

Theatre and Performance Research Association (TaPRA) Annual conference 2024
Northumbria University, Newcastle

Provisional schedule – subject to change

3rd September 2024:

18:00 - Informal PGR & ECR social (all welcome) at *Pleased To Meet You* bar (NE1 1EW)

Day 1: 4 th Sept 2024	10:30	Coffee and tea
	11:00	Conference opening: Welcome and Awards
	12:00	Lunch
	12:00	PGR & ECR Welcome
	13:00	Working Group Session 1
	15:00	Coffee and tea
	15:30	Plenary event: What next for UK Theatre and Performance studies?
	17:00	Comfort break
	17:15	Plenary Online event: Palestinian Theatre: Histories, Contemporary Voices, and Solidarities
	18:45	Transit to reception
	19:15	Drinks reception at Live Theatre

Day 2: 5 th Sept 2024	09:30	Working Group Session 1
	11:00	Coffee and tea
	11:30	Open Panels and Gallery Talks 1
	13:00	Lunch
	14:00	Working Group Session 3
	16:00	Coffee and tea
	16:30	Plenary event: Disability and Performance
	18:00	Comfort break
	18:15	PGR & ECR Event: To Build Solidarity and Support As If There is No Future (1 hr)
	19:00	Conference dinner at Biscuit Factory
	19:00	Ernest's Café Bar for those not booked for dinner
	21:00	Disco at Biscuit Factory (all welcome)
	23:00	Disco Close, Ernest's Café Bar open until 00:00

Day 3: 6 th Sept 2024	10:00	Coffee and tea
	10:30	Plenary event: Black British Theatre
	12:00	Lunch
	13:00	Open Panels and Gallery Talks 2
	15:00	Coffee and Tea
	15:30	Working Group Session 4
	17:00	Close

Day 1: 4th Sept 2024

Presentation titles and presenters

10:30	Coffee and tea
11:00	Conference opening:
	Welcome from Executive Committee
	Celebration of Rebecca Collins
	Award winners announcement
	Launch of new Award co-developed with DramaHE
	Announcement of TaPRA 2025 Host
12:00	Lunch
12:00	PGR & ECR Welcome
13:00	Working Group Session 1
D1 WG1	Applied and Social Theatre: "Quiet" Activism
	Chloe Bradwell (Leeds Beckett University) Embracing sleep during a participatory art session in dementia care: an understated moment of intimacy
	Tianyu Xiao (University of Exeter) The Role of Applied Theatre in Navigating Postpartum Depression Amidst China's Fertility Policy Changes
	Nicola Hollinshead (University of Leeds) Small Acts of Resistance: The Power of creating in the cracks of Capitalism
	Michael Finneran (Mary Immaculate College, University of Limerick) Balancing acts at the interstice: Insights from creativity and wellbeing practice in Ireland
D1 WG1	
13:00	Audience, Experience & Popular Performance: Experiencing Comfort & Discomfort
	Astrid Breel (Bath Spa University) Emergent Value and Inclusive Audience Research
	Lizzie Ridley (University of Leeds) 'Play the One We Know': The Importance of Familiarity in Trying New Things, A Musicals Audience Perspective
	Mark France (University of Bristol) Agency and Uncertainty in the Making of Iphigenia
	Isobel Colman 'It's Not An Accessible Building... But It Is Beautiful...': Exploring Pre-Performance Provisions For Audiences With Anxiety Disorder
	Elizabeth Stich (University of Georgia) A Choreographic Method of Mis/Fit in Aerial Dance
D1 WG1	
13:00	Bodies and Performance: Historical and Archival Desires
	Broderick D.V. Chow (Royal Central School of Speech and Drama) White Desire in the Archive: The Igorot Village and the Richard Schneidewind Papers
	Elizabeth Short

