of the cultural violence that structures the power relations and prevents the emergence of a proper representation of the Other. The idea of the text as tissue or interweaving of threads invites the acknowledging of the role of the multiple, the residual, and the resonance into producing a reading/reality/a theatricality of the stage. A generalized context/(dis)order of writing, which bypasses distinctions between the cultural, the political and social, revealing their dependence and divergence, allows for the no longer stable positioning of the spectator and the questioning of the role of text into producing of a type of writing/reading that is specifically theatrical. Proposing a fundamental fracture within an apparently cohesive mimetic form, Kane’s *Blasted* exposes the mimetic as an authoritative form fundamentally obscuring what Derrida calls the violent inscription of reason.

**Silvia Dumitriu** is a PhD candidate at Royal Central School of Speech and Drama. Her research focuses on the relevance of a deconstructive approach for recuperating the value of the disconcerting theatricality characterising postdramatic dramaturgies. As a theatre director, she has worked with award winning actors. Partners in Crime by Eric Emmanuel Schmitt and Zoo Story by Edward Albee have been presented in important theatre festivals. As a playwright, she has written Mad About Love, a Commedia dell’Arte play for the 21st century, and Cruel Games, a tragic farce about schizophrenia and capitalism. Silvia has translated more than 15 contemporary plays, among which Sarah Kane’s 4:48 Psychosis and Cleansed, Bernard Marie-Koltes Roberto Zucco, Eric Emmanuel Schmitt’s Enigma Variations, Between Worlds, and Partners in Crime.

**Daniela Perazzo:** Diffracting dance: lm/possibilities and ethical entanglements in current choreographic practices

This paper considers the ethical potential of choreographic practices which respond to questions raised by the current socio-political moment by staging lm/possibilities and dis/orientation. I propose to engage with the ethical discourse that emerges from agential realism and ask: how can the notion of material-discursive entanglements support an investigation of dance dramaturgies that question conventional understandings of modes of interaction? I embrace Karen Barad’s (2007) feminist onto-epistemology as an inspiring framework to discuss the significance of choreography that queers patterns of relationality, with particular focus on the concepts of intra-action and diffraction. Disrupting traditional ideas of temporality, spatiality and materiality, quantum entanglements diffract notions of here-now, there-then and cause-effect, conjuring a field of dis/continuous occurrences. Barad’s argument, which challenges dualistic interpretations of matter and meaning, also points to the destabilising and trans/formative nature of quantum processes, through which historical narratives are unsettled and identities are un/done.

I engage with recent works by movement artists as distinct as Trajal Harrell (USA) and Charlotte Spencer (UK). I interrogate how these dances not only reflect on the differences, tensions and contradicitions that characterise our socio-political present, but also envision them as tools and methodologies for artistic practice. Their dramaturgies open themselves up to indeterminacy and embody modes of being and becoming which acknowledge the irreducible heterogeneity of our world. Through the lens of Barad’s ethics of entanglement, I argue that such modes of embracing dis/orienting experiences of time and space are ultimately a way of being “responsive to” and of taking “responsibility for” the processes of differentiation of the world we live in (Barad, 2010: 266).

**Daniela Perazzo Domm** is a dance and performance scholar whose research revolves around questions of subjectivity and collectivity in contemporary choreography and dramaturgical processes. Since 2014 she has lectured in Dance at Kingston University London, having previously taught at the University of Surrey. She received her PhD in Dance Studies from the University of Surrey, funded by a university scholarship. She contributed to *Decentring Dancing Texts* (Lansdale, 2008), has published in academic journals
(Contemporary Theatre Review, Choreographic Practices) and has written for dance periodicals (Dance Theatre Journal, Danza & Danza). Daniela is a founding member of the performing arts festival ‘Uovo’ (Milan, Italy), which supports forward-thinking and socially-engaged arts practice.
TaPRA Gallery

TaPRA Gallery Talks: Session 1

**Michael Pinchbeck: Sit With Me For a Moment and Remember**

A meditation on remembrance, this piece enacts an encounter with an absent friend. The audio summons a stranger or a ghost, a living presence or a fleeting memory of someone that may have been lost. *Sit with me for a moment and remember* makes manifest Michael Pinchbeck’s recent practice as research about and into memory, nostalgia and loss. It continues his ongoing research interests into ‘staging loss’ and ‘performing absence’ that surfaced in a symposium he co-convened at the University of Lincoln in 2016 - *Staging Loss: Performance as Commemoration*. The audio features the voices of his children, Dylan and Lydia, and his parents, Tony and Vivienne.

