

## TaPRA 2012 Schedule

### FULL PROGRAMME

Wednesday 5 September

Time	Programme
11.30am – 1.00pm	Registration and Lunch <b>Gulbenkian Café Bar</b>
11.30-12.30pm	Postgraduate Welcome Meeting <b>Gallery</b>
1.00-1.20pm	Conference Welcome <b>Gulbenkian Cinema</b>
1.30 – 3.30pm	<b>Working Groups Session 1</b> <b>Applied and Social Theatre</b> <b>Eliot Drama Studio</b> Business meeting Susan Haedicke: Well-being, food security and performance: <i>Hope is a Wooded Time</i> Lisa Woynarski: Being well in nature: dwelling, attending, performing Marisa Wessler (live poster): The wounded storyteller <b>Performer Training</b> <b>Jarman 1</b> David Roesner: Musicality in theatre: what the past can teach us for working with non-professional performers Mario Frenedo: Towards musicality as dramaturgy: creating <i>Welcoming the End of the World</i> Esa Kirkkopelto and Pauliina Hulkko: Self-directing actors at the gates of the unknown Stefan Aquilina: Denuding context: bringing early 20th century practice into the 21 <sup>st</sup> century <b>Directing and Dramaturgy</b> <b>Jarman 7</b> <b>Brecht today</b> Tony Meech: Some things we can learn from Brecht Duska Radosavljevic: The return to Brecht in the twenty-first century Sarah Grochala: Webs of meaning: Brechtian plot structures in contemporary playwriting



	<p><b>Scenography</b> <span style="float: right;"><b>Gulbenkian Cinema</b></span></p> <p>Chair: Nick Hunt</p> <p>Harriet Richmond: The Motley Theatre Design Course: the relationship between theatre design pedagogy and scenographic practice</p> <p>Hilary Baxter: Informal interactions and the transmission of knowledge in scenographic practice: a case study of Alison Chitty</p> <p>Melissa Trimmingham: A different niche? A scenographic perspective on imagination, empathy and autism</p> <p><b>Theatre History and Historiography</b> <span style="float: right;"><b>Cornwallis NW 6</b></span></p> <p>Business meeting Part 1</p> <p>Maggie Gale, Cultural economies of the National Theatre from <i>Schemes and Estimates</i> to <i>NT Live</i></p> <p>Rosalind Haslett: The regional theatre movement in the USA</p> <p><b>Theatre, Performance and Philosophy</b> <span style="float: right;"><b>Gallery</b></span></p> <p>Laura Cull: On Philosophy and Participation With a response from Eve Katsouraki and Dan Watt And roundtable discussion</p> <p>Martin Leach: Just 'pulling faces at the audience'? The metaphysics of non-representationalism in Tadeusz Kantor's work</p> <p>Antje Hildebrandt: The reading of live performance: spectatorship and meaning-production in European post-modern performance practice</p>
<b>3.30 – 4.00pm</b>	<p>Tea and coffee <span style="float: right;"><b>Gulbenkian Café Bar</b></span></p>
<b>4.15 – 5.15pm</b>	<p><b>Keynote Address: Erika Fischer-Lichte</b> <span style="float: right;"><b>Gulbenkian Cinema</b></span></p> <p>Interweaving cultures in performance: rethinking intercultural theatre</p>
<b>5.30 – 6.45pm</b>	<p><b>Drama Online Drinks Reception, hosted by Methuen Drama</b> <span style="float: right;"><b>Gallery</b></span></p> <p><b>Presentation of TaPRA postgraduate essay prize:</b></p> <p>First prize, Aylwyn Walsh (University of Northampton) for <i>(En)gendering Habitus: Women, Prison, Resistance</i>; runner-up prize awarded to George Home-Cook (QMUL) for his essay <i>The Purgatory of Listening: Paying Attention to Sound, Silence and Atmosphere in Romeo Castellucci's 'Purgatorio'</i>.</p> <p>Stevenson and Thompson open rehearsal <span style="float: right;"><b>Jarman 1</b></span></p>
<b>7.00 – 8.30pm</b>	<p>Pub Quiz <span style="float: right;"><b>Gulbenkian Café Bar</b></span></p>