	The amen after the prayer: Viewing pleasure, the politics of national desire, and Englishness as a Hyperobject in the works of Derek Jarman
	Webster B. McDonald (Northwestern University) The Sensual Lure of Queer Reparative Work: Uncovering Histories and the Politics of Pleasure in Archival Research
	Annette Walker (Royal Central School of Speech and Drama) Self-care in Excavating Black Dance from 1930s White British Musical Film
D1 WG1	
13:00	Directing and Dramaturgy: Performing Precarious Histories
	Rebecca Benzie (University of York) Class politics and precarity in representations of Nora's exit after Ibsen
	Chengyao Ye (University of Bristol) Performing Historiographical Precarity: the Problem of Truth and Justice in Ronald Harwood's <i>Taking Sides</i>
	Minna Jeffrey (St Anne's College, University of Oxford) Political playwriting and precarity in early 20 th century Finland: Elvira Willman's <i>Kellarikeroksessa [The Basement Flats]</i> (1907)
D1 WG1	
13:00	Documenting Performance: Exploding Ordinary Feelings
	anna six (University of Warwick) Shooting Dissolution: Charlie Kaufman's <i>I'm Thinking of Ending Things</i> and the Ordinary Politics of Despair
	Jonathan Eburne (Pennsylvania State University) "Exploded" Writing and Para-Scholarly Labour
	Matt Hargrave (Northumbria University) Notes Toward a New Theory of Stigma and Performance
D1 WG1	
13:00	Performance & New Technologies: Encountering Immersive and Hybrid Performance Post-pandemic
	Shuyu Lin (University of Nottingham) The immersive experience via theatre broadcast - a case study of the Bridge Theatre's 'A Midsummer Night's Dream' (2019) (online)
	Bianca Mastrominico (Queen Margaret University) Postdigital Gatherings and Micro-social Assemblages in Dance Plague with Flanker Origami
	Jaqueline Skidmore (Rose Bruford College) <i>Postdigital Mortuary</i> (Live Performance)
D1 WG1	
13:00	Performance & Science: Health
	Mike Griffin (Brock University) Staging the Internal: An exploration of Brain Injury Through Physical Theatre
	Georgia Bowers (University of Surrey) Dr Theatre and Shame Resilience: Theatre as the Remedy for Ageist-Induced Shame
	Katie Paterson (Mountview Academy of Theatre Arts)

	The greatest experiment; playing with Pills in the onstage laboratory
D1 WG1	
13:00	Performance, Identity & Community: Resisting Closure: Methods and Approaches
	Chung Park (University of Arkansas-Fayetteville) Memories of Gimjang_김장: and Performance as the Practice of Freedom
	Grace Joseph (Goldsmiths College) 'Fixing' access: Disability aesthetics and resisting closure
	Lorna Vassiliades (Queen Mary, University of London) Solo Theatre Performance: Resistance and activism as afterlife
	Gemma Edwards (University of Manchester) Cobbling as Historiographic Practice: Remaking the Record of Post-war English Theatre History
D1 WG1	
13:00	Performer Training: Tackling Difficult Vocabularies
	Jayde Kirchert (Victorian College of the Arts, University of Melbourne) 'The Wheel of Power/Privilege': a pedagogical interpretive tool for directing musicals towards an intersectional feminist orientation
	James Harriman-Smith (Newcastle University) Teaching The Language of the Passions
	Matthew Morgan-Stevens Elemental-Actioning
D1 WG1	
13:00	Scenography: Enduring Scenographies
	Michelle Man (Edge Hill University) Ghostlight: An Ode to Tungsten
	Ele Slade (Staffordshire University) Enduring scenographies through documentation
	Hamish Muir (UCL and Royal Central School of Speech and Drama) Scenography and Environmentally Sustainable Imaginaries
D1 WG1	
13:00	Sound, Voice & Music: Voicing and singing as subversion and resistance
	Ben Macpherson (University of Portsmouth) Performing persistence, realising resistance – The utopian imperative of voice in musical theatre
	Amanda Paruta (University of Buffalo) Who Are You, Miss Simone?: Vocal Androgyny and the Acousmatic Question
	Matthew Mugmon (University of Arizona) 'One Day in a Nuclear Age': Ambiguity and Allusion in Sting's 'We Work the Black Seam'
	Sarah Weston (University of Manchester) Voice as ordinary: exploring vocal technique in participatory workshops
D1 WG1	
13:00	Theatre & Performance Histories: how do we research now?: practices and processes
	Tom Cantrell (University of York)