**Michael Pinchbeck** is a Nottingham-based writer and theatre maker. He is a Senior Lecturer in Drama and MA Theatre Programme Leader at the University of Lincoln. He has a Masters in Performance and Live Art from Nottingham Trent University and a PhD from Loughborough University exploring the role of the dramaturg. His work has been selected four times for the British Council’s Edinburgh Showcase and features in forthcoming Routledge publication, *21st Century Performance Reader*. He is currently editing two books - *The Trilogy: Acts of Dramaturgy* for Intellect’s Playtext Series and *Staging Loss: Performance as Commemoration* for Palgrave Macmillan.

www.michaelpinchbeck.co.uk

**Lucy Thornett: Tower**

_Tower_ is a practice-research project performed in London in April 2017 that I propose to re-present as a video work for the TaPRA gallery. The performance was presented in Elephant & Castle, currently the site of a large-scale regeneration project. It takes place in two rooms of a high-rise building and is watched from the street with binoculars. The audience also listen to a binaural recording of the performers’ movements through headphones which allow them to select and move back and forth between the respective soundscape of each room. The binaural soundscape and the binoculars are part of the scenography of the performance whilst also mediating the performance. They augment the spectator’s visual and auditory senses to create a mediated sensory proximity that is experienced in disjunction with the physical distance of the performance.

**Lucy Thornett** is a scenographer and Lecturer in Spatial Design at University of the Arts, London. She has designed sets and costumes for numerous productions in Sydney and Melbourne and exhibited immersive installations and performances as part of group and solo exhibitions. Lucy was assistant curator for the Australia section of the 2015 Prague Quadrennial. She is currently co-convenor of the TaPRA Scenography Working Group and an associate editor for Blue Pages, the journal for the Society of British Theatre Designers. She is also an active member of the London College of Communication Space and Place Research Hub.

**Helen Newall: Remember Me**

*Remember Me* is a PaR project interrogating the performativity of photo-documentation; the fragmentation of memory, loss of identity; and commemoration. It consists of an eleven minute auidovisual installation, for an audience-of-one, projected into an old suitcase with a soundtrack delivered via headphones for an intimate, immersive experience. An accompanying Victorian photograph
album documents the research practices, and makes insights embedded in the artefact explicit. The installation itself functions as documentation for the PaR investigation into how audiences might be engaged to look at photographs not as the collectable and valuable objects they have become, but as performative images of once living subjects. It examines the fragility of knowledge within documentation, and foregrounds the forgetting intrinsic to all photographic documentation. This forgetting is historical but concerns us: we also photograph to document, to save. The project ultimately asked how objects might be re-subjectified. The installation is the answer. *Remember Me* has exhibited in: St Mary’s Centre, Chester; Ormskirk; Ansdel Library, Lytham St Anne’s; Formby; Bluecoat, Liverpool; and Narberth Museum, Pembrokeshire.

Helen Newall is Professor of Theatre Praxis at Edge Hill University, where her research involves practice as a research methodology. She researches photography and documentation; performance and commemoration; photography as a commemorative and performative medium; and site responsive community reminiscence. She is a playwright and writes for Theatre in the Quarter, Chester, for whom she wrote the award winning *Over By Christmas* which toured railway stations in 2014. She is also a digital artist, making animated performance projection and miniature digital installations. She is a contributing editor to *The Road to Somewhere*, (2004, 2013, Palgrave Macmillan).

Stacie Lee Bennett: *Physical Actor Training: An Online A-Z documentary*

The *Physical Actor Training online A-Z* is a two-year Leverhulme-funded project that aims to use digital tools and specifically film to show the complexity of the training process from a richer perspective than just another ‘How to Act’ guide. Combining the work of Professor Paul Allain and Frank Camilleri, the A-Z - to be published by Methuen Drama Bloomsbury in 2018 - will comprise over 50 short films, accompanying commentaries, text and animation. At the close of our filming process, we initiated a group discussion amongst the 6 trainees in order for them to reflect on their experiences of physical training and the project. This developed from a casual round up into a rich 90-minute exchange of ideas, philosophies and personal manifestos. This discussion has then been interspersed with shots from the practical studio sessions resulting in this proposed documentary. ‘The Trainee Voice: speaking with the A-Z’ (working title) examines the relationship between training process and performance and includes provocations for others interested in actor training.