**Thursday 6 September**

Time	Programme
9.00 – 9.30am	<p>Registration, tea and coffee <span style="float: right;"><b>Gulbenkian Café Bar</b></span></p>
9.30 – 11.00am	<p><b>Working Groups Session 2</b></p> <p><b>Applied and Social Theatre <span style="float: right;"><b>Eliot Drama Studio</b></span></b></p> <p>Kat Low: 'Woundedness' and hopes for the future: applied theatre and wellbeing</p> <p>Persephone Sextou: Bedside theatre for hospitalised children and the art of being well</p> <p>Edmund Chow: Measuring arts project outcomes: a provisional framework for elderly people with dementia</p> <p><b>Performer Training <span style="float: right;"><b>Jarman 1</b></span></b></p> <p>Wendy Buswell: Actor training on the rugby field: an interdisciplinary approach</p> <p>Rebecca Woodford-Smith: Tracing traces: locating training in the in-between transcultural performer self</p> <p>Roanna Mitchell: Inclusion, training, therapy: the teacher's responsibility for building self esteem in the drama curriculum</p> <p>Nicola Bugeja: The influence of Tai Chi Chuan in Ingemar Lindh's practice of collective improvisation</p> <p><b>Directing and Dramaturgy <span style="float: right;"><b>Jarman 7</b></span></b>  <b>Brecht and Contemporary Practice 1</b></p> <p>Ioannis Souris: Alienating the audience: the use and purpose of alienation techniques in contemporary playwriting</p> <p>Christina Papagiannoulli: A short organum for cyberformance: the internet as an apparatus for communication</p> <p><b>Documenting Performance <span style="float: right;"><b>Gulbenkian Seminar Room</b></span></b></p> <p>Alexander Kelly and Hannah Nicklin: Story mapping</p> <p>Chris Lewis-Smith: Inside the looking glass</p> <p>Laura Molloy: Principles of documenting performance: an update</p> <p><b>Performance and New Technologies <span style="float: right;"><b>Gulbenkian Theatre</b></span></b></p> <p>Chair: Martin Blain</p> <p>Eirini Nedelkopoulou and Simone Knox: Live plus? Cross-disciplinary</p>

<p>reflections on new technologies and spectatorship</p> <p>Kate Hunter: I am therefore I think: applying embodied cognition to performance practice (online presentation)</p> <p>Pierre Jolivet: Altitude: Hydrophonic exploration @ Titicaca (practical presentation)</p> <p><b>Performance and the Body</b> <span style="float: right;"><b>Jarman 2</b></span>  <b>Corporeal endurances</b></p> <p>Alex Mermikides: <i>BloodLines</i>: performing disease and treatment</p> <p>Kelsy Vivash: Inside out: un-mediating the body with interior performance</p> <p><b>Performance, Identity and Community</b> <span style="float: right;"><b>Cornwallis NW 5</b></span>  <b>Tyranny of participation: identities and place</b></p> <p>Chair: Rachel Clements</p> <p>Matt Jennings: 'Just say yes': the tyranny of participation in the Derry/Londonderry UK City of Culture 2013</p> <p>Kirsty Sedgman: 'Ladies and gentlemen follow me, now please put on your beards': audience participation and National Theatre Wales</p> <p><b>Popular Performance, Theatre History and Historiography</b>  <b>Jarman 6</b></p> <p>Adam Ainsworth: Clarence Sounes: provincial entrepreneur</p> <p>Catriona Craig: Improvisation and the alternative comedy movement</p> <p>Viv Gardner: Kitty Marion: an economic life</p> <p><b>Scenography</b> <span style="float: right;"><b>Gulbenkian Cinema</b></span></p> <p>Chair: Rachel Hann</p> <p>Helene G. Markstein: Digging in: the niche as (w)hole</p> <p>Paul Brownbill: Poles apart: communicating scenography</p> <p>Melissa Poll: Niche expansion in Robert Lepage's new theatre ecology</p> <p><b>Theatre, Performance and Philosophy</b> <span style="float: right;"><b>Gallery</b></span></p> <p>Steve Greer: Apprehending queerness: representation after visibility</p> <p>Rachel Cockburn: Ryan Trecartin: parrhesiastic artist or idle chatterbox?</p> <p>Fernando Machado Silva: Singram: for an ethics of technique</p> <p>Nik Wakefield: On Bergsonian duration and the act of performance</p>
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<p><b>11.00- 11.30 am</b></p>	<p>Tea and coffee</p> <p style="text-align: right;"><b>Gulbenkian Café Bar</b></p>
<p><b>11.30 – 1.00pm</b></p>	<p><b>Panel Sessions 1</b></p> <p><b>Panel A</b> <span style="float: right;"><b>Gulbenkian Cinema</b></span></p> <p>Clare Finburgh: Voice-as-body in contemporary French theatre</p> <p>David Barnett: ‘Dusting off a lively corpse’: excavating Brecht the director from the archive</p> <p><b>Panel B</b> <span style="float: right;"><b>Gulbenkian Theatre</b></span></p> <p>Peter Cann: Popular theatre: a thing of the past?</p> <p>Jason Price: ‘You’ll never walk alone with giants’: an analysis of contemporary trends in spectacle-based street arts</p> <p>Louise Peacock: Who does not laugh ‘til his side ache when Punch ‘beats out the brains’ of his adversaries? Comedy and violence in <i>Punch and Judy</i></p> <p><b>Panel C</b> <span style="float: right;"><b>Gulbenkian Seminar Room</b></span></p> <p>Sarah Maitland: The politics of recognition and the ethics of the intercultural stage</p> <p>Tony Fisher: Revolts of conduct on the Restoration stage</p> <p>Tom Richards: Monologue on philosophy</p> <p><b>Panel D</b> <span style="float: right;"><b>Jarman 1</b></span></p> <p>Chair: Simon Murray</p> <p>Mark Evans: Reflective physical practice: values and beliefs Workshop/demonstration/discussion (participants and observers welcome)</p> <p><b>Panel E</b> <span style="float: right;"><b>Jarman 2</b></span></p> <p>Lis Austin: The gymnasium – learning to stand-up and sit-in</p> <p>Broderick Chow: Work and shoot: the wrestler’s body through discipline and resistance</p> <p>P. Solomon Lennox: ‘No pain, no gain’: boxing bodies, redemptive tales and narrative limits</p>

