



THEATRE & PERFORMANCE  
RESEARCH ASSOCIATION

## CONFERENCE 2016

University of Bristol

September 5th –7th, 2016



University of  
BRISTOL

## **Chair's Welcome from Gilli Bush-Bailey**

Welcome to TaPRA's 12th Annual Conference and a big thank you already to the team in Bristol who have worked to ensure that this year's conference, our biggest so far, makes the most of the gorgeous buildings available to us over the next three days.

The past year has seen yet more challenges for our discipline, our universities and, indeed, the whole United Kingdom. The political fallout touches all of us and TaPRA's executive committee has been working to find ways to support research in the arts and make our voices heard. In collaboration with SCUDD we have made responses to the AHRC on their proposals for the Doctoral Award Schemes and we also contributed to the representations considered by the Stern Review on REF.

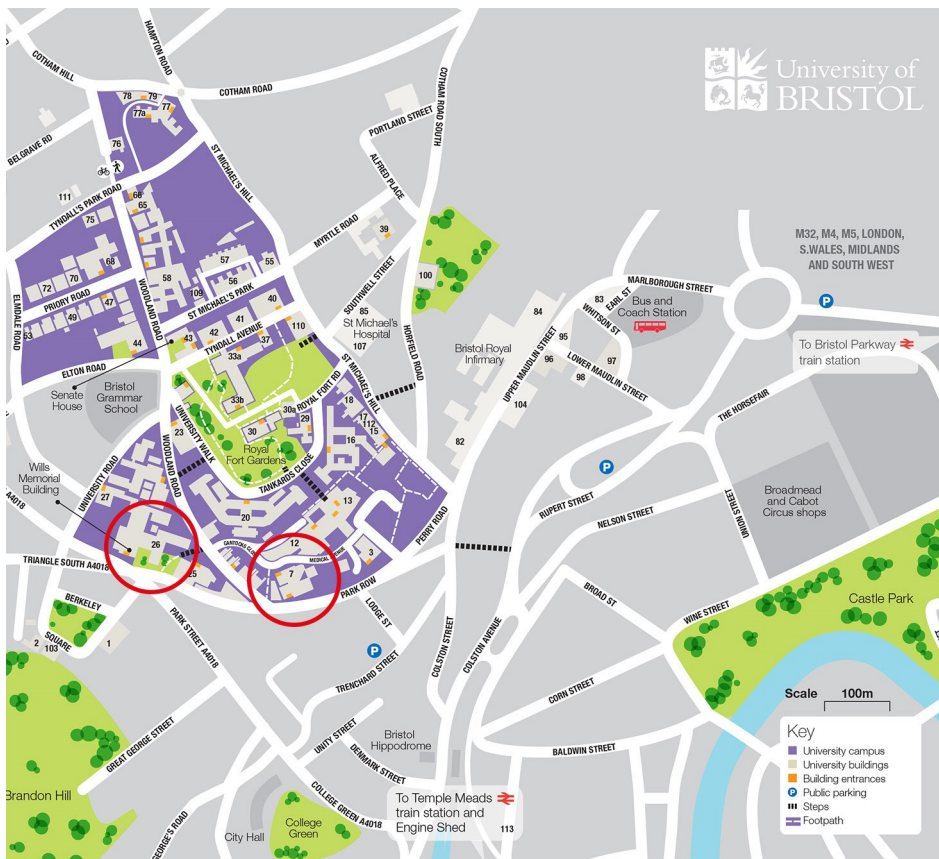
The committee has continued to look at new ways to support the work of the membership and we are pleased to be able to bring a new scheme for conference bursaries to be approved at the AGM. You will also find details of a pilot scheme for a 'TaPRA Fellowship', a research funding scheme for ECRs not yet employed by an HEI. Details of this follow on the next page and all working groups can consider this opportunity for post doctoral, ECR members. Nominations for the David Bradby, Early Career Research Awards were significantly greater in number this year and demonstrate the depth and reach of our fields. The postgraduate essays also impressed the judging panel with the scope of disciplinary study.

TaPRA's membership numbers exceed 400 this year with many joining for interim events, which continue to be successful and stimulate the thinking of the thirteen working groups meeting in Bristol for this year's conference. The relevance and rigour of the working group is a shared responsibility and a challenge to us who enjoy the freedom to come

together to talk, listen, exchange ideas, eat, and drink together. On behalf of your executive committee - have an excellent conference.

## **Welcome to TaPRA 2016**

The conference will take place in the Wills Memorial Building (26 on the map below), with some sessions and events in the Theatre Department (7 on the map). From Wills Memorial Building turn left and go downhill to Woodland Road (first left). Turn left and walk uphill to Cantocks Close – first on the right. Follow the road round, keeping right until you reach the Department of Theatre. There is a large sign saying Wickham Theatre over the entrance.



## WI FI ACCESS

The University provides both *eduroam* and *The Cloud* wireless services in all campus wireless locations. *The Cloud* can also be used free of charge by members of the public from places such as our coffee shops.

### How do I connect to *The Cloud*?

Staff, students and visitors capable of using *eduroam* should do so in preference to *The Cloud*. If you still want to use *The Cloud* then connecting is easy. You simply need to connect to the **\_The Cloud** wireless signal in the wifi settings of your device.

1. *Once connected, open your web browser and refresh the page.*
2. *You will see The Cloud landing page and here you can login/register with your account.*

Once logged in you're good to go! Please note that web-based apps will not work until the connection has been established and you have signed in successfully via your web browser.

## GETTING AROUND

There is a taxi rank outside Sainsburys on Queen's Road (go out of the Wills Building, turn right and keep walking and you will see it).

Numerous buses to Temple Meads Station also leave from outside Sainsburys, you can take the 1, 2 or 8.

## FOOD AND DRINK

Tea, coffee and lunch will be served from the Reception Room and the Mezzanine on the first floor of the Will's Memorial Building. Dinner is not included as part of the conference, aside from Tuesday night's conference dinner for those who have booked. The Wills building is located at the top end of Park Street and you will find a wide range of restaurants and bars close to the conference venue. If you want to venture slightly further afield the Harbourside has some lovely places to eat, as does Clifton village and Whiteladies Road. The list below is not exhaustive by any means. You will be spoiled for choice!