Stacie Lee Bennett is a dance artist and filmmaker whose work and interests interweave documentary-style films and visual art. Graduating from the University of Chester with a 1st Class Honours degree in Dance in 2011, Stacie then gained an MFA in Choreography from the University of Roehampton in 2013. Stacie’s work aims to question liveness, presence and embodiment in dance and performance through the use of digital tools, specifically film. One of her latest collaborative projects – a year-long research project and dance film titled *Who is the Land* – investigated the cultivation of choreography in coastal landscapes and was installed at the National Maritime Museum, Greenwich in 2016 with then choreographer-in-residence Bethan Peters. Stacie has worked with a diverse range of international practitioners and organisations; this includes Igor & Moreno, Simon Ellis, EmilynClaid, Trinity Laban Conservatoire of Music and Dance, University of Roehampton, Ocean Outdoor and Canterbury Cathedral. [www.stacieleebennett.com](http://www.stacieleebennett.com)
Emma Meehan: *Home Practice*

*Home Practice* is an exhibit that forms part of the ‘shrine to women’s work’ exhibition, first presented in August 2016 at Hope Mill, Ancoats, in Manchester. I was invited by curator Amy Voris to submit a creative response to the theme of matrilineal heritage, which resulted in a picnic hamper filled with my great grandmother’s lace, my mother’s poem about her, and my writing emerging from movement practice with the lace. In addition, the hamper holds photographs of my matrilineal family having a picnic by the seaside, hence the choice of container for the exhibit. Finally, the basket contains a baked Irish tea brack from my mother’s recipe, as I invite participants to taste, chat and interact while sitting on a picnic rug and exploring the contents of the basket. The work emerges from my exploration of Irish cultural heritage and embodiment, exploring how the political and subjective mesh together.

Emma Meehan is a Research Fellow at Coventry University’s Centre for Dance Research. She received her PhD from the Drama Department, Trinity College, Dublin. She has studied Authentic Movement with Joan Davis, and Amerta-informed approaches with Sandra Reeve. Performance projects include Speak on movement and language, Wellness Sensorium on hospital experience, and Live Archive about Irish contemporary dance archives. Interests include reflective writing emerging from movement, site-based dance and practice as research. She is associate editor for Journal of Dance and Somatic Practices, and co-convenor of the Performance as Research Working Group at the International Federation for Theatre Research.

Kirsty Surgeo: Playing at Family History: Documenting the Performance Hypertext

This project explores how family histories can be turned into new performance hypertexts. Alison Light (2014, 12-14) writes of the ‘quest’ to discover family history that can lead to unpredicted revelations. Tracing my family history exposes patterns, repetitions and connections through dates, names and locations. In order to investigate this serendipitous experience through performance, I have employed the strategy of play. This has included an imaginary journey travelled through my great-grandmother’s holiday slides, a set of instructions followed by participants on a staircase in a mill and a game of cards played using family photographs.

Kirsty Surgeo is a WRoCAH funded practice-as-research PhD student at the University of Sheffield and she is investigating how performance can be used to articulate relationships between personal and public histories. Her essay, ‘A study of three works: What happens when Bobby Baker plays?’, has won second prize in this year’s TaPRA Postgraduate Essay Competition. Recent solo performance work has included *The Museum Full Of Things* at Wrought Festival - a guided tour through empty spaces of museum memories. She is the lead organiser of the White Rose Practice-as-Research Postgraduate Network [http://www.parnet.info/](http://www.parnet.info/), which connects postgraduates researching through creative practice across Yorkshire.