	Theatre R&D: Practices, Processes and Influencing Policy
	Lydia Manley (University of Birmingham) The Potentials and Problems of Hooks: A Journey's End Case Study
	Kate Chedzoy (Newcastle University) Iphigenia Goes to Elswick: Feminism Between Archives
	Jayne Gold (Utah State University) Theatre History as Public History: Amateur Theatre, Local History, and Creative Heritage (Online)
D1 WG1	
13:00	Theatre, Performance and Philosophy: SURFACE (UN-)WOUND...
	Annalaura Alifuoco Unsettling Opening(s)
	Yu-Chien Wu (Johannes Gutenberg University of Mainz) What (Are) Surfaces? The Object's Challenge
	Alba Knijff (University of Barcelona) Staging the Incorporateal: The Shell and the Wound in Alice Birch's <i>Little Light</i> (2015)
15:00	Coffee and tea
15:30	Plenary event: (Northumbria Panel) What next for UK Theatre and Performance studies?
	Chair: Donna Chambers (Northumbria University)
	Caron Gentry (Northumbria University)
	Rachel Hann (Northumbria University)
	Simon Shepherd (Royal Central School of Speech and Drama)
17:00	Comfort break
17:15	Plenary Online event: (TaPRA Exec Sponsored Panel) Palestinian Theatre: Histories, Contemporary Voices, and Solidarities
	Chair: Roaa Ali (University of Manchester)
	Dani Abulhawa (University of Leeds)
	Mojisola Adebayo (Queen Mary's, University of London)
	Iman Aoun (ASHTAR Theatre)
	Konrad Suder Chatterjee (ASHTAR Theatre)
19:15	Drinks reception at Live Theatre
	Celebration of Kit Danowski

Day 2: 5th Sept 2024

09:30	Working Group Session 2:
D2 WG2	Applied and Social Theatre: Un-weaving the Tapestry
	Ben Hunt (The Northern School of Art) Moo-ving the Margins: Soya the Cow and the Subversion of Speciesism through Drag Performance
	Gemma Cutler-Colcough (University of Reading) If we build it, how will they come? A study of neurodivergent young people in a mainstream school provision and how the minority took control
	Sarah Ashford Hart (Los Andes University) Learning from <i>Threads of Memory</i> , a participatory, precarious tapestry of <i>response-ability</i> in Colombia
	Stephen Okpadah (University of Warwick) Why Participation Matters in the Climate Justice Conversation
D2 WG2	
09:30	Audience, Experience & Popular Performance: Populist & Populism
	Rachael Abbey (De Montfort University) Comfort and Discomfort in Comedy Festival Audiences
	Helena Botto (University of Roehampton) The Experience of Populist Theatricality: How Populists Capitalize a 'Negative' Experience into the Construction of Populist Persona that will Appeal to the Voters
	Louise Peacock (De Montfort University) Comedy, Discomfort and Pain: Mischief Theatre
	Kuntalika Jharimune Scenes from the Greenroom: Understanding the Actresses Discomfort in the Travelling Theatre of Jatra in Bengal
D2 WG2	
09:30	Bodies and Performance: Nocturnal and Observational Desires
	Joe Parslow (Royal Central School of Speech and Drama) Administrating Desire / Facilitating Pleasure: Sobriety, Queer Nightlife, and the Politics and Ethics of Producing People's Fun
	Emma Welton (Queen Mary University of London) Pleasure-Seeking with 'Camp Reading Glasses': Camp Reading as Queer-Feminist Methodology
	Sinibaldo De Rosa (University of Milan) Sampling the Mevlevi <i>sema</i> : circulation of a Sufi practice within a nightlife event in Milan
D2 WG2	
09:30	Directing and Dramaturgy: New Dramaturgies of Precarity
	Poppy Corbett (Royal Central School of Speech and Drama) Theatre of the Real and Precarity
	Tim Cowbury (Royal Holloway University of London) Narrative Impasse and Non-intervals: New Affective Dramaturgies of Precarity?
	Catherine Love-Smith (University of York)

