Conference Abstracts and Biographies

Listed in alphabetical order by contributor’s surname

TaPRA2009 Organizers at the University of Plymouth:

Dr Lee Miller
Dr Roberta Mock
Dr Victor Ramirez Ladron de Guevara

www.plymouth.ac.uk/arts/theatre
Siân Adiesiah (Performance Identity Community Working Group)  
University of Lincoln  
"I just die for some authority! A little touch of leadership, a bit of bracing tyranny!": Barriers to Utopia in Howard Brenton’s Greenland

Written and performed just after Margaret Thatcher’s third election victory in Britain in 1987, Howard Brenton’s final play in his Utopian trilogy, Greenland is an isolated example during this period of a Left playwright’s attempt to construct a utopian future on stage. The second act of Greenland partially resembles classical utopian fiction and in doing so, has led some commentators to dismiss the play as tedious, static and lacking in dramatic interest. The act’s absence of conflict, lack of historicism, and the contentment of its inhabitants have been cited as reasons for its alleged dullness. This interpretation to some extent concurs with the character, Severan-Severan, whose view is that misery and suffering are essential to the human condition and that liberation is a living death.

However, this approach neglects a more complex engagement with utopia that is present in the play. Audiences – along with the non-utopian character, Joan – respond to Greenland in a way that can be illuminated by Frederic Jameson’s idea of the ‘terror of obliteration,’ an idea that considers our hostility to utopia to be based upon the inconceivability of altogether different notions of subjectivity available in utopia. A second obstruction to engaging utopia is considered to be related to genre. In Greenland’s resemblance to the sanctioned temporary festivities of green world comedy, it undermines genre expectations by removing temporal and ideological delimitations. This paper will explore ways in which Greenland exposes psycho-political and genre-related barriers to utopia, barriers that frame the audience’s view of the play, and barriers that are additionally exposed and critiqued as part of the non-utopian condition.

Siân Adiesiah is a Senior Lecturer in English at the University of Lincoln. Before this she was at the University of Birmingham where she completed a BA, MPhil, and PhD. Previous to this, she completed a Ruskin Diploma in Literature at Ruskin College, Oxford. Her research interests are in modern and contemporary drama, utopian studies and gender theory. She has published journal articles and book chapters on Caryl Churchill and is in the process of publishing a book with Cambridge Scholars Publications entitled Churchill’s Socialism: Political Resistance in the Plays of Caryl Churchill, which is due out at the end of 2009 or the beginning of 2010.

Aristita I. Albacan (New Technologies for Theatre & Performance Working Group)  
University of Hull  
Intermediality and Spectatorship in the Age of the Televisual & Digital: The case of Robert Lepage Theatre Work

The paper aims to draw mainly on completed PhD research by following up Robert Lepage’s proposition – McLuhanian in its nature – that new media (film, TV, video, Internet, etc) and their respective technologies of reproduction, alter substantially the ways in which we see, experience and practice theatre. Throughout the directorial/auctorial practice and work developed in the past three decades and a half, Lepage proposed an integrative perspective upon the relationship between technology and performance, as opposed to the traditional and unfortunately still rather widely circulated approach that reads the ‘live’ and the ‘mediated’ as ontologically different and oppositional within performance.
The paper looks at five solo theatre performances developed by Quebecois director Robert Lepage in the past three decades – Vinci (1985), Needles and Opium (1991), Elsinore (1997), Dark Side of the Moon (2000) and Project Andersen (2005) – and interrogates the ways in which different media and their respective technologies impact both upon the processes of theatre making and theatre reception, using as key concepts the notions of intermediality (Balme, Boenisch), remediation (Bolter & Grusin) and distance in spectatorship (Daphna Ben Chaim). The performances in discussion were all developed as original material and works in progress and presented to audiences worldwide, throughout several years, with a highly positive impact. The media used within performances - varying widely from painting and photography, cinema, video or TV, to Internet and WWW, etc – were explored throughout the creative processes as themes, technologies and in terms of their aesthetic and/or narrative conventions. The main hypothesis of the present paper is that intermediality, understood both as a strategy of mise-en-scene - imbedded in various ways within the process of creation - and as a visible as a perceptual outcome, in performance, is situated at the core of Robert Lepage’s theatre practice and the reason behind the (highly) positive response coming from different audiences, all over the world. The intermediality of Lepage’s theatrical proposition is, also, what makes his work highly relevant as a potential model of work in the new and rapidly changing theatrical landscape of the twenty-first century. By intermediality I understand an effect upon the spectator accomplished through the meeting and (most of often than not) challenging of the expectations of contemporary audience, through the use of twin logic of remediation (immediacy and hypermediacy) in performance.

Aristita I. Albacan is a lecturer in Theatre and Performance at the University of Hull. In the past 15 years Aristita worked as a theatre director and project manager on the independent/alternative theatre scene in Romania, US and Germany. Between 2003 and 2005 Aristita taught a course in contemporary theatre-making at the University of Mainz, Germany.

Ric Allsopp (Directors/Collectives Working Group)
University of the Arts, Berlin/ArteZ, Arnhem

Collaborative and Solo Dance Authorship

This paper will explore tensions between solo and collaborative approaches to choreography and their implications for a poetics of contemporary choreographic and performance practice. Examining the compositional methods of some current European choreographers, the paper will draw on the recent choreographic practices of Martin Nachbar, Nik Haffner, William Forsythe and the Catalan company Mal Pelo. It will identify a number of theoretical tensions and questions from which distinctions between individual, solo and collaborative methods that underpin the choreographer’s respective working strategies can be derived. Together the terms ‘solo’, ‘dance’ and ‘authorship’ might conventionally be understood as the individual authoring of solo dance, and stand apart from a collaborative or collective practice that would be generated by at least two or more people. In the context of contemporary and emergent practice, the three terms can equally be read or understood as a nexus of unstable and contested meanings. They suggest a mode of inquiry into embodied compositional practice that separates the individual terms - solo/dance/authorship - and their possible relationships, a territory signified by the slash that indicates both difference and interdependency. This sense of difference and interdependency is also a dynamic of collaborative and collective practice. Both the terms ‘solo’ and ‘collaborative’ can also
be equally read for what they might exclude or veil: collaboration, participation; independence, singularity. The complex poetics that emerges from such conflation (as evidenced in the work of Nachbar, Haffner, Forsythe and Mal Pelo) is further framed in relation to contemporary notions of 'insideness' derived from a poetics of language as formulated by Lyn Hejinian, Gerald L. Bruns and others associated with language poetry.

Dr. Ric Allsopp is a co-founder and joint editor of Performance Research, a quarterly international journal of contemporary performance (pub. London & New York: Routledge, Taylor & Francis). He is currently editing an issue of Performance Research on 'Transplantations' (2009) with the artist and film-maker Phillip Warnell and has recently edited 'On Choreography' (2008) with André Lepecki and, as a contribution to Documenta XII (2007), the Performance Research 'Lexicon'. He is currently a Visiting Professor at HZT/University of the Arts, Berlin (MA in Solo-Dance-Authorship) and at ArtEZ, Arnhem (MA in Choreography).

Margaret Ames (Applied and Social Theatre Working Group)
University of Aberystwyth

Untrained Beauty

How might the inscription of disability in bodies reveal radical beauty and redefine new performance in rural Wales? How might the disabled artist communicate specific artistic visions and proceed through the creative process? How might asking these questions through practice, contribute to the process of a minority culture defining itself within Britain?

My questions are asked through the practice of a group called Cyrff Ystwyth who work in Aberystwyth University to create new performance. Cyrff Ystwyth members are local to Ceredigion in the west of Wales. Some performers are disabled and some are not, none are trained. This work asks how can we redefine perceptions of the beautiful in the dancing body, and how might we instate our cultural and personal experiences through the making of art that may present alternative values within dominant ideological frames?

Cyrff Ystwyth work in contradiction to current ideologies of art as tool for empowerment for the disenfranchised and the minority. The work suggests that such ideologies claiming to empower people, in fact maintain the position of minority through the very structures they establish and administrate. This results in dependency, between ‘beneficiaries’ and the artist as new therapist. We resist these orders of action and perception, and posit that it is through resistance to this ideology of roles embedded in community arts, that radical beauty is possible.

I will highlight a work by one artist within the company, Adrian Jones, and consider how his work addresses the issues and contributes to the process of defining identity and challenging perceptions about the role of art and artist.
Vicky Angelaki (Theatre, Performance and Philosophy Working Group)
Royal Holloway, University of London
Navigating Inner Landscapes: Phenomenologies of the City and the Country in Contemporary Theatre

Martin Crimp’s recent plays The Country (2000) and The City (2008) have contributed to radically redefining the spaces they allude to. Through their imaginative plots and unconventional dramatic methods these plays have evidenced that the conceptualizations and depictions of urban and rural land/topoi are becoming increasingly less straightforward. Indeed, what the terms come to indicate is an object for debate, extending well beyond geographical spaces and reaching well within the individual and his/her inner mapping and identity. How does space impact on us? How do we impact on it? How is this interaction being (re)configured in late 20th and early 21st century theatre? In which ways are the country/city signifiers dramatically changing? Are our contemporary countries and cities, as imagined by modern playwrights and visualized on stage, in fact, except for merely, accommodating and incorporating the individual, also becoming embodied within him/her? To which extent, through this process, do individuals and places come to participate in hybrid private and public territories and their complicated biorhythms? Proceeding from Raymond Williams’ seminal study The Country and The City, decades on and with specific reference to the theatre, at a time when it is redefining its own terms, sub-genres and boundaries, I propose to map the landscape of such concerns, investigating the representation of the country and the city in contemporary plays, as well as its implications. Engaging with questions such as those related above I shall pursue a phenomenological enquiry in my paper, whose main theoretical references will be drawn from Maurice Merleau-Ponty and Gaston Bachelard. I shall illustrate my propositions through a discussion of plays written in the 1990s and 2000s.

Vicky Angelaki’s PhD thesis (Royal Holloway, University of London) has produced a phenomenological approach to the work of Martin Crimp. She has presented papers on contemporary theatre in a number of international conferences. Her research has resulted in book chapters and articles in academic journals. She has also published reviews and is a contributor to Routledge ABES. Vicky has worked as a Visiting Lecturer in the Departments of Drama/Theatre and English at Royal Holloway.

Jane Bacon (Performance & The Body Working Group)
University of Northampton
Sitting practice 1: expansion earth

I have been ‘sitting’ for some time now, ‘consciously’ since 2005, sitting as an embodied performative action in order to hold the ‘tension of the opposites’ (Jung). As an Authentic Movement practitioner, I sit. As a Jungian analyst, I sit. As a film and performance maker, I sit. As a writer/academic, I sit. And now, somehow it seems clear to me that as a dancer, I sit. In each of these (my) sitting practices there is a ‘vague’ (James, 1890) dialectic, an exchange, a movement. Sometimes it is between conscious and unconscious aspects of Self, sometimes between Self and Collectivity (Nietzsche), sometimes between my/self and an/Other (intersubjectivity). In each of these dyadic exchanges there is an expansion of knowledge, a creativity, that emerges out of dimly perceived relations and objects in a place where mind and body are one (as in the Buddhist ‘namarupa’).
What is contained in this vague, intersubjective, collective field and what does this offer to a performance practice? According to both Jung and Nietzsche, “the symbol is a source of creativity ...(and)...that which mediates between the opposites” (Huskinson, 2004, p.3). Holding the tension of the opposites creates an opportunity for the emergence of a third thing - an engagement desirous of poetics, musings, colloquialisms, the faux pas - those false steps, sleights of hand, gaffe, slips of tongue – that may help to convey “what it felt like to be there in the experience” (Ogden, 2005, p.109). In this space we pay attention to ‘fringe sensation’, our felt sense and allow our bodymind to move us into speech through poetics. Echoing Jung we could say that poetics “arise in the depths of the body”. In this field where the (my) mindbody can penetrate into the mindbody of others I have developed my ‘sitting practice’ as a methodology that generates a body of artistic work and an artistic body of work – poems, video, photographs, movement – through a process of holding the ‘tension of the opposites’. Therefore, this PaR focuses on methodological approaches that might generate the emergent ‘third’ or artistic object/image/symbol.

Jane Bacon is a practitioner/scholar, co-Director of The Choreographic Lab and Divisional Leader and Reader in Performance Studies and Dance at The University of Northampton, UK. Her performance work is an interdisciplinary blend of movement, sound/text and video image in relation to the concept of the imago which emerges from personal histories, self-ethnographies, felt experience and active imagination. She has played a key role in the Practice as Research in Performance debates in the UK in the area of peer-review and criteria for assessment as well as of documentation of PaR. She is a Focusing Trainer and Advanced Candidate of the Independent Group of Analytical Psychologists. Her PhD (2003) ‘Unveiling the Dance: Arabic Dancing in an Urban English Landscape’ is an ethnographic exploration (film and written) into contemporary myths of dancing womanhood, goddess worship and feminism.

Donatella Barbieri (Scenography Working Group)
London College of Fashion

Costume as text

This presentation exposes the research that is currently driving my long term intention to redefine the role of dress / costume in performance, beyond its established boundaries. It explores the potential of costume to embody and express the textual possibilities within devised and text-based performance, drawing inspiration from both practice and theory. Equally, the significance and the creative potential within the role of the costume designer as an ‘author’ who balances creative authorship with the notion of the collaborative process with the performer, is examined. This paper will draw on historical archives as well as contemporary practice and theory, and look closely at the dynamic relationship between movement, space and the performing, costumed body.

Donatella Barbieri runs the MA Costume Design for Performance at London College of Fashion, where she is Director of Programmes for the Design cluster of courses within the MA Framework. She also teaches design for performance at undergraduate level and is an active researcher, currently investigating the integration of movement and embodiment in the creative process, whilst challenging the established role of the designer for performance. Donatella’s past research ranges from design practice, published papers and curation of the AHRC funded ‘Designs for the Performer’ exhibition and related events. She has recently been appointed as Senior Research Fellow, V&A and LCF, in Design for Performance.
Virginia Maria Barcellos (Performance, Identity, Community Working Group)
Central School of Speech and Drama, University of London

Confronting practices, confronting values - Touch, Difference and Democracy

Is it possible to work in a community/education context without any political agenda? How the agenda of the applied practice facilitator is influenced by the society in which he or she was raised/educated and how this relates to their work? This paper aims to reflect upon the statement ‘Applied practice is defined as a cultural practice’. Alongside this concept, this paper will investigate how do policies reinforce or deny applied practices and culture to exist.

By comparing the UK and Brazil’s “touch culture” policies; Reviewing the characteristics of the 1989 child act; The impact that recent political changes and influences left on teachers and its practice and comparing UK ‘touch culture system with Brazilian’s and facilitators advocacy of touch in education this paper aims to reflect, with reference to specific examples of practice, to what extend Applied Theatre interventions might reproduce or challenge dominant values in society. The touch culture inside the applied theatre context must be considered as a natural way to ensure that spontaneity, democracy and cultural identity is being allowed for all parts. This issue leaves educators, when working in an intercultural context, with the challenge of balancing the existence of all cultural expressions and the current preoccupations with “risk” which has led to defensive and rigid approaches. Since this scenario characterizes a great number of districts and cities around the globe, this paper is a hope call for a society of peace and freedom.

Virginia Maria Barcellos was born in São Gonçalo, a poor city in Rio de Janeiro state- Brazil. Graduated in Physical Education and Classical Acting, she used her previous background as a dancer, singer and Tai Chi Chuan instructor in order to build a theatre practitioner career. Alongside her acting career, Virginia also worked for four years as a facilitator and education coordinator for São Gonçalo public schools and Associação Revivarte NGO (www.revivarte.com.br). In both places, worked specially with teachers and young people who lived in areas under the drug traffic influence. Looking for deeper understanding of the context where she works, she decided to take the MA Applied Theatre course at Central School of Speech and Drama in London. Virginia has a keen interest in working with various groups, and in a wide variety of settings, exploring the issues of intercultural collaboration, applied technology and human rights. As a PhD candidate, she hopes to apply her growing skills, creating new knowledge as an applied theatre practitioner.

Julia Lee Barclay (Theatre, Performance and Philosophy Working Group)
Artistic Director, Apocryphal Theatre, London

Practicing Philosophies

The working group on philosophy, performance and theatre will be investigating certain philosophical texts as acts of theatre, which begs the question: can a theatre event be considered an act of philosophy? This of course means attempting to define what we mean by both theatre and philosophy. This paper will propose definitions for both and that some theatrical and performance events can be considered individual or collective acts of philosophy. The definitions
of philosophy will tessellate Merleau-Ponty’s idea that “True philosophy consists in relearning to look at the world” with Deleuze and Guattari’s proposition that philosophy consists of the creation of concepts. Concepts which Deleuze says are both born of attempts to solve ‘real problems’ and emerge as a paradox. Deleuze offers an opening as to how theatre could be considered an act of philosophy when he writes in *Difference and Repetition* that “The search for new means of philosophical expression was begun by Nietzsche and must be pursued today in relation to the renewal of other arts, such as the theatre or the cinema.” A working definition of theatre as philosophy will emerge through discussing practical investigations by Apocryphal Theatre and influential practitioners such as John Cage and Joseph Chaikin, along with my recent interviews with contemporary theatre/performance makers Richard Foreman (U.S. director/writer), choreographers Ivana Muller (Croatia/France) and Deborah Hay (U.S.) and director/writer Chris Goode (U.K.). The freedom of the artist to play, to be inconsistent, to ask perhaps the ‘stupidest’ question is the space which opens up possible places, becomings or lines of flight, or as Deleuze and Guattari put it in *Anti-Oedipus* (2003) “the schizo out for a walk.”

Whilst it has been for the most part philosophers who have written about artists and interpreted them as this or that, should it not also be admitted that the artist (artists who have influenced theatre practice referred to in *Anti-Oedipus* include: Artaud, Beckett, Cage, Burroughs) as ‘schizo out for a walk’ has also added to the body of philosophical knowledge or else Deleuze and Guattari would not be bringing their acts of artistic production into their dialogue, nor countless other philosophers who invoke art and theatre going back at least as far as Aristotle, as has been mentioned in the call for papers. The artists who they claim embody the processes they describe, especially with relation to the schizophrenic process as proof of desiring production in the unconscious, have found these places not without effort or a philosophical frame of mind. They may have allowed themselves the space to be an ‘idiot’ in order to wander on their schizo journeys but their ability to come back from those journeys and write, create, compose, enact what they have found offers something to philosophical knowledge which perhaps could not be found in more ‘serious’ philosophical discourse wherein a system must be created and defended. Finally, when the creation process involves more than one person (as it does with Deleuze and Guattari themselves), this act can be considered a collective act of philosophy, not locatable as created by one man or woman, undermining the great singular author idea or the individualization of ideas. The collaborative theatrical process is an excellent metaphor for collective philosophy, especially, as with Apocryphal Theatre, when it extends out to include the audience as participants in the creation of the concepts themselves and in this collective act we (rather than ‘I’) can begin to relearn to look at the world.

**Julia Lee Barclay** is Founder/Artistic Director, Apocryphal Theatre, London; directing weekly labs, writing texts and creating new theatre pieces with collaborative ensemble of performer-artists; also applying for funding and commissions, along with administrative oversight of all business, writing evaluative reports, keeping books and working with producing partners.

---

**Susan Bennett** (Keynote Speaker)
University of Calgary

*The Making of Theatre History*

This paper asks how, in the last 20 years or so, scholars have challenged the making of theatre history. By way of archive theory, historiography, and a number of examples from recent theatre history...
histories, I explore what it has meant to produce “revisionist” work and suggest some continuing gaps in the critical archive. My paper examines how narratives have been constructed to meet a commitment to inclusion as well as a concern with recovering previously “lost” material. By looking specifically at the contours of revisionist scholarship concerned with the contributions of women, this paper will think through the “laws” of theatre history so as to better understand what accounts for value among its archive.

Susan Bennett is University Professor in the Department of English at the University of Calgary. Best known for her first book Theatre Audiences, she has since widely published on a range of theatre and performance studies topics across different historical periods. Recently published and forthcoming work illustrates the diversity of her scholarship: this includes essays on London’s South Bank, Robert Lepage’s The Image Mill in Quebec City, Shakespeare in nineteenth-century and early twentieth-century Montana, and site-specific performance in seventeenth-century England. She is currently completing a volume on theatre and museums for Jen Harvie and Dan Rebellato’s “Theatre &” series with Palgrave and co-organizing an international symposium on medieval and early modern performance to be held in Calgary in 2010.

Anna Birch (Scenography Working Group)
Manchester Metropolitan University
The Performance Kit

The Performance Kit (www.theperformancekit.com) interface is designed to enable practice based researchers in the area of site-specific performance to save their digital performance outcomes (video, still images and sound) in one place. The Performance Kit web-site has many functions two of which I will describe briefly here short films can be analysed by the researcher using the comments function and a glossary of terms can be developed from these analyses by the members of the web site.

As a part of my practice as research activity I curate and manage The Performance Kit web site. The work selected to be on the web-site is both live and mediated performance where the scenography and dramaturgy of the performance sets out to resist dominant modes of identity construction. The starting point for this work is that the performance is located outside the theatre building or gallery. This ‘exteriorisation’ is a feature common to all of the work found on the site. Members of The Performance Kit are a diverse group of early and mid-practice based researchers from Canada, New York, South Africa, UK and Finland. The Performance Kit is used for teaching at all H.E. levels (Foundation, B.A., M.A. and PhD).

Dr. Anna Birch is Research Fellow in Theatre and Drama at Manchester Metropolitan University and Artistic Director for her film and performance company Fragments & Monument. Her web sites include www.fragmentsandmonuments.com, www.wollstonecraftlive.com and www.theperformancekit.com. She has directed many first productions of new plays by women writers including April de Angelis and Marina Carr and she was Assistant Director to Max Stafford-Clark winning the first Gerald Chapman Award. Her current research focuses on site - specific and contemporary performance, directing, curating, gender and feminist art practices and models of Practice as Research. She is an honorary research fellow for SMARTlab, University of East London and visiting artist to the University of the Arts London.
Agnes Bohley  (Applied and Social Theatre Working Group)
Freie Universität Berlin

*Theatre in Prison – the moral implications of creating ‘pure art’ in a total institution and the reactions of the audience to it*

AufBruch, a freelance theatre group, has been working continuously for the last 11 years in the biggest German Prison, the JVA Tegel in Berlin. The initiators of the group are all theatre artists (directors, set designers, former actors, producers etc.), none of them is a trained social worker. They all claim to be mainly interested in creating a piece of theatre with the prisoners and not to be part of the process of rehabilitation. Their work is funded by art foundations and the art council of Berlin. They produce at least one show each year which normally has six performances for an external audience (up to 200 seats per performance) and one for an internal (prisoners) audience. I worked on one of aufBruchs productions in 2007, researching their work for my PhD thesis. Whilst working with them I interviewed 33 members of the audience (five of which were prisoners) to find out what drives the average spectator to watch a piece of theatre in prison and what are the possibilities of a theatre in a total institution in terms of raising awareness of the conditions in and the general necessity of those institutions in the wider public. Out of this field-research questions around the moral implications of working with incarcerated non-theatre-professionals arose such as: what good does a theatre project in prison do if it’s not connected to the rehabilitation scheme of the institution? Can theatre raise awareness in the spectators for the problems that the penal system causes for the society as a whole? Does the spectator of a theatre-in-prison performance become to some degree guilty if he/she just watches the performance and makes meaning of it but afterwards just leaves „the zoo“? My paper will mostly be concerned with the last question and questions about the power of the spectator in theatre in prison and in society.

Helen Brooks  (Theatre History and Historiography Working Group)
University of Kent

*Repertoire and Archive in Early-18C Performance and its Historiography*

This paper considers the ways in which Taylor’s exploration of archive and repertoire might open up new ways of theorizing early eighteenth century performance, and following from this, how we might rethink, and re-approach the relationship of archive and repertoire. The rhetorical mode of acting, which dominated the early eighteenth century stage, was predicated upon the actors’ re-embodiment and reiteration of their own and their forebears’ performances. It was a mode of performance in which the accurate repetition of ‘points’ was celebrated. As such, the paper will propose, it is a mode which lends itself well to an exploration of both the possibilities and problematics of performance as ‘embodied repertoire’, as well as of the utility of the archive in both contemporary transmission, and historical study, of such embodied repertoire. Using early eighteenth-century performance as a framework and case study, the paper will argue for the value of both archive and repertoire, not only to our own practice as theatre historiographers, but also to contemporary transmission of modes of performance. The paper will consider the training of actors; the significance of a popular, strolling circuit; the inheritance of parts; and the growth of a print industry in which acting manuals, reviews and memoirs of performers were widely circulated. In doing so it will suggest that the archive and the repertoire have a complex relationship in the early eighteenth century: a relationship which demands further
examination and which has the potential to open up new ways of looking at early eighteenth-century performance culture and in particular the often-problematic issue of modes of performance.

In this context, the paper will suggest ways in which performance historians might approach the complex interaction of archive and repertoire, and as a result, open up new avenues of exploration in both teaching and research. Looking to early eighteenth century interactions between archive and repertoire in the development and transmission of performance styles, can we today, the paper will ask, use performance practice to interrogate the valuable evidence offered within static archival records?

Helen Brooks is lecturer in drama at University of Kent. Her research is focused largely around the figure of the actress in the long eighteenth century. She has published on women and theatre management, strolling theatre, and the relationship between marriage and theatre. She is currently working on a monograph charting shifts in the representation of the actress across the period.

Bryan Brown (20th-21st Century Performer Training Working Group)
University of Leeds

The placement of performer training within contemporary theatre laboratories

This short paper will examine the placement of performer training within contemporary theatre studios and laboratories, with a specific focus on Russian theatres that have emerged in the last decade. Stanislavsky and Meyerhold believed we needed new actors to create a new theatre. As the dual axis of Western theatre laboratories, Grotowski and Barba, placed performer training at the heart of the laboratory, so much so that an extended rehearsal period and a focus on actor training are synonymous with Theatre Laboratory in an American or UK general practitioner’s understanding. Is such a placement applicable to today’s Russian theatres? While aiming to understand the transmission and adaptation of performer training within the Russian tradition, the primary focus will be an investigation into how performer training and its subsequent ethos of process might challenge or align with the cultural context of contemporary Russia? Within this framework, a discussion of UK and American training and education will be raised. With the relatively recent emergence of numerous performer training books and at least one journal, the dissemination of knowledge becomes a contested space. What are the values and weaknesses of such dissemination? With the growing HE drama departments and the decreasing time spent in the studio, what are the potential dialogs to be had between the rigorous processes of a theatre laboratory’s performer training and the HE/University system?