Claudia Jazz Haley: Who am I? The Burlesque Flip Book

With over ten years’ theatrical experience ‘Claudia Jazz Haley’ took on the role of ‘PhD researcher’, in 2015; consequently, taking on the roles of ‘researcher-audience member’and ‘researcher-performer’. The ‘researcher-performer’ created Burlesque persona ‘Arabella Twist’. This enabled ‘Arabella Twist’ to act as a conduit to be able to perform routines and characters, such as her Burlesque debut ‘Cruella de Vil’ (March 2017). As a theatre practitioner it is common to juggle many identities, yet what happens when you add researcher to explore a new performance art form? How do these identities work together? In the
past I have worked with paper craft to create visual images for my theatrical performances. By using these skills, I will interrogate my new roles as researcher and burlesque performer in relation to each other.

**Claudia Jazz Haley** is a theatre director, performer and practitioner. She has worked with clowning, puppetry, carnival and participatory theatre as well as educational historic stage combat performance. Currently Claudia is studying practice as research for a PhD at Sheffield Hallam University, having gained BA (Hons) at Rose Bruford College of Theatre and Performance and MA from the University of Sheffield. She has a keen interest in female entertainers and performers who challenge societal gender constraints in live popular entertainment. Claudia is now turning her attention to contemporary burlesque.

**Minty Donald: Guddling About**
*Guddling About* (created with Nick Millar) is an evolving series of actions intended to encourage attentiveness to human-water inter-relations in different material, social and cultural contexts, and to negotiate the paradoxes of more-than-human performance. The project was initiated during an artists’ research residency in Calgary, Alberta in 2013 and has since been adapted and performed/exhibited in Scotland, Spain, Germany and Australia. Each guddling action has an accompanying, Fluxus-inspired performance/event score. As with Fluxus scores, the relationship between the scores and the performances is fluid and complex. The scores’ temporal relationships to the performances are ambivalent: they function as pre-scores and/or archives. They are intended as generative and open to improvisation. They can be treated as thought experiments or physically enacted. They have origins in particular locations but can be adapted in response to diverse watery environments. The performers, and authors, of the scores are human and/or other-than-human.

**Minty Donald** is an artist and senior lecturer in contemporary performance at the University of Glasgow. Her practice-scholarship engages with performance as a more-than-human phenomenon. The recent focus of her work is on human-water inter-relations, and specifically those with/between/among rivers and other watercourses. Recent performances, installations and publications include: *THEN/NOW*, a public art project/commission with/for the Forth and Clyde Canal, Glasgow, 2015-17, www.then-now.org; *Living, Working, Playing with Water*, an applied art project commissioned by Glasgow City Council, 2016-17; ‘The Performance Apparatus: performance and its documentation as ecological practice’, an essay in *Green Letters* journal, 2016; and *Urban Alluvium*, a performance for Glasgow International Festival of Visual Art, 2016.

**Lunchtime Screening #2**

**Karen Jaundrill Scott: PaR Film Disco(urse)**
During 2014-15 I worked with five graduates who were commissioned to create independent new works as part of the 12 Degrees North Dance Company Programme, funded by Arts Council England. Our relationship was centred in a process of self-reflexivity and representation from an emerging artist perspective and illuminated my own positionality as a curator of conversations. As part of my research I created the film *Disco(urse)* (2015) which has been exhibited at The Lowry Theatre, Salford Quays; The Citadel, St Helens; and The University of Chester. Following their platform performances in the studio, I filmed the artists individually in a quiet landscape discussing their training as independent practitioners. By adopting fast tempo discursive systems within the filming I was able to nurture a driven awareness of self-affirmation and encourage an improvised dialogue about a range of recognised dance practices. This
work examines the effectiveness of filmed discourse and the impact on the subjects as a historical record of ‘being’. The epiphany, on my part (Denzin, 1989) did not happen in the actual shooting but appeared in the editing (Henley, 1998) through the sequencing process. Methodologies to explore this included Foucault’s models of strategy, histories and knowing alongside Nichol’s documentary dialogue in relation to the quality of relationships between filmmaker and subjects in exploring expectation.

Karen Jaundrill-Scott is the Director of External Affairs and Employability in Performing Arts and Senior Lecturer in Dance at Edge Hill University. Her research surrounding employability has developed her work in this field nationally as part of many Arts Council initiatives. She was lead consultant in the ACE consultancy research Towards a Graduate Company (2009) written with Lisa Cullen (University of Salford) and presently the Project Director of 12°North. Karen has excelled in the area of talent development and entrepreneurial practice over a period of three decades and is an advocate for artist retention in the North West.