	Dramaturgies of human precarity and persistence: <i>World Without Us</i> and <i>The Talent</i>
D2 WG2	
09:30	Documenting Performance: Notes on Acting Out: Activism, Power and Social Justice
	Joe Kelleher A Theatre of Powerlessness: Acts of Knowledge and the Performance of the Many
	Sophie Kabangu (University of Essex) The Art Of Protest: Reimagining the Performative Politics of Black Lives Matter
	Diana Damian Martin (Royal Central School of Speech and Drama) Reluare (Rerun): Scenes of Transition, Archives at the Borderlands
D2 WG2	
09:30	Performance & New Technologies: Curating Social Media Identities
	Alicia Corts Tik Tok: Navigating Culture through the New Vaudeville
	Tamara Tomić-Vajagić (University of Roehampton) Internet's 'Disco Dancing Girls': Softimages in Motion
D2 WG2	
09:30	Performance & Science: Neuroperformance
	Mathias Sperling (De Montfort University) and Guido Orgs NEUROLIVE
	Nicholas Arnold (Adam Mickiewicz University) The Animal Turn
	Jane Turner (London Metropolitan University) Marconi's Leap
D2 WG2	
09:30	Performance, Identity & Community: Afterlives of Extraction and Coloniality
	Marilena Zaroulia (Central School of Speech and Drama) 'We are what remains of history': Travelling through Europe in Julianknxx's <i>Chorus in Rememory of Flight</i> (2023)
	Caoimhe Mader McGuinness (Kingston University) Energy after Power: encountering after/lives of extraction in the 1951 Festival of Britain and 2022 Unboxed
	Rüstem Ertuğ Altınay (University of Milan) Afterlives of Violence in a de Facto State: The Politics of Belonging in Turkish Cypriot Dramatic Literature
D2 WG2	
09:30	Performer Training: Approaching Shakespearean Language
	Benjamin Archer (Solent University) Pushing and Pulling: Accessing Shakespeare's verse and prose through Physical Action
	Electa Woodbridge Behrens (Norwegian Theatre Academy) To be or not to be: performing multilingually
D2 WG2	

09:30	Scenography: Enduring Scenographies
	Eliza Sweeney (Northumbria University) World building is Self-building
	Hannah Gravestock To Be or Not to Be: The Kiss and Cry of Ice Dancing
	Nic Farr (Royal Central School of Speech and Drama) “Being trans is like running a marathon” – Enduring Scenographies of Gender
D2 WG2	
09:30	Sound, Voice & Music: Communities and genres: song and music at the boundaries
	Meredith Michael (Indiana University, Jacobs School of Music) The Wordless Chorus and Dissolution of Identity
	Adrian Curtin (University of Exeter) Community Storytelling and Empowerment through Music: Multi-Story Orchestra’s <i>The Endz</i>
	Ben Anderson (University of Cambridge) Music in a Landscape Without Chimneys: ‘Dirty Old Town’ and <i>A Taste of Honey</i> at the Manchester Royal Exchange, 2024
	Adrita Mukhopadhyay (University of Heidelberg) The Ladies Sing: A Cross-Cultural Study of Sitayanas in Performance Traditions and Verse
D2 WG2	
09:30	Theatre & Performance Histories: what do we have to say?: reckoning with the self
	Helen Freshwater (Newcastle University) Becoming part of the story: theatre history and personal narrative
	Philippa Burt (Goldsmiths, University of London) Embodying Performance Histories in everything that rises must dance
	Claire Cochrane (Worcester University) and Jo Robinson (Newcastle University) Editing theatre histories: ambitions, decisions and (some) frictions
	Fiona Crouch (Northumbria University) The Tea Leaf Queen: A Reflection of Portrayal and Betrayal
D2 WG2	
09:30	Theatre, Performance and Philosophy: “WHAT’S IN A FLIPPING NAME: RECKONING WITH THEATRE, PERFORMANCE, PHILOSOPHY_ _ _”
	An long-table session with an open invitation to reckon with the title "Theatre, Performance, and Philosophy"
11:00	Coffee and tea
11:30	Open Panels 1
D2 OP1	Applied and Social Theatre: Of Alleyways and Highways: The minor and the major
	Alison Jeffers (University of Manchester) The interplay of major and minor gestures in the Scottish Tapestry projects
	Kelly Freebody (University of Sydney) and Selina Busby (Royal Central School of Speech and Drama) Disruptive participation in theatre with young people