Bryan Brown has taught and studied extensively in New York City, Europe, and Los Angeles. He is co-creator of Artel and [via]Corpora Performance Research and Development House. Deeply influenced by American Experimental theater and dance practitioners, Bryan has spent the last three years investigating the contemporary theater practices of Eastern European and Russian laboratories. His relations with the Grotowski Institute have provided a strong context as well as practical experience for this research. He has also been Artist-in-Residence at Hooyang Performing Arts Centre, South Korea. Currently, he is a Postgraduate Research student at the University of Leeds where he also teaches Performance Technique and leads Artel Workshops.
Jessica Bugg (Scenography Working Group)
The London College of Fashion, University of The Arts, London

The Body: Site and Receivership

This presentation discusses the initiation of a project that emerged during the Performance Kit real time intensive workshop in Crew and Alsager in May 2009 between Dr Jessica Bugg, Director of Programmes, London College of Fashion, UAL, Dr. Kathleen Irwin: Associate Professor, Theatre Department, University of Regina, Canada. This project is in its early stages and came out of collaborative working, discussion and visual analysis of shared research interests around site, the body, authorship and receivership of work from our different perspectives. The intensive research time enabled us to present research interests and to question our work and process in the context of the other’s discipline and approach. Using the performance kit as an analytical tool we explored images of our current work, whilst continuing a discussion through the blog. Through real time and virtual exploration the beginnings of a shared language was found around dress/costume, the body and its reading within performance in site specific and diverse contexts.

From my perspective this work explores site as both locational context and the context of the body itself. I am particularly interested in how behaviors, messages and concepts can be initiated in and communicated through clothing/costume design and conveyed through the clothed body in different performative contexts. Practical exploration of this offers opportunities to extend and manipulate this communication through an understanding of how different bodies’, emotional and physical factors as well as the site of communication can contribute to the making, intention and reading of work. The project is in its infancy however it builds upon my previous practice led research exploring interdisciplinary practice within conceptual fashion communication & performance in context.

Dr Jessica Bugg is a designer producing clothing at the interface of fashion, fine art and performance disciplines. Her work is employed in the context of contemporary dance, exhibition and the music industry. She has a PhD from the University of The Arts, London entitled: ‘Interface: concept and context as strategies for innovative fashion design and communication’. Jessica has lectured in Fashion design, illustration, Promotion and design for performance in a variety of institutions and is currently Director of Programmes for Performance at The London College of Fashion, University of The Arts London.

Gilli Bush-Bailey, Kate Dorney and Helen Grime (Theatre History and Historiography Working Group)
Royal Holloway, University of London (Bush-Bailey); Victoria & Albert Museum (Dorney); University of Winchester (Grime)

History & Historiography Panel: Who do you think you are? or: Ethics and Identity

What do you do when the archive is not in the expected dusty boxes? How does historiography deal with memory and oral witness? What ethical questions arise from delving into living histories? And where do 'I' stand inside and outside of all this? The panel will raise these and other questions around 'the guilty pleasures of the archive' and ask whether recent, oral and living history can be made without encountering ethical dilemmas.

Chaired by Gilli Bush-Bailey, Kate Dorney & Helen Grime with guests from other working groups.
From May 16 till September 3, 2006 the Jeu de Paume, Paris ran an exhibit on Cindy Sherman, curated by Régis Durand and coproduced by the Kunsthaus Bregenz (Austria), the Louisiana Museum of Modern Art in Humlebæk (Denmark), and the Martin-Gropius-Bau in Berlin, institutions to which the photographic selection later travelled. On the occasion of this exhibit the Centre National de la Danse in Paris commissioned a work from the Canadian choreographer Manon Oligny, based on Sherman's photographs. Ever since the start of her choreographic career in 1992, and through the 1999 establishment of her own company, Manon fait de la danse, Oligny has been crossing disciplinary borders in search of gender-inflected insights into what constitutes her own art and art in general. Sherman (*1954, Glen Ridge, NJ) has been crossing such borders by staging herself in more or less obvious fictive situations, while evoking other art forms like film and painting.

Whether interpreted as (de)constructions of the mass media's domineering male gaze or inevitably complicit projections that profit from the postmodern practice of simulacra, Sherman's photographic chronicle of her private theatrics creatively documents and reflexively exposes its own mediation, as much as the degree to which mediatic and capitalist cultural practices (up)stage the artist. For this reason Oligny asked one of her former collaborators, fellow-Canadian dancer Anne-Marie Boisvert, and Belgian multimedia artist, filmmaker, actor, and stage director Thomas Israel, to come up with a preparatory dance study and a filmic reaction to Sherman's art, the results of which (*Identité dénudée & Looking for Cindy*) were then combined into an evening-length performance (*Pouliches*), each and all featuring Boisvert as dancer. The present paper will explore how Boisvert's body functioned as interpretative and physical medium of exchange between the choreographer and filmmaker no less than choreography and film functioned as artistic and technological media of exchange for Sherman's art, in the service of a larger meta-artistic exploration workshopped on both sides of the Atlantic.

David Calvert (Applied and Social Theatre Working Group)
University of Huddersfield

*Like watching the Special Olympics? The relationship of research to practice in theatre and learning disability*

Theatre has been at the vanguard of a social project of emancipation for people with learning disabilities, including the promotion of self-advocacy, unsettling of misrepresentation and dismantling of barriers to inclusion. Recently, research has taken a concerted interest in the rich practices of this branch of Applied Theatre. This paper will reflect on the implications of increased academic attention, especially in the age of Obama when an explicit pragmatism overshadows an implicit ideology, and the instinct to joke disparagingly about the Special Olympics remains.

The paper starts from the position that research is not impartially distanced from practice, but actively contributes to the emancipatory project, and will consider the implications of this for both practice and research.

Theatre companies engaging learning disabled performers (such as Mind the Gap, Heart ‘n’ Soul and The Lawnmowers) have always acknowledged their artistic differences without difficulty. At the same time, perceptions remain that such companies are united by a shared social purpose. The scrutiny of researchers, however, will uncover political differences between their positions. I would like to explore these differences and consider the implications of potentially fragmenting a seemingly cohesive (though informal) movement.

Researchers (usually practitioners themselves) often share the broad social commitment of the practice. The emancipatory project is far from complete, and the paper will reflect on the difficult balance of interrogating the practice whilst advocating for its underlying principles. Finally, it will address the contradiction that the research arena (in its environments, language and media) erects the same barriers that practice is attempting to demolish.

Frank Camilleri (20th-21st Century Performer Training Working Group)
University of Kent

*Tekhnē 2009: A Laboratory Research Practice*

The presentation will take the form of an edited performance of the current *Tekhnē* research practice of Icarus Performance Project. *Tekhnē* is a configuration of exercises and tasks designed to investigate the liminal space between training and performance processes by means of stimulating improvisational dynamics within a structural frame. *Tekhnē* research was initiated in 2004 with the aim of exploring the space between training and performance structures in an endeavour to localise and highlight technical and phenomenological elements of performer embodiment. *Tekhnē* engages this space strategically as an end in itself rather than as an intermediary stage.

*Tekhnē* is made up of three seamless movements, each exploring different possibilities of improvisation and structure. Whereas the highly structured format of the First Movement allows for a habitational kind of improvisation to occur (i.e. ‘how to do’ rather than ‘what to do’), the seemingly free structure of the Third Movement is in practice an improvisational recall of actions, rhythm, dynamics, and other elements from the first two movements and from other exercises.
not incorporated in the *Tekhnē* structure. Though it is not possible to give a full presentation of *Tekhne* due to time restrictions, it will be possible to present an edited intervention in the spirit of a performance-work-demonstration.

**Frank Camilleri** is Artistic Director of Icarus Performance Project ([www.icarusproject.info](http://www.icarusproject.info)) and Lecturer in Drama and Theatre Studies at the University of Kent. He served as Academic Coordinator of Theatre Studies at the University of Malta from 2004 to 2008. He has been involved in laboratory theatre since 1989 and has performed, given workshops, and delivered papers in various European contexts. Camilleri has been published in TDR, CTR, and NTQ. He is a co-founder of Icarus Publishing Enterprise (Holstebro-Malta-Wroclaw) ([www.tarf.info](http://www.tarf.info)).

**Alexandra Louise Campion and Virginia Maria Barcellos** (Performance, Identity, Community Working Group)

*Central School of Speech and Drama, University of London*

*Cultures, Technology and its challenges – A case study in Niteróí city, Brazil*

This case study will be based on the explorations of one Brazilian and one British applied theatre practitioner’s project which will result in a 6 day workshop in Morro do Estado’s Favela – Niteróí city, Rio de Janeiro, Brazil in April 2009. The workshop will culminate in a hybrid form of Forum Theatre and radio drama between the workshop participants and the listeners of the radio show. In partnership with the Brazilian NGO Bem TV, The project aimed:

- To explore alternative and creative ways to create dialogue within the local community and others;
- Devising a method that can be transferable to other contexts;
- Investigating ways in which technology can be used in a positive local and intercultural exchange;
- To investigate the role of the facilitator within communities that are not their own.

The paper will reflect more deeply in two parts of the workshop: Firstly the workshop itself, where and how the issues will be raised and reflected upon by the community using this hybrid method, and how this can be managed by facilitators who are not part of the community. Therefore investigating how intercultural collaboration, between the facilitators and the community can create an artistic piece to open community debate. Secondly the paper will reflect on how the live broadcast of the radio drama, where listeners can intervene in the story, characters and discussion through ring-in or texting, can create a media-interactive play, drawing on new technology that young people use every day.

**Alexandra Louise Campion** studied Drama and Theatre Arts degree at Queen Margaret University, Edinburgh and on the MA Applied Theatre at Central School of Speech and Drama in London. She is an active member of the NGO ‘Youth Face to Development’ based in Togo, West Africa, where she hopes to apply her growing skills as an applied theatre practitioner.

Please see above for **Virginia Maria Barcellos**’s biographical statement.
Broderick D.V. Chow (Theatre, Performance and Philosophy Working Group)  
Central School of Speech and Drama, University of London  
A Machinic Comedy: Deleuze, difference and the comedy of becoming

This paper develops a model of the comic in performance through philosopher Gilles Deleuze’s conception of difference. A ‘Machinic Comedy’ is not a theory of humour, rather, it is a specific type of encounter that produces a multiplicity of meaning in its movement from sense to understanding. By moving away from humour as an essential quality of ‘being human,’ a comic machine, that is, the comic as encounter, produces new ‘becomings’ in thought, and it is here, not in any conception of comedian as jester or fool, that we may reinstate the subversive heart of comedy; a comedy of transformation. The argument is developed from three periods of Deleuze’s philosophical work. A model of comic thought is drawn from earlier works Difference and Repetition and The Logic of Sense, while reception of comedy by audience draws on concepts of rhizome and assemblage primarily as elaborated in A Thousand Plateaus with Félix Guattari. I will argue that comic performance can be likened to Deleuze’s treatment of cinema: it is an ontological practice and not a representational practice, which re-organises meaning and relationship in an event. This paper draws on three comic performance practices: the ‘postmodern ironic’ stand-up of American comedian Sarah Silverman, the work of Canadian theatre maker Darren O’Donnell and his company Mammalian Diving Reflex, and the unclassifiable visual art, film and performance practice of Marc Horowitz.

Broderick Chow is a third year PhD candidate at Central School of Speech and Drama, University of London, under the supervision of Prof Andy Lavender and Dr Stephen Farrier. His PhD project is a practice-led research enquiry into comedy and social transformation through an experimental practice in 'talk-events,' a synthesis of stand-up comedy, relational aesthetics, installation art and durational performance. Other research activities include training in and writing about Parkour.

Alissa Clarke (Performance & The Body Working Group)  
De Montfort University  
Processes of Give and Take: Disseminating Psychophysical Pre-Performance Practices through the Body and the Written Word

Most workshops and training offered in psychophysical pre-performance practices require a form of payment in order to cover costs and survive. Phillip Zarrilli points out that the buying of the embodied knowledge proffered by these practices generates certain expectations, by participants, of product-based achievement, which practitioners must then fulfil (Zarrilli 2005). These expectations are intensified when dealing with those practices and organisations, such as the Grotowski institute and Barba’s ‘state-supported Teaterlaboratorium’ (Bharucha 1993: 66), that operate within a framework of international profit and gain. These practices and the associated documentation of their work are frequently channelled through the status-loaded name of a key male figurehead. All of this serves to move the knowledge disseminated towards a position of valued property.

However, I argue that such commodification of knowledge is balanced by the alternative discourses of transmission that surround certain psychophysical pre-performance practices, like those of Sandra Reeve and Phillip Zarrilli. These discourses are rooted in kindly, joyful giving. I place this argument in dialogue with Hélène Cixous’ depiction of the endlessly generous ‘art of
giving’, and of the energy and connectivity involved in the textual dissemination of knowledge. I demonstrate how these alternative discourses of transmission enable participants to develop their own modes of transmitting knowledge as a joyful process of giving, and to support that process through energised written dissemination of these experiences of transmission.

Alissa Clarke is a Lecturer in Drama in the Department of Performance and Digital Arts at De Montfort University. She has recently completed an AHRC-funded PhD at the University of Exeter. Her thesis is entitled ‘Writing through the Body: Exploring Embodied Performative Processes of Writing About Psychophysical Performer Trainings.’ Her research interests include: psychophysical performance and performer training, feminist and gender theory and performance practice, and documentation of performance.

Matt Delbridge (Directors/Collectives Working Group)
Queen Mary, University of London
Directing for the 360 degree frame: developing a directorial approach to performance capture

What happens when the traditional framing mechanisms of our performance environments are removed and we are forced as directors to work with actors in digital environments that capture performance in 360 degrees? As directors contend with the challenges of interactive performance, the emergence of the online audience and the powerful influence of the games industry, how can we approach the challenges of directing work that is performance captured and presented in real time using motion capture and associated 3D imaging software? The 360 degree real time capture of performance, while allowing for an unlimited amount of framing potential, demands a unique and uncompromisingly disciplined style of direction and performance that has thus far remained unstudied and unquantified. By a close analysis of the groundbreaking work of artists like Robert Zemeckis and the Wetta Digital studio it is possible to begin to quantify what the technical requirements and challenges of 360 degree direction might be, but little has been discovered about the challenges of communicating the unlimited potential of framing and focus to the actors who work with these directors within these systems. It cannot be argued that the potential of theatrical space has evolved beyond the physical and moved into a more accessible virtual and digitised form, so how then can we direct for this unlimited potential and where do we place the focus of our directed (and captured) performance?

Matt Delbridge is the Technical Director of the Drama Department at Queen Mary where he is also undertaking a PHD in Drama and Computer Science. Matt works with Motion Capture systems, live interactive video processing software and virtual 3D environments to create interactive digital performance and scenography for the theatre. He joined the Drama Department at Queen Mary after coming from the Deakin Motion.lab, a commercial gaming studio and the only motion capture environment dedicated to performing arts research in Australia.

Patrick Duggan (Performance & The Body Working Group)
University of Leeds
Out of Face: A very theatrical turbulence

This paper explores two distinct but interrelated performative moments. Drawing Goffman’s model of ‘faces’ and Bourdieu’s habitus it presents an exchange of two parts:
Part I considers corpsing and stage fright to propose that these phenomena constitute a theatrical traumatic split. In corpsing the actor becomes ‘out of face’ and this not only amounts to a traumatic event but is also a site of physical exchange between performers on stage and between audience and performers. This first thesis exposes the inherent and specific trauma of the theatre (especially in playing a character) and considers the possibility that this might not only unravel the performance event but also impact, repeatedly and violently on the performers themselves in an uncanny echoing of trauma-symptoms.

Part II uses photos from Abu Ghraib explored in relation to Goffman and Bourdieu to consider how theatricality/performativity can be employed as a mechanism by which ‘traumas’ might be inflicted. In parallel, this second part looks at how theatrical apparatus might help us to recognise the performativity of trauma in everyday life.

The paper explores the impact of these particular aspects of theatrical exchange and further offers each an exchange between the two parts in order to illustrate their proximity and at the same time their opposite facing nature.

Patrick Duggan writes on, curates and creates performance and theatre and he is co-founder of Crisis Theatre. He is in the final phase of finishing his PhD at the School of Performance and Cultural Industries (PCI), University of Leeds. The thesis, entitled Trauma-Tragedy: Towards an Understanding of Trauma in Contemporary Performance, investigates both the reception and performance of traumata, asking what trauma (theory) may add to our understandings and experience of the performance event, and what performance may add to our understandings of trauma. Patrick has published work in a number of journals and is contributing a chapter on the National Theatre's adaptation of His Dark Materials to a forthcoming book on Philip Pullman. He is editing, with Mick Wallis, a special issue of Performance Research, ‘On Trauma’ (for publication 2011).

Virginia Elgar (Directors/Collectives Working Group)
Birkbeck College, University of London
Group Dynamics of the Rehearsal Room

I am researching the group dynamics of the rehearsal room, specifically looking at companies that come together to make one production in a 3-6 week rehearsal period. I find this particular rehearsal scenario fascinating and often taken for granted, I have been surprised by how little has been written about theatre processes in these instances. For my fieldwork I am going to observe 3-4 theatre companies working in different ways to gain an insight into whether there is a correlation between the way directors rehearse, how the group works/interacts together and the work produced. My aim is not to observe practitioners as individuals, but the kind of dynamics and interactions that take place within the group which allows the creative process of making work in theatre to take place. For my pilot study for this project I observed Marianne Elliott and Tom Morris in rehearsal for War Horse at the National Theatre.

I have worked as a theatre director myself and am aware of what a sensitive environment the rehearsal room is. In this study I hope to use the framework of group analysis to look the phenomenology of the rehearsal room through a different lens, focusing on the group dynamics. I
hope that this way of looking at something familiar from a different angle will allow me to gain an insight into the way people come together to make something creatively and how a group forms and develops in these circumstances.

**Virginia Elgar** is in her second year of part time study for a PhD in Group Dynamics of the Rehearsal Room which the School of Psychosocial Studies, Birkbeck, University of London. She has a Masters in Theatre Practice, specialising in Directing from the University of Exeter and a BA Hons in English Literature from the University of Manchester. She has worked as a director and has also assisted Lucy Bailey on *The Night Season* at the National, and Sarah Frankcom on *Still Time* at Southwark Playhouse. She was director on tour for the gogmagogs national and international tours of *Gumbo Jumbo* in 2004 and 2005.

**Simon Ellis** (Performance & The Body Working Group)
University of Northampton

*Hands that don’t want anything (dancing with Kirstie Simson)*

*Hands that don’t want anything (dancing with Kirstie Simson)* is a mediated dialogue between my artistic-scholarly practice, and the work of acclaimed dance improviser Kirstie Simson. In this performative-presentation, I will focus on the profound corporeal exchange between certainty and uncertainty proposed by any form of improvisation, but that is explicitly honed and articulated in Simson’s teaching and performative practice. Part of this exchange involves, in Simson’s words, the “tremendous intelligence” of presence, and how presence might “resound in the performance space” (Simson, 2008).

The central component of *Hands that don’t want anything (dancing with Kirstie Simson)* will be a performed account of the ongoing collaboration—videographic, corporeal, performative, spoken and written—between Kirstie Simson and myself from 2007 to 2009. In generating and presenting this account my goals are threefold: (i) to discuss and question the radically uncertain body offered by Kirstie Simson in her improvisation practice; (ii) to detail the differences and similarities in our approaches to performativity and presence; (iii) to make explicit Simson’s absence in relation to this (current) performative-presentation.

**Simon Ellis** is a New Zealand born independent artist whose practice has included site-specific investigations, dance on screen, writing, digital outcomes, black box works, and installation. He has a practice-led PhD (investigating improvisation, remembering, documentation and liveness) and is currently the practice-led research fellow at the University of Northampton. His work **Gertrud** was a finalist in The Place Prize 2008, and most recently he completed a new screen project, *Anamnesis*. [www.skellis.net](http://www.skellis.net).

**Mark Evans** (20th-21st Century Performer Training Working Group)
Coventry University

**MAKING THEATRE WORK – Entrepreneurship and Professional Practice in Theatre Higher Education**

This project set out to map entrepreneurial and employability educational practice across UK theatre and drama courses within the HE sector. Performing Arts education and training within the
UK Higher Education sector has always recognised that many of its graduates aspire either to employment or self-employment within the Performing Arts sector. Over the last ten years or so most courses with a substantial focus on performing arts practice (as opposed to academic study and research) have begun to examine ways in which they can better prepare students for the world of work and self-employment. Over the same period there has been a growing recognition of the value of the ‘creative industries’ to the UK’s economic growth and prosperity. The last five years have seen a number of projects setting out to give an overview of practice within the performing arts field – identifying key themes and areas of good practice. The main themes examined in this project were the development of entrepreneurial skills, knowledges, attitudes and behaviours, and the support of new business start-up within the theatre and performance field.

The project began by surveying current practice and analysing the survey results. Subsequently several case studies were selected to examine good and innovative practice. This paper will present initial findings from the survey and case studies and to offer a provocation in relation to the place of entrepreneurship within theatre training for the 21st Century.

Mark Evans is Associate Dean (Student Experience) in the School of Art and Design at Coventry University. He trained at the Ecole Jacques Lecoq in Paris and with Monika Pagneux and Philippe Gaulier, and his research interests include movement training for actors and physical theatre history and practice. His most recent publications include Jacques Copeau (2006) and Movement Training for the Modern Actor (2009), both published by Routledge. He recently completed the NCGE International Entrepreneurship Educators Programme, and is an NCGE Entrepreneurship Education Fellow.

Steve Farrier (Performance Identity Community Working Group)
Central School of Speech and Drama, University of London
"If you want theatre, Mamma Mia’s in the West End": Queer Aesthetics, Political Engagement and Post-Drag Performances.

This paper traces some queer performance work based at the Royal Vauxhall Tavern, specifically the presentation of Magazine, a series of performances over three years by the performance artist David Hoyle. The paper explores Hoyle’s work at the Vauxhall Tavern in order to tentatively bring to light a model for political engagement for a specific, though diverse, community.

The paper focuses on the way that Hoyle’s work, stemming from the Anti-Gay moment of the mid 1990s, brings to the cabaret stage a critical vision of the culture in which he lives. Through an examination of the structure and aesthetics of his performances the paper builds a reading of his work to propose a model of political engagement in a specific queer community. Hoyle peppers his performances with art references but chooses not to perform in the tradition of body art/modification that dominates queer performance cultures. Hoyle’s Magazine work more directly engages in political themes – including issues that are far from the usual subjects of cabaret evenings in a gay nightclub, Hoyle’s work in this series includes performances about mental health, the trades union movement, the arts council, art, the sex trade, god, America, and media studies.
Settling on a key moment in the series where the audience see a film of David Hoyle receiving the (real) results of his HIV test just before he performs, the paper explores the relation between his audience, his particular post-drag aesthetic and the politics of representation. The paper develops its vision for the model of political engagement from the notion of intelligibility as drawn from Butler’s work *Undoing Gender* (2004) alongside Rancière’s *The Emancipated Spectator* (2007) to unpick the fundamental challenge performance work brings to the notion of a performative identity which may not be as sterile in the face of political change as it first appears.

**Dr Stephen Farrier** is course convenor for the Drama, Applied Theatre and Education Degree at the Central School of Speech and Drama, University of London. His research interests focus on gender, queer, post-war theatre and experimental forms.

**Amanda Stuart Fisher** (Applied and Social Theatre Working Group)
Central School of Speech and Drama

*Secrets and Lies: testimony, ethics and the ‘act of faith’ (Reflections on a research project that’s under construction)*

Many ex-service personnel recently returned from deployment in Iraq and Afghanistan report symptoms of post traumatic stress disorder. Yet there is very little NHS or MoD support for these individuals who often end up disaffected or criminalised. I wanted to construct a performance project that could respond to this situation and tell this ‘untold’ story of combat. However, I have encountered a hitch. A military psychiatrist explained that many ex-service personnel fabricate stories about their experiences of war. This, he suggested, is often a mean of coming to terms with the difficulty of readjustment following deployment.

Veracity and authenticity are synonymous to our conception of testimony. The testimonial subject who speaks of his experiences but also lies, throws up many challenging questions both in regard to the philosophical truth claims of testimony and to the ‘messy, pesky, risky business’ of developing a research methodology and a practice that can ethically negotiate this possibility.

By drawing on Derrida’s writing on testimony (1998) I explore this ethical dilemma and suggest that by conceiving testimony as a *paradoxical* discourse we recognise its capacity to engage simultaneously with both *truth* and *fiction*. If we conceive testimony not as a ‘descriptive’ or ‘narrative’ process but rather as ‘an act’ of *faith* does it then become possible to distinguish between testimony that is put forward seriously ‘in good faith’ and a ‘fiction of testimony’ that ‘lies’ or ‘pretends to tell the truth’ (Derrida 1998)? And can this ultimately enable us to negotiate an ethics of practice that can respond to these challenges?