	<p><b>Panel F</b></p> <p><b>Tyranny of participation and relational aesthetics</b></p> <p>Chair: Steve Farrier</p> <p>Steve Fossey: Toeing the line: 'the culture of involvement'</p> <p>Kerrie Reading: The tyranny of participation?</p> <p>Helen Evans: Participation: about turn</p>	<p><b>Gallery</b></p>
<p><b>1.00 – 2.00pm</b></p>	<p>Lunch</p> <p>TaPRA Executive Meeting</p> <p>Postgraduate Event: Practice as Research</p>	<p><b>Gulbenkian Café Bar</b></p> <p><b>Gulbenkian Seminar Room</b></p> <p><b>Gallery</b></p>
<p><b>2.30 – 4.00pm</b></p>	<p><b>Working Group Session 3</b></p> <p><b>Applied and Social Theatre</b></p> <p>Antonia Beck: Creative gymnasium: exploring the use of theatre and performance to improve and maintain health and being-well for the 50+ population in Coventry</p> <p>Zoe Zontou: Applied theatre with people in recovery from alcohol and drug dependency: towards an activist form of dramaturgy</p> <p>Sue Mayo (live poster): Reasons to be cheerful</p> <p>Andrew Gaines (live poster): How to act, like a real man: adapting rasaboxes for men's drama therapy</p> <p><b>Performer Training</b></p> <p>Frank Camilleri: From 'dynamic aliveness' to 'habitational action': a practice-as-research provocation</p> <p>Seppo Kumpulainen: Towards the natural body: teaching acrobatics and the use of voice together (Workshop demonstration)</p> <p><b>Directing and Dramaturgy</b></p> <p><b>Looking backward and looking forward</b></p> <p>Sarah Sigal: Marxist dramaturgy before Brecht: Erwin Piscator and <i>The Adventures of the Good Soldier Schwejk</i></p> <p>Stephen Lacey: Brecht and British television: some thoughts on an invisible practice</p> <p>Karen Jürs-Munby: Staging "the gap between the real and what is said": Jelinek post/beyond Brecht</p>	<p><b>Eliot Drama Studio</b></p> <p><b>Jarman 1</b></p> <p><b>Jarman 7</b></p>