	Katharine Low (King's College London) and Zoe Zontou (Liverpool Hope University) The Power of Minoritarian Noticing: Validating Voices from the Edges
	Xueting Luo (University of Leeds) Subtle Moves, Global Bridges: Eco-Somatic Practice from Chinese Kunqu Classical Dance for Cross-Cultural Participatory Pedagogy
D2 OP1	
11:30	Gallery Talks 1
	Rachel Turner-King and Bobby Smith (both University of Warwick) Acting on Climate's EARTHSTORIES – an interactive digital artwork
	Rachel Seoighe (University of Kent) and Carly Guest (Northumbria University) HOLLOWAY booklet
	Kate Nelson (Queen Margaret University) 'Going without': Forging new approaches to direction and dramaturgy through a pared-back approach to performance creation
	Sophie Swoffer (Sheffield Hallam University) Nemesis: A Post #MeToo Reckoning
D2 OP1	
11:30	Performance, Identity and Community and Theatre & Performance Histories: Reckoning with pain: disciplines, texts, and margins
	Debanjali Biswas (TaPRA Research Fellow) Fallen Through Seams: Traveling Women Performers and Dangerous Animals Acts in Britain (1895-1945)
	Rüya B. Kalınış (Kadir Has University) After Sivas: The Role of Theatre in the Transformation of the Alevi Community
	Souradeep Roy (Queen Mary University London) Why a South Asian Theatre History is Not Just A Necessity for South Asia But for the Discipline
	Kate Dorney (University of Manchester) Reclaiming Tituba, Una and Claudia: Winsome Pinnock's historical and historiographic practice
D2 OP1	
11:30	Performer Training
	Will Pinchin (Rose Bruford College) Romancing a Grotesque Otherness: Re-imagining 'Bouffon' in the light of Crip Theory and Disability Studies
	Heath Pennington (University of California Santa Barbara) Examining Consent Work in Intimacy Coordination
	David Bloom (Zurich University of the Arts) Skin & Other Boundaries
D2 OP1	
11:30	Scenography
	Donatella Barbieri (London College of Fashion, UAL) and Ben Turnbull (London College of Fashion, UAL)

	Making space for multiple social and co-creative interactions instigated by the development and the volumetric capture of a Yoruba performance for the museum in the Charged Objects of Performance project
	Alex Mermikides (Kings College London) Enduring Bodies in the Dissection Room
	Lucy Thornett (London College of Communications, UAL) Scenographic Uncertainty in Augmented Reality Experiences
D2 OP1	
11:30	Sound, Voice & Music and Transformative Award Panel: Care-Experienced Creatives from The Verbatim Formula and Curious Monkey In Conversation: What is the Value and Cost of the Arts to Me?
	Maggie Inchley (Queen Mary's, University of London)
	Sylvan Baker (Royal Central School of Speech and Drama)
	Amy Golding (Curious Monkey)
	Kismet Meyon
	Benjamin Treolar
13:00	Lunch
14:00	Working Group Session 3
D2 WG3	Applied and Social Theatre: Challenging the hierarchies of the major culture(s)
	Zoe Glen (University of Kent) Autistic pedagogy in autistic spaces: normativity, participation and the neurotypical gaze
	Kirsten Sadeghi-Yekta (University of Victoria) Decolonizing cultural projects in the Downtown Eastside in Vancouver
	Bethany McShepherd (Newcastle University) Small but Mighty Acts of Perseverance in Feminist Applied Theatre
	Margherita Laera (University of Kent) Translating <i>Litter: Ball, Straw and Shoe</i> with Ukrainian Refugee Pupils at Archbishop's School in Canterbury
	Kate Duffy-Syedi (Royal Central School of Speech and Drama) Embracing the wilderness: refugee young women's belonging in a creative residential setting
D2 WG3	
14:00	Audience, Experience & Popular Performance: (Dis)Comfort & Care
	Leila Nashef (Northumbria University) Welcome and Discomfort at the Royal Court Theatre: Paratheatrical Approaches to Staging the Traumatic
	Melissa Bondar (University of Greenwich) Managing the Dis/Comfort of Others: Aftercare Strategies for Emotionally Charged Participatory Performances
	Lena Šimić (Edge Hill University) Three Sisters: A Story from the Climate Future: A Collective Listening Session Followed by Reflection and Contextualisation

	Sarah Busch (University of Freiburg) Audience Affects of Dis/comfort in Contemporary Irish Performance
	Jacob Bloomfield (University of Konstanz) Is Drag a Queer Art Form? Watching and Joining Ex-Servicemen's