**Tony Fisher** (Theatre, Performance and Philosophy Working Group)
Central School of Speech and Drama, University of London

*Aesthetics of the Political in Francis Alÿs’ ‘Green Line’*

In this paper I examine the artist Francis Alÿs’ iterative act of walking the ‘Green Line’ – the 1948 act of partition that separated East from West Jerusalem. Alÿs, here, raises a decisive question concerning the meaning and possibility of a ‘political’ work of art today: how can a work of art be
political without engaging in politics? I situate this question in the context of a general problematic – that of the relation of the political to the aesthetic, as voiced by writers such as Sartre, Bourdieu, and more recently, Jacques Rancière. I use Rancière’s distinction between the aesthetic and representational regimes of the image to critique two rival positions - Sartre’s and Bourdieu’s. I argue that the aesthetic regime gives rise to a twofold paradox, which undermines the epistemic basis of the ‘committed work of art’. First, it results in what I call a ‘state of aesthetic exception’, which deprives art of a criterion ensuring a univocal, communicable message between sender and receiver; second, it results in a broader, historical contradiction, which becomes symptomatic in Bourdieu’s sociological reduction of art to the condition of the habitus, whereby a genuinely radical act is foreclosed by the structure of cultural distinction. I argue Bourdieu misses an alternative possibility, which we find in Alýs’ *Green Line*. In fact, I suggest, Alýs provides a novel answer to the question of how a work can be political while evading the two paradoxes identified above, in the shape of the work itself. First, Alýs technique – one of ‘performative ironic instability’, as I call it - acts as a form of ‘critical poesis’: by resisting an ‘engagement’ in politics (positionality), Alýs is able to disclose not just the logic of the political – but the sovereign act of will which structures the situation. Second, by ‘(re)performing’ Moshe Dayan’s sovereign act of partitioning Jerusalem, Alýs produces a profound metaphor for the ‘political’ as the exercise of arbitrary power. Thirdly, by intimating beyond the material conditions of the performative situation towards the poetic disclosure of what Althusser refers to as ‘the void’, Alýs’ *Green Line* reveals that the necessity of a given historical conjuncture, insofar as it is founded on an ‘aleatoric’ or chance encounter, is shot through with pure contingency – hence Alýs finally reveals the paradox of the political itself: its authority is ‘unauthorised’.

**Dr Tony Fisher** is a lecturer at Central School of Speech and Drama, University of London. He is interested in 20th Century phenomenology and existential thought and the problems posed to that tradition by structuralist and poststructuralist thinkers. His research also explores how debates within Continental Philosophy intersect with questions of performance. Two forthcoming publications are: ‘Bad Faith and Actor – Ontomimetology from a Sartrean Point of View’ in *Sartre Studies International* and ‘Heidegger’s Generative Thesis’ in *European Journal of Philosophy*.

**Dawn Fowler** (Theatre History and Historiography Working Group)
University of the West of England

*(De)constructing Charles Wood’s Archive: Memory and Response*

The reliance on archive material as the sole provider of performance history is problematic. When research centres on the work of a rarely performed writer, however, the static archive acts as a vital relic of performance. The archive becomes a vital tool in reconstructing forgotten areas of performance history. In Jacques Derrida’s view the archive is ‘a question of the future itself, the question of a response, of a promise, and of a responsibility for tomorrow’ (*Archive Fever*).

As the first researcher to gain access to the archive of dramatist and screenwriter Charles Wood (b. 1932), I gained first-hand experience in cataloguing and analysing the collected documents of a single writer. Wood is a prolific and provocative writer of military history, soldiering and the politics of war; his plays and films signifying a sustained and substantial interrogation of the armed services. Wood’s dual position as a ‘difficult’ and ‘subversive’ writer has coloured his production history and the memorilization of Wood’s work in British theatre history it emerged is steeped in mythology. For example, his archive has challenged many assertions made about Wood’s career.
and the reception of his plays. For example, I can now contest the widely accepted view that the excessive censorship of the Lord Chamberlain stopped Wood’s first full-length play *Dingo* being performed at the National Theatre.

Using specific examples from Wood’s emergent archive this paper seeks to explore the role of the archive in challenging accepted narratives and received theatre history. However, it also recognises that in seeking to deconstruct one interpretation of history the emergence of a writer’s archive towards the end of his/her career reconstructs another version that is not definitive. In addressing this juxtaposition I will also reference the burgeoning revivals of Wood’s work in performance and how both the repertoire ‘paper-chain’ and live performance can be used in research.

Dawn Fowler: Before becoming lecturer in drama at the University of the West of England, I was a tutor and researcher at the University of York where I completed my PhD in post-war British Theatre (2008). My main research and teaching interests are staging trauma, and representations of war in British and Irish drama. At the heart of my recent research lie issues of political subversion, marginalised writing, human rights, and ethics and spectatorship. I am currently writing a monograph on playwright Charles Wood, and have published an article on Wood in the Blackwell *Companion to Modern British and Irish Drama* (2006). I am also preparing book chapters on Margaret Thatcher and Falklands War Drama, and the playwright David Greig.

Marissia Fragou (Performance Identity Community Working Group)
Royal Holloway, University of London

*Nomadic Performatives in the plays of Phyllis Nagy*

In her renowned manifesto ‘Hold your Nerve: Notes from a Young Playwright,’ Phyllis Nagy underscores the importance of imagination in dramatic writing and urges playwrights to consider the relationship between metaphor, collective bravery and democratic interpretation. In the light of these concerns, this paper will consider how Nagy’s theatre adopts a utopic position of fluidity and nomadism in order to address questions about identity, community and belonging in a late capitalist era. My theoretical model will be largely informed by Rosi Braidotti’s metaphor of the ‘nomadic subject’ as she has deployed it in her eponymous work: ‘the nomadic subject is a myth [...] a political fiction, that allows me to think through and move across established categories and levels of experience: blurring boundaries without burning bridges’ (*Nomadic Subjects* 4). I will specifically discuss how Braidotti’s utopian figuration of the nomad and her vision of ‘nomadic aesthetics’ offer insights on the tension between identity fluidity and accountability and create spaces for building a new kind of democratic collectivity of differences that eschews fixity and monolithic identities. With reference to specific examples drawn from Nagy’s body of work, I will ultimately explore how Nagy uses fluidity/nomadism as political and aesthetic tropes in performance opening up the possibility of imagining a more democratic future.

Marissia Fragou is a holder of a BA in English (University of Athens) and of an MA Research in Drama (Royal Holloway University of London). She is currently completing her PhD thesis on American playwright Phyllis Nagy at Royal Holloway. She is one of the founding members of *Platform* eJournal of Theatre and Performing Arts and member of the Editorial Board. She has also worked at the Drama Department of RHUL teaching courses on critical theory and feminist theatre historiography.
After the world’s first enclosed wet dock opened in 1715, the city of Liverpool suddenly became a hub for the Transatlantic slave trade, which entailed regular sail between West Africa, Liverpool, New York, and the British Caribbean. Later, free Blacks traveled on steamships between these destinations. The port city invites theatrical traders, an example being William Brown, founder of the African Grove Theater in New York, who learned theatre arts serving on a Liverpool liner. In 1866, British blackface entrepreneur Sam Hague brought a slave troupe of Georgia Minstrels to Liverpool; he eventually fired his actors, leaving several behind to contribute to the city’s cultural life. Liverpudlians of African/Caribbean ancestry have long identified with African American performance and politics, “bringing” it to, and spinning it within, Liverpool.

As demographics and patterns of movement within our “home” cities mutate at a startling pace, New York-based scholar-artist Anita Gonzalez and I are collaborating in New York and Liverpool, examining archival travel documents and meeting with theatre-makers and educators as we trace triangles of theatre, trade, and travel and their impact on the “disapparent” Black community of Liverpool and the continuing gentrification of Harlem. Reading Elizabeth Grosz’s feminist, psychoanalytic perspective on “bodies-cities” in dialogue with feminist diaspora scholar Hershini Young’s notions of “the diasporic body”, I propose to consider the inter-mapping of “city” and of “body” that Anita and I find ourselves performing in our own scholarly, theatrical trade as we excavate and re-imagine previous exchanges.

James Frieze is Senior Lecturer in Drama at Liverpool John Moores University. His first monograph, Naming Theatre, is published by Palgrave and is out this September in all good bookshops. He is trying to find the time to get stuck into a book on Ping Chong, but is distracted by directing another site-specific adaptation in Liverpool, the next one being a show about the history, politics, and pleasure of shopping for clothes.

Viv Gardner is Professor of Theatre Studies at the University of Manchester, and co-editor of Nineteenth Century Theatre and Film. Her research interests focus on women in British theatre including contemporary theatre; the iconography of the New Woman, 1890-1914, and women managers before 1914, and comedy and performance. Publications include New Woman Plays:
"The Neutral Mask does not have problem. He wake up, he stand up, he was not drunk yesterday."

Philippe Gaulier, Neutral Mask Workshop, November 2007

On a sunny afternoon in the third floor studio classroom of École Philippe Gaulier, the atmosphere shifted almost imperceptibly. Five students stood in the center of the room with white expressionless masks in their hands, looking confusedly at the grizzled man who sat slumped in a chair at the center of the row of student spectators, cradling his frame drum on his lap. Philippe Gaulier had just finished his instructions for that afternoon’s Neutral Mask exercise: “Neutral Mask walks forward, sees ocean—when see ocean, big emotion comes in.”

Gaulier’s use of the word “emotion” in connection with the supposedly emotion-less Neutral Mask marked a significant moment of student struggle to come to grips with a mask form steeped in discourses of mechanization and interiority, discourses closely tied to mime developments in early twentieth-century France. During this time mime practitioners were working with and often explicitly against the mime traditions of the nineteenth century which had seen a split between the cold, mechanized and the grotesque, naturalistic body. Their work was set against the backdrop of increasing physical mechanization and, alongside this, shifting cultural values placed upon the “natural” self and the expression of emotions.

This paper looks at the Neutral Mask as it developed in the twentieth century as a pedagogical tool within French mime training. It takes as its departure point a Neutral Mask workshop taught by Gaulier in which I participated as both student and researcher. By interweaving practice-based research with historiographic analysis that traces ideologies of the body through nineteenth- and early twentieth-century French mime, I tease out the multiple and often competing discourses that inform how bodies act and are understood within a contemporary Neutral Mask classroom.

Laura Purcell Gates is a theatre artist and scholar who recently moved to the U.K. and is completing her doctoral thesis for the University of Minnesota on the intersections between physical theatre pedagogy and discourses of the body, interiority and self. She is Co-Artistic Director for Bristol-based Wattle & Daub Figure Theatre.

Sozita Goudouna (New Technologies for Theatre & Performance Working Group)
Royal Holloway, University of London
Solitary Place

In 1914, Raymond Roussel (1877-1933), one of the ancestors of experimental writing, commissioned Pierre Frondaie a popular pulp fiction writer, to turn his novel 'Locus Solus' into a play. The production, however, was a complete failure. Roussel and his strangely titled work
became the butt of jokes overnight, and everyone waited with impatient malice for the next play. This paper will discuss a wide range of possibilities of re-visioning and re-making the context in which ‘Locus Solus’ was framed, misread, misunderstood and misfitted, with the use of emergent technologies. The framework will be given by a contemporary performance based intermedia event inspired by Roussel's text. ‘Locus Solus’ is a cross-cultural (eight countries), location-driven and devised project, which aims to form a dialogue of practice based research with museums, architects, visual and sound artists, dancers, choreographers, performers, set designers, video artists, researchers, writers and dramaturgs. The central focus of the project is the investigation of the potentials generated through interactive technologies of digital and immersive media. Moreover, the project aims to generate new understandings of and research into the impact and significance of perception in multiple sensory registers (auditory, visual, tactile), as well as the importance of non-verbal communication. The project will develop an approach to spatial use, through the application of augmented reality systems for spatial visualisation. Augmented reality overlays virtual objects over the real space. Parallel to this, Locus Solus will integrate a contemporary approach to anamorphic art; artists will experiment with the use of the geometry of perspective. Raymond Roussel's novel 'Locus Solus' ('Solitary or Unique Place', 1914) on account of its form and content, provides the canvas for such experimentation. Experimentation in this case involves a preexisting cultural object and a complex performative context.

Sozita Goudouna is a director and associate editor, currently completing a PhD at Royal Holloway, University of London, entitled "Mediated Breath: the Intersection of Critical Discourses in the Visual Arts and the Theatre". She is the founder of Out of the Box intermedia company and is working as associate editor for the academic journal Studies in Theatre and Performance.

Hannah Gravestock (Scenography Working Group)
University of The Arts, London

The performing body as a shared language

In my paper I describe how a collaboration between the scenographer and the athlete in the sport of figure skating led to the creation of a performance that has enabled the development of a performance-centred scenographic training structure. I go on to outline how this training structure, based on the performative act of drawing, enables the development of a collaborative practice between the performer and the scenographer and determines their roles as interchangeable. However, in light of the recent complaints and appeals relating to the selection of ice dance couples for the World Championships owing to claims of subjective marking, I also discuss how this performance centred scenographic structure could be used to address growing concerns in the sport, and a lack of research, in relation to how to mark and train athletes in expressive, artistic movement and ‘characterisation’.

To do this I firstly further explore how the play and replay approach of my training structure could be used in relation to imagery in sports psychology to develop the skaters sensory awareness, kinesthetic sense and subsequently the expressive quality and technical accuracy of their performance. Secondly I suggest how such training could also be used to create a shared language and understanding within the field of judging that addresses the external and visible communication of embodied ‘character’. To conclude I suggest how, by developing the role of the designer towards scenographer and using the physicality of the performing body as a shared language to devise performance, further collaborations between the scenographer, the skater and
other artists could be used to continue research in both disciplines; where the scenographer can not only be considered a performer, but can also become director/choreographer.

Hannah Gravestock graduated from The Central School of Speech and Drama in 2001 and now designs for theatre and film. Her work also includes costume designs for ice-dance in which Hannah also trains and performs. Hannah is currently in the final year of her PhD at the University of the Arts London, is a visiting theatre design tutor at Rose Bruford College and is also currently working as a graphic designer for a web management company.

Phil Green (20th-21st Century Performer Training Working Group)
DeMontfort University

Lying for a living: contradictions in the work of an actor and the production of documentary plays

Pete Postlethwaite (IMDb 2009), and his contemporary, Johnny Depp (eonline 2009), have referred to themselves earning a living from lying. However, Louis Jouvet asserted that “[T]he actor is not the one who lies. He is the intermediary between the author and the public. He does not lie, he simulates...” (Benedetti 2005:167). Will Hammond has described Documentary Theatre as inhabiting “a spectrum – a spectrum between reality and fiction” (Hammond and Steward 2008:74). This paper seeks to explore how helpful such comments are to the actor performing in a documentary play. This will include an examination of:

- the nature of acting in terms of representation, ‘being’ and truthfulness
- the role of the documentary play and notions of ownership and ontological security
- the dialectic that develops between stage and auditorium
- implications for the training of actors

An empirical approach will include reference to documentary plays performed in the late 1980’s and early 1990’s. The plays were toured nationally and internationally as well as being performed for their ‘source’ audiences.

Phil Green completed his BA (Hons) Performing Arts at Leicester Polytechnic and then worked as an actor in theatre, television and radio. He graduated from the University of Leeds in 1997 with an MA in Theatre. For the last ten years he has taught at New College Nottingham developing and writing their HE Performing Arts programmes. My teaching specialisms are in acting and directing. During his CEPA Fellowship at DMU he has investigated the challenges presented by the assessment of group practical work; pedagogic issues pertaining to the delivery of interdisciplinary projects/modules; and the student experience of the transition from FE to HE.

Karoline Gritzner (Theatre, Performance and Philosophy Working Group)
Aberystwyth University

Theatre’s Thinking Beyond

This paper will engage with Adorno’s proposition that metaphysics ‘after Auschwitz’ should be a recourse to the body rather than the pure idea. Adorno reconfigures the central metaphysical categories of meaning, freedom and transcendence as primarily aesthetic and somatic principles which might provide an alternative to the reifying primacy of the concept in traditional metaphysical systems. The paper will draw out the implications of this for ways of thinking about
theatre (drawing on Artaud, Beckett, and Barker) as a ‘metaphysical’ activity in the Adornian sense, i.e. as mode of immersing oneself in the physical reality and immediacy of time/space/bodies which at the same time becomes a thinking beyond that which is the case. For, as Adorno maintains, ‘nothing can be even experienced as living if it does not contain a promise of something transcending life.’

Simon Hagemann (New Technologies for Theatre & Performance Working Group)
University of La Sorbonne Nouvelle Paris 3

New technologies and the construction of new (imaginary) spaces in theatre have a long tradition. Since its invention film was used in theatre to evoke spaces which were difficult to represent on stage, like interior worlds as well as larger outer worlds. Erwin Piscator used film in the 1920s to bring the stage action in a broader historical context. Film was perceived as an element to surpass the limits of the stage walls. In the 1960s video gave new possibilities to theatre performances. Live images from inside or outside of the theatre building could be projected, as did Svoboda in Luigi Nono’s Intolleranza in Boston 1965. Simultaneous video projection of live stage events was also possible. Later on new digital technologies gave new possibilities for performance productions. What’s new concerning the creation of new (imaginary) spaces with digital technologies in contemporary performance productions? In discussing some examples of contemporary performance work of artists like the Builders Association, CREW, Rimini Protokoll, Port B, Guillermo Gomez-Pena or Blast Theory we like to evoke themes such as multimediality, telematics, virtual reality, immersion, interaction and manipulation.

Simon Hagemann is a PhD student at the University of La Sorbonne Nouvelle Paris 3. His doctoral thesis is on new media in theatre from the avant-garde of the 1920s to the present. He has contributed papers on contemporary performances to international conferences in London, Amsterdam and Florence. His research interests include post-dramatic theatre, theatre and technology, intermediality and political theatre.

Philip Hager (Performance Identity Community Working Group)
Performing Citizenship?

In his 1968 play The Price of Rebellion in the Black Market, Greek playwright Dimitriades problematises the relationship between political participation and theatre, within a post May 68 context:

2nd Student: If we really want to be revolutionaries, we [...] have the obligation to get out in the streets and unite with the protesters. [...] 
3rd Student: Our protest is the performance.

The question that arises here is whether art, and in particular theatre, can be an effective political tool in a period of social unrest, an alternative to the violent politics of the streets.

In this paper I wish to explore this relationship between the politics of theatre, and the politics of the streets; the relationship between political theatres, and the theatres of politics. Using as examples cases from the recent and ongoing social unrest in Europe, I will try to identify the
performative aspects of political protest, and place them against the logic of stability advocated by the marketplace – a logic that rapidly loses its credibility as the global recession unfolds. In this sense, I will argue that citizenship is defined by utopian visions of direct/participatory democracy, challenging the logic of the marketplace, exposing the late capitalist democracy as a mere illusion, a spectacle. Ultimately, I will suggest that protesters, in their attempt to disrupt the logic of the spectacle, disrupt the social experience in urban centres, bypassing the mediated or televised democracy, claiming theatrical spaces and other urban spectacles as sites of political participation and struggle.

Philip Hager has studied theatre in Greece and in Britain. He recently completed his PhD at Royal Holloway that focuses on the patterns of production and reception of politically-engaged theatre in Greece, during the dictatorship of the colonels (1967-1974).

Rachel Hann (Scenography Working Group)

_Digital Landscapes: Geo-visualization as a Scenographic re-appropriation of topographic data_

Access to satellite imagery, or the digital representation of landscape, has effectively changed the way we interact and view our environment, both familiar and distant. This paper argues, through the writing of Edward Soja, that geo-visualization, from satellite navigation to Google Maps, can be examined through the lens of scenography as a site for creative endeavour. Geographic Information Systems (GIS) were first developed in the mid 1990s and have since been used to great success in the articulation of non-geological information and trends. For instance, to visually demonstrate changing shopping behaviour’s across a township or to articulate voting patterns in General Elections.

However, it is the, at times, perverse nature of this re-imaging that bares the focus of this paper, as it assesses the use of this technology in cultural and artistic practice. Virtual 'site seeing' may on one level involve viewing a three-dimensional representation of Google Earth’s Grand Canyon, but it is also the re-appreciation of our everyday environments. The viewpoint offered to us by these technologies presents us the chance to 'locate' ourselves within our daily narrative, our community, and our wider urban and social environments. Projects such as ‘wetellstories.co.uk’ and 'Rome Reborn' are challenging us to view this visualized landscape as something other than a map. This shift in its usage forms the basis of this paper, as it examines the potential of these impossible settings for the business of storytelling.

Rachel Hann’s research profile spans the application of digital technologies to pedagogic, cultural, and performance practices. Situated within the digital humanities, her current practice-led research project investigates the evocation of unrealised theatre architecture from the 1920s and 1930s. This interdisciplinary project argues that the process of computer-based three-dimensional visualization is a site of knowledge generation as well as articulation. Drawn from four case studies, this investigative study utilizes and examines the recommendations of 'The London Charter' as a model for academic validation. Rachel is also a Postgraduate Representative for the Theatre and Performance Research Association (TaPRA) and lectures on scenography, theatre history, and performance.
Anna Harpin (Performance Identity Community Working Group)
University of Cambridge

Promising Dystopia

Della Pollock has written that ‘performance is a promissory act. Not because it can only promise possible change but because it catches its participants – often by surprise – in a contract with possibility: with imagining what might be, could be, should be.’ The promissory nature of theatrical encounters is, therefore, politically profound insofar as it renders the possibility of change immediate and palpable. It makes plain the possibility of alternative ways of seeing. It is worth considering then, what happens to this formal capacity for promising better futures, for promising the possibility of utopia, when it collides with stage images of devastation. This paper asks what is promised in the performance of pain and dystopia?

In this presentation I will examine to what extent the staging of apocalypse and cruelty is actually a reparative, hopeful act. Is the logical response to destruction despair, or rather, reconstruction? Through a consideration of works including Philip Ridley’s Mercury Fur (2005) and Marina Abramović’s The Lips of Thomas (1975 and 2005 revival), this paper will ask what is politically at stake in the representation of brutalised bodies and spaces. I will consider if, in these spectacles of cruelty, one can discern the promise of repair and regeneration. I will question how far testing the limits of what can be seen, endured, and witnessed in violent performance can return us to a sense of community and amplify the ethics of human responsibility. This paper will ask if images of dystopia and the audience responses and interventions that they provoke are in fact a performative promise of something better.

Anna Harpin has just submitted her PhD at the University of Cambridge on the subject of theatre, health, and social exclusion. She presented a paper at TaPRA in 2008 that considered community theatre, marginality, and experimental performance.

Ryan Hartigan (Performance Identity Community Working Group)
Brown University, USA

In The Guardian of 18 November 2008, Frank Keating made the traditional UK press pronouncement upon an All Black tour: ‘It’s time the haka posture was put out to pasture.’ The performance of the haka by the All Blacks team of Aotearoa-New Zealand, one of the most recognizable moments in world rugby, is, in Keating’s neocolonial discourse, ‘a pre-match native rumba’. Yet responding with an overly optimistic account of the haka, attempting to stabilize national identity through the battlefield of sport, is to adjudge this crucial site of performance free of the politics of representation. Driven by the circulatory imperatives of cultural and economic capital, the performance of the haka within the frame of a rugby tour match in England places it in complex dialogue with its past, not just as a representational practice, but as a performative space where tensions and disagreements are, in Saidiya Hartman’s words, hypervisible, and in this overflow of meanings, contradictions and misinterpretations are folded back into the performance and exceed its frame. I respond both to Keating’s inflammatory rhetoric, and to postcolonial models of the haka as a bicultural utopic, by applying Dwight Conquergood’s sense of performance as kinesis. I question whether the performance of the haka, rather than displaying unity, imports the colonial past into a present of productive disunity, and can better understood, to rearticulate Benedict Anderson, as a rehearsal of the imagined community that Aotearoa-New
Zealand hopes to inhabit.

**Ryan Hartigan** is an artist and scholar from Aotearoa-New Zealand, and PhD student in Theatre and Performance Studies at Brown University. He was Graduate School Fellow at the University of Minnesota 2007, and is a Chapman Tripp Award-winning director. He became the first scholar from his country to win the Veronica Kelly Prize, with his ADSA conference debut in 2007, ‘They Watch Me As They Watch This: Alfred Jarry, Symbolism and self-as-performance in fin-de-siècle Paris.’ He most recently directed Avye Alexandres’ “Sorting the Coats”, commissioned for Works in Progress 2008, Red Eye Theater, Minneapolis.

**Jessica Hartley** (Performance & The Body Working Group)
Central School of Speech and Drama

*Dialectics of Love: The Aerial Body as a Site for Exchanging Courage*

An aerial body in action is seen through the bodily fleshing of a ‘glorified body’ and viscerally with the ‘momentary body’, but reversibly, so that the observing body becomes glorified momentarily in aerial action. The visible is inhabited by the invisible and experienced bodily and expressly and potentially operates in a ‘dialectic of love’. (P. Tait, *Circus Bodies*, 2005, p. 150)

When we watch an aerialist perform, we are awed by their physical dexterity and their ability to defy death. The exchange between aerialist and audience is manipulated to create a biological response in the observer. Our heart beats faster and our palms sweat. This physiological response changes not only our understanding of the performer but of our own bodies.

This paper/presentation will explore the neuroscientific, philosophical and poetic exchanges that constitute aerial performance. Through an analysis of biological and physiological experiences in the body of both audience and performer, it will engage with Merleau-Ponty’s theories on observing the moving body of others. The paper will explore how a ‘momentary glorification’ results in a physiological reaction from the autonomic nervous system, as if the audience were themselves taking the risks they perceive the performer to be taking. It will discuss the metaphorical paradoxes that appear to define aerial performance and examine how this aesthetic connection translates into an embodied ‘knowing’. This exploration will result in the hypothesis that the aerialist exchanges their safety in order for the audience to know courage.

**Jessica Hartley** is studying for a PhD entitled ‘Guided Practices in Facing Danger’ at The Central School of Speech and Drama which explores the nature of ‘risky’ performance work with adolescents. She is a highly experienced secondary school teacher and has worked as a consultant for GCSE examinations as well as Head of Department in a number of comprehensive school settings. Alongside this Jessica is a trapeze artists and circus director; she has worked with a wide variety of companies including The Circus Space, Tara Arts, John Wright, David Glass, Forced Entertainment and DV8. She was a finalist for the *Oxford Samuel Beckett Theatre Trust Award* on four occasions between 2003 and 2009.
Laura Higgins (Theatre History and Historiography Working Group)
Royal Holloway University of London

The 'too to solid flesh’ and the body of the ghost: the role of actors’ experiences in interpreting the performance of spectrality

In this paper I seek to develop my research into playing spectrality in Shakespeare whilst also addressing wider methodological concerns relating to the use of actor interviews in the documentation and interpretation of the theatrical past.

I take as my case study Michael Boyd’s 2007 production of Richard II, and focus particularly on the work of Chuk Iwuji, who played a character introduced into the play by Boyd and referred to in the prompt book as Dead Gloucester. Throughout the production Iwuji appeared as the murdered Duke, and also in various other minor roles. Since the opening of the production established a strong identification between Iwuji and Dead Gloucester, I would argue that these other roles were indissociable from his principal identity as Richard’s murdered uncle (spoken of at the beginning of the play, but not normally seen on stage), and that as a result his interventions imbued certain lines with new resonances and intensified particular moments of the action.