	<p><b>Documenting Performance</b>                      <b>Gulbenkian Seminar Room</b></p> <p>Joanna Bucknall: The nature of performative documentation: interdisciplinary approaches to documenting performance</p> <p>Heather Lilley: Bringing the archive to life: recreating reminiscence theatre from the documentation of past performances</p> <p>Toni Sant: Questioning oral histories as an effective method for documenting performance</p> <p><b>Performance and New Technologies</b>                      <b>Gulbenkian Theatre</b></p> <p>Chair: Maria Chatzichristodoulou</p> <p>Lynn Lu: A punch in the gut: experiential knowledge, empathy, and performance art</p> <p>Nancy Reilly-McVittie: Moving the 'Liveness Project' on: the performer as a medium in media</p> <p>Martin Blain: Laptop performance practice: is it live or is it Memorex?</p> <p><b>Performance and the Body</b>    <b>Jarman 2</b>  <b>Reframing the material limits of the body</b></p> <p>Clare Hane: Puppet bellies</p> <p>Royona Mitra: Body, temporality and cultural codes in Chandralekha's <i>Sharira</i></p> <p>Victor M. Ramirez Ladron de Guevara: Vulnerability, risks and injuries: the exteroceptive, proprioceptive and interoceptive limits of the actor's body</p> <p><b>Performance, Identity and Community</b>                      <b>Cornwallis NW6</b></p> <p>Conversation on reading/viewing material, led by Keren Zaiontz</p> <p><b>Popular Performance</b>    <b>Jarman 6</b></p> <p>Olly Double: Skill and 'kiddology' in variety theatre performance</p> <p>Millie Taylor: Whose voice is it anyway?</p> <p>Sophie Quirk: Stand-up comedy and the tools of manipulation</p> <p>Ian Wilkie: 'I say, I say, I say! Look here and now': comedy and the mode of early learning</p> <p><b>Scenography</b>    <b>Gulbenkian Cinema</b></p> <p>Chair: Nick Hunt</p> <p>Sidsel Bech: What is a scenographic costume? What happened to the costume when theatre design became scenography?</p>
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	<p>Rachel Hann: Costume affects: a theory of hugging</p> <p><b>Theatre History and Historiography</b>                      <b>Cornwallis NW 5</b></p> <p>David Coates: The economic impact of aristocratic private and amateur theatricals in the nineteenth century</p> <p>Catherine Hindson: 'By kind permission of .... ': charity, the stage and the benefit matinee</p> <p>Janice Norwood: The business of selling and buying plays</p> <p><b>Theatre, Performance and Philosophy</b>                      <b>Gallery</b></p> <p>James McNicholas: On feminine poetics: The Paper Birds and the aesthetics of devising female perspectives</p> <p>James Hamilton: The problem of culturally lethargic acting companies</p> <p>Luis Campos: Theatrical performance: the introduction of epistemology</p>
<b>4.00 – 4.30pm</b>	<p>Tea and coffee</p> <p><b>Gulbenkian Café Bar</b></p>
<b>4.30 – 5.30pm</b>	<p><b>Keynote Address: Heike Roms</b>                      <b>Gulbenkian Cinema</b></p> <p>Performance art (in) history – archives, memories, re-enactments</p> <p><b>Presentation of the 2012 David Bradby Prize</b></p> <p>Awarded to Aoife Monks (Birkbeck) for <i>The Actor In Costume</i>, (Palgrave 2010).</p>
<b>5.30 – 6.30pm</b>	<p><b>Have your cake and eat it! A reception celebrating the launch of the Routledge Performance Archive.</b></p> <p><b>Gallery</b></p>
<b>7.30pm</b>	<p>Conference Dinner</p> <p><b>Cathedral Lodge, Canterbury</b></p>

**Friday 7 September**

Time	Programme
9.00 – 10.00am	Working Group Convenors <span style="float: right;"><b>Gulbenkian Seminar Room</b></span>
9.30-1.00am	Registration, tea and coffee <span style="float: right;"><b>Gulbenkian Café Bar</b></span>
10.00 – 11.30am	<p><b>Panel Sessions 2</b></p> <p><b>Panel G</b> <span style="float: right;"><b>Jarman 1</b></span></p> <p>Eugénie Pastor: ‘A physicality that is hard and looks it’: Little Bulb Theatre’s unexceptional bodies and ‘non/virtuosic’ physicalities in <i>Operation Greenfield</i></p> <p>Paul Geary: Food: performativity from a phenomenological perspective</p> <p><b>Panel H</b> <span style="float: right;"><b>Gulbenkian Cinema</b></span></p> <p>James Haddow: Verbatim drama and historiographic theory</p> <p>Amanda Stuart Fisher: Authoritative voices: economies of truth and authenticity in contemporary dramaturgies of the real</p> <p>Charlotte Bell: Negotiating ‘young people’ and ‘citizenship’ in the theatre for young people</p> <p><b>Panel I</b> <span style="float: right;"><b>Gulbenkian Seminar Room</b></span></p> <p>Chair: Alison Jeffers</p> <p>Helen Iball: Being well quietly: on audience, resonance and a bigger ‘intimate theatre’</p> <p>Jungmin Song: Pizzas for the people: infiltration of pizza recipes into North Korea</p> <p>Nicola Shaughnessy: The affective practitioner and the embodiment of well-being</p> <p><b>Panel J</b> <span style="float: right;"><b>Gulbenkian Theatre</b></span></p> <p>Chair: Fred Meller</p> <p>Brian Curson and Robyn Stuart: Down the rabbit hole: a whirlwind introduction to devised virtual reality theatre</p>