### **The Botanist**

20a Berkeley Square, Bristol BS8 1HP. Located in the historic surrounding of Berkley Square, just a stone's throw from Park Row, our unique building is the perfect place to rest your feet with a glass of wine and a bite to eat after a long day in the city. Our evening menu offers a superb selection of freshly prepared food using quality, seasonal ingredients.

### **Browns**

38 Queens Road, Clifton, Bristol BS8 1RE. Our menu offers contemporary British brasserie dishes. We use only the best quality ingredients, and where possible, work with local suppliers like Netherend Farm Dairy and Thomas J. Fudge's. Along with tempting seasonal dishes like our duo of lamb, Browns fish pie and British roast

half chicken; our menu includes a selection of delicious Browns Classics.

### **Wahaca**

70-78 Queens Rd, Bristol BS8 1QU. Mexican market eating. At Wahaca we shook things up a bit and started doing things a little differently. We've worked hard to match the flavours of Mexico with ingredients that we can get hold of to create a constantly evolving, seasonal menu with ingredients sourced as locally as possible, or grown and transported with care for the environment.

### **Bills**

67-69 Queen's Road, Bristol BS8 1QL. British, seasonal and fresh food has always been important to us, right since back in the day when Bill Collison was a greengrocer in Lewes, East Sussex.

### **The Cowshed**

44-46 Whiteladies Rd, Bristol BS8 2NH. The Cowshed ethos is a simple one; to serve good, British food with an emphasis on quality, locally sourced produce, in a relaxed and comfortable environment. The commitment and dedication to sourcing the best possible produce, while supporting West Country farmers and producers, is vital to the Cowshed as without them the restaurant wouldn't be what it is today.

### **Jamie's Italian**

87-89 Park Street, Bristol BS1 5PW. Our menu is rooted in authenticity. We're all about fantastic, rustic dishes created using tried and tested recipes. Jamie's friend and mentor, Gennaro Contaldo, has added substance to what is now the essence of Jamie's Italian – tradition combined with current, innovative ideas and a Jamie twist.

### **Myristica**

51, Park Street, Bristol BS1 5NT. Myristica specialises in authentic, regional-specific Indian food and the menu goes far beyond what you'll find on the highly Anglicised menus of normal curry houses. The menu reads like an Indian food odyssey with exotic ingredients and at Myristica all sauces are created individually to order for true authenticity.

### **Watershed Café Bar**

1 Canons Road, Harbourside, Bristol BS1 5TX. Special evening menu (from 17:00 until 21:30 every day) that includes firm Watershed favourites such as Burgers and Fish and Chips - as well as some new dishes like Gnocchi with wild mushrooms with walnut pesto, Quinoa Salad, Chicken with spicy tomato sauce, and a Catch of the Day. Other delicious new dishes making their debut across the new menus include Green beans, ricotta and hazelnuts on soudough, and Almond crab cakes.

### **Bordeaux Quay**

V-Shed, Canons Way, Bristol BS1 5UH. Bordeaux Quay on Bristol's Harbourside is a restaurant, brasserie, bar, deli, bakery and cookery school, all under one roof. Housed in an elegant, converted warehouse on the waterfront, Bordeaux Quay offers the very best in seasonal, regionally sourced food and drink.

### **Cosy Club**

31 Corn Street, Old City, Bristol BS1 1HT. Located in a majestic former-banking hall on Corn Street in the heart of Bristol's historic Old City, the Cosy Club's menu majors on comfort food classics as well as offering an extensive brunch menu, a decent variety of sandwiches, and a great selection of tapas.



# canadian theatre review

Photo by Mathieu Léger



## Exclusive to TAPRA Conference Attendees!

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## Conference Schedule

**Day One:** Monday September 5th

|              |                                          |                                       |
|--------------|------------------------------------------|---------------------------------------|
| 11am–1pm     | REGISTRATION                             | <i>Wills Building Foyer</i>           |
| 11am – 1pm   | TEA & COFFEE                             | <i>Reception Room &amp; Mezzanine</i> |
| 11am–12.30pm | TAPRA EXEC MEETING                       | <i>Conference Room, Theatre</i>       |
| 12pm         | LUNCH                                    | <i>Reception Room &amp; Mezzanine</i> |
| 12pm         | POSTGRADUATE WELCOME<br>(lunch included) | <i>G27</i>                            |
| 1pm          | CONFERENCE OPENING                       | <i>Great Hall</i>                     |
| 1.45-3.45pm  | WORKING GROUP SESSIONS                   | <i>See list</i>                       |
| 3.45-4.15pm  | TEA AND COFFEE                           | <i>Reception Room &amp; Mezzanine</i> |
| 4.15-5.15pm  | KEYNOTE: MARK RAVENHILL                  | <i>Great Hall</i>                     |
| 5.30-8pm     | WELCOME RECEPTION                        | <i>Reception Room &amp; Mezzanine</i> |

## Day Two: Tuesday September 6<sup>th</sup>

|             |                                                                                  |                                                |
|-------------|----------------------------------------------------------------------------------|------------------------------------------------|
| 9-9.30am    | REGISTRATION                                                                     | <i>Wills Building Foyer</i>                    |
| 10am - 7pm  | TaPRA GALLERY                                                                    | <i>Theatre Department</i>                      |
| 9.30-11am   | WORKING GROUPS                                                                   | <i>See list</i>                                |
| 11-11.30am  | TEA & COFFEE                                                                     | <i>Reception Room &amp; Mezzanine</i>          |
| 11.30-1pm   | OPEN PANELS & TaPRA GALLERY TALKS                                                | <i>Various rooms: see details in programme</i> |
| 1-2pm       | LUNCH                                                                            | <i>Reception Room &amp; Mezzanine</i>          |
| 1-2pm       | POSTGRADUATE EVENT (lunch included)                                              | <i>G27</i>                                     |
| 2-3.30pm    | DAVID BRADBY LECTURE: DUSKA RADOSAVLJEVIC                                        | <i>Great Hall</i>                              |
| 3.30-4pm    | TEA & COFFEE                                                                     | <i>Reception Room &amp; Mezzanine</i>          |
| 4-5.30pm    | WORKING GROUPS                                                                   | <i>See list</i>                                |
| 5.30-6.30pm | EXEC CURATED PANEL: DIGITAL MEDIA & THE FUTURE OF THEATRE & PERFORMANCE RESEARCH | <i>Great Hall</i>                              |

|              |                   |                                       |
|--------------|-------------------|---------------------------------------|
| 7.15 for 8pm | CONFERENCE DINNER | <i>Bristol Museum and Art Gallery</i> |
|--------------|-------------------|---------------------------------------|

### **Day Three:** Wednesday September 7<sup>th</sup>

|              |                                   |                                            |
|--------------|-----------------------------------|--------------------------------------------|
| 9- 5pm       | TaPRA GALLERY                     | <i>Theatre Department</i>                  |
| 9.15-10.15am | WG CONVENORS' MEETING             | <i>UG Common Room</i>                      |
| 9.30-10.30am | TEA & COFFEE                      | <i>Reception Room &amp; Mezzanine</i>      |
| 10.30am-12pm | OPEN PANELS & TaPRA GALLERY TALKS | <i>Various rooms: details in programme</i> |
| 12-1pm       | TaPRA AGM                         | <i>Great Hall</i>                          |
| 1-2pm        | LUNCH                             | <i>Reception Room &amp; Mezzanine</i>      |
| 2-4pm        | WORKING GROUPS                    | <i>See list</i>                            |
| 4pm          | CONFERENCE CLOSES                 |                                            |

## TAPRA KEYNOTE ADDRESS

### Mark Ravenhill

*Jeux sans frontières, adieu*

Internationally-acclaimed playwright Mark Ravenhill interrogates the possibilities for local, national and international theatremaking in a post-Brexit landscape.

**Mark Ravenhill** was educated at the University of Bristol where he studied English and Drama, and worked for the Soho Poly in London. His plays include *Shopping and Fucking*, *Some Explicit Polaroids* (1999) and *Mother Clap's Molly House* (2001). He made his acting debut in his monologue *Product*, at the 2005 Edinburgh Festival Fringe.

## DAVID BRADBY LECTURE

### Duška Radosavljevic

*Theatre After Gutenberg (Some Ideas in Search of a Framework)*

My recent projects *Theatre-Making* (2013), *The Mums and Babies Ensemble* (2015) and *Theatre Criticism: Changing Landscapes* (2016) are all, in distinct ways, concerned with the relationship between text and performance – the first two in the domain of theatre creation and the latter in the domain of criticism. In this paper I aim to take on a wider contextual view of the notion of authorship in theatre in the 21st century. The process of emancipation of theatre studies from literature, which began some 60 years ago, has necessarily focused on corporeal and other non-literary kinds of labour. The post-structuralist denunciation of the ‘author’ in the late 1960s may or may not have been perceived as relevant to the evolving field of performance studies in the English-speaking world. Towards the end of the 20th century in the UK, antagonistic polarizations still occurred between the so-called ‘new writing’ and ‘devised’ theatre as well as between theatre and performance, or theatre and live art. How is the situation changing in the 21st century? What new perspectives on theatre authorship might we

gain from the opportunities presented to us by the development of digital technologies? Can we even imagine theatre without writing?

***Duška Radosavljević** is a Senior Lecturer in Drama and Theatre Studies at the University of Kent. Her publications include *Theatre Criticism: Changing Landscapes* (Methuen Bloomsbury 2016), *Theatre-Making: Interplay Between Text and Performance in the 21st Century* (Palgrave 2013), *The Contemporary Ensemble: Interviews with Theatre-Makers* (Routledge 2013) as well as numerous academic articles on dramaturgy and contemporary theatre and performance. She is a practising dramaturg with over 15 years' professional experience and she also writes about theatre for non-academic outlets.*

## **TaPRA GALLERY**

*The TaPRA Gallery is located in the Theatre Department on Cantocks' Close (about three minutes walk away).*

It has been a pleasure to curate this year's TaPRA Gallery. The practice-as- research submitted in response to our call was consistently strong and we have been able to put together a wide-ranging programme, in which the work of postgraduates and emerging researchers is shown alongside that of experienced scholars and professional practitioners.

Contributors were invited to engage with the intimate relationship between theory and practice and different practice-as-research methodologies are revealed through the examples of work displayed. Whilst the forms included are diverse and often interdisciplinary, certain themes have emerged: for instance, the politics of women walking, site-specificity, and the conjunction of historical texts or repertoire with contemporary practices. Contributors have chosen to re-stage their processes and evidence their works through video, photographs, scripts, scores and artefacts. In doing so, they address the challenges of translating performance enquiries - especially embodied, interactive and participatory practices – into documentation. We hope there will be resonances and conversations for you between the works curated, and between their documents. **Talks to accompany exhibits and films will take place during the Open Panel sessions. There will also be**

chance to browse the exhibition, which is open from 10am – 7pm (Tuesday) and 9am – 5pm (Wednesday).

*Paul Clarke and Eleanor Rycroft, TaPRA Gallery Curators*

## **TaPRA EXEC CURATED PANEL: DIGITAL MEDIA & THE FUTURE OF THEATRE AND PERFORMANCE RESEARCH**

Panellists:

**Steven Hill** (Head of Research Policy, HEFCE)

**Talia Rodgers** (Publishing Director, Digital Theatre)

**Naomi Paxton** (School of Advanced Study, University of London)

Chair: **Catherine Love** (PhD Researcher, Royal Holloway)

The context for the conduct and dissemination of theatre and performance research has changed dramatically this century. We have moved in very short order from overwhelmingly paper publication to online, e-books, and digital open access. In some ways our discipline has led the field, with practice-based research being one kind of model for (often) non-paper publication and dissemination. The same period has seen the emergence of Web 2.0 with its broad social reach, interactivity, user-focus, and crowdsourcing, as well as the benefits and risks of citizen journalism and cyberbullying.

Is academic research a rival to these forms of dissemination – a gold-standard to maintain against universal wikiknowledge? Or will and should academic research change to make use of these new technologies? Is it happening already? Some of our research trackers – like PURE and researchfish – have social media integration being built into them. What opportunities might that present? The new rules about Open Access will make a great deal of our research widely available to a general public. How might we change the way we research and write with this new potential audience in mind?



# Playtext Series

www.intellectbooks.com

The Intellect Playtext series publishes innovative performance texts under three interrelated strands: new writing, performance writings and translations. The Playtext series makes available performance texts that are aesthetically and stylistically innovative as well as those that explore the socio-cultural and political contexts of their making. Each volume includes the performance texts alongside contextual essays that examine the processes of development, writing and performance as well as critical essays that discuss the texts from political, social, cultural and theoretical perspectives. Intellect Playtexts are concerned also to present volumes that engage with the wider historical and performance contexts of the work through, for example, the inclusion of production photographs, design sketches, historical documents and/or typographical design. The series celebrates critical writing, adaptation, translation and devising processes and provides a forum for documenting and disseminating practices-as-research.

## Series editor: Patrick Duggan (University of Surrey)

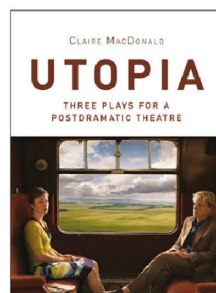
Recent publications in the series:



*Justitia: Multidisciplinary Readings of the Work of the Jasmin Vardimon Company* offers a series of compelling responses to the Jasmin Vardimon Company's production of *Justitia*, a multi-layered, multimedia dance theatre piece. **Jasmin Vardimon** is a choreographer and artistic director of Jasmin Vardimon Company which she founded in 1997.



*JARMAN (all this maddening beauty) and other plays* is a collection of three radically poetic works for live performance by OBIE award-winning playwright Caridad Svich. Accompanied by scholarly essays placing the plays in context, this book showcases the beautiful strangeness and profound resistance in Svich's work. **Caridad Svich** is a playwright, songwriter and translator.



Claire MacDonald composed *Utopia*, a sequence of commissioned playtexts, between 1987 and 2008. With a compelling introduction by the author, and including additional material by Tim Etchells, Deirdre Heddon, and Lenora Champagne, it provides a range of historical and critical materials that put the plays in the context of MacDonald's career as writer and collaborator. **Claire MacDonald** is a founding editor of the journal *Performance Research*, and a contributing editor to *PAJ: A Journal of Performance and Art*. She is a writer, critic, academic and performer.



## POSTGRADUATE EVENTS

### *Introductory Postgraduate Meeting*

Monday 5th September 2016

Lunchtime, Room G27

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

Lunch will be provided

### *Shifting Between Practice and Research*

Tuesday 6th September 2016

Lunchtime, Room G27

Panel: Professor Simon Jones, Dr Rachel Hann

Each of our speakers will reflect on the relationship between practice and research and offer provocations and insights into how this relationship might be shifting. What is the status of the artist-researcher today? How can we share best practice and evidence the scholarly significance of PaR? Is a Second Wave of PaR on its way? This session is for all researchers, regardless of whether your research is practice-as, practice-led, practice-based or practice-informed. After the panel presentations, there will be ample time for questions and for discussion.

Lunch will be provided



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'a wide-ranging, detailed book aimed at what Goode himself calls "makers against the grain..."

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Blueprints for

9 theatre performances by

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'...thoughts about art, poetry, photography, capitalism, mathematics – but it's also very readable and full of theatrical insights and ideas.'

'All Work and No Plays is important reading for anyone interested in the potential of performance to escape traditional format and challenge audiences, or indeed the recent history of European devised theatre'

THE FOREST AND THE FIELD  
Changing theatre in a changing world  
CHRIS GOODE



## WORKING GROUP ROOMS

|                                     |                                  |
|-------------------------------------|----------------------------------|
| Applied and Social Theatre          | 3.31 (120)                       |
| Asian Performance and Diaspora      | L102 (25)                        |
| Directing and Dramaturgy            | 3.30 (58)                        |
| Documenting Performance             | Lecture Room. Theatre Department |
| History and Historiography          | G25 (90)                         |
| Performance Identity and Community  | 3.32 (80)                        |
| Performance and New Technologies    | G32 (40)                         |
| Performance and the Body            | G27 (60)                         |
| Performance and Science             | G7 (30)                          |
| Performer Training                  | 3.33 (35)                        |
| Popular Performance                 | UCR (40)                         |
| Scenography                         | Old Council Chamber (70)         |
| Theatre, Performance and Philosophy | 1.5 (30)                         |

# WORKING GROUPS SCHEDULES

## APPLIED AND SOCIAL THEATRE

### ***Monday 5th September, 1.45-3.45pm***

Michael Finneran: Examining the space between and around an applied and a social theatre in Ireland

Zoe Zontou: Socially Engaged Theatre, Dislocation and Spirituality: Adrift Together

Mia Perry: Applied and Social Arts from Universities to Communities: Transdisciplinary or Undisciplinary?

Bobby Smith: What next for the Theatre for Development 'actor'? Suggesting some possibilities for mutual learning between the fields of applied theatre and global development

### ***Tuesday 6th September, 9.30-11am***

Sue Mayo: The spaces in between: Relationships in participatory work

Laura Purcell-Gates: The challenge of disciplinary instrumentalism within cross-disciplinary applied theatre research

David Grant: Invisible presences: the liminality of puppetry in applied drama in Northern Ireland and South Africa.

## ***Tuesday 6th September, 4.00-5.30***

Sheila McCormick: Applied Theatre and Ageing: An examination of the Elders Company, the Royal Exchange Theatre, Manchester

Nicky Hatton: Slowing down: applied theatre in care homes and the practice of attunement

Natasha Bergg & Emily Hunka: Benevolent Rebellion: the role of embodied evaluation in arts and health.

## ***Wednesday 7th September, 2.00-4.00***

*Authorship, language and rigour in the 'second wave' of applied practice research*

Catherine Heinmeyer: Disentangling voices in dialogue: the storytelling exchange as a model for reporting research

Elanor Stannage: Iterations of collaborative enquiry: seeking a participatory and situated knowledge of the experience of arts in mental health

*Tiny theatre-goers: spectatorship and social bonds in Theatre for Early Years*

Ben Fletcher-Watson: Everyone can see everyone: the impact of new dramaturgies on Early Years audiences

Emma Miles: Bus Journeys, Playing and Performance: the 'event' of theatre-going for early years audiences

Katherine Morley: 'The audience wants a job to do: they want to be allowed to fill in some gaps in their understanding of what's happening' (Burrows 2010, p.108): spectatorship and spectatorial connection in early years audiences

## ASIAN PERFORMANCE AND DIASPORA

***Monday 5th September, 1.45-3.45pm***

*Intercultural Theatre*

Lisa Lewis: Intercultural performance in India and Wales: Welsh and Khasi Cultural Dialogues

Rebecca Woodford-Smith: Working with Gekidan Kaitaisha: Contemporary Japanese performance, cultural hybridization and transcultural collaboration

***Tuesday 6th September, 9.30– 11am***

*Research & Practice*

Jerry Daboo: Demystifying or Destroying? Cultural flows and adapting traditions in playing the tabla, and developing the electronic tabla and notation system

Mary Mazzilli: Performative' experiences of urban spaces: guerrilla theatre from Shenzhen, China

***Tuesday 6th September, 4-5.30pm***

*East Asian Theatre*

Ae Jin Han: Korean Cute Masculinity in Stereotypes, Age and Performance

Xiao Dan: The Musical Body

***Wednesday 7th September, 10.30am-12pm***

APD Working Group Future Planning Meeting

## DIRECTING AND DRAMATURGY

### ***Monday 5th September, 1.45–3.45pm***

Dan Rebellato: In the Ruins of the Ruins: Naturalism after the Commune

Adrian Curtin: Deathly Apparitions in Karl Kraus' The Last Days of Mankind

Chien-Cheng Chen: After Beckett: Edward Bond's Post-Auschwitz Dramaturgy of Ruins

Michael Pinchbeck: Bolero provocation

### ***Tuesday 6th September, 9.30–11am***

*Towards a New Theory of Tragedy? Hans-Thies Lehmann*

Ramona Mosse: Tragedy's Postdramatic Excess: The Staging of Jan Fabre's Mount Olympus

Andy Lavender: Lehmann, tragedy and 'response-ability'

Peter Boenisch: 'Standing on stage speaking BLABLA facing the ruins of Europe...': On the (im)possibility of confronting present tragedies in (our) theatre

Emma Cole: Suffering Under the Stars: Jan Fabre's Mount Olympus as Postdramatic Performance

### ***Tuesday 6th September, 4-5.30pm***

*New Ruins from Old Ruins – Classical and Classic Tragedies*

Stephe Harrop: Ruins, Fragments, and Stories

Maryam Dadkah & Amin Farahari: Hamartia Redefined in Postmodern Drama/Tragedy

Henry Bell: 'My favourite bit was the time when Julia (sic) Caesar got killed by the five men and Brutus.' The reception of, and participation in, the staged tragic event in Julius Caesar by primary school children

Eleftheria Ioannidou: 'Pain that Matters: Undoing the Politics of Tragedy'

Wednesday 7th September, 1.30–2pm

Business Meeting. All members invited.

***Wednesday 7th September, 2–4pm***

*Destruction, Suffering and Resilience*

Adam Ledger: Living in birdland: tragedy in the contemporary work of Eugenio Barba

Mark Robson: These Fragments

John Pinder: The Violence of Resilience and Modern Tragedy

Stef Taylor: Broken Britain: The Ruins of Austerity and the Tragedy of Iphigenia in Splott

Sam Haddow: Love to Ruin

**DOCUMENTING PERFORMANCE**

***Monday 5th September, 1.45-3.45pm***

*Intransigence & Sensibility: the work of documentation*

Challenging Archives: practical Session in the University of Bristol Theatre Collection led by Johanna Linsley, co-convenor of the WG and researcher on the University of Bristol, Wellcome Trust-funded project 'Challenging Archives.'

Harriet Curtis: Sensibilities and Censorship: John Duncan's Blind Date

Paul Geary: Sensitive Documentation: Producing the Event



## ***Tuesday 6th September, 9.30-11am***

### *Documents at Work*

Karen Quigley: Feminist Pedagogies and Site-specific Practices: Strategies of documentation and resistance

Jack Belloli: "Isn't it called craft?": Anticipatory documents and the skill narratives of World Factory

Yiota Demetriou: Capturing Performance through Oral History

Jan Wozniak: Documenting the Auditors: Performer and Audience experience of Hug

## ***Tuesday 6th September, 4-5.30pm***

### *Works of Documentation*

Sarah Whatley: Documents of and documents as (dance) performance

Acatia Finbow: Approaching Documentation through the Lens of Value: Documenting 'If Tate Modern was Musée de la danse?'

Emilie Gallier: Read. Move. Implicated. A silent lecture

## ***Wednesday 7th September, 2-4pm***

### *Provocations (includes WG Business Meeting)*

Hannah Elizabeth Allan: Approaches to Documenting the Historically Absent

Katharine Graham: Documents of Affect: Accessing spectator experience through field notes

Catherine Love: The absent work: text, performance and documentation

Peter O'Rourke: The role of photography in documenting experiences of the Venice carnival

## **HISTORY AND HISTORIOGRAPHY**

### ***Monday 5th September, 1.45-3.45pm***

Marianne Sharp: Love and Rigour - A Biographical Dilemma

Lucie Sutherland: The profession remembers: constructing biography using anecdote

### ***Tuesday 6th September, 9.30-11am***

Moira Day: Collingwood, Centenaries and Classrooms: Mediating Between Historical and Experiential “knowing” of War and Suffrage on the Canadian Prairies

Will Shuler: Performing the Past: Embodied Knowledge, Performativity, and Theatre History in Higher Education Role-Immersion Pedagogy

### ***Tuesday 6th September, 4-5.30pm***

Jim Davis: Silent Witness or Imperfect Recognitions of a Hundred Evenings: Experiencing live performance in Bristol 1956-1968

Laura MacDonald: Musical Theatre History Live: Listening to the Past in Oral Histories

Kirsty Sedgman: Local Interests & Extraordinary Heritage: Mapping the Audience Experience Through Time

### ***Wednesday 7th September, 2-4pm***

David Calder: Work Experience: Theatre, Historiography, Deindustrialization

Business Meeting

## PERFORMANCE, IDENTITY AND COMMUNITY

***Monday 5th September, 1.45-3.45pm***

*Panel: Making Amateur Theatre: Time, Labour and Value*

Helen Nicholson, Nadine Holdsworth, Molly Flynn:

*Panel: Bodies and voices in assembly*

Louise Owen and Marilena Zaroulia

Tom Cornford: Insiders on the outside the meshwork of theatre workshop

***Tuesday 6th September, 9.30-11am: Place and Citizenship***

Steve Bottoms: Inside/outside citizenship

Stefania Placenti: Re-thinking the relationship between community and ownership: the Italian debate on the 'commons' and the case of the Valle theatre

Katie Beswick: 'We're what makes this city great' Sanctioning 'informal' performance practice: IT'S SHOWTIME NYC, a case study

Gareth Evans: The traitors in this house: Theatr Genedlaethol Cymru's Chwalfa

***Tuesday 6th September, 4-5.30pm***

*Disobedience*

Trish Reid: 'A Wench in the Works': The Politics of Dissensus in debbie tucker green's hang (2015)

Nicola Abraham: 'I Didn't Get it!' Wanting to Do Disobedience Properly

Will Platt: Speaking the language of the institution: Liberate Tate as "vested minority"

**Wednesday 7th September, 2-4pm** - Business Meeting

## **PERFORMANCE AND NEW TECHNOLOGIES**

**Monday 5th September, 1.45-3.45pm**

*Performing Sousveillance*

Jem Kelly: Performing Dynamic Cartographies: mapping affective data and the digital palimpsest in Strava's Segments and Blast Theory's Rider Spoke.

Sophia New and Daniel Belasco Rogers: The Drawing of Our Lives: an illustrated presentation of plan b's practice-led research in the field of sousveillance and personal data mining

Lisa Stansbie: The Artist and Sportsperson: Digital Processes and Identity Performance

Yiota Demetriou: "I am" = {"profile\_id":509611832}: Unstable Timeline and Algorithmic Nostalgia

Helen Evans: Public I, Private Eye

**Tuesday 6th September, 9.30-11am**

*Authoring the Self; Curating Spectatorship*

Joanne Scott: Hidden in Plain Sight: autobiography and online sharing

Andrew Lennon: Weak-links and Web-lings: The Disconnected Everything

Elizabeth Swift: Making the Effort: an Exploration of Emerging Modes of Spectatorial Practice in Intermedial Theatre

Glenn Noble & Daren Pickles: The Autopoietic Narrative: Long-form improvisation, cybernetics and sonic ecosystems

Carmen González Requeijo: Staging Transmedia: Strategies and Tactics for experimentation of theatrical interfaces

***Tuesday 6th September, 4-5.30pm***

*Beyond the Archive*

Hetty Blades: Moving Online: Sharing, Protecting and Reusing Dance in the Digital Sphere

Marina Ní Dhubháin: Oral History in the Network Age

Benjamin Monk: Beyond National Theatre Live: Authorship of international screened theatre

Katerina Girginova: Performing the Rio 2016 Olympic Games

***Wednesday 7th September, 2-4pm***

*Data Interventionism: Practices of Resistance*

Seda Ilter: Mapping and Resisting the Big Data Culture through Mediatized Aesthetics: Blast Theory's Karen

Armando Ferreira de Pinho: Queer and Renewed Forms Of Existence In Portuguese Autobiographical Artistic Performance

Elena Marchevska: Intimacy without cause: temporality of identity in the work of Igor Štromajer matthews & allen: Waiting for Friends

Maria Chatzichristodoulou (aka Maria X): Karen by Blast Theory: Leaking Privacy

Business Meeting

## PERFORMANCE AND THE BODY

***Monday 5th September, 1.45-3.45pm: Movement of bodies: Migration and Refugees***

Angeliki Avgitidou: Transient bodies in public space: Greek artists responding to the refugee crisis

Raz Weiner: Walk Across the Discourse

Claire Hampton: Selfies at the Border: The Ethics of Framing

***Tuesday 6th September, 9.30-11am: Queering the Borders, Boundaries and Interpretations of Bodies***

Jon Mullholland: Queer Mobilities and Moral Landscapes: The Case of Queer Tango

Lewis Church: Unfamiliar Bodies of Knowledge

Bridie Moore: Interoception, Intersection and Interruption: The Age Performances of Peggy Shaw

Fintan Walsh: Pore theatre: performance and the politics of perspiration

***Tuesday 6th September, 4-5.30pm: The body in challenging hegemonies***

Becca Savory: Performing at the borders between the public and the private: performance and protest in contemporary India

Victor Ramirez Ladron De Guevara: Kidzania: Global Play in the construction of Mexican national identities

Avanthi Meduri: Bodyscapes in World 'Dance' Traditions

**Wednesday 7th September, 2-4pm**

*Transtemporal Border Choreographies*

(45 min performative paper; 45 minute plenary discussion)

Sandra Chatterjee & Nicole Haitzinger: Border-Choreography Across Time: Nyota Inyoka's Work and Questions of Choreographing Doubleness

Business Meeting

## **PERFORMANCE AND SCIENCE**

**Monday 5th September, 1.45-3.45pm: Humans in Training**

Annouchka Bayley: Participation, Performativity and Practice-asResearch: Posthuman and New Materialist Approaches to Arts-Based Pedagogy

Nicholas Arnold: Training and 'Human-ness'

Ysabel Clare: Embodied Cognition in Action: The Spatial Adpositional Model of Experience and the Actor's GRAFT

**Tuesday 6th September, 9.30-11am: Staging Absent/Anatomised Bodies**

Eugenia Stambolieva: 'IN AWE OF THE THINGS': on the authority of objects in scientific and theatrical performances.

**Tuesday 6th September, 4-5.30pm: Performance in the Anthropocene**

Lisa Woynarski: Inhuman Agency: Ecomaterialism and Performance

Drew Milne: Anthropocene Theatre, Environmental Agency and the Science of Climate Change

Sarah Blissett: Plates

***Wednesday 7th September, 2-4pm***

*Includes Business Meeting*

*'What Makes Us Human': Understanding and Imagining Autism*

Shaun May: Theory of Mind, Humour and 'What Makes us Human':  
Understanding Autism Beyond the Deficit Model

Hannah Newman: Re-Imagining Autism: How Drama Aid the Diagnosis?

**PERFORMER TRAINING**

***Monday 5th September, 1.45-3.45pm***

David Wiles: Text as Score

Konstantinos Thomaidis: From rhetorical musicality to pedestrian  
psychologism: Dimitris Vayas and speech training in late-20th-century  
Greece

Petronilla Whitfield: Interpretive Mnemonics as a facilitation of dyslexia  
in actor-training: reconstructing the written text into a parallel text of  
Tableaux Vivants, towards a performance of Shakespeare

Jane Boston: A Different Subject

***Tuesday 6th September, 9.30-11am***

Mark Smith: Speech and Text in Frantic Assembly's training  
methodologies

Göze Saner and Scott Robinson: Enactive Interactions and Training  
without a Tutor

Bryan Brown and Olya Petrakova: ARTEL (American Russian Theatre  
Ensemble Laboratory)



## ***Tuesday 6th September, 4-5.30pm***

Evi Stamatiou: Considering the challenges of the Second Language User (L2) trainee, during speech and text training

Pauliina Hulkko & Tiina Syrjä: Acting in Udmurt 2016: Observations and preliminary reflections on artistic fieldwork

Carol Fairlamb: How vocal pedagogy might be more culturally responsive, reflecting the experiences of BAME students within UK conservatoire actor training

## ***Wednesday 7th September, 2-4pm***

Eric Hetzler: Giving Voice to Emotion: The Alba Method of Emotion and Text

Denis Lennon: The Living, Breathing Text: Considering Breath in Speaking Shakespeare

Christina Kapadocha: From each actor's embodied logos to the text: a new somatic actor-training approach

## **POPULAR PERFORMANCE**

### ***Monday 5th September, 1.45-3.45pm***

#### ***Conventions and Comedy***

Oliver Double: "[Y]ou have to just remind yourself that this is eating your greens, this is doing your homework" (Andy de la Tour): Rehearsing stand-up comedy and the tension between the prepared and the spontaneous

Sophie Quirke: Suspicion and resistance: how stand-up comedians combat manipulation and illusion

Catriona Craig: Plays that go wrong: the uses of failure

***Tuesday 6th September, 9.30-11am***

*Evolving Traditions*

Ian Wilkie: The Rise, Fall and Rise of the Eccentric Dancer

Chris Abbott: Spat, thrown, gushing and illusory: aquatic spectacle and narrative in pantomime

Peter Cann and Ana Brum: Death and Renewal. Tradition and change in

The Folk Theatre of the The Azores and UK

***Tuesday 6th September, 4-5.30pm***

*Screens of Illusion*

Joseph Dunne: Secret Cinema and the Hybridised Dystopias

Liz Turner: Staging the Impossible: Magic Performances and

Televisuality *Taste, Identity and Confusions*

Richard Cuming: Illusion, Reality and Playing with the Popular in Complicite's the Magic Flute

Jason Price: Making (Un)Popular Performance: Brown Council and the Politics of Distorting Popular Aesthetics

***Wednesday 7th September, 2-4pm***

Business Meeting: The Future of Popular & Five Year Review

## SCENOGRAPHY

***Monday 5th September, 1.45-3.45pm: Expanded Scenography and Transdisciplinary Boundaries***

Rory Foster: The Digital Scenographic Event

Sara Franqueira: The String of Duchamp: The Scenographic Environment as a Path to Construct Identity

Joslin McKinney: Scenography Expanded

***Tuesday 6th September, 9.30-11am: Local, Community and Boundaries of the Non-Professional/Professional Practitioner***

Pip Nash: Exploring Scenography with Young People with Disabilities

Simon Banham: The Creation of Place / The Scenography of Community

Cathy O Carroll: Local Identity and National Brand: Contesting 'Amateur' Identity Through Scenography

Maria Barrett: A Sense of Place: The Case of the Royal Court Theatre, Liverpool

***Tuesday 6th September, 4-5.30pm: Sovereignty, Transnational and International Boundaries***

Siobhan O Gorman: Transnational Transmissions in Performer Training and / as Performance Design

Joan Sabas Pardo: A Cartography of Shame

Greer Crawley: Sovereignty and Scenography

***Wednesday 7th September, 2-4 pm: National Identities and Sense of Place. Includes business meeting***

Lucy Thornett: National Identities and Disciplinary Boundaries in Australian Scenography

Claire Carolan: Politics of National Identity: Creating a Canadian Theatre Lighting Design Archive

Adam Bee: Curve: Eversive Theatre

Andreas Skourtis : EU Immigrants EU Citizens

## **THEATRE, PERFORMANCE AND PHILOSOPHY**

***Monday 5th September, 1.45-3.45pm: Radical Politics, World Protest***

Gigi Argyropoulou: Friends, Politics and Radical Failings

Laura Strack: Spectres of the Common

Tony Fisher: The Theatre of the Worldless

Daniel Felstead: Material Uncertainties

***Tuesday 6th September, 9.30-11am: Body Movement and Thought***

Johan Callens: Tracing Van Gogh's Imprint

Renate Brauniger: Repetition between Identity and Representation

Kirill Adibekov and Kristina Anilane: Body, Labour, Meyerhold, Cinema, Dance

Tero Nauha: A Speculation on the Posture of a Body in Performance Art Practice

***Tuesday 6th September, 4-5.30pm: Performance Ontology & Third Space***

Zornitsa Dimitrova: Postdramatic Theatre and the Ontology of Emergence

Sarah Hoover: A Palimpsest of Performances: 'Character Alibi' in Participatory Theatre

Li-Min Lin: Invention of Traditions Overturned: from Scottish Tartan to Korean Wave

Heike Gehring: Third Space as Meeting Point: interweaving cultures beyond first space/second space dualisms

***Wednesday 7th September, 2-4pm: Materialities of Performance***

*Includes Business Meeting*

Lynne Kendrick: A Voice and Something More

Caroline Wilkins: ...with ringing ears...

Chris Wenn: The Event of Thought: A Sound Designer's Philosophical Practice

Kelli Zezulka: Communicating the Intangible: the Philosophy of Language and Light

## OPEN PANEL SESSIONS ONE

*Tuesday 6th September, 11.30am-1pm*

### **ASIAN PERFORMANCE AND DIASPORA:** OLD COUNCIL CHAMBER *British Asian Theatre*

Sreenath Nair & Arya Madhavan: Rural Artistic Diversity: a Lincolnshire case study

Dominic Hingorani: Performing Diversity: A New Opera Work - Clocks 1888 the greener

### **DOCUMENTING PERFORMANCE:** ROOM 3.30

*Documenting Mobilities*

David Overend: Radicant Documentation: Re-presenting mobile performance practice

PA Skantze: I Saw this Piece Last Night: Improvising Documentation

Georgina Guy: Displaying Performance: Staging Visual Arts Movements

### **PERFORMANCE, IDENTITY AND COMMUNITY:** ROOM 3.31 *Voice and Language*

Roaa Ali Moore: Civic Engagement in the In/visible Margins: Resistant Narratives in Theatrical and Online Spaces

Flora Pitrolo: Translation, Adaptation, Otherness: 'Foreignisation' in Theatre Practice

Emma Cox: Mediterranean Deaths and Outsiders Inside: War, Memory, Commemoration

Steve Greer: Minor literatures/dramaturgies: the figure of the outsider in Franko B's Milk + Blood

**PERFORMANCE AND SCIENCE: ROOM 3.32**

Virtually Human: Robot and Virtual Performance

Louise LePage: Baxter the Robot Performs Hamlet: 'To Be or Not to Be'

Paul Johnson: Performance, Science and the Human: Artificial Sentience and Virtual Human Performance

Simon Parry: My Square Lady: An Imitation Game

**PERFORMANCE AND THE BODY: ROOM G27**

Bodies, Borders, Boundaries: Performance | Politics | Ideology

Broderick Chow: Fit to Lead: National Bodies, National Borders (and #DaddyTrudeau)

Patrick Duggan: Bordering on Anxiety: on the politics and ethics of unsettling the audience

**POPULAR PERFORMANCE: ROOM 3.23**

Illusion and Identity

Oliver Crick: The Stations of the Fool

Simon Dodi: No Sex(uality) Please, We're Camp: The masculine failure of the camp man

Kate Fox: The Funny Turn

## **HISTORY AND HISTORIOGRAPHY: ROOM G25**

Kate Newey: Historiographies of Frivolity; or, How to Write about Historical Pleasure Historically

Louise Wingrove: "And they all sang Hi Diddle Diddle Um": Rediscovering the appeal of the Victorian music-hall serio-comedienne through practice

Eleanor Roberts: Anecdotal Interventions: Performance Art in 1970s London and Feminist Historiographies

## **TaPRA GALLERY TALKS**

*Tuesday 6th 11.30-1pm*  
*Theatre Department*

Anna Birch: March: Making history through performance.

Dee Heddon: Mobilising the trajectories of The Walking Library

Andrea Maciel and Peter Peasey: CITYBODYMEMORY: In between bodies and writing

Jethro Brice, Emily Cuming, Alison Jeffers, Deborah Aguirre Jones  
Beyond Hosts and Guests: co-production and questions of hospitality in practice research



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## OPEN PANEL SESSIONS TWO

*Wednesday 7th September, 10.30am-12.00pm*

### **APPLIED AND SOCIAL THEATRE: ROOM G25**

Michael Carlin: Image Theatre as Research Method: Gauging diverse views and perceptions of academic staff

Sally Mackey: Polyphonic amplitudes: practice research in applied theatre

Michael Anderson & Peter O'Connor: Applied Theatre as Research: scoping the possibilities for participatory knowledge generation

### **DIRECTING AND DRAMATURGY: ROOM 3.31**

*Tragedy and Ruins: Ecologies of Terror*

Cara Berger: Terror and Humiliation: Learning to be Posthuman from Ruins

Simon Murray: The ruin as dramaturgy of terror

Carl Lavery: From Hashima to Fukushima: Tragedy and Exposure

### **PERFORMANCE AND NEW TECHNOLOGY: ROOM G32**

*Contesting the Quantified Self*

Btihaj Ajana - Ontologies of the Quantified Self

David Houston Jones - Wafaa Bilal: Contesting the Quantified Self, from 3rdi to Domestic Tension

James Frieze - Life Throes: Counter-Forensic Performance in an Economy of Legibility

## PERFORMER TRAINING: ROOM 3.32

Hannu Tuisku: Training Voice and Speech in 'Corporeal Dramaturgy'

Hilary Elliot: Metronome and Melodic Lines: Confluences of the Word and the Move in solo studio-based movement improvisatory practice

Marie Hay: What's all this talking about? 'Once it is said, they'll be nothing left'

Debi Wong: Living Text: Intertextuality as creative practice in Bilitis Amoureuse

## TaPRA GALLERY TALKS

*Wednesday 7th September, 10.30am-12.00pm*  
*Theatre Department*

10.30am-12pm

Alison Matthews: What The Money Meant: Giving Service and Provoking Rupture

Astrid Breel: Documenting the aesthetic experience of The Experiment – a participatory presentation.

Helen Newell and Karen Jaundrill-Scott: Practice as Research and Watching

Laura Murphy: My Brain is a Radio: Aerial Performance and Anxiety Disorder in the Neoliberal Age

10.30am-12pm

Dee Heddon, a walk with The Walking Library for Women Walking (Limited capacity. Sign-up sheet in the gallery. Come prepared to walk for 90mins)

## **TaPRA FELLOWSHIP: £5K RESEARCH FUND FOR ECR PROJECT FOR 2016**

The executive committee is delighted to announce the launch of a scheme to fund a research project undertaken by a post doctoral ECR who has not yet secured a long-term post in an HEI department. This year's scheme is funded by TaPRA at £2.5k with match-funding provided by the Garrick Club, creating a £5k research fund to be taken up between January and September 2017.

This year, the scheme is sponsored by TaPRA's History and Historiography Working Group who will support the TaPRA fellow with mentoring through the research project and toward publication of an article length piece arising from the research. The Garrick Club will provide access to a discrete archive in their collection on early-twentieth century actress, Florence Buckton (1893-1963) noted for her work at the Old Vic. The Garrick's librarian, Dr Moira Goff, will also offer training in aspects of cataloguing and library practice where relevant during the course of the research process (anticipated at 10-12 weeks). Further details of this year's fellowship, application process and deadlines can be found on the TaPRA website and via the History and Historiography working group.

### **Would your WG like to sponsor TaPRA Fellowship 2017?**

The executive invites all working groups to sponsor a TaPRA Fellowship. We hope to fund at least one (possibly more) fellowships a year. You will need to identify a partner to match fund TaPRA's commitment to a £2.5-3k annual fellowship award. Please discuss this with your group and send expressions of interest to the executive. The partner could be in industry, education, where ever and what ever suits the research project. The partner needs to be secured before the launch of the next round at conference September 2017. The primary aim of the TaPRA Fellowship is to provide an ECR, most obviously someone who has been on teaching only contract for part of the year, with a funded opportunity to undertake and complete a discrete piece of work and see it through to publication readiness. *The TaPRA Fellowship and Proposals for increases to our bursary scheme will be put to a vote at the AGM. Please be there to add your vote.*