I consider the insights into (i) the rehearsal/production process and (ii) the creation of particularly powerful stage images, gained from interviews with Iwuji and other members of the cast, and ask how the knowledge provided through such encounters fits with the range of other resources available for recording and reading this striking production. Further, I examine Iwuji’s personal experience of playing the ghost and ask how his ideas on the role of the spectre complement or conflict with notions of the ghost as a political and/or social figure. Through an examination of Iwuji’s performance of spectrality in Boyd’s Richard II this paper aims to explore the position of the theatre historian in relation to actors’ perceptions of their work, traditional archival materials, and contemporary critical thought.

Laura Higgins is a Visiting Lecturer in the Department of Drama and Theatre at Royal Holloway University of London, where she is currently completing her PhD, and has also taught at Kingston University and the University of Cantabria, Spain. Her Doctoral thesis, ‘Staging Geographies and the Geographies of Staging: Space and Place in Shakespeare’s Richard II’ takes account of recent reassessment of Shakespeare and draws on developments in cultural geography to create a new approach to reading Shakespeare and his plays in performance. Her research interests include: theatrical space; Shakespeare on stage and screen; and the performance of spectrality in early modern drama.

Stephen Hodge (New Technologies for Theatre & Performance Working Group)
University of Exeter

Reflexive Architecture: A Second Space for Performance

The impulse, when entering the Second Life® world, is to draw on habitual Real Life practices, to shape the virtual world as a mirror of reality. This is reinforced by other interactive, 3D building environments, e.g. SimCity (1989). This same impulse is prevalent in many SL theatre communities. The SL Globe Theatre, for example, is a life-like rendering, its resident company aiming to work its way through the complete works. To use SL as a tool to imitate RL practices, though, overlooks its potential. In SL, avatars can hover or fly, giving unusual perspectives. Objects
can be scripted to affect behaviour. SL space is discontinuous, as avatars navigate via teleportation. This discontinuity of space, and the ability to fly, create a profound shift in the perception of place and event. Many CAD-savvy architects have been working in SL since 2003. The term 'reflexive architecture' was adopted by Jon Brouchoud (a.k.a. Keystone Bouchard):

Reflexive Architecture offers an opportunity for a new language of virtual architecture to emerge, free from the habit of pure physical replication (A Study in Reflexive Architecture, 2008).

Brouchoud’s building credits include Linden Lab HQ and US House of Representatives. He founded Architecture Islands, leads the RL Architects in SL group and is author of The Arch blog (http://www.archsl.wordpress.com/). This presentation reflects on a two-year conversation between Keystone Bouchard and 2ND LIVE’s Drifter Rhode. It references the third ACE-funded 2ND LIVE commission, A Study in Reflexive Architecture.

Stephen Hodge (a.k.a. Drifter Rhode in SL) is a Senior Lecturer and a member of the Centre for Intermedia at the University of Exeter. He is a core member of site-specific artists’ collective Wrights & Sites (http://www.mis-guide.com/) and curator-producer of 2ND LIVE, which aims to explore performance in the Second Life world (http://2ndlive.org/).

Nick Hunt (Scenography Working Group)
Rose Bruford College

**Lighting on the Hyperbolic Plane (workshop and paper)**

Lighting control systems for the theatre are generally based on the ‘state/cue’ model, in which static snapshot lighting pictures or ‘states’ replace one another at various cue points through the duration of the performance. This way of structuring lighting (and the data that represents it in the control system) derives from the ‘preset’ lighting boards that came to dominate the design of lighting controls in the post-war period, and is now well established in current computerised controls.

In my presentation I will argue that the data model used to represent the lighting within the ‘state/cue’ conception is a model based on a geometry of straight lines, grids and angles: a Euclidean and Cartesian geometry. I will also argue that such a data model privileges the static over the dynamic, the synchronic over the diachronic, and that this privileging has consequences for the expressive potential of light on stage. I will go on to propose an alternative data model inspired by the geometry of hyperbolic planes and state-spaces, and which is structured by an aesthetic logic of lighting. This alternative model, that I term the Thread/Impulse model, is intended to promote the lighting designer’s engagement with the temporal dimension of light on stage. I go on to demonstrate a custom-built lighting control system designed to implement the Thread/Impulse model in a variety of ways. Participants in the session will have the opportunity to operate and experiment with the control system in order to explore further the ideas that I have presented.

Nick Hunt graduated with a degree in Mechanical Engineering before deciding that theatre was more interesting than thermodynamics. After ten years as a professional lighting technician and designer, he started teaching at Rose Bruford College, where – some twelve years later – he is currently Head of the School of Design, Management and Technical Arts. Nick is researching his doctoral thesis, “Repositioning the Role of Lighting in Live Theatre Performance Using Digital
Technology”, which examines the performative potential of light and the lighting artist. Nick’s other research interests include digital scenography and digital performance, the history of theatre lighting, and the roles and status of the various personnel involved in theatre-making.

R. Justin Hunt (Theatre History and Historiography Working Group)
Roehampton University

**obJECT Object: Promises, Archives and Queer Ghosts**

Rebecca Schneider has argued that the sense of loss associated with the archive is a product of archival logic itself. She explains that “in the archive, bones are given to speak the disappearance of flesh, and to script that flesh as disappearing.” In this way, the system of the archive performs loss as an institutional structure. What is “saved” then is a byproduct of the “social performance of retroaction” in that object choices within the archive are “secured backward”). Trying to move away from the textual document as fact within the archive and consider what fleshy remains might tell us Schneider makes the following critical move:

“... the scandal of the archive is not that it disappears (this is what the archive expects) but that it both ‘becomes itself through disappearance’ (as Phelan writes) and that it remains – though its remains resist ‘house arrest.’”

The archives’ performative achievement of disappearance thus constitutes and perpetuates its hold on the valence of its objects. The “value of the archive as repository of a true record of the past” was taken up valiantly by scholar Diana Taylor in her Archive and the Repertoire. Her analysis of event of the archive – the arrival of the archive into the Americas as structure of power – assists us in reconceptualising the archive as site, especially in and through the body.

I agree with Taylor and Schneider that the cultural/performance remains “remain differently” than a patriarchal archival system may allow. Taking up Taylor’s term, postdisappearance, this paper establishes the choreography of knowledge into and out of the archive as queer. Considering dancer Leigh Garrett’s 2006 piece “obJECT Object”, this paper begins the work of writing in the ghosts of queerness which I see as haunting the archive. Their disappearance from the archive, inscribed by a heteronormative culture, involves reading the fleshy archives of performing bodies to negotiate a future space for queer bodied in the archive.

R Justin Hunt is a lecturer in performance, a choreographer and dramaturge. He received his bachelor’s degree in Educational Theater and Dance from Emerson College and his Master's in Performance Studies from the Tisch School at New York University. Justin is a co-founding Producer for 0227 Productions based in NYC.

Paul Hurley (Performance & The Body Working Group)
University of Bristol

**Loving me, loving you: intersubjective exchange in collaborative performance art practices**

This paper will examine notions of subjectivity and exchange in collaborative performance art works, including Linda Montano and Tehching Hsieh’s *Art/Life: One Year Performance 1983-1984*, some of Abramovic / Ulay’s *Relational Works* (1976-88), and *The Public Love Project* (2006) by Kathe Izzo and myself. I will argue that such works all perform, to one extent or another, the intersubjective relation of collaborative bodies. In the case of Abramovic / Ulay this is one of
physical and psychic intensity ("energy exchange"), that is performed for, but is inaccessible to, an audience. For Montano and Hsieh, the structure of the connection is similar, but the experience of it is quite different – theirs is a relation bound by the artwork’s concept (to be tied together by an 8ft rope for a year), but strained by its execution (they spent much of the time, according to Montano, fighting). Izzo and my collaboration was much more explicitly based on exchange (through over 40 “love appointments” where we would variously talk, eat, drink, sit, etc. with participants), between bodies that – although not through any physical intensity - were very much present and embodied. Through analyses of all of the above, within Deleuzo-Guattarian theorisations of becoming, affect and the rhizome, I will argue that collaborative performance art practices can interrogate notions of subjectivity and autonomy (of both artist and audience) and that such an understanding of the intersubjective relations of performance is important for a politically and ethically liberated conception of it.

Paul Hurley is currently writing up his PhD (due for completion July 2009) ‘Reconfiguring the Human: On the Becoming-other of Performance’ at the University of Bristol, in a collaborative AHRC-funded project ‘Curating Risk’, with Arnolfini. He has written articles for online and print publications, as well as a number of essays for exhibition catalogues, and has been making his own performance art work since 2001, which has been performed and exhibited in theatres, galleries and festivals in over 10 countries.

Nesreen Hussein (Performance & The Body Working Group)
Royal Holloway, University of London
Transformation as Action and Reaction: The Body as a Site of Material and Political Exchange

Hunger (2008), Steve McQueen’s film production, vividly and viscerally portrays the conditions of IRA prisoners in the H-Blocks in the late 1970s when the British Government decided to remove their political status. Rejecting the subordinating effects of status change, IRA prisoners refused to wash themselves or wear prison uniforms, covering their naked, soiled bodies with nothing but blankets (in what was named the ‘Dirty Protest’ and the ‘Blanket Protest’). This culminated in the 1981 Irish hunger strike. A powerful political discourse of action and resistance took place inside the prison during that time, which was received with systematic brutal physical force. In that same year in East Germany, and as part of a State-endorsed ‘doping’ programme, the athlete Heidi Krieger, aged 16, began to systematically and unknowingly receive large doses if oral steroids to enhance her athletic performance. They caused gradual, rapid changes in her body, eventually forcing her to undergo a complete surgical sex change in 1997. Krieger was interviewed as the man Andreas in Peter Molloy’s documentary The Lost World of Communism (2009).

Watching both productions one after the other brought the realities behind them close to each other. I was struck by the parallel conditions of imprisonment in these two corresponding historical moments; the violated bodies of the prisoner and the athlete. The colonizing practices against those bodies performed ‘dramatic biological reorganizations,’1 ‘writing’ the body as an instance of alterity. In this paper, I will look at the body in these two poignant cases of objectification, where the body exchanges its status with the material conditions of confinement in a set of performed practices. Through dynamics of action and resistance, or objectification and its reversal, the body is regulated both as a weapon and as a site of political action and power exchange. The body becomes an extension of prison, and vice
versa. In a Nietzschean sense, it becomes a result of tension between antagonistic forces; dominating and dominated; active and reactive, which produces a ‘multiple’ body; a liminal body in a constant state of transformative exchange between subject and object statuses. As part of its contextual framework, the paper will draw on Allen Feldman’s ethnographic study of political violence and oral history in Northern Ireland, *Formations of Violence* (1991).

Nesreen Hussein received a BFA in Scenography and Interior Architecture at Faculty of Fine Arts, Helwan University in Cairo, Egypt, and a MA in Theatre and Drama Research at Royal Holloway, University of London. She is currently completing PhD research project at Royal Holloway, funded by College Research Studentship, in addition to receiving funds from University of London Central Research Fund and the Society of Theatre Research (the President’s Fund). Her research focuses on the interaction between the human body and physical material, looking at the unstable subject-object dialectic; how it is negotiated in performance to create language, and to critically evaluate human subjective experience. Nesreen is a Member-at-Large of ATHE’s Performance Studies Focus Group (2008/09). She is a theatre designer with brief performance experiences that include collaborating with Improbable, Station House Opera, Richard Gough and Yael Davids.

Seda Ilter (Theatre, Performance and Philosophy Working Group)
University of Sussex

*Tim Crouch’s An Oak Tree: A Phenomenological Approach to the effect of Liveness Performed within the Theatre Text*

Contemporary theatre practitioners, theorists, and playwrights have questioned the ontology and phenomenology of liveness and presence in the view of the rise of mass media and mass reproduction. Various theorists from Auslander to Phelan have brought about ideas and approaches about this, also the philosophies of thinkers such as Derrida, Baudrillard and Deleuze have influenced and formed the basis of the approaches to the question of liveness. This paper seeks to explore the phenomenology of liveness in contemporary theatre by paying close attention to Tim Crouch’s *An Oak Tree*. However, as an alternative to the prevalent relationship between liveness and performance, this paper aims to answer the question of how contemporary theatre texts would relate to this predominant issue that has preoccupied the theatre and performance scene for so long. In this respect, I propose that contemporary theatre has engendered new dramaturgical strategies in response to the effect of mediatisation in theatre some of which emphasise the inherent mediality of theatre through hypermediacy, and in doing so render contemporary theatre an extensive form of metatheatre. In this context, I shall explore the dramaturgy of character/non-character and its counterpart in performance acting/not-acting. Contemporary theatre puts forward various techniques of characterisation most of which commonly mark the death of the character and propose a de-characterised form of theatre. An Oak Tree goes further into the ideas of mediality and liveness in theatre by proposing different levels of liveness firstly through its dramaturgical structure which then is realised in performance. The dramaturgy of character/non-character in An Oak Tree does not only open the path for a self-reflexive form of acting but it also manifests a comparative experiment on rehearsed and non-rehearsed acting which provokes various levels and types of liveness on stage and thus indicate that liveness is not an ontologically definite phenomenon.
Seda Ilter is a second-year DPhil student at the University of Sussex. Her research focuses on the dramaturgical ways and aspects in which contemporary theatre responds to the mediatisation of theatre and how such techniques underline the effect of liveness through hypermediacy in performance.

Maggie Irving (20th-21st Century Performer Training Working Group)
University of Plymouth

**Strategies for Becoming and Training a Professional Contemporary Female Clown**

This proposal addresses the dynamics and performer training strategies for becoming and performing as a contemporary professional female clown. In the past despite being able to clown I have experienced difficulties with entering the ‘clowning zone’, a liminal – yet ludic – space, where I feel free to play.

How do we train women to clown? What are the optimum circumstances in which a woman can clown? I am investigating the clown training pedagogy of Philippe Gaulier in order to ascertain if his perspective of clown, and his style of clown training enable women to show, develop and perform their inner clown. I intend to demonstrate who my female clown is and discuss my strategies and training used to become an authentic contemporary professional female clown.

Maggie Irving has performed clown for several years and her devised solo performance, *Maggie Meets Baroness Elsa – Queen of Dada*, premiered at The Battersea Arts Centre in June 2008. She is an AHRC-funded doctoral candidate studying contemporary female clowning at The University of Plymouth, where she also teaches clown to undergraduates. Her film work includes Salome in *The Real Herod* (2005: Atlantic Productions) and *Hywel I Hywel* (2004: HTV).

Louie Jenkins (Performance & The Body Working Group)
University of Chichester

**Immortal stages: Liminality, death and performance**

This paper delineates a practice-led inquiry into the liminal space between life and death, offering a methodology traversing two seemingly absolute states. A methodology exploring the aesthetics of dying, death and mortality in performance is underpinned by a key question: how might the living body re/present death and the dying in performance?

The paper examines the presentation of the live body as a mnemonic, as an autobiographical/biological site of provocation in relation to the death rite of the bereaved and the ethics of re/presentation of the deceased. The trauma of death is explored through notions of presence and absence at a physiological level, and through the writing of the death experience on the body. The theory and practice of photography are engaged throughout the process to interrogate the objectivity and subjectivity of death.

Baudrillard writing in the 1970's asserts that the “…exclusion of the dead and of death” is linked to “the repressive socialisation of life.” The cultural denial of death is a view worth reconsidering in the light of contemporary performance practice, which aims to resist the consignment of death to a place of inaccessible alterity. This paper will draw on the feminist legacy of the personal and the political, autobiographical performance (Dee Heddon, Elaine Aston), death, femininity and
aesthetic (Elisabeth Bronfen, Peggy Phelan), Photography and the arrest of time (Barthes, Sontag) and the body - life/death (Hans Jonas).

Louie Jenkins is a Senior Lecturer at the University of Chichester in the Performing Arts Department. She is completing the first year of a practice-based PhD at Brunel University with Dr. Helen Paris as her main supervisor. Her Masters degree in Writing for Performance is from Goldsmiths, University of London. She has worked as a professional actress, writer and director in England and USA, and is a founding member of Factory Floor, a network for female solo performers.

Matthew Jennings (Applied and Social Theatre Working Group)
University of Ulster
‘Filling out the Forms was a Nightmare’: Project Evaluation and the Reflective Practitioner in Community Theatre in Contemporary Northern Ireland

Since the Good Friday Agreement of 1998, the large amounts of money invested in the area of applied and social theatre in Northern Ireland have brought with them increasingly complicated and bureaucratic systems of project evaluation. The demands of project administration and assessment have taken up most of the time and energy of the staff of many applied theatre delivery organisations. Increasingly, this has led to a situation where practitioners have been either co-opted into full-time administrative positions, with little opportunity for creative practice, or become dependent on short-term freelance contracts. Evaluation has become a corporate chore, often contracted out to professional consultants, whereby boxes can be ticked and formulaic cases made for the justification of funding. Practitioners’ and participants’ experiences and backgrounds have been either ignored or reduced to quantitative evidence for the successful fulfillment of socio-political objectives. There has been little space for the development of ongoing critical and reflective practice. In any case, practitioners have little motivation to assess their work critically, at least within the public sphere. Their continued employment has depended on positive (and positivist) individual project evaluations.

This presentation will discuss the findings from three ethnographic case studies of organisations delivering applied and social theatre in Northern Ireland. Philip Taylor (2003) has called for evaluation processes that foreground the experiences of the ‘reflective practitioner’ and the ‘crystallisation’ of various participant perspectives into a ‘multitext narrative’. This presentation will explore the differences between this model and the official evaluation procedures and documents of contemporary social theatre in Northern Ireland.

Eve Katsouraki (Theatre, Performance and Philosophy Working Group)
Chester University
The Aesthetic – Anti-aesthetic in Transition

In this paper I explore the various aspects of the aesthetic – anti-aesthetic debate and interrogate the anti-aesthetic argument as developed in postmodernist theory and the discourse of aesthetics in contemporary critical theory, and I develop a theoretical module that re-examines the argument of the anti-aesthetic located at the core of an increasingly simulated and ‘hyperrealed’ contemporary performance practice. The controversy between the Kantian legacy of a
disinterested aesthetic and its confrontation by a twentieth century Marxism, played out most
poignantly in the work of Adorno and Benjamin, can perhaps explain much of the difficulty
aesthetics faced as a conceptually and analytically useful category in approaching art.
Furthermore, a theory of aesthetics predicated on the relations between subjects and objects, as
well as its possibility of inhabiting and asserting ideological values to artwork and life, poses
further problems for the socio-historical context of its analysis in relation to the subject matter
due to such positioning. Within, therefore, this framework of both essentialism and abandonment
of the aesthetic, I attempt to formulate an analysis of the aesthetic that revisions the past and
proposes a more complex appreciation of the present, and of the significance of aesthetics for an
understanding of culture, art, and the contemporary theatre. My discussion is thus narrowed on
the theory of aesthetics and its significance as a category rather than enter the extensive terrain of
the debate in performance studies regarding the analysis of particular readings of aesthetics as the
features of historical periods, genres, or semiotic effect. As such, my aim is to present and
interrogate aesthetic traditions and to investigate their purpose as both an artistic practice and a
critical category of judgement in an attempt to re-examine the significance of aesthetics as a
useful critical category and to, ultimately, reaffirm that the case of the aesthetic is still valid and
present today more than ever.

Eve Katsouraki is a lecturer at Chester University, department of Drama and Theatre Studies. She
has currently submitted her PhD at Warwick University on Modernist Theatre Aesthetics and
Philosophy. She also holds an MA (Hons) Drama and Theatre Studies, Royal Holloway, University of
London, and BA (Hons) English Literature and Philosophy, University of Athens, Greece. She is the
founder and director of BoundLess Theatre Company at Warwick Arts Centre and has written for
and directed several theatre productions and films nationally and internationally as part of
research and professionally.

Katharina Keim (Directors/Collectives Working Group)
Ludwig-Maximilians-Universität München
*Racine’s Punctuation: Contemporary Productions of classical French drama*

When Patrice Chéreau produced Racine’s *Phèdre* in 2003 following the new edition of his play by
Georges Forestier which respected the original punctuation, his decision to use this particular
edition was greeted with ironic scorn: ‘Racine without punctuation – what a revolution!’ one
newspaper review hailed. This reaction, however, points to a widespread (mis-)conception of
French Classical Tragedy, which is based on assumptions on rhetorics, the allegedly rigid and
inflexible Alexandrine verse, and a declamatory pronunciation in performance.

Chérau’s production was a revolution, indeed, suggesting new approaches to these verse patterns
by disregarding the punctuation that was only added later to the printed text. It accentuated
physical aspects of performance which rendered the key concern of affects and their control
sensible beyond rhetoric representation. A similar concern to reevaluate the pathos of French
classics was even more elaborated in Luk Percevals production of *Andromaque* (2002/2003).

My presentation will discuss the problematics of staging the verbal and physical representations of
passion and pathos in contemporary performance, and I will address how theatre-historiographic
research into performance conditions of the 17th century (in particular the works of Eugène Green
and Michael Hawcroft) may inform contemporary directing, leading beyond the reproduction of
accepted stereotypes and clichés – an issue that is certainly relevant far beyond the field of producing French classics today that will be at the heart of my presentation.

Dr. Katharina Keim studied German and French philology as well as theatre studies in Munich and Paris and received a Ph.D. at the “DFG”-postgraduate programme “theatre as paradigm of modernity”, led by Prof. Dr. Erika Fischer-Lichte at the university of Mainz. Since 1999 she has been an assistant professor at the Institute of Theatre Studies in Munich; furthermore she taught at the “Akademie der Bildenden Künste München” as well as lectured within DAAD scholarships at the University of Temeswar/Romania and at the University of Alberta’s Drama Department in Edmonton, Canada.

Jem Kelly (New Technologies for Theatre & Performance Working Group)
University of Chichester

Acoustic Memories and Auditory Space: a practice-led research project into memory and temporal delay in an interactive dance performance installation.

Current debates centred on telepresence and telematic forms of communication raise notions of immediacy and virtual representation. Following Bergson’s idea of two memories, recollection memory, oriented towards the past, and contraction memory, oriented towards the future, this presentation delineates a mobile, 2-way site dance and sound installation that tests these notions of memory and their link to the human perception of time and space.

The installation connects remotely located spaces via a real-time Skype audio link and a delayed video link. In a first version of the project, a dancer located in the lobby of the Centre National de la Danse in Paris is linked to an audience in an installation space in Chichester. Spectators in Chichester are invited to speak into a microphone a series of simple instructions displayed on a monitor that use a form of second-person singular address, for example, “You go to the window, you touch your hair, you think about your day”. The messages are transmitted to the dancer in Paris who responds to the instructions developing a dance vocabulary around what she hears. The dancer’s movements are captured by live video and re-transmitted to Chichester as trimmed sequences that are programmed to form a gradually cumulating choreographic landscape on a circular scrim in the installation’s immersive environment.

The project is informed by a reappraisal of Marshall McLuhan’s theorisation of auditory space: the perception of sound and image provide a synaesthetic experience in which memory and perception of time are interrogated. The audio transmission of instructions is instantaneous, but there is a two-second delay in the transmission of the live video and it is in this space that a challenge is opened-up to the common notion that perception is immediate. The interaction maps out an auditory space in which both dancer and instructor find a collaborative intentionality, one that is structured through an intersection of temporal immediacy, delay and recollection.

Dr Jem Kelly is Senior Lecturer in Theatre Performance and Digital Media at the University of Chichester. His practice-led research focuses on remediation, affective sound and phenomenology.
in performance. Jem’s PhD, Staging Recollections and Memoria Technica, interrogates representational and affective possibilities for telematic and playback technologies of memory-themed, multimedia theatre. Jem is currently collaborating with AHRC Research Fellow, Julian Maynard-Smith (Station House Opera), to set-up a telematic network that will link-up performance spaces in UK HE theatre departments.

**Stella Keramida** (Directors/Collectives Working Group)
Royal Holloway, University of London

*Technology, theatrical aesthetics and the changing role of the director: Katie Mitchell*

My paper will focus on the most significant discussions in theatre research today which concerns the relationship between technology, particularly multimedia, and directing. The intrinsic link between technology and theatrical directing produces a dynamic that gives rise to the avant-garde in theatre and engenders a process of evolution in the role of the director. In this paper I will analyse the recent work of the Royal National Theatre’s associate director Katie Mitchell, making a historical, theoretical and aesthetic contextualization with the above (directing and technology). I will also interrogate the methods available to the theatre scholar in analysing and documenting the creative processes based on the primary research that I have conducted participating in the rehearsals of Mitchell’s productions *The Waves* (August 2008) and *After Dido* (April 2009).

Stella Keramida is a PhD student of the Drama and Theatre Department at Royal Holloway, University of London. She gained a BA in Theatre Studies (University of Athens, Greece) and an MPhil in Greek Theatre (University of Athens, Greece), and also studied at Utrecht University (The Netherlands) and Yale University (USA). She has also worked as a professional director.

**Baz Kershaw** (Applied and Social Theatre Working Group)
University of Warwick

*If [(performance = excess) + (ecology = complexity)] then (what = ‘evidence’)?

Provocation in response to ‘evidence’ theme.

**Anja Klöck** (20th-21st Century Performer Training Working Group)
Hochschule für Musik und Theater "Mendelssohn Bartholdy," Leipzig, Germany

*Historicizing Theories and Practices of Body Politics: Actor Training in Germany after 1945*

After the fall of the Wall in Germany in 1989, the concepts of a warm, feeling actor and of a cold, thinking actor were used inflationary with respect to the two political systems that had co-existed in Europe for 40 years: actors trained at public acting schools in the FRG were supposed to be emotionally identifying with the fictive characters they impersonated on stage, actors trained in the GDR were supposed to be more technically versed and distanced from the characters they enacted. These stereotypes governed reviews of theatre productions and interviews with actors and directors in print and visual media in the 1990s. They imply that the political system within which an actor training program was situated affected his or her use of the body, voice and his or her concept of re-presentation, that he or she continued to perform history in terms of how a certain technique was ideologically played out (or not) on his or her body. In my paper, I will
negotiate these discursive practices and cultural stereotypes with insights into the heterogeneous practices of actor training at different public acting schools – East and West -- in Germany after 1945. Framing actor training practices and curricula as part of a network of cultural technologies of the body/memory, I will also address the difficulty of dealing productively with the difference between practice and discourse in actor training and its histories.

Anja Klöck is Professor of Drama at the Hochschule für Musik und Theater "Mendelssohn Bartholdy" in Leipzig, Germany. She holds a Ph.D. from the University of Minnesota, USA, and subsequently taught at the Johannes Gutenberg-University in Mainz, Germany. In 2007/08 she held a guest-professorship in Theatre and Media Studies at the University of Vienna. Her work has been published in *Theatre Journal*, *Theatre Research International*, *Performance Research*, a number of German Anthologies and the series Theater der Zeit Recherchen. Her book *Heisse West- und kalte Ost-Schausoiler? Diskurse, Praxen, Geschichte(n) zur Schauspielausbildung in Deutschland nach 1945* appeared in 2008 as a first outcome of a research project that is being funded by the German Research Foundation (DFG). Situated within an “Eastern German” acting department, in her current research she investigates the interrelationships between actor training programmes and cultural politics in Germany after 1945. She is co-founder and co-convenor of the Working Group “Acting Theories” of the German Association for Theatre Research.

Ric Knowles (Keynote Speaker)
University of Guelph, Canada
*Dramaturgy Across Difference*

Why is dramaturgy across difference so difficult? Focusing on Toronto, “the world’s most multicultural city,” this paper probes the role of the dramaturg working across cultural difference. Beginning with received dramaturgical wisdom and the problems of intercultural performance theory, it moves on to survey the practices of some of Toronto and Canada’s most experienced dramaturgs to attempt to formulate appropriate intercultural dramaturgical practices for play development that employs non-western forms and belief systems. The paper concludes with a case study of the creation process in Toronto of Kuna/Rappahannock playwright Monique Mojica’s new play, *Chocolate Woman Dreams the Milky Way*, in which dramaturgical principles are being developed based on the structural principles embedded in the textile and pictographic arts of the Kuna people of coastal Panama, a project on which Knowles is working as dramaturg.

Ric Knowles is Professor of Theatre Studies at the University of Guelph, editor of *Canadian Theatre Review*, and past editor of *Modern Drama*. Among his books are *The Theatre of Form and the Production of Meaning*, *Reading the Material Theatre*, *Theatre & Interculturalism* (forthcoming from Palgrave), and, co-edited with Monique Mojica, the two volume anthology of First Nations drama, *Staging Coyote’s Dream*. He is general editor of the book series, Critical Perspectives on Canadian Theatre in English, and has just won the Excellence in Editing Prize for sustained achievement from the Association for Theatre in Higher Education in the US.
Bryce Lease (Directors/Collectives Working Group)
University of Kent

Voice as Object: The Mise-en-Scène of Jouissance

In this paper, I will explore Lacan’s notion of voice as partial object in relation to the staging of enjoyment in Robert Lepage’s Lipsynch (2008) and Complicite’s Shun-kin (2009). In the Lepage example, I will survey the mode in which ‘reality’ is distorted qua the non-coincidence of the mimed voices of the actors and the naturalistic approach to the acting style. In contrast to Lepage, I will consider Simon McBurney’s use of Japanese bunraku and the formal break between the voice and the body of the puppet/actor. Here I will deploy Lacan’s elementary definition of psychosis: ‘the massive presence of some Real which fills out and blocks the perspective openness constitutive of “reality”’. Finally, I will side with Žižek’s contention that such an encounter – which distorts a linear perspective on reality – is in fact jouissance. Contrasting Lepage’s and Burney’s staging techniques with Munch’s The Scream, I will elucidate Lacan’s central notion in relation to the voice as the object which is ‘stuck in the throat’, as that which cannot ‘burst out’ and thus enter the realm of subjectivity. In other words, I will maintain that the more distance we are subjected to between the recorded voices and the actors’ authentic voices in these performances, the more reality loses its ethereal quality and becomes loaded with agonizing density – precisely the experience that makes jouissance unbearable. Thus, what this distancing between the voice and the body calls up – that is, the refusal to fully identify with the object (voice) that constitutes one’s identity – provokes the formal existential question that characterizes enjoyment: ‘Am I really that?’

Dr. Bryce Lease is an associate lecturer at the University of Kent. His current research interrogates the intersections of contemporary European performance, dramaturgy and philosophy.

Louise LePage (Performance Identity Community Working Group)
Royal Holloway, University of London

Becoming Human-Animal: Reimagining the human on the contemporary British stage

Darwin’s ‘dangerous idea’ was that human beings evolved by natural selection from common ancestry with animals. Darwin’s theories meant we could no longer know ourselves as God’s creation, nor as entirely rational beings who are discrete from animals. Since Darwin, British theatrical traditions have rested predominantly with social realism whose representation of character has normatively articulated a socially and materially determined subject. This Character has generally persisted, however, in exerting intelligent autonomy over material circumstances and has thus largely retained his/her sovereignty as a rational human being, in spite of Darwin’s ideas.

That model is finally changing. As my paper shall argue, in some important quarters of contemporary British theatre (including the work of Caryl Churchill and Sarah Kane), social realism is feeling the influences of postdramatic theatre. This theatre refuses the humanist model of the subject and in its place posits, I argue, a posthuman subject functioning according to a model of cognitive distribution, the intelligent result of multiple, distributed, and interdependent parts, which operate to produce cognition in excess of each of those parts. So, at the culmination of a de-humanizing process that Darwin initiated and which technology has since accelerated, contemporary British theatre is finally imagining a posthuman subject who is at once more animal-
and machine-like and less discretely human or sovereign than its stages have been wont to show. Given this context, my paper’s questions include, what are the implications of such changing representations of the posthuman in political and ethical terms? Do Churchill’s and Kane’s theatrical worlds envisage becoming human-animal as anti-human and apocalyptic or as exciting and utopian?

Louise LePage is a PhD student and visiting lecturer at Royal Holloway, University of London. Her thesis proposes that contemporary British drama and theatre is imaginatively constructing alternative (post)human ontologies by various formal and theatrical means. Louise has published articles in *Contemporary Theatre Review* and *Culture, Language and Representation*. She has also worked as a freelance theatre critic for *Irish Theatre Magazine*.

Graham Ley (Theatre History and Historiography Working Group)
University of Exeter

**Composing a history: the AHRC British Asian theatre research project**

The AHRC British Asian theatre research project is nearing the end of over four years work, and the research will conclude in March 2009. The project will be producing two books, to be published by the University of Exeter Press in 2010, and a guest-edited special issue of the journal *South Asian Popular Culture*, which will come out in the autumn of 2009. The journal issue is dedicated to papers arising from the international conference held at Exeter in April 2008, and one of the two books is an edited collection of critical essays on British Asian theatre, from fifteen contributors who have conducted research over a number of years, often separately from the project, or who have been directly involved as practitioners. The other book is a documented history of British Asian theatre, edited by Sarah Dadswell and Graham Ley, respectively the research fellow and the principal investigator of the project.

In this paper, Graham Ley will consider what the resources for composing a history have been, and how far ‘a history’ can be set out from the individual histories of the companies and initiatives that are embraced in the book. The paper will review the methods of research, and consider the meaning of the term ‘archive’ in relation to them, and discuss issues of access, memory, reliability and the substance of documentation, looking closely at questions of differentiation in the source material and so in the texture of the histories that result. The paper will also consider what may get lost in the interstices, those aspects of research that might be pursued from different angles to reveal different aspects of a contemporary culture in the making. The paper will also consider the place of history in the contemporary, its unfolding and how key moments can be determined in a manner that sheds light on the emergent future.

Graham Ley has been leading an AHRC-funded research project on British Asian Theatre at the University of Exeter for the last five years. Graham has had an interest in theatre documentation since working on Australian theatre in the mid-1980s. His other research interests lie in performance histories, notably in performance in the ancient Greek theatre. He is currently Director of the Centre for Performance Histories in the Department of Drama at Exeter, and Professor of Drama and Theory.
Lia Wen-Ching Liang (Theatre, Performance and Philosophy Working Group)
Royal Holloway, University of London

*Images of the “Orient” on London’s Stage in the early twentieth century*

This paper aims to explore the possible connections between Deleuze’s philosophy and understanding of theatre performances. By examining several early twentieth century theatre productions such as *A Chinese Honeymoon* (1899, 1901, 1915), *See See* (1906), *Mr Wu* (1913, 1922), and *Shanghai* (1918), I seek to provide a reading of these performances that is different from the paradigm of critical studies of Orientalism. The scenarios seen in these productions that were suggestive of the “Far Eastern” settings were not treated merely as representation of exotic cultures or as the result of colonial imagination. Instead, I use Deleuze’s concept of assemblage to rethink ideas such as “Asianness” that are usually based on ethnicity or cultural identities. Emphasis is thus shifted from an investigation of pre-given identity to a study of the assemblages created as a result of the mixture of diverse cultural references and practices in a performance. In other words, the task is to observe how the coming-together of heterogeneous elements can form into new assemblages, which have no stable identities and go through continuous "deterioration" as new relations are brought into play. This alerts us to the “deterioration” effects that can be achieved in a theatre production. As such, theoretical resources from Deleuze’s philosophy can help us to observe the complexity involved in a theatre performance without reducing it to a binary framework such as the West and its other.

Lia Wen-Ching Liang is a recently awarded PhD, from Royal Holloway, University of London. Her thesis, entitled “Assembling Differences: Towards a Deleuzian approach to intercultural theatre,” provides a broader reading of theatre productions with Chinese cultural elements seen on the London’s stage, using concepts from Deleuze and Guattari’s works.

Mara Lockowandt (Performance Identity Community Working Group)
Royal Holloway, University of London

*Engendering Diaspora: The Female Figure in Diaspora Performances*

This paper considers the recent trend in performance studies of the ways in which cultural identity is embodied and archived within diasporic and exilic communities. With a focus on the female subject, I utilize variations of the Queen Esther story from Jewish tradition to addresses how the performance of the female is reflective of the fragmentation within a community living in a diaspora. In order to explore this figure in legend and play texts I utilize sources of both theoretical and practical significance, including Homi Bhabha, Julia Kristeva, Silvija Jestrovic, Diana Taylor, and the productions of the Ladino Players. By defining the female figure as ‘abject’, existing between borders, I question what the performance of an individual within a diaspora represents signifies for a collective identity. I argue that it is through the domestication of diaspora space, the altered location of cultural negotiations, and blurring of public and private, that causes the individual female to reflect the collective’s identity during a performance. In concluding, I address how the female body in diaspora communities is the site of embodied memory and identity.

Mara Lockowandt is an American scholar and theatre practitioner currently studying for her PhD in Diaspora Theatre at Royal Holloway, University of London. Her supervisors are Helen Gilbert and Matthew Cohen. Her focus is on the effects of postcolonialism on theatre traditions in the Middle East with an emphasis on Sephardic communities in Turkey. She is also the artistic director of a
London-based theatre company, The Silver Lining Theatre Company, which is dedicated to producing the work of exiled and marginalized artists.

Katharine Low (Applied and Social Theatre Working Group)
University of Manchester

Unsafe spaces and sexual safety: how can a discussion about safe sexual and reproductive health occur in an environment that is fundamentally unsafe?

The field covered by the term ‘sexual and reproductive health’ (SRH) is vast and, accordingly, it is a difficult concept to situate. Consequently, attempting a discussion about how to keep one’s SRH safe can often be intangible, a scenario that I encountered during the OPOS projects. This situation was compounded by a context in which the participants regularly felt unsafe in the townships they lived in, which had repercussions for the workshop space.

In this paper, I will argue that the unsafe spaces, rather than detracting from the discussions, in fact heightened and deepened the explorations of what safe SRH could be. The paper will note how the participants’ deciphering of safe and unsafe spaces led to what Lefebvre terms an understanding of the society’s spatial practices (1991:38-39), which was essential in aiding the subsequent object-based exercises where, using drama and dance, the links between safety from crime and sexual safety were explored by the participants.

I will propose that the combination of abstract and metaphorical studies of keeping an object safe, alongside a conscious and verbal processing of the actions and emotions encountered in these exercises, enabled the group to reach a more complex understanding of what SRH meant. I will suggest that linking the idea of an object being stolen (a common occurrence) with the notion that a person’s safe SRH can be ‘taken’ was fundamental in strengthening a sense of ownership over one’s SRH – it became, albeit temporarily, a ‘real’ thing to keep safe. On a cautionary note, I will query if these explorations did not leave the participants in a state of limbo – demonstrating in an imaginary world how to be safe, when their reality is far more unsafe, and conclude by suggesting how these propositions relate to ideas of resilience.

Valerie Kaneko Lucas (Directors/Collectives Working Group)
Regent’s American College London

A Mosaic of Hearts – The Collaborative Process of Working with Vulnerable Clients

This case study considers the nature of collaboration on a commissioned work utilizing the experiences of survivors of domestic violence. A company of ten actors, three designers, a director and production team collaborated with Turning Point, a centre for counseling and domestic violence shelter, to devise a new work for the stage. The paper examines an ‘ethics of performance’ when working with public bodies, artistic teams, and vulnerable clients, who have undertaken great personal risk in sharing their material with the artistic teams. In this matrix of potentially conflicting needs and aspirations, what is the role of the director as facilitator, creator and artist? Whose story is being told? Who is represented and how are choices made? What issues arise in the facilitation of the collaborative process of devising? What’s at stake in telling these stories?
Dr. Valerie Kaneko Lucas trained as a theatre director and scenographer. Her directorial work includes a commission by the British Council to create Shakespeare in Palestine, and Hidden Voices, a new work created in partnership with Turning Point Domestic Violence Shelter and The Ohio State University. Her current research interests are in the areas of hybridity, transnationalism and British post-empire diasporas. She is a contributor to the Oxford Encyclopaedia of Theatre and Performance; her work has featured in Alternatives Within the Mainstream: British Black and British Asian Theatre, Reconstructing Hybridity and Hidden Gems. She is Head of Regent’s American College London, Co-Convener of the IFTR Scenography Working Group, and Joint Hon. Secretary of the Society for Theatre Research.

Sally Mackey (Applied and Social Theatre Working Group)
Central School of Speech and Drama

Provocation in response to the ‘innovations and ‘evidence’ themes.

Alex Mangold (Theatre, Performance and Philosophy Working Group)
Aberystwyth University

Sarah Kane and the aesthetics of the ‘new’ tragic

How can the performance of loss and grief form a valid basis for contemporary notions of the tragic? In what way is the performance of trauma constitutive for such an approach and how can decisive re-evaluations of the tragic aesthetic throw some new light on more recent developments in post-dramatic theatre? In this paper, I will establish a link between the performance of loss, trauma and grief in the theatre of Sarah Kane and the notion of a ‘new tragic’ as it has been introduced by Eagleton and since been discussed and questioned by scholars and playwrights such as Hans-Thies Lehmann and Howard Brenton. The paper will start with an account of tragic aesthetics in Kane’s work and will seek to define these against the backdrop of Howard Barker’s Theatre of Catastrophe before turning to a more detailed discussion of their most defining aspects. It will become clear during the course of the paper that the new tragic has to be defined as an ‘aesthetic mode’ rather than a genre. As a consequence of the loss of clear-cut genre definitions, I will argue, the new tragic defies common categories of peripeteia, harmatia, and catharsis. As will be shown, in its preference of the traumatic event over the traumatic narrative, the ‘new tragic’ seeks to install the subject in a tragic disposition which transcends rigid genre definitions just as much as it leaves behind more traditional notions of tragedy.

Alex Mangold studied English Literature, German Linguistics and Applied Linguistics (English) at the University of Augsburg in Germany. He is currently conducting PhD research on playwright Sarah Kane at Aberystwyth University and also works as a translator and theatre director

Susan Martin (Performance Identity Community Working Group)
The Arts Centre: creating a community identity or following a prescribed path?

The “Arts Centre” as a community based space available for both amateur and professional artists was a post-WWII initiative of the newly formed Arts Council of Great Britain (ACGB) but one which did not really begin to flower until the 1960s. The development of the Arts Centre became part of
the wider process of cultural democratization of that decade—culture of the people, for the people, by the people—a utopian vision but one which needed a practical basis. An Arts Centre has to have a physical space and the money to run it, as well as its ideals; so where does the funding come from and how/does this impact the vision, and the work, of the Centre? Does a community based Arts Centre have to compromise its identity, and its community, in order to survive?

I intend to use the ACGB archive material on Arts Centres, and in particular the Great Georges Project (The Blackie, now known as The Black-E) of Liverpool, to consider these questions. This Arts Centre was founded by Bill and Wendy Harpe in 1968 and was an expression of their personal vision for community based arts in Liverpool. Over the course of its history, The Black-E has had to negotiate the ACGB, the Merseyside Arts Association, the North West Arts Association, later Board, and the City Council—all in the context of the changing urban landscape of Liverpool.

Susan Martin: I am an “emerging scholar” whose work to date has been on the British theatre of the eighteenth century. I have published “Robert Gould’s Attacks on the London Stage, 1689 and 1709: The Two Versions of ‘The Playhouse: A Satyr’,” Philological Quarterly 82: 1, and a review of Riotous Performances: The Struggle for Hegemony in the Irish Theater, 1712-1784, by Helen M. Burke, The Scriblerian (2005) and presented “Prosopography and the study of actresses in eighteenth-century London” at East-Central ASECS, United States Naval Academy, Annapolis, October 2005. My research interest is principally in the study of performers—career patterns, identities formed, communities created—which I am now extending from the eighteenth into the twentieth, and twenty-first centuries.

Bianca and John Mastrominico (20th-21st Century Performer Training Working Group)

Organic Theatre/ Queen Margaret University, Edinburgh

The Transformative effect of the Half-Mask

For the TaPRA Conference 2009, Organic Theatre proposes a combined workshop/demonstration followed by analysis of the training process developed through the company’s ongoing practice-led research on half-masks through workshops delivered in over 60 colleges and universities as well as to professionals in the UK and Europe between 2004 and 2009. Based on a practical exploration of the transformative effects of a given set of half-masks -inspired by the Punch and Judy characters and from the Commedia dell’Arte - the training rests on the assumption that all information needed about the mask “personality” to ignite the transformation is embedded in the face the mask re-creates on the wearer, and therefore linked to the way we recognize, process and react to faces on an emotional level.

Given that the face plays a predominant role in the perception of one's own identity, and that reacting to faces and their expressions normally produces significant behavioural changes on a psychophysical level, this might also suggest that in mask work there is a necessary link between face recognition, emotion produced by it and subsequent behaviour. During workshops we were able to witness this process in action in wearers of different ages, backgrounds and creative experiences working with a specific mask, and who manifested a series of recurrences in their behavioural patterns, drawing us to the observation that the unique face of a mask can potentially release the same emotion and behaviour, regardless of who's wearing it.
Organic Theatre is an independent company and laboratory of theatre research, which presents its work extensively in the UK and Europe. Founded by Bianca Mastrominico and John Dean in 2002, it produces and tours original devised work as well as training projects, constantly challenging and nurturing its philosophy of an organic process-led approach to performance (www.organictheatre.co.uk). Bianca and John are also currently sharing a lectureship in Contemporary Performance at Queen Margaret University, Edinburgh.

Fiona Mathers (Theatre History and Historiography Working Group)
University of Leeds

The role of interpreter in archival and repertoire approaches to historiography

Can the embodied event speak for itself? In putting forward her questions about repertoire as an alternative (or extension) to the archive Diana Taylor acts as an interpreter or go-between for the examples she gives, especially as they are from a specific cultural background not necessarily familiar to all readers. This paper will discuss how this role of interpreter may be different or similar when adopting an approach through repertoire or artefact, to what extent it involves the curatorial function as well as the scholarly review, and whether it forces the different approaches to conform to the same established methodologies. As part of this discussion it will consider how interpretation, especially in putting things into words but also in embodied recreation, may limit and alter the fundamental nature of the source, and whether this is a particular problem for the repertoire approach, or whether we should accept its inevitability and embrace its distortions and limitations. Is this perhaps an opportunity to reassess the interpretive role in relation to more ‘traditional’ material?

Fiona Mathers: After studying Drama and English at Hull, the first part of my working life was spent in theatre, in stage management and then design, and after that as a costume designer with BBC Scotland. After the BBC I completed an M. Phil at Glasgow University and moved to Bretton Hall College, which was merged with the University of Leeds. My specialisms are in design and theatre history, and I have contributed papers to the Scenography group of FIRT in Amsterdam 2005 and Prague in 2003.

David Mayer and David Wilmore (Theatre History and Historiography Working Group)

Access to and Use of the Archive: Disseminating the James Winston Project

The James Winston Project, supported by a Leverhulme Research Grant, has as its objective the locating, recovery, identification, and explicating of the numerous images which were commissioned and gathered for THE THEATRIC TOURIST which James Winston began to publish in the 1830s, intending eventually to provide to the TOURIST’s subscribers an illustration of all the provincial theatres in England.

Winston never realised the full series, and what small fraction of these illustrations was published as hand-coloured engravings was reissued last year in a joint publication of the STR and the British Library. Meanwhile, Winston’s many watercolours, sketches, and narratives were dispersed, some
to collections in the UK, some to Canada, South Africa, Australia, and (many - Harvard and the Folger) to America.

The project’s task for the last 2 years has been to gather the dispersed images and to identify those which have been without captions or other identifying details. David Wilmore has obtained high-quality digital renderings of each image, and identified nearly all of them.

We are now at a point where our next concern is to get this research before theatre historians. Publication in a book is probably beyond question. It’s too expensive: there are too many images, almost all intricately and delicately coloured, so colour plates will be too costly. Some kind of digital publication may offer a viable solution. We are pondering a set of CDs, a set of DVDs, or some sort of on-line access, possibly through the agency of the Theatres Trust. But we are not certain. We badly need advice from the kinds of people who will, in their own research, seek access to the Winston materials.

Thus, while the research questions - the methods of recovery and, to a lesser extent, the processes of identification - have largely been dealt with, the question of how this information is to be made available still troubles us and has not been solved. Having some sort of guidance from your group will enable us to take a further step and to approach the trustees at Harvard, the Folger, the British Library, etc. with a proposal that reflects the needs of the potential users.

David Mayer is emeritus professor in the Department of Drama, University of Manchester. He is the author and editor or coeditor of numerous publications in nineteenth- and twentieth-century British and American popular entertainment. His books include *Stagestruck Filmmaker: D. W. Griffith and the American Theatre*, *Harlequin in His Element: English Pantomime, 1806–1836* and *Playing Out the Empire: “Ben-Hur” and Other Toga-plays and Films*.

David Wilmore, independent theatre consultant, is the recipient of a Leverhulme Grant to further his studies on *The Theatric Tourist*.

Wallace McDowell (Performance Identity Community Working Group)
University of Warwick
*Utilising the language of performance in the Northern Ireland peace process*

This paper will examine how the language and critical tools of performance analysis can offer useful insights into how the governance of Northern Ireland has been enacted under the terms and conditions put in place by the Good Friday Agreement. Following the lead of Steve Bruce (2001), who used the image of choreography to describe the peace process and Paul Dixon (2006) with his paper *Performing the Northern Ireland Peace Process on the World Stage*, I will examine how the post-conflict version of democracy in play in Northern Ireland focuses more on outward performance than concrete achievement. A leading example of this has been the centrality of image-making through joint photo calls between Ian Paisley and Martin McGuinness that have earned the two men the sobriquet of the ‘Chuckle Brothers’. Central to my analysis will be the 2008 trial of Loyalist paramilitary Michael Stone who, in November 2006, attempted a solo raid on the Northern Ireland parliament at Stormont in a seeming attempt to kill Sinn Féin leaders Gerry Adams and Martin McGuinness. When apprehended, Stone was found to be in possession of an axe, an imitation handgun, three knives, some homemade bombs and a garrotte. Somewhat
surprisingly, as the case moved to trial, Stone claimed that his actions had been a work of performance art and that the weapons he was carrying were artistic props. From a community that has traditionally eschewed the language of theatre and performance, this marked something of a departure.

Annie McKeane (Applied and Social Theatre Working Group)
University of Winchester and Playing for Time Theatre Company

*From Page to Stage* (film screening, 50 minutes)

The documentary *From Page to Stage* charts the process of writing and staging a play by a group of prisoners and undergraduate students for performance to a public audience. The play *Stand or Fall* was written for the group by playwright Brian Woolland who also directed the show. The play explores the lives of the navvies who built the railways. The past is juxtaposed with a contemporary prisoner’s experience of researching his past. The play deals with choices. In particular, those choices which fundamentally affect the ways in which the characters construct their futures and take control over their lives. It also deals with people who overcome adversity and make life-affirming decisions. The documentary shows extracts from rehearsals and performances and features prisoners, staff and students talking about the work.

Productions at West Hill, HMP Winchester are supported by undergraduate students who work alongside prisoners as mentors supporting them with aspects of their performance; line-learning, self-presentation, music and choreography. Students also contribute to project delivery such as research, technical work and directing. Plays are chosen for the learning that is embedded in the play in terms of content, themes and context. All work with prisoners is accredited via an Open College Programme which has been written especially for these projects.

[www.playingfortime.org.uk](http://www.playingfortime.org.uk)

Alissa Mello (Directors/Collectives Working Group)
Royal Holloway, University of London

*Who’s in charge here anyway?*

The worktables are cluttered with scripts, coffee cups, pens, pencils, and snacks. The Director, Hans Man im’t Veld, is seated at the far end watching intently. Take four - Neville Tranter and his puppet co-performer, Sissy, sway in time to “Loving you” while Sissy sings along. As the scene ends, Man im’t Veld leans back, Tranter approaches the worktables and sits. For a moment, the two simply look until Tranter asks the rehearsal assistant, Tim Velvetreads, to perform the scene while Man im’t Veld and Tranter watch.

This case study investigates the shift of the director’s role from creative lead to editor and outside eye, and how this shift impacts rehearsal practices and dynamics. Neville Tranter, a solo adult puppet theatre performer and driving creative force of Stuffed Puppet, has for his last three shows worked collaboratively with three different directors. None of these director’s were creative leads on the projects although they were integral members of Tranter’s creative team. How is the role and function of the director being re-imagined today? How does this shift effect techniques employed in the rehearsal studio? What, if any, is the creative friction and negotiation between
artist-creator and director? This paper is based on three-weeks participant observation during Stuffed Puppet’s rehearsals in 2008, and interviews with the current creative team and the directors from two previous shows. In addition, I will consider some of the implications of shifting director/performer dynamics on my current production.

Alissa Mello is a performer and theatre maker in the United States, and a doctoral candidate at Royal Holloway, University of London. Her research is an investigation of contemporary European adult puppet theatre workshop and rehearsal techniques developed and used by two leading companies: Compagnie Philippe Genty and Stuffed Puppet. Her most recent production, “The Brain,” will play at The Suspense Festival 7 and 8 November 2009, London. Current projects include “Objects of Affection”, which considers relationships between people and objects through image and sound; and “The Good Wife” (working title), an original puppet theatre project that examines contemporary women’s stories through three mytho-historic female archetypes – Penelope, Scheherazade, and Mandodari. “The Good Wife” premiere is planned for 2010 in London. Please visit her website for information: www.inkfishart.com.

Daniel Meyer-Dinkgräfe (Theatre, Performance and Philosophy Working Group)
University of Lincoln

*Theatre and the Philosophy of Time*

In this paper I identify issues concerning the phenomenon of time in relation to theatre. I address a selection of those issues with reference to selected philosophical approaches to the phenomenon of *time*.

Daniel Meyer-Dinkgräfe studied English and Philosophy at the Universität Düsseldorf, Germany. In 1994 he obtained his Ph.D. at the Department of Drama, Theatre and Media Arts, Royal Holloway, University of London. From 1994 to 2007, he was a Lecturer and Senior Lecturer in the Department of Theatre, Film and Television Studies, University of Wales Aberystwyth. Since October 2007 he has been Professor of Drama at the Lincoln School of Performing Arts, University of Lincoln. For Routledge he edited *Who’s Who in Contemporary World Theatre*, and published *Approaches to Acting, Past and Present* with Continuum in 2001. He has numerous publications on the topic of *Theatre and Consciousness* to his credit, including *Theatre and Consciousness: Explanatory Scope and Future Potential* (Intellect, 2005) and is founding editor of the peer-reviewed web-journal *Consciousness, Literature and the Arts* ([http://blackboard.lincoln.ac.uk/bbcswebdav/users/dmeyerdinkgrafe/index.htm](http://blackboard.lincoln.ac.uk/bbcswebdav/users/dmeyerdinkgrafe/index.htm)) and the book series of the same title with Rodopi.

Jane Milling (Theatre History and Historiography Working Group)
University of Exeter

*Tags, Puffs and Persons: The imaginative perils of Restoration popular performance*

This paper wonders what access we might have to the performance of popular fools of the Restoration stage, and how we might make sense of a world apparently only available otherwise in anecdote, marginal reference, suspect illustration, or gnomic text. This paper looks at three aspects of a fool’s activity. The tags, or verbal ticks, the intertextual reference structures that might have been employed by all kinds of audience members, even the tags or rabble themselves,
and which offer a glimpse of the cultural texture of comic performance. The puffs, or self-aggrandizing advertisements on and off-stage, that gesture to the commercial life of the performer beyond the playhouse, and the establishment of a self-authored repertoire greater than the surviving authored texts. And finally the ‘person’ of the comic performer himself: the creation of a professional, embodied persona whose knowability and apparently stable self-authenticating interiority provided the grounds of a contract with an audience.

Jane Milling is Senior Lecturer in the Drama Department at the University of Exeter. She is co-author of Devising Performance: A Critical History (Palgrave 2004) and several articles on seventeenth and eighteenth performance. She has recently edited Susanna Centlivre’s Basset Table and is at work on a study of Centlivre’s theatrical oeuvre in its political and cultural context.

Royona Mitra (Performance & The Body Working Group)
University of Wolverhampton

Body Mapping in Jasmin Vardimon Company’s Yesterday

Jasmin Vardimon Company, founded in 1997 by the Israeli choreographer Jasmin Vardimon, is an exponent of British dance-theatre. Yesterday, a meditation on memory is the company’s recent ten year retrospective performance. The piece forges a collage of new texts through its intelligently crafted homage to the company’s past repertoire. This paper will reference a specific instance from Yesterday where a performer marks her body with a black pen, as a live camera projection amplifies her actions on the back wall. As lines develop into maps and eventually create the image of a home, the projected mapped body becomes a unique site where other live bodies play out intentions of domesticity and thereby bring the home alive.

I shall examine this image of home and its subsequent decimation and erasure in Yesterday, through three independent theoretical frameworks that will intertwine to create a multilayered lens. They are the medical practice of ‘body-mapping’, Marianne Hirsch’s (2008) concept of second generation ‘postmemory’ and Susan Sontag’s construct of ‘illness as the other’ (1978). My intention is to shift the term ‘body-mapping’ from its medical context and situate it within the sociological context of migration and its impact upon corporeality (Foster; 1996) as evoked in the performance of Yesterday.

Royona Mitra is a trained classical and contemporary Indian dancer and a physical theatre practitioner. Royona teaches physical theatre and performance theory at the University of Wolverhampton, UK. She has an MA in Physical Theatre from Royal Holloway, University of London and a BA (Hons) in Theatre & Performance from the University of Plymouth. She is also currently undertaking a PhD at the Drama Department at Royal Holloway on the choreographic trajectory of the British-Bangladeshi choreographer and artist, Akram Khan. Royona’s research interests include South Asian performance practices, the interventionist body in diasporic choreography and postcolonial studies. She has published in peer reviewed journals like Feminist Review and Women and Performance: A Journal of Feminist Theory and has been invited to contribute to edited book projects.
Nick Moran and Donatella Barbieri (Scenography Working Group)
Central School of Speech and Drama and London College of Fashion

The Role of the Scenographic Practitioner in the University

As an opener and closer to the work of the Scenography WG we want to discuss the role of the Scenographer in the University today. How does a scenographer employed on an academic contract in a university stay current as a practitioner, available to their students, and active as a researcher? How does a scenographic practitioner engage with teaching and research in a University? Our intention is to provide a forum for sharing the best existing practice, and proposing new ways of working – to celebrate the success of our colleagues who have managed to publish, practice and teach - and have a bit of fun along the way.

Nick Moran has worked professionally in the performance industries as a lighting designer and programmer, lighting engineer and production manager for over 25 years. Moran joined the Theatre Practice course team at Central School of Speech and Drama in 2003, taking responsibility for both the Lighting Design and Production Lighting strands of the undergraduate course, and some teaching at MA level. In 2005 he took on additional responsibility for the Design for Performance pathway of the BA Theatre Practice, which includes Design for the Stage and Sound Design. Recent publications include the text book Performance Lighting Design (2007) and several articles for Focus, the magazine of the Association of Lighting Designers, and The Stage. He continues to practice as a designer along side his academic career. His work on ENO’s production of The Masked Ball formed part of the Collaborators exhibit at the Victoria & Albert Museum in 2007/8. He has been co-convenor of the TaPRA Scenography Working Group since 2007.

Donatella Barbieri’s biography can be found above.

Morrigan Mullen (Performance Identity Community Working Group)

Stage 101: Colonisation, Discipline, and Resistance in the Critical Theories of Foucault and Habermas

‘I think that to imagine another system is to extend our participation in the present system’ (Foucault)

In this paper I will make a critical examination of the concept of ‘participation’ as an increasingly significant ‘paradigm’ (or ‘orthodoxy’) for the creation and delivery of youth-arts projects. Acknowledging Cooke and Kothari et. al.’s (2001) warning that the positive rhetoric of ‘participation’ may mask ‘illegitimate and/or unjust uses of power’, I will consider how ‘participation’ has come to be rationalised and legitimated in contemporary applied theatre contexts. I will argue that ‘participation’ has the potential to resist and change unjust, illegitimate and coercive power relations, but also can be exploited as a mechanism by which they can be sustained and expanded.

I will draw on my experience of supporting a young woman in setting up and running a youth-led theatre company. The project was a response to what she perceived to be the control of arts opportunities for young people by others, particularly adults with institutional power. As the group of young people struggled to create their own opportunities and their own theatre, we, the supporting adults, tried to find our role as typical power relations were re-negotiated. In my
analysis of the project I will bring together the critical theories of Foucault (1977, 1982, 1984 and 1994) and Habermas (1984 and 1989) and consider how their differing conceptualisations of power and empowerment, coercion and resistance and of the increasing disciplining or colonisation of society by state administration processes can inform a critical framework for the more democratic-development of participatory approaches to project creation and delivery.

Having recently completed an MA in Applied Theatre at Central School of Speech and Drama, Morrigan Mullen currently works as the Creative Learning Manager at Richmond Theatre and a Visiting Lecturer at St Mary’s University College.

Lisa Newman (New Technologies for Theatre & Performance Working Group)
2 Gyrlz Performative Arts/University of Manchester

Risk, Intimacy, and Performativity in Virtual Worlds

This presentation is an introduction a larger exploration of the formation of social and intimate bonds in virtual, on-line worlds such as Second Life, and the role of performance to continue to act as a lens to emphasize, question, and challenge these societal behaviors and mores, as artists such as Marina Abramovic and Ulay, Vito Acconci, and Ron Athey have done for decades in the “real world”. Of particular interest is where the lines between fiction and reality, on-line and off-line, blur and distort due to the lack of distinction between virtual identities - “avatars” - and real world identities.

Theoretical concepts include:

- Jean Baudrillard’s idea of “simulacra” and how this relates to identity and the on-line avatar.
- Zygmunt Bauman’s theory of “liquid” identity and the replacement of intimate social bonds with mutable networks.

Illustrative examples include:

- Current news articles reporting deaths of both avatars and physical people as a result of adultery, betrayal, and divorce in virtual worlds.

My goal with this presentation is to generate discussion around the future of intimate relationships and the performance body in the physical and virtual worlds, and the idea of audience responsibility within these worlds.

Lisa Newman is an intermedia performance artist and co-director/founder of 2 Gyrlz Performative Arts, a presenting organization based in Portland, Oregon. Newman will be beginning a PhD in Performance Studies at the University of Manchester in September of 2009. In both her solo work and in collaboration with partner, Llewyn Máire, as the gyrl grip, Newman explores the intricacies of obsession, fetish, and the loving relationship. She endeavors to challenge the “audience/performer” dynamic, with the goal of these roles become vague, malleable; participants are eager to be pushed as well as to push back.
Helen Nicholson (Applied and Social Theatre Working Group)
Royal Holloway, University of London

Provocation in response to the ‘innovations’ theme.

Douglas O’Connell (New Technologies for Theatre & Performance Working Group)
University of the Arts, London

The Dislocated Body: Mediating Theatre language in the James Bulger Case

The presentation will address the uses of new technology and media to examine the phenomena of spectator dislocation in the current Arcola production of Niklas Rådström’s Monsters. The reporting of the James Bulger case sixteen years ago fed into an accepted media reconstruction of truth. Television reproduced a dominant sense of reality to the case; the relentless headlines of front-page news abetted its confirmation and the oral transfer of neighbourhood fences validated individual perspective within a collective consciousness. Though the imagery of television is seemingly temporal, the television image lingers within our contemporary vision longer than print. Like so many sensational stories of contemporary news culture it is fundamentally the image used as titillation that makes the event more reportable, memorable. It is the image we remember and it is the image we evoke as we talk about it. Not unlike the repeated video of the collapsing 9/11 towers, the blurry CCTV of the Bulger case became emblematic; for it is the image that helps to imagine a reality that culture is unable to comprehend while inadvertently enabling a witnessing of reality without subjectivity. It is exactly Theatre’s embrace of subjectivity that would balance the media as a discursive language within Monsters. The main objective in the media design was how to devise a methodology that connects audience to a dialogue rather than adding to a dislocation that already exists through conditioning. How could we disseminate media information in an open forum that would allow the individuals to construct a personal point of view through their own collection of images within the space, similarly to the way information is now collected via the web?

Douglas O’Connell is a Post Graduate Senior Lecturer in Interdisciplinary Performance at the University Arts London at Wimbledon where he was awarded a fellowship for Promising New Research Internet: The New Street Theatre. Douglas has worked in production design in Off Broadway and regional theatre throughout New York and Chicago including the Apple Corp NY, John Drew Theatre East Hampton and Steppenwolf Theatre Chicago. www.motionmedia.org.uk

Mary Oliver (New Technologies for Theatre & Peformance Working Group)
University of Salford

The affect of random programming on the creation of original devised digital performance

Focusing on the development of two new interactive performance works created during the Liminal Screen residency at the Banff Centre New Media Institute (2009), this paper will explore how a co-production between Performance Artist and Computer Programmer, introduced Max MSP programming and the use of the Wii controller into the process of development and subsequent display of live interactive comedy performances. The introduction of random programming devices into the creation and mechanisms of display was intended to expand the narrative form and to introduce more spontaneity at the point of presentation.
The first, an interactive “screaming televised head” responded to different qualities of movement; the live performer replaced on this occasion by the interactive performing spectator who was encouraged to push, kick and punch the television to trigger a wide range of vocal responses. In the second work “Swimmers” the Wii controller was abandoned after testing with a trial audience in favour of random programming by computer. This freed the artist/performer from the linear pre-prescribed script by giving full control to the machine. The result was a comedy ‘double act’ between live and on screen performer that had no fixed length and was totally dependent on chance for scene order, dynamic structure and quality of ‘live’ performance. By fore-fronting interaction combined with randomness, repetition and in the case of ‘Swimmers’, the knowledge that it is the live performer that has chosen to subject themselves to such a ridiculous situation, maximum comic effect was achieved.

The paper will focus on three key concerns:-

- Interdisciplinary working methods and the need to always draw what we mean.
- The impact of ‘trigger’ mechanisms on digital performance methodology.
- The changing corporeal dynamic of the on/off screen with particular attention to representations of the comedic female body in performance.

Mary Oliver has been a professional performer, writer and video maker for over twenty-five years, working internationally across the fields of contemporary theatre, music and dance, currently specialising in the relationship of the live to the on screen performer. She is Reader in Performance at the University of Salford and is one this year’s artists selected for the Rules and Regs residency at Southill Park. [www.maryoliver.net](http://www.maryoliver.net)

**Emily Orley (Scenography Working Group)**

Roehampton University

**Writing on and writing as Scenography**

I propose to deliver a paper about my practice as an installation and live artist interested in making site-specific work, with a background in scenography. I will discuss how practice as research might function (or ‘count’) in the field of scenography and draw on my own experiences as a researcher (who will have recently completed a PhD) and a lecturer in theatre and performance studies. I will focus on a specific research project that I would like to embark on (and have recently written a proposal for) that brings together ideas of working with writing in different ways, on paper, on and in specific places and used to create environments. By presenting this research proposal, I hope to put forward one way of working as a practitioner and researcher in a creative, open-ended and yet rigorous way, and would like to open up a discussion about other ways.

Dr. Emily Orley is a practising artist whose research reflects on, and engages with, place-writing, installation art, performance and scenography. She often begins projects with the idea that ‘places remember events’ (words that James Joyce scribbled in the margin of his notes for Ulysses) to investigate and document the history of sites in and around London. Over the last five years, she has been involved in a range of place-specific installation and live art projects at venues such as the Camden People’s Theatre and the Shunt Lounge. She is also a lecturer at Roehampton University in the Drama, Theatre and Performances Studies subject area, where she has been teaching for five years. She has degrees from the Wimbledon School of Art and Cambridge
University, and trained at the Jacques Lecoq School in Paris. For more information and images of her work, please go to www.emilyorley.com

James Palm  (20th-21st Century Performer Training Working Group)  
Central School of Speech and Drama  
Why do commandos lisp at night? Embodying the diagnostics of Practical Aesthetics

To what extent have Diderot’s paradox, and Sartre’s thoughts on the being of an actor, reached a unified and embodied treatise within the technique of Practical Aesthetics?

The Atlantic Theatre Company was established in 1983 by David Mamet and William H. Macy. What began as a series of workshops developed into the theatre company and the Atlantic Acting School now based in New York. Mamet and Macy’s philosophy was that acting is the result of a simple diagnostic process of finding things out. They didn’t require students to audition as they were going to teach them how act. Applicants were asked to research the answers to 3 questions:

- What's the meaning of king’s side and ladies side?
- Why do commandos lisp at night?
- In what context is the following phrase used: 'Eight kings threaten to save ninety maidens for one sick knave'?

Students were also asked to learn eight lines from a Rudyard Kipling poem.

This paper will detail the continued work of the Atlantic Acting School and development of Practical Aesthetics in relation to Diderot and Sartre’s ontology of the actor. This is an initial reflection on two visits between 2008 and 2009. It will focus on the implications of this philosophy with regard to traditional perspectives on embodiment, imagination, mimesis, illusion, bad faith, and competency.

James Palm is a PhD student at the Central School of Speech and Drama. The main focus of his research is an examination of how schools of actor training in the UK and the US define the ontology of the actor.

Spyros Papaioannou (Theatre, Performance and Philosophy Working Group)  
Goldsmiths, University of London  
Becoming Subjectile: Glossopoeia and Corporeal Transgression in Peter Brook’s Orghast

This paper is part of a wider critique of representation and normative patterns of performativity in political performance of the late 20th century. A broad area of research has been focused on the conceptual elements that comprise the space between performers and spectators, aiming at introducing agency to the passivity of Western audiences. I claim that, within this context, the turn to participatory models of theatre promised interactivity through a centred/humanist perspective and failed to account for the re-emergence of subordination as the effect of subject-formation. Provided that the multiple manifestations of language have been central to intra-theatrical experiments, this paper will focus on Peter Brook’s exploration of the deconstruction of the ‘evangelistic’ nature of verbal communication and its relation to representation. Being influenced by the Artaudian conception of the mise en scène Brook proposed non-linear platforms for expression in space through the body, sound and distorted language. The paper discusses the
linguistic and philosophical narratives of *Orghast* (presented at the Fifth Shiraz International Festival of the Arts in Persepolis, Iran in 1971). The play was written by Ted Hughes following his exploration of hybrid forms of language in order to invent a new one – namely the Orghast-language – and was directed by Peter Brook. The *Orghast* experiment raises two questions for consideration: Could Hughes’ invented language activate what Derrida, echoing Artaud, calls a glossopoeia, i.e. speech and gesture before words – a concept of pre-performativity; or was it another form of an immobile and repetitive meta-language? Also, what could be the relation of the becoming-bodies to the becoming-space within such a context? I will argue that the neologistic approach to language can trigger the transgressive potentialities of the body in a plane which Artaud and Derrida call the subjectile (the becoming of the between). By following this path, the reproduction of theatrical binaries (performer – spectator, doing – observing, rational – irrational etc.) could be re-approached from a micropolitical perspective; i.e. irregular and singular connections can be found within, between or beyond such structures of stratification, toward theatrical ‘territories’ that allow for elasticity and contingency.

Spyros Papaioannou is a PhD candidate and a visiting tutor at the Sociology Department of Goldsmiths, University of London. His research focuses on decentred potentialities of interactive political performance through poststructuralist accounts of subjectivity. Spyros holds a BA in Business Administration from the Technological Educational Institution of Patras, Greece and an MA in Cross-Sectoral and Community Arts from Goldsmiths, University of London. He has worked widely in the field of community performance (Spare Tyre Theatre Company, London, UK – Centre of Creative Occupation of Patras, Greece) with socially excluded groups and he is also a professional musician with four publications in EMI Music Greece.

**Eleanor Paremain** (Performance Identity Community Working Group)
Birkbeck College, University of London
*Future Perfect: developing young audiences at the Tricycle Theatre*

This paper will centre on a subject where cultural values surrounding democracy and utopia are perhaps most pronounced in the theatre; that of the theatre audience. Scholarship in this area has frequently been preoccupied by the notion of the audience as a community, as citizens and as active participants, all of which reveal an intimate connection to democratic principles. Focusing on the work of the Tricycle Theatre’s education department and the theatre’s programming policy for young audiences, this paper will interrogate how the theatre imagines its audiences, and what reading strategies it encourages through its education programme in order to produce its future, or dare I say ‘ideal’, audience. In doing so, the paper will draw on recent scholarship regarding audience and spectatorship, including work by Jill Dolan on ‘utopian performatives’, where she suggests that utopia is something that is ‘done’ between the theatre-makers and their audiences. It will also consider theory on ‘audiencing’ in theatre education departments by critics such as John Tulloch. Moreover, it will address wider cultural concepts on theatregoing and the value systems which inform notions of audience, including those held and propelled by the Tricycle’s primary funding source: the Arts’ Council. Ultimately, the paper will question how the Tricycle’s active construction or production of its young audiences reflects contemporary ideology surrounding democratic engagement and audience agency, and asks what kind of utopia these audiences are taught to envisage.
Eleanor Paremain: I studied English and Drama/Theatre Studies for my BA at Royal Holloway, University of London, graduating in 2004, followed by an MA in Modern Literature and Culture at the University of York, which I completed in 2006. I am currently in my second year of studying for a PhD at Birkbeck, University of London, in collaboration with the V&A Department of Theatre and Performance, under the AHRC’s collaborative doctoral award scheme. The project is focused on the history of the Tricycle Theatre, in particular its construction of its audiences, and has involved cataloguing the theatre’s archive.

Jennifer Parker-Starbuck (Performance & The Body Working Group)  
Roehampton University  
Reflective Viewing: Orlan’s Hybridized Harlequin, Banksy, Bacon, and the Animal-Human Divide

Parker-Starbuck explores ideas of hybridization emerging from Orlan’s recent work, “The Harlequin Coat,” and the recent art exhibits of Francis Bacon at the Tate Britain and the artist Banksy in New York. In very different ways, these bodies of work expand possibilities for a reflection of a cultural shift in animal-human relationships. Orlan’s “Harlequin Coat,” is comprised of “skin” cultivated and co-cultured by the artist with her own skin cells and those of other species and ethnicities. The work opens up possibilities for a multicultural species-ism at an invisible cellular level, challenging an alternate viewing position—literally and metaphorically—for the spectator. The paintings in the Bacon exhibit also challenge the viewer through the use of highly reflective glass through which the paintings are seen; in the unavoidable reflections a hybridized viewing position is created. Finally, the Pet Shop created by artist Banksy in downtown New York more literally challenges the viewer’s relationship with the traditional pet shop through the use of mechanized animals and already processed food (such as fish sticks) which stand in for the actual animals. This paper explores how the problematized term hybridization might be recuperated as a way to better reflect upon the animal-human question.

Dr. Jennifer Parker-Starbuck is a senior lecturer in Drama, Theatre, and Performance Studies at Roehampton University, London. Her current book project, entitled Cyborg Theatre: Corporeal/Technological Intersections in Multimedia, investigates multimedia performance and contemporary subjectivity. She is an Assistant Editor for PAJ: A Journal of Art and Performance and an associate editor for the International Journal of Performance Arts and Digital Media.

David Pattie (Performance Identity Community Working Group)  
University of Chester  
Scotland and anywhere: the plays of David Greig

In an article published in February this year, David Greig said of his work:  
...I think maybe I’m more of a local writer than I might at first appear...I think I might be quite obsessed with the idea of belonging and not belonging, and being out of place. In one of my first plays I wrote the line “I feel at home when I’m not at home”. I would say that is possibly true of me and something my plays reflect. (Guardian, 12th Feb 2009)

Partly, as Greig himself acknowledges, this contradictory sense of being rooted and rootless comes from his own upbringing (born in Nigeria to Scottish parents, moving back to Scotland when he was twelve); partly, though, it is related, it could be argued, to contemporary debates about Scottish national identity. Greig himself has been at pains to point out that his work is both
concerned with the local and the immediate, and also with the transcendent (see D'Monte and Saunders, 2007); and has welcomed recent developments in Scottish cultural life with the telling statement: “In a sense, the Scots have chosen to literally make the statement that our national identity is without walls.” (BBC interview, 2005)

The suggestion here is that Scottish identity is in some way porous; that there is no essential Scottishness to be defended; and that what we might call the process of being Scottish - or, by extension, the process of any form of identity - is implicitly in conversation with other identities.

This feature of Greig’s work links his writing to that of the Scottish philosopher John MacMurray. In *Persons in Relation* (1961), MacMurray argues that the self is formed through a connection with an other (an other which is not the reified abstraction of much postmodernist theorising, but is itself individual). As MacMurray puts it, „Persons, therefore, are constituted by their mutual relation to one another. ‘I’ exist only as one element in the complex ‘You and I’” (MacMurray 1961, p24). I will argue that this relation marks Greig’s work, from the early texts (*Europe, Caledonia Dreaming, The Architect*) through to more recent work (*San Diego, The American Pilot, Damascus*).

From the first, Greig is concerned with the act of communication, as something which can only happen successfully if it stems from the relation MacMurray describes - a relation between identities which are themselves inherently porous, which it could be said exist ‘...without walls.’ Where communication fails in his work, it does so because his characters find it impossible to give up an essential, self-sufficient idea of themselves; when communication between characters and cultures take place successfully, it is because a mutually sustaining relation exists between them. As Rebellato (2003) has noted, there is a utopian element in Greig’s work; I will argue that those utopian moments occur at the point where persons come to realise that they exist, only in relation to each other - when communication takes place between selves which are both rooted and rootless.

Louisa Pearson (Performance Identity Community Working Group)
Queen Mary, University of London

‘Public value’ and cultural production: Lift’s ‘creative workshops’

This paper theorises the current emphasis on ‘public value’ in cultural policy, and examines the contradictions and tensions that arise from this new policy direction. I relate current interest in ‘public value’ to changes in the public sector more widely, and I examine the way in which public consultation processes disrupt the traditionally conceived relationships between arts funders, producers and citizens. Policy rhetoric has tended to present such consultation as unproblematic. However, my analysis of the public consultation process established by East London-based theatre festival Lift illuminates some of the potential tensions that arise in their attempt to create a festival curated both *by* and *for* local people. Such issues include the difficulty of achieving equal and diverse participation, the way in which concepts such as ‘the community’ and ‘the public’ are constructed, the mediation of difference and the role of expertise in such processes. I argue that Lift’s aspirations are undercut both by unacknowledged tensions in the consultation project they undertake, and by a competing conception of value operating at the level of policy. The way in which ACE measured the success of the festival according to criteria defined by a selection of peer reviewers reflects ambiguities and contradictions at the heart of...
cultural policy, which simultaneously privileges expert judgment and ‘excellence’. I argue that policy-makers need to reassess what public consultation can achieve practically, and how other rationale simultaneously propounded by policy-makers and arts organisations might serve to undermine the potential for a ‘democratised’ cultural policy and arts practice.

Louisa Pearson: I am currently in the second year of a PhD in Drama at Queen Mary, under the supervision of Dr. Michael McKinnie. My project is a collaborative doctoral award with Lift. My PhD is entitled 'Lift: Cultural value, cultural politics, cultural production', and is focused on theorising evaluation practices in the cultural sector. I currently teach at Queen Mary, on the undergraduate course 'London, Culture and Performance'. Previous to my PhD, I undertook a BA in English and Drama at the University of Birmingham, and an MA in Performance at Queen Mary.

Mia Perry (Applied and Social Theatre Working Group)
University of British Columbia, Canada

**Exposing the ephemeral: Multimodal analysis of applied theatre interactions**

Proof is a tricky word to use with a practice that feeds on the ephemeral and the constant motion of human identity and interaction. I approach this concept however by focusing on an essential, but often neglected, aspect of the research process in applied theatre: Analysis. How can we derive evidence from our research in a credible and critical manner?

Individual aspects of theatre practice have been addressed and analysed to varying extents in theatre research: texts; image; audience are a few examples. The theatre experience however is not the sum of its parts, but a multimodal and contingent experience. A method of analysis that incorporates reflexivity, critical analysis and a repeatable framework to account for the multimodal nature of performance creation and presentation still eludes the field. If applied theatre is to reach out to wider circles of theory and practice, our research needs to reflect a credibility and transparency that reaches beyond the level of narrative and advocacy.

Drawing from visual anthropology (Rose, 2001/2007) and post structural theory (Deleuze & Guattari, 1997), this presentation will illustrate an emerging model of analysis, proposing a method that looks in depth at both process and representation in the multimodal practices of applied theatre. To demonstrate the framework I use video data taken from my research in devised theatre and embodied pedagogies. I postulate that the analysis framework laid out in this presentation leads to evidence that is credible and persuasive within our field and the broader fields of contemporary qualitative inquiry.

Simon Persighetti (20th-21st Century Performer Training Working Group)
Wrights and Sites

**WALKING AND TALKING performance INTO EXISTENCE**

The major function of ... communal spaces is to provide the arena for life between buildings, the daily unplanned activities- pedestrian traffic ... and simple social activities from which additional communal life can develop. (Jan Ghel, 2001)

Simon Persighetti of Wrights & Sites will lead a walk and talk through the streets to observe the
life, activities and narratives of the public spaces near to the TaPRA gathering. The group will then return to a more conventional performance space to harness the breeze of ideas and images gathered from the pavements of Plymouth. Incident, coincidence and observation en route become integral to practical and imagined outcomes in the spaces between buildings.

Daniël Ploeger (Performance & The Body Working Group)
University of Sussex

Sonic Prosthetics and Spatial Sounds: using bodies and space as a performative site for acoustic exchange

In this paper, I shall discuss strategies to establish a prosthetic exchange of acoustic information between a performing body and a performance space. In performance artist Stelarc’s ‘Amplified Body’, biometric data is used to sonically represent the body. The artist perceives the generated sound and can, in response to this, actively change the sonic material by controlling his bodily activity. In a posthuman sense, following Gregory Bateson’s concept of a human body part as that which is part of a single information flow and feedback structure, the sound in ‘Amplified Body’ can be regarded as a prosthesis. The quality of this prosthesis’s sound is not only determined by the registered body-related data and the way this is processed, but is also affected by the resonance frequencies of the space and reflections on walls and other objects.

Whereas Stelarc’s concept of performance related sound synthesis is primarily concerned with conveying the body’s physicality in sound material, I shall focus on instrumentalizing the generated sounds to interact with the acoustic properties of the performance space, thus heightening the prosthetic exchange of information between the performer’s body and the space. Rather than thematizing the direct interaction between the human body and technology as in Stelarc’s work, this approach draws attention to notions of spatial bodily presence in a technologized context. Strategies to interact with room acoustics include the use of moving sound sources, sound spatialization methods, and stimulating the room’s resonance frequencies. As a practical example I shall discuss one of my recent performance pieces with a pvc suit equipped with biometric sensors and a loudspeaker.

Daniël Ploeger is a performance and multimedia artist, working in Berlin and Brighton. He presented his work in the Museum of Contemporary Art Basel, Para/Site in Hong Kong and Edition Block in Berlin, among other places. His performance installations often focus on the combined visual and auditive perception of moving sound sources and explores interactions between the human body and technology. He is currently doing practice-based doctoral research in the field of multimedia installation and performance art in the "Centre for Research in Opera and Music Theatre“ at the University of Sussex, where he is also an associate tutor for site-specific performance, musical multimedia and music technology. Recently, he received research grants from the European Cooperation in the Field of Scientific and Technical Research (COST) for research projects at the Helsinki University of Technology and the Bauhaus University Weimar.
Duska Radosavljevic (Directors/Collectives Working Group)
University of Kent

Research Methodologies for a Consideration of the ‘Ensemble Way of Working’

I would like to use this opportunity to examine and assess the validity of a number of methodological approaches to my evolving research question regarding the ‘ensemble way of working’ in the 21st century theatre. Important aspects to consider would be the historical legacy of the ‘ensemble way of working’ as espoused by the Stanislavskian and Brechtian traditions which held notable currency in many European theatre contexts for much of the 20th century. However following the advent of ‘capitalism’ in former socialist countries, and the resulting pressure in those countries to move towards a dissolution of permanent ensembles in favour of a project-by-project approach, one must also note that in the UK the trend seems to be taking the opposite direction. Companies such as the RSC and Kneehigh, for example, seem to espouse strong ensemble values (although formally in different ways), as not just a preferred working model but as a means of developing a distinct company aesthetic and a working ethos. Of central interest here are the mechanics of such a way of working – i.e. the inherent dynamics of group organisation, group-creativity, leadership, decision-making and group identity – particularly with regard to the finished work itself. My survey of potential research methodologies would therefore also consider relevant research in social psychology and the empirical research framework itself, as well as acknowledging current trends in sociological thinking on the nature of group behaviour and politics.

Duska Radosavljevic is a Lecturer at the University of Kent. She has previously worked as the Dramaturg at Northern Stage and an education theatre practitioner at the RSC. In addition, she has written over 500 theatre and dance reviews for The Stage Newspaper, and has served on the Panel for the Stage Awards in Acting Excellence at the Edinburgh Fringe every year since 1998.

Matthew Reason (Theatre, Performance and Philosophy Working Group)
York St John University

What is an experience of performance?

This paper will be an open and discursive exploration of the relationship between a performance and an audience’s experience of that performance. By which I mean (or think I mean, for the questions are still formulating) how we experience performance; what is knowable about our own and other people’s experience of performance; what experience is and where and when it takes place; and more. These questions have emerged for me over several years through the course of conducting research investigating audience’s experience of theatre and dance, including visual-arts based research looking at children’s theatre and an ongoing AHRC funded projected titled ‘Watching Dance’, which is being conducted with colleagues at the universities of Manchester and Glasgow. ‘Watching Dance’ involves cross-disciplinary collaboration between audience research and neuroscience. The project has involved a meeting between cognitive neuroscience – seeking to explore and understand brain processes present while watching dance – and qualitative audience research – which seeks to discover and interpret conscious, reflective responses to dance produced after the event. These deceptively simply differences – between exploration of the experience while watching and after watching; between unconscious and involuntary brain activity and conscious reflection – go to the heart of many key philosophical questions about the nature of the experience of art. This paper represent a relatively early stage in my thinking in this
area, drawing on ideas from a diverse range of sources – including concepts of experience, subjectivity, knowledge and phenomenology, along with my own thinking around qualitative research methodologies. In being open and speculative it will seek to think further about the ends and experiences of performance.

Dr Matthew Reason is a Senior Lecturer in Performance and Head of Programme for MA Studies in Creative Practice at York St John University. His work explores themes relating to performance documentation/reflection, audience research and cultural policy. Publications include *Documentation, Disappearance and the Representation of Live Performance* (Palgrave 2006) and *The Young Audience: Exploring and Enhancing Children’s Experiences of Theatre* (due Trentham 2010). He is currently working ‘Watching Dance’ a cross-disciplinary research project, see [www.watchingdance.org](http://www.watchingdance.org).

**Frances Rifkin** (Performance Identity Community Working Group)
Utopia Arts

This paper marks the completion of my Palatine project to develop ethical guidelines for practice in participatory theatre for use in Higher Education. I want to raise issues which range across the sample topics proposed by the working group, focusing them through the question ‘How can critical theory and/or particular critical theorists help us to fully interrogate the relationship between democratic principles, imaginative strategies and aesthetic practices?’ I will discuss the relationships between critical theorists’ work, the theories of leading practitioners (for example Boal, Heathcote etc) and the insights into practice provided by my research with academics, students and practitioners in the field. I shall refer to my own developing practice, influenced by my year’s research. I shall refer also to notions of uncertainty in the context of ethical practice and to the tensions that infuse many aspects of practice where power inequality, ethical aspirations and aesthetics collide, collude or separate.

**Frances Rifkin** is artistic director of Utopia Arts. Director of Recreation Ground Theatre Company followed by Banner Theatre in the 1970s and ‘80s, she became a workshop practitioner studying with Boal. Currently works across diverse communities using theatre arts and Legislative theatre. Has recently directed “Changing the Wheel, Bertolt Brecht and Me” for Peter Thomson for this year’s Edinburgh Festival and “Unturned Stones” for Lizzie Hare. She was P/t lecturer, Warwick University, 1992-5; lecturer, Lancaster University: 1995-7; theatre consultant for the Public Policy Research Unit at QMUL1999-2001. Currently chairs Equity’s Independent Theatre Arts Committee.

**George Rodosthenous** (Performance & The Body Working Group)
University of Leeds

*The body as an [erotic] object on stage: Jan Fabre’s Orgy of Tolerance (2009)*

This article will discuss the politics of the body’s erotics, Berger’s distinction between nakedness & nudity and Kirby’s not-acting to acting continuum in relation to contemporary performance. Jan Fabre’s *Orgy of Tolerance* (2009) will be used as a case study to portray the ideas, workings and suggestions of the author in relation to the interconnection of the performing bodies within a theatrically transformative framework. Key issues of embodying desire and exposure will be discussed in detail and mapped onto:
• the physical (with no boundaries) presence of a naked body on stage
• the ethical implications of objectifying a body on stage
• an investigation of how the actual performance event defines/deconstructs the [erotic dimensions of the] body into a timeless work of art.

George Rodosthenous is Lecturer in Music Theatre at the School of Performance and Cultural Industries of the University of Leeds. He is the Artistic Director of the theatre company ‘Altitude North’ and also works as a freelance composer for the theatre. His research interests are ‘the body in performance’, ‘refining improvisational techniques and compositional practices for performance’, ‘devising pieces with live musical soundscapes as interdisciplinary process’, ‘updating Greek Tragedy’ and ‘The British Musical’. He is currently working on the book Theatre as Voyeurism: the Pleasure(s) of Watching.

Heike Roms (Theatre History and Historiography Working Group)
University of Aberystwyth
Absorbed into the Repertoire?: Re-enacting 1960s performance art

Performance as an historiographic method was long dismissed (outside of the discipline of theatre history itself) as lacking academic rigour. Lately, this dismissal has been critiqued as arising from the scriptural economy and archival logic that dominates Western epistemologies. Performance theorists such as Diana Taylor (2003) and Rebecca Schneider (2001) have instead emphasised the history-making qualities of performance itself, or what Taylor has called the ‘repertoire’, that is an embodied, performative manner of historical transmission. This theoretical re-appreciation of practices such as re-enactment, reconstruction and restaging is matched by the current pre-eminence of such practices in contemporary art (see Lütticken, 2005).

Re-enactment as a form of historical engagement has also, not surprisingly, gained currency in reference to the (relatively recent) history of performance art itself. Well publicized examples of restagings of historical works of performance art include Marina Abramovic’s Seven Easy Pieces at the Guggenheim Museum in New York in 2005, in which the artist, herself a pioneer of the genre, re-enacted seven seminal works by her peers dating from the 1960s and 1970s; and the restaging in 2007 of Allan Kaprow’s ‘18 Happenings in 6 Parts’ from 1959, the first-ever “happening” and one of the groundbreaking events of 20th century art.

Placing itself within the context of the current debates and practices surrounding re-enactment, this paper will discuss a particular instance of “redoing” an event of 1960s performance art, undertaken by the author herself. On the 29th November 1968 artist Brian Lane came to Aberystwyth, a small University town in West Wales, with his company, the First Dream Machine, to organize a festival of Fluxus performance work, which is today regarded as ‘seminal’ as it ‘entered the ... subsequent history of Fluxus in the UK’ (Glew 2007). On the 29th November 2008, in a year in which we were reassessing the revolutionary impetus of 1968 and its legacy, a group of artists, under the direction of Heike Roms, restaged the event exactly 40 years after it first occurred in the original venue and in the presence of former eyewitnesses.

The paper will discuss questions arising from this restaging, including notions of authenticity, the relationship between ‘original’ and ‘copy’, and changes in audience experience. It will propose that repertoire-based forms of historical enquiry such as re-enactment allow for a re-evaluation of
what constitutes historical evidence. Instead of merely staging the outcome of research based on archival documents and eyewitness accounts in the form of a secondary historiographic mode, a “redoing” itself can act as evidence for the historical event it restages. However, following Taylor’s argument, the intention is not to set up the relationship between ‘archive’ and ‘repertoire’ as either sequential or binary, but rather to regard them as mutually interdependent in the making of histories.

Dr Heike Roms teaches performance studies in the Department of Theatre, Film and Television Studies at Aberystwyth University. She is the principal investigator on “Locating the early history of performance art in Wales 1965-1979”, a research project (2009-2011) supported by the Arts and Humanities Research Council. [www.performance-wales.org](http://www.performance-wales.org).

Shrinkhla Sahai (New Technologies for Theatre & Performance Working Group)  
Jawaharlal Nehru University, India  
**Exploring a Theatre of Sounds**

The paper focuses on the element of sound design in theatre and seeks to explore how the relationship between audience, performer, performance space and the concept of ‘theatre’ itself might get reconfigured through contemporary experiments in sound-centric performance. Sound and Fury is a London-based theatre group that works on ‘developing the sound space of theatre and presenting the audience with new ways of experiencing performance and stories by heightening the aural sense’. Through an analysis of their sound-centric performances like 'War Music' and 'Watery part of the World', the paper addresses the question of whether theatre can be a largely aural experience and whether there can exist a ‘theatre of sounds’. The interaction between recorded sounds, live bodies and actual-time produced sounds gives a theatrical presence to sound-centric performance that clearly distinguishes it from the scheme of radio drama and sound art yet creates new performance spaces intercepted by technology. The audience reception of sound-centric performance is quite unique and with the use of headphones that isolate audience members from each other and at the same time place them on the stage in the middle of the action through the audio effect, a discontinuity and re-configuration of physical and virtual spaces occur. While there have been numerous sound-related experiments in theatre, the question still remains of how the language and space of theatre can be expanded or evolved or adapted to create a unique sound-scape as the ‘spectacle’ in theatre.

Shrinkhla Sahai is a Research Scholar in Theatre and Performance Studies at School of Arts and Aesthetics, Jawaharlal Nehru University (JNU), India. Her research work focuses on voice as a site of performance, and aims to study the voice performance of radio presenters. She graduated in Economics from Hindu College, Delhi University and did her M.A. in Arts and Aesthetics from School of Arts and Aesthetics, JNU. She is Content Manager and Radio-Jockey at Radio Gandharv—the 24-hr Hindustani Classical Music station on WorldSpace Satellite Radio and has also produced radio documentaries and shows for All India Radio.
Toni Sant (New Technologies for Theatre & Performance Working Group)  
University of Hull  
Exploring a 2D Avatar Performance through Facebook

With the recent rise of elaborate 3D avatars through virtual worlds like Second Life, The Sims and Worlds of Warcraft, 2D avatars seem to have become less appealing for online performance. Nevertheless, 2D avatars are still used for various online performances, ranging from (mostly) text-based MMORPGs to explorations with pictorial avatars in social networking utilities like Facebook. To explore 2D avatar performance through Facebook, Toni Sant has embarked on a performative project entitled I’m Candy Lopez and I like to play Knighthood on Facebook…will you be my friend? This piece centres around the online adventures of a fictitious character called Candy Lopez, who establishes a Facebook profile with the (almost) sole intention of playing Knighthood. Instead she ends up playing with gender identity, sexual fantasists, social network politics, gullibility, disposable attention, electronic junk marketing, and boredom.

What is the relationship between the virtual character’s 2D avatar and her actual player? What role do online trust and reputation systems play in online performances involving social networking utilities? How does the audience of an online durational performance discover what is virtual and what is actual? How do people behave online when they attend a fictitious character-driven performance without being told it’s a performance? These questions form the basis for an investigation into 2D avatar performance through Facebook. Engaging fundamental performance theories related to performativity and selective inattention, critical reflection on this project aims to establish an analytic framework for other similar performance works.

Dr. Toni Sant is Lecturer in Performance and Creative Technologies at the University of Hull’s School of Arts & New Media in Scarborough, where he also serves as Subject Group Leader for Interdisciplinary Studies. He is currently writing a book called A History of the Future: Franklin Furnace & the Spirit of the Avant-Garde (Intellect, forthcoming 2010). He podcasts and blogs regularly at www.tonisant.com.

Liz Schafer (Theatre History and Historiography Working Group)  
Royal Holloway  
Inventing the archive: the stage history of Richard Brome

The plays of the Caroline dramatist Richard Brome are currently being edited for an online edition which will combine scholarly editing with workshop exploration of his plays in performance (see http://www.shef.ac.uk/hri/projects/projectpages/rbrome.html)

As several of Brome’s plays have not been revived since the early modern or Restoration period, these workshops, with actors from the Royal Shakespeare Company, occupy an unusual space in terms of theatre history archives: the workshops are proactively creating a performance history, despite their workshop aesthetic and the focus on short sequences, cruces, staging dilemmas etc. rather than working towards a conventional full production. The online edition will also be accompanied by a stage history which conventionally maps out productions of Brome’s plays the editorial team have identified over the centuries; however, in many ways the workshops, particularly those dealing with the lesser known plays (that is anything other than A Jovial Crew or The Antipodes), are proving more significant in terms of the production of knowledge about
Brome’s plays and dramaturgy. I will discuss the politics of this endeavour to invent and build a Brome theatre history archive when, from some perspectives, there is no theatre history.

Elizabeth Schafer is Professor of Drama and Theatre Studies at Royal Holloway, University of London. Her publications include the Shakespeare in Production volumes on *Twelfth Night* and *Taming of the Shrew*; *MsDirecting Shakespeare* and *Lilian Baylis: A Biography*. She has published extensively on early modern theatre and Australian drama and theatre.

Imanuel Schipper (Directors/Collectives Working Group)  
Zurich University of the Arts  

**Staged Authenticity - The Theatre of Rimini Protokoll**

Rimini Protokoll is an internationally known theatre collective from Germany and Switzerland. Their plays with real stories brought to stage by "everyday experts" as well as their staged theatricality of public spaces made them famous over recent years. As a dramaturg of many productions of Rimini Protokoll, I know both the conceptual work and the rehearsals, as well as the reactions of the audience from countless discussions after the performances. The spectators’ interest in this kind of theatre performances and their response are enormous. Often the audience is overwhelmed from the reality of the stories of their fellow citizens, and in the After-Show-Talks they express a great longing for this kind of reality and authenticity on stage.

Authenticity – what is that? How is it produced? Who is producing it? Is it producible? Why and under what circumstances can we experience it? Why does it seem to exist such a large desire for authenticity in our time? This year I started a research project supported by the Swiss National Science Foundation that examines these questions, and the different meanings of that term used in the performing arts. "Authentic" productions will be followed and the audience will be interviewed after they had their authentic experiences. The productions of Rimini Protokoll play a major role in that research. This directors’ collective stages the scenery, the performers and their stories always on a thin line between reality and theatricality.

In my contribution I will briefly present the group Rimini Protokoll and their work. Based on individual productions (including *Hauptversammlung* und *Wallenstein*) I will discuss the paradox of authenticity in the theatre context and present the research project.

Imanuel Schipper is an actor, dramaturg and lecturer. He collaborated, among others, with William Forsythe, Michel Laub, Jan Lauwers, Luk Perceval and several times with Rimini Protokoll. Most recently, he worked at the Deutsches Schauspielhaus Hamburg and at Schauspielhaus Zurich. Currently he is researching on the SNF project "Longing for Authenticity. A Critical Research of the Concept and the Experience in the Context of Contemporary Theatre Settings" at the Institute »Design2context" in the Zurich University of the Arts and teaches at various universities.
Mark Seton (20th-21st Century Performer Training Working Group)
Honorary Research Associate, Department of Performance Studies, University of Sydney and Lecturer, Screen Studies, Australian Film TV and Radio School.
*Embodying skills, habits and addictions: When does actor training become unsustainable?*

We admire actors who ‘lose themselves’ in a role or who ‘expose’ themselves through their vulnerable portrayals. Acting schools are committed to enabling actors to be vulnerable – to have the ability to affect and be affected by others. Stakeholders in performance – actors, teachers of acting, agents, directors, critics and audiences - all invest in the pursuit of such vulnerability. But at what personal, interpersonal and social cost does this ability to be vulnerable come? Some actors move from role to role with apparent ease. Other actors seem to ‘live out’ their latest roles - often prolonging addictive and potentially destructive habits of the characters they have embodied. Acting schools are effective in shaping actors in ‘taking on’ a role. Yet in Australia there is little or no guidance about ‘removing’ a role or debriefing. Furthermore, there is no statistical data on relationships between acting practices and healthy, sustainable lifestyles. Yet I have encountered anecdotal evidence from actors who experience difficulties negotiating the inevitable post-performance ‘blues’ or who don’t know how to “shake” off a role. They have told me that when they notice their peers turn to drugs or alcohol to manage these stresses, these peers are often marginalised by the profession as not “having what it takes”. Is this really fair when 20th and 21st century processes of actor training and ‘character’ formation may be contributing factors to compulsive or addictive behaviours? Do actor training practices need to be re-examined and amended with regard to embodied sustainability?

Dr Mark Seton has lectured in performing arts theory and practice for dancers, actors and theatre-makers, and his research specialisation is the ethical training of actors for stage and screen. He currently lectures in acting and rehearsal (theory and practice) at the Australian Film TV and Radio School. As an Honorary Research Associate of the Department of Performance Studies, University of Sydney, he also offers consultation on ethical practices for documentation and digitisation of performance practices. He is Chair of the Health Promotion subcommittee of the Australian Society for Performing Arts Healthcare (ASPAH).

Marianne Sharp (Performance Identity Community Working Group)
University of Winchester
*Nakedly Democratic Hanky Panky with Ursula Martinez*

This paper will explore the performance of identity in Ursula Martinez’s *Show Off*. In this middle show in her autobiographical theatre trilogy, Martinez plays explicitly with the theatricality of identity, incorporating her independent cabaret act *Hanky Panky* (a magic-disappearing-hanky-striptease act) as ‘the performance’ and setting up the rest of the show as a post-performance talk about herself. Jen Harvie, writing on presence and absence in the art of Tracey Emin and Janet Cardiff, has identified what she terms a double-movement of assertion and destabilisation of identity in the autobiographical practices of these women. The presence of this movement potentially negates the concern that: ‘autobiographical performance might be particularly at risk of being understood as essentialist because the performer is present and embodied in it’. I will argue that a similar movement characterizes Martinez’s theatre-based work in *Show Off*. 

TaPRA 2009 69
In *Show Off*, Martinez confronts the audience with two separate, and quite different stagings of her naked self. In the second of these moments, all audience members are invited to the stage area to kiss her. In the particular performance on which my analysis is focused, the opening up of an arguably democratic space in the performance - in which audience members can choose to act or not – produced instability in the form of a particular audience member responding in a manner which had not been anticipated by Martinez. This in turn resulted in an exposing of how radically differently individual audience members were reading her performance. I will argue that the double movement at work in Martinez’s overall performance aesthetic caused, through this operation of democracy, a further double movement in terms of collective audience identity as this ‘community’ was both created and divided through the course of the performance.

**Marianne Sharp** currently lectures at the University of Winchester, having previously worked for several years as an actress in touring theatre in the UK and continental Europe, and as a director in HE, youth theatre and applied contexts. She is completing her practice-based PhD, ‘Being A Woman Twice: Knowledge, Subjectivity and the Autonomous Actress’, at Royal Holloway, University of London. She has recently published: ‘Acting Ethically? Subjectivity and the Actress in Geddy Aniksdal’s *No Doctor for the Dead*’ in *Contemporary Theatre Review*.

**Nicola Shaughnessy** (Applied and Social Theatre Working Group)
University of Kent

**Growing Older Gracefully: Applied Performance and Ageing Research**

Increased life expectancy and concerns about rising medical and care costs as the baby boom generation enters the ‘third age’, gives research in this area an urgency that is driven by financial and health concerns. Drawing upon my current work (*Applying Performance*, Palgrave) on the use of contemporary performance techniques in social and educational contexts, this paper explores a developing interdisciplinary dialogue between artists, psychologists, neuroscientists and health practitioners in terms of ageing research with specific reference to embodiment and memory.

My research is informed by Lorna Marshall’s work on embodiment (*The Body Speaks: Performance & Expression*, Palgrave, 2008) as well as recent developments in cognitive neuroscience in considering how performance (particularly dance, physical theatre and performance storytelling) is developing knowledge and practices appropriate to this important and topical area of health research. Key questions addressed in the paper are as follows:

- How can applied performance contribute to research on ageing (reflecting on how the ‘ageing’ agenda is driving new practices)?
- What knowledges can be explored/recovered through performance?
- How can performance facilitate memory?
- How can efficacy be measured in such work? (aesthetics and functionality)
- What are the problems and challenges of using applied performance in health contexts?

My research makes reference to a range of practitioners working in this area to include Frances Barbe, Laura Marshall, Vayu Naidu and Pam Schweitzer.
Robert Shaughnessy (Theatre History and Historiography Working Group)
University of Kent

Jack Reading’s Footsteps

The theatre programme is a core component of both the official and the personal archive: a key source of production information and a means of textualising and memorialising performance itself. It has its own distinctive history: first appearing at the end of the nineteenth century to supplant the hand-distributed playbill (and thus marking the metropolitan theatre’s shift from a predominantly local urban audience base to a travelling public), the evolution of the programme during the twentieth century reveals its shifting role and function as it mutates from a basic means of conveying information to a fully-fledged souvenir, both supplementary to the theatre experience (it is optional, bought separately) and integral to it (for example, as a means of explication of directorial intent, of rehearsal processes, or of the thematics of the play). In this paper I survey this history by focussing upon examples of programmes from key moments throughout the century, considering such features as the relationship between information, advertising and ‘editorial’ matter, the co-ordination of graphic design and institutional profiling (e.g. at the Royal Court, RSC, and National Theatre), and the specific ways in which programmes work to fix and textualise the live event. Of particular interest here is the interface between the psychology of the theatregoing collector and the construction of the theatre archive, in that the programme acts as material token of the most transient and ephemeral of phenomena.

My major resource for this investigation is the Reading-Raynor programme collection held by the Templeman Library at the University of Kent, a collection of nearly 4000 programmes spanning the period from 1927 to 1988, and covering all the major London theatres as well as a good many of the landmark events during the history of the period. One of the distinctive aspects of the collection is its chronological organisation: at Jack Reading’s insistence, the programmes are stored and catalogued not by theatre but in date order, reflecting his wish that the collection would archive his specific theatregoing experience. As such, the collection confronts and frustrates the normative protocols of theatre archiving, encouraging the researcher to view theatre history from ground level rather than panoptically, from the perspective of the everyday petit recit rather than the grand narrative, performing the distinction that Certeau makes between the map and the tour. In the final part of the paper I indicate the ways in which I will test the efficacy of this difference in approach for the practice of theatre history by addressing Jack’s archive on its own terms, which will involve tracing his theatregoing activities during one particularly rich period (1964-5), that begins with his attendance at Who’s Afraid of Virginia Woolf? at the Piccadilly and ends with Saved at the Royal Court and David Warner’s Hamlet for the RSC. Examining this material sequentially and cumulatively, I will consider what the programmes reveal of the range and distinctive qualities of performances attended, as well as how we may position Jack’s individual itinerary within the larger narratives of the period.

Robert Shaughnessy is Professor of Theatre at the University of Kent, where he teaches theatre history, modern British theatre, contemporary performance practice, and Shakespeare in performance. His publications include The Shakespeare Effect (2002), The Cambridge Companion to Shakespeare and Popular Culture (2007), essays on performance and pedestrianism and the phenomenology of the backstage tour, and with Nicola Shaughnessy, a volume on Margaret Woffington in the Lives of Shakespearean Actors series (2008). With Darryll Grantley, he is co-editing The London Stage, 1960-69; his paper for the Theatre Histories and Historiographies
Working Group is part an ongoing series of investigations into temporality, space and place in contemporary Shakespearean performance.

Lena Simic (Performance & The Body Working Group) 
Liverpool Hope University

'The Institute for the Art and Practice of Dissent at Home' presents Affective Exchange of Labour between Invisible Mother and Underpaid Au Pair

This paper will discuss invisible maternal labour and underpaid au pair labour in relation to three arts projects, which took place through The Institute for the Art and Practice of Dissent at Home (a home-run artist activist initiative, run out of the spare room of a council house in Everton, Liverpool, UK):

- 'Sid Jonah Anderson by Lena Simic' Live Art Event (MAP Live, Carlisle 2008)
- 'The Hazardous Family' Performance Intervention (Hazard Festival, Manchester 2008)

and particularly

- 'Au Pair Artist wants to be part of the Liverpool EU Capital of Culture 2008 with Great British family' Artist Residency (Cvjeticanin, Polygon 2008)

The residency took place at the Institute in Liverpool and lasted 14 days in July 2008. Cvjeticanin was concerned to make critical interventions into normalized notions of domestic labour as 'women's work', to investigate how the economies of maintenance work function in domestic settings and also to puncture the wheel of the au pair agency that advertised for au pairs with the promise of 'a rich cultural experience of the Great British family'. Cvjeticanin's deliberate misreading of this promise was what initially inspired her residency at the Institute. The process was documented through photographs (artist book 'The Anderson Family' is currently in development by Cvjeticanin) and 'workload documents'.
(http://www.twoaddthree.org/documents/)

These projects follow a line from historical materialist feminist art in the late 1960s and 1970s (Mierle Laderman Ukeles, Mary Kelly, Margaret Harrison, Kay Hunt) More contemporarily, these arts practices can be contextualized within cultural contexts that the Institute defines as anti-capitalist and/or feminist, both of which are particularly adept at outlining formulations of cultural agency through the rubric of the personal as political. The paper will outline contemporary arts theory/practice debate in relation to the themes of collaboration/participation (Dave Beech, Claire Bishop) and argue that affective exchange takes place through multiple subjective collaborative encounters shared between artists, parents, children, feminist histories, theories and labour.

Lena Simic, performance artist, born in Dubrovnik, Croatia, living in Liverpool, UK. She is a lecturer in Drama and Theatre Studies at Liverpool Hope University. Interested in generating an interventionist feminist arts practice which is informed by its relation to everyday lived experience. Her most recent solo performances include Sid Jonah Anderson by Lena Simic (MAP Live, Carlisle 2008), Joan Trial (Nuffield Theatre, Lancaster 2005), Magdalena Makeup (Art Workshop Lazareti, Dubrovnik 2004) and Medea/Mothers’ Clothes (Bluecoat Arts Centre, Liverpool, 2004). In collaboration with Gary, Neal, Gabriel and Sid Anderson, Lena is currently co-organizing The Institute for the Art and Practice of Dissent at Home, an art activist initiative run from the spare room of the family’s council house.
This presentation draws on our experience of co-editing *Devising in Process* (see biographical note), a collection of analytical accounts of devising processes by eight companies. In three of the projects originally investigated (Theatre O’s, Delerium, The Red Room’s *Unstated*, Kneehigh’s *A Matter of Life and Death*), writers worked alongside directors and performer/devisers creating productions which blurred the boundaries between ‘devised theatre’ and ‘playwrights’ theatre.’ This drew our attention to the methodological implications of the kinds of creative practice identified in the Working Group Statement.

Building upon this research, we are now submitting an application for AHRC funds to undertake further research, through practice, into collaborative creation between writer and director working within a devising mode. With Alex as Writer and Jackie as Director, working with a company of professional devisor/performers, we aim to construct a working model which combines aspects of the playwriting and the devising traditions. In preparation for this, our presentation would be structured as a dialogue between ‘Writer’ and ‘Director’ in which, we ask questions of each other about:

- Our roles and expectations of each other and of the performer/devisers
- How these might play out in practice
- Potential future strategies for and methods of collaborative creation
- The historical and contemporary models of practice we might draw in developing the project

**Jackie Smart** is a Principal Lecturer in Drama at Kingston University and co-editor of *Devising in Process*. She helped to develop the MA Making Plays. Her published work includes articles on Forced Entertainment, Optic, and Gecko, as well as a chapter on Random Dance in Carver and Beardon (eds), *New Visions in Performance: the impact of digital technologies*, Swets and Zeitlinger, 2004. She has also devised/directed a number of productions with Quisling, an interdisciplinary company, including *Interference* (2000), based on *The Strange Last Voyage of Donald Crowhurst* by Nick Tomalim and Ron Hall, and *The Seduction of Madness* (2004), based on the diaries of John Spencer Perceval.

**Dr Alex Mermikides** is a Senior Lecturer at Kingston University, and course leader of the MA Making Plays, a course that responds to the growing interaction between new writing and devising and their related traditions. She co-edited *Devising in Process* (Palgrave, due to be published in 2010) with Jackie Smart, and her other recent publications include a chapter in Harvie & Lavender (eds) *The Making of Contemporary Performance* (MUP, forthcoming). As a writer/dramaturg/assistant director, her work includes *Sarajevo Story* (Lyric Hammersmith, 2008) and *Here’s What I Did With My Body One Day* (Pleasance London, 2005 and touring), both with Lightwork Theatre company.
This paper argues that after its last dictatorship (1976-1983), Argentina has gone through what I refer to as a ‘queer experience of mourning’, an experience of grief that has produced new forms of affiliations that displaced the traditional family values and marked society as a whole. While it has been argued that traumatic experiences are inseparable from the subjects who have suffered them, I will show how the experiences of mourning can be expanded beyond the boundaries of those defined as ‘victims’. Considering that affects associated with trauma can serve as the foundation of a new public culture (Cvetkovich, 2003), this paper argues that traumatic experiences can lead to the formation of an affective, non-normative and non-institutionalized community of those who partake in mourning.

Drawing from philosophical accounts on community and mourning (Butler, 2004; Nancy, 1997; Muñoz, 2008), I illuminate how the crisis of traditional forms of kinship instituted by the State Terrorism has offered the possibility to figure out an extended conception of politics, a new task where the experience of loss could also be shared as a politics of friendship (Derrida, 2005). In that space we can envisage the basis for a new idea of community founded on the secret pains and pleasures of a shared mourning that can be vital to enhance Argentina’s democracy. My work suggests that this critical approach to the idea of community could be crucial to develop models of acknowledging trauma that are politically powerful without being based in claims of victimization.

Cecilia Sosa is a sociology graduate of the University of Buenos Aires, Argentina. She started a career in cultural journalism, specialized in theatre and visual performance, working as staff columnist for the Argentine newspaper Página 12. In 2007, she was awarded a Chevening Scholarship to pursue the MA in Critical and Creative Analysis at the Sociology Department of Goldsmiths (University of London), which completed in September 2008 with a distinction. She is currently doing her PhD at the Department of Drama, Queen Mary (University of London).

Lucie Sutherland (Theatre History and Historiography Working Group)
University of Nottingham

Diana Taylor’s argument that prioritising archive material privileges longstanding Western techniques for exploring past events is a crucial one, but theatre historians are unlikely, ever, to surrender their reliance upon such resources. The written document and, increasingly, the digital record of an individual, collective or event, is intrinsic to the work of many researchers. If the archive remains, as does our reliance upon it, the most pressing issue seems to be how we handle such material, and justify our use of it. There is a tendency, too often, to approach a collection of documents with our own projects and aims uppermost in our minds. This leads to a sort of academic mining, accessing one expanse of data in the hope that a particular resource can be extracted, with much less attention paid to the entire body of material that is available. We prioritise indicated resources – particular material that could be of value to our research, perhaps tracked down in a footnote reference or a keyword search – with insufficient consideration of
inferred resources, the linked data in an entire archive or collection that may relate to, support or undermine the material we extract, and our use of that material.

Although there are fundamental, practical reasons for such activity – time constraints being the most obvious – if we are to continue to depend upon the archive, there is of course a need to acknowledge that we are being selective; mining a finite resource that has already been shaped by political, fiscal and institutional concerns. If, as Taylor asserts, prioritising the written/documented is a limiting and an exclusive practice, and in addition to that we are applying our own motives to the process of data selection, there is surely a need to advertise such necessary processes of selection, and (to extend my use of mining terminology) conduct a process akin to reclamation. Reclamation occurs after a mine or quarry has closed, not to cover the invasive and selective process of acquiring a single resource, but to compensate for that acquisition. It is overt recognition that the physical landscape has been used for one particular purpose. I want to argue that by acknowledging the location of material within a particular archive, and also within the field of historiographical enquiry in which we are engaged, historians might acknowledge the broader landscape of information and analysis of which this material, from one single archive, is a single part. This attention to the broader landscape would serve two purposes: it is likely to ensure our work avoids becoming merely, in Jacky Bratton’s words, ‘the gratification of an impulse to unearth, hoard and dispute over the detritus of the past’. It might also allow theatre historians to continue work with the archive while consistently acknowledging that recorded data is not the only or the dominant resource we have at our disposal. To be more specific about my ideas for reclamation, I will use a particular example in this paper: my own, current use of the Winifred Dolan papers held in the Victorian and Albert Museum Theatre Collection.

Lucie Sutherland has recently completed a three year post as a research fellow working on the project ‘Mapping Performance Culture: Nottingham 1857-1867’ in the School of English, University of Nottingham, and is currently a lecturer at the same institution. She has written on aspects of nineteenth and twentieth-century British theatre, including the impact of increasing professional regulation – for example the emergence of an actors’ union – upon commercial theatre, and the career of actor-manager George Alexander, and is a regular theatre reviewer for the TLS.

Carmen Szabó (New Technologies for Theatre & Performance Working Group)
University College Dublin

Capturing Memories: Théâtre de Complicité’s A Disappearing Number

In his work on issues of memory and history, Les Lieux de Mémoire, Pierre Nora discusses the processes that determine the crystallization of memory and its embodiment in certain sites of collective consciousness. Staring from Nora’s analysis and incorporating theories of game and play, this paper attempts to analyze the use of technology as the embodiment of memory in Théâtre de Complicité’s A Disappearing Number, focusing on issues of devising and telling stories through playing with technology and physicality on stage.

Carmen Szabó is a lecturer in Drama and Theatre Studies at University College Dublin. She has published articles and a book on Irish and Northern Irish theatre, performance studies and performance art. Her current research focuses on performance studies, science and technology in the theatre and physicality and Shakespeare’s theatre.
Lib Taylor (Performance & The Body Working Group)
University of Reading

Listening in the Body: Resonant Transmission in Performance

Sound is conveyed via contiguity. Sound waves reverberate through the body creating a physical sensation as patterns of air touch the ear and resonate in the internal cavities of the body. This paper will consider an unusual use of listening to shape performance, and the way the performer’s body responds on stage to material ‘ingested privately’ through the ear.

Alecky Blythe’s documentary theatre relies on the voices of her subjects playing in the ear of her performers while they are performing a play created from verbatim material. Blythe explains, ‘The technique involves gathering recorded interviews [...], editing the material and then during performance, the actor via earphones hears the edited interview and copies it exactly, thus reproducing the precise speech pattern of the person interviewed and their whole being becomes immediately apparent’.

This performance process forms a locus for exploring identity and authenticity in verbatim theatre. It collapses the temporal separation between the verbatim source material and its stage embodiment to a limit point. While verbatim theatre commonly uses spoken testimony as a source for performance, conventional rehearsal and performance practice necessitates a delay, a deferral between the source material and its corporeal refiguration. Blythe’s technique privileges the original spoken source, pressurising and condensing the deferring interval between source and embodiment. The physical imbrication of the audio technology in the body of the performer and its use to generate almost simultaneous performed speech, emphasise the minimisation of both temporal and physical distance. This paper evaluates how somatic aurality impacts upon performance process as a strategy of authenticity in verbatim theatre.

Lib Taylor teaches theatre at the University of Reading. Her research is in the area of the body, performance and women’s theatre. She also publishes in the area of contemporary British Theatre. Currently, she is a co-investigator on the AHRC funded Acting with Facts project at the University of Reading. She is a theatre director and some of her research takes the form of practice.

James Thompson (Applied and Social Theatre Working Group)
University of Manchester


and

Performance lecture: An incident of cutting and chopping (panel session)

Lise Uytterhoeven (Directors/Collectives Working Group)
University of Surrey

The choreographer as a new kind of storyteller

Since 1999 Flemish-Morrocan choreographer Sidi Larbi Cherkaoui has gained international status for his work with Les Ballets C. de la B. in Belgium and with other European dance companies,
integrating live-music, dance, and theatre. Incorporating elements of the performers’ personal lives and cultural backgrounds, his work is considered an extension of the late-twentieth century European dance theatre wave, characterised by Pina Bausch and Alain Platel. Insisting on liveness and emphasising the particular stories of people, Cherkaoui appears to resist the recent trend of mediating the body in contemporary performance and can, instead, be seen to reinstate the art of storytelling, as envisaged by Benjamin. Narration takes a central place in Cherkaoui’s work, and is sometimes duplicated in multiple bodies to reveal Brechtian gestic qualities. This aspect of his work seems to be in line with Lehmann’s postdramatic theatre, as ‘post-epic forms of narration are about the foregrounding of the personal’.

As a result of frequent collaborations with dramaturges, most recently Guy Cools, Cherkaoui’s work has become informed by a dramaturgical awareness which is shared by the performers. The dramaturgical process is not limited to the rehearsal space, but continues in the post-premiere development of his works. The performers are encouraged to discover the works creatively through their multiple performances, rather than attempting to reproduce an ideal performance.

Lise Uytterhoeven is a PhD student at the Department of Dance, Film and Theatre of University of Surrey, focusing on new dramaturgies and the ontology of performance with regard to the work of Sidi Larbi Cherkaoui. She lectures on BA Hons and Foundation Degree programmes at the University of Surrey and London Studio Centre, addressing a broad range of topics in Critical Theory, Choreographic Analysis and Dance History. She was awarded a Master’s degree at University of Surrey with distinction and obtained a BA Dance in Education degree from Codarts Rotterdam Dance Academy in The Netherlands.

Craig Vear (New Technologies for Theatre & Performance Working Group)
University of Salford

Sound Theatre: the shifting dimensions between space and place; the senses, the imagined; the recalled and the perceptual spaces in-between

This paper will explore and develop the practical and philosophical interrelationship between music and contemporary theatre-based performance, with particular reference to the implications of new digital music technology upon composition and application in performance. Using two recent Sound Theatre compositions – Antarctica and Superfield [Mumbai] – I will explain how I take the minds of the audience to ‘other places’. Concentrating on the mental ‘seeing’ evoked by sound, Sound Theatre generates a ‘dimensionality’ – an aural landscape; a sense of place – that the mind projects back onto the sound it hears. The result is each individual ‘see-hears’ something that only exists in their mind. Could this research could be considered as a new paradigm in theatre practice: a living dream of hallucinogenic clarity, where the internal dialogue between listening, memory and imagination evokes a cinema without a screen; a play without a set or actors?

Craig Vear is a composer and sound artist. During 2003-4 he held the Arts Council England Fellowship with the British Antarctic Survey, which resulted in a large-scale composition created from field recordings. His installation 'Singing Ringing Buoy' was shortlisted for the 2005 PRS New Music Award. During 2007-8 he held a Leverhulme Fellowship as artist in residence with the University of Hull. His current research, funded by the University of Salford, investigates the relationship between music, digital technology and interdisciplinary performance.
NEW STORYTELLING MACHINES: Storytelling in the Digital Age

For the theatre, mixing the research and practice of technology with other disciplines has opened new channels of inquiry for investigating digitally-driven performances in the 21st century. As the capabilities of computers and other forms of new technology continue to merge with the theatre, new categories of stage work emerge; Mixed-Reality, Interactive Drama, Dramatic Media, Performance Media, Virtual Theatre. These new forms of storytelling synthesize digital technologies with multiform plot-lines, multilinear narratives, and networked collaborations to extend the capabilities of the theatrical experience.

Within the "theatre proper," new applications of audio, video, networked communications, and motion-tracking systems have been used to extend the reach of the performer beyond the expanse of the performance space. Outside the theatre, visionaries have experimented with dramatic narratives and Virtual Reality technologies to chart the possibilities of interactive drama, which unite humans and machines through techniques such as telematics, hypertext, and Artificial Intelligence, computers generating algorithms to simulate learning. Each of these new storytelling "machines" employs the power of "natural magic" (Talbot 1839); that is, the combined power of science and technique to help theatre makers reveal new, hidden and lost dimensions from within their story universe. When combining the power of storytelling with the science of digital technologies, a new theatre emerges.

Joe Wachs is a hybrid artist/actor/writer/director based in New York City. He holds a BA in Theatre Arts and Poetry from Lewis & Clark College and an MA in Performance & Technology from NYU's Gallatin School of Individualized Study. Currently, he is Artistic Director of Hybrid, an interdisciplinary studio in New York City, and General Editor for First Fifteen [F15]. Hybrid is dedicated to exploring the art and craft of storytelling in the digital age. http://www.hybridpoetics.com/

Opening Moves for an Aesthetics of Participation

I would like to discuss the possibilities for an aesthetics of participation. Many programmes for participatory theatre are utopian: they are self-consciously strategies for democracy. Could such an aesthetics examine these claims rigorously, or identify democracy at work in participatory performance that has declared no such ambition? As new developments in aesthetic theory reconnect it to questions of politics, can ideas from other areas stimulate thinking about performance, or do they merely address matters that performance scholars take for granted? Do Grant Kester's dialogical aesthetics have anything to offer artists who are used to seeing and hearing their audiences, as they simultaneously produce their art?

In Bourriaud's Relational Aesthetics, subjectivities are pluralized, and distributed amongst a variety of vehicles, so that questions of authorship dissolve to be replaced by questions of ecosophy -
'ethical-cum-political articulation between the environment, the social and subjectivity'. Participatory performance as the production of intersubjectivity suggests a politics of contingency, contextuality and surprise. If aesthetics and politics are, in Ranciere’s terms, about the distribution of the sensible, can participation in theatrical activity realistically expect to bring participants into the realm of the sensible? And if it does, how does it resist their incorporation into the system of power, once they have a part to play?

Sarah Whitfield (Theatre History and Historiography Working Group)
Queen Mary University, London

Reading the Material Theatre from the Archive: Re-evaluating the paper trail of performance

This paper proposes a new way of interrogating the archive, and using it to attempt reconstructions of specific moments of cultural production. It is possible to address historiographic concerns over the troubled position of the researcher, acting alone among dusty boxes which in themselves present dangerous and incomplete narratives, without abandoning archival research. Rather, this paper will argue that these incomplete traces of the artistic process can be considered within a framework of conditions of performance, valuing the archive as a viable location for the production of knowledge around a performance.

Kurt Weill’s negotiation of entry into 1930s America, and the contemporary systems of production on Broadway will be used as a case study. The traces that remain of Weill’s early American collaborations will be considered within the framework of conditions of performance. This work is a specific extension of Ric Knowles’s materialist consideration of theatrical production and concurrent contexts of reception. While Knowles suggests these are a prerequisite to examining contemporary performance, this paper will extend them to consider the archive. Knowles’s methodology will be modified to consider the musical’s own conditions of performance, and the available evidence then re-contextualised. The paper will demonstrate that by considering what is present and using the evidence of a collaborative process the archive itself can be revitalised. When considering the historic moment of performance, the fragments found in the archive are no longer static but instead active records of conditions of production.

Sarah Whitfield is currently completing a PhD at Queen Mary, University of London with the title “Kurt Weill - American Dramatist”. She has previously studied at Goldsmiths College and at the University of Leeds, Bretton Hall, and has worked professionally as a Dramaturg in opera and musical theatre. Her research focuses on two particular areas – firstly interrogating and interpreting the musical theatre archive through the use of materialist analysis. Secondly, examining Weill’s working output in America, and the many exchanges of cultural capital that took place within his collaborations.

David Wiles (Applied and Social Theatre Working Group)
Royal Holloway University of London

How a theatre historian thinks about citizenship

Provocation in response to the ‘evidence’ theme.
Libby Worth (20th-21st Century Performer Training Working Group)
Royal Holloway, University of London

Hands Writing: an exploration of the relationship between movement and creative writing

Over the last ten years one of my main research interests has been in the many ways that movement/dance can engage with play texts. I have almost always worked with texts already written, rather than in the making. In this paper I turn my attention to a more mutual and immediate process of dance and writing created in response to and intertwined with each other. This was sparked off by two MA workshops for playwrights and choreographers at Royal Holloway.

The challenge of finding a form of practice that would both stimulate choreographers and yet be accessible for playwrights was solved through the introduction of selected Awareness Through Movement lessons from the Feldenkrais Method. These lessons, which focus on delicate, repetitive movements of the hands and fingers, became both a resource for subsequent performance and simultaneously a means of generating a rush of written material. If, in response to these lessons handwriting changes, is this merely indicative of improvement in fine motor skills or does the suddenly unfamiliar script suggest other changes of self image, identity or thinking?

Moshe Feldenkrais’ holistic approach to learning through movement has long been appreciated within performer training but here I wish to engage with the potential his work has to open up spaces for cross-disciplinary work. He suggests that ‘the simplest movement we do is of overwhelming complexity from the point of view of what is going on in our nervous system to produce it’ (1985: 22). Does his insistence on the essentially dynamic nature of the human form offer insight into the relationship between movement and creative thought? I will draw on The Physiology and Phenomenology of Action by Alain Berthoz and Jean-Luc Petit, Susan Foster on dance and writing and Valerie Briginshaw/Emilyn Claid’s practice research on writing and performance in Embodying Ambiguities, to explore the specific type of awareness Feldenkrais’ work stimulates and the relationship this has to performance devising processes.

Dr Libby Worth, Senior Lecturer in Theatre Practice, Department of Drama and Theatre, Royal Holloway is currently convener of the MA in Physical Theatre and Performance and of the new PG Certificate in Physical Theatre for Actors and Dancers taught by the Jasmin Vardimon Company. She is a movement practitioner who trained with Anna Halprin and has professional performance and teaching experience, specializing in site specific and multi-disciplinary performance making. She is in her final year of training to become a Feldenkrais Practitioner. She has co-authored a book on Anna Halprin and has published articles and book chapters on Jenny Kemp, Rosemary Butcher and Caryl Churchill with Ian Spink. Her current research interests include examination of the Feldenkrais Method within dance training, community performance and mobilities at Heathrow Airport and the use of scores and scoring in performance making.

Zoe Zontou (Applied and Social Theatre Working Group)
University of Manchester

Towards the Quest for ‘Happy and Beautiful Moments’: Reflections from an Applied and Social Theatre Project with Problem Drug and Alcohol Users

How can participation in applied and social theatre beneficially affect people who are dealing with problematic drug and alcohol issues? Can it make a difference in the lives of these individuals?
Does it have the potential to increase their motivation for change and help them reintegrate into society? In this presentation, I set out to explore factors by which participation in applied and social theatre has the potential to have an impact on problem drug and alcohol users by operating as an ‘alternative substance’. In particular, I seek to examine the possibility of applied and social theatre to operate as an alternative form of ‘escapism’ from their current community (a community of exclusion) and thus function as a motivational force towards their social reintegration. I shall suggest that applied theatre has the power to promote personal change by regenerating the individuals’ social and creative components and by encouraging them to seek for the ‘substance of their life’. I will therefore describe factors by which the creation of ‘happy and beautiful moments’, through dramatic narration and improvisation, might facilitate the participant’s journey towards reintegration. I will examine the link between the concept of immediate collective experience and the collaborative creativity process in the theatre with the culture of collective experiences inherent in drug users. Finally, I am going to support my presentation by using examples of practice from various theatre-based projects with problem drug and alcohol users in the UK and Greece.