	<p><b>Panel K</b></p> <p>Chair: Mary Oliver</p> <p>Michaela Davies and Lian Loke: My mind y/our body (online presentation)</p> <p>Liz Swift: Negotiating networks in hypertext fiction and interactive performance work</p> <p>Phil Christopher: Science fiction(s) (practice as research presentation)</p> <p>Claire Hind and Gary Winters: The Kong Lear archive: how technology merges with performance writing (artists' talk and provocation)</p>	<p><b>Videoconferencing Suite</b></p>
11.30 – 12.00	Tea and coffee	<b>Gulbenkian Café Bar</b>
12.00 – 1.00	<p><b>Tapra AGM</b></p> <p><b>Presentation of the TaPRA Early Career Researcher Prize</b></p> <p>Jointly awarded to Jenny Hughes (University of Manchester) for <i>Performance in a Time of Terror: Critical Mimesis and the Age of Uncertainty</i>, (MUP 2011), and Alison Jeffers (University of Manchester) for her work <i>Refugees, Theatre and Crisis: Performing Global Identities</i>, (Palgrave 2012).</p>	<b>Gulbenkian Cinema</b>
1.00 – 2.00	Lunch	<b>Gulbenkian Café Bar</b>
2 – 3.30pm	<p><b>Working Group Session 4</b></p> <p><b>Applied and Social Theatre</b></p> <p>Nandia Tomasiidou: Exploring the relationship of drama and the well-being of primary school children in Cyprus</p> <p>Simon Parry: A state of health? Constructive dialogue and being (well) together in international youth theatre</p> <p>David Grant (live poster): Community well-being in peace process Belfast</p> <p>Sarah Evans (live poster): Magic carpet and wellbeing: a five rhythms response to Arts for Health</p> <p><b>Performer Training</b></p> <p>De-brief, AGM and planning for 2012-13 (45 minutes)</p> <p><b>Directing and Dramaturgy</b></p> <p><b>Brecht and contemporary practice 2</b></p> <p>Brian Desmond: Epic storyteller, conspicuous mask: dramaturgical strategies in Gerard Mannix Flynn's <i>James X</i></p> <p>Krysta Dennis: Bringing out the animal: the cat in Martin McDonagh's <i>The Lieutenant of Inishmore</i></p>	<p><b>Eliot Drama Studio</b></p> <p><b>Jarman 1</b></p> <p><b>Jarman 7</b></p>

	<p>Business meeting</p> <p><b>Documenting Performance</b>                      <b>Gulbenkian Seminar Room</b></p> <p>Planning meeting</p> <p><b>Performance and New Technologies</b>                      <b>Gulbenkian Theatre</b></p> <p>Business and planning meeting / interim Event 2012-2013</p> <p><b>Performance and the Body</b>    <b>Jarman 2</b></p> <p>Lazlo Pearlman, <i>Dance Me to the End of Love</i> Performance presentation (12-15 minutes)</p> <p><b>Provocations: The body at its limits/the limits of the body</b></p> <p>Roberta Mock: Amy, Whitney and other spectacles of the toxic body</p> <p>Jen Parker-Starbuck: Muscle memories: performance athletics</p> <p>Lib Taylor: Looking on: endurance, audience and empathy</p> <p>Business meeting</p> <p><b>Performance, Identity and Community</b>                      <b>Cornwallis NW 5</b></p> <p>Plenary, business meeting and planning of next year/ interim event 2012-13. Nominations for a new convenor</p> <p><b>Popular Performance</b>    <b>Jarman 6</b></p> <p>Shaun May: Take my gag, please! Joke theft and copyright in stand-up comedy</p> <p>Tony Allen: Order and anarchy on the streets</p> <p><b>Scenography</b>    <b>Gulbenkian Cinema</b></p> <p>Chair: Fred Meller</p> <p>No one said it was going to be easy: provocations and responses on the eco-systems of scenographic practices</p> <p>Planning meeting</p> <p><b>Theatre History and Historiography</b>                      <b>Cornwallis NW 6</b></p> <p>Claire Cochrane: Prestige and pitfall on the road to London: regional-metropolitan relations through the economic processes of transfer</p> <p>Claire Robinson: Pantomime and the bankruptcy of Captain Bainbridge, 1889</p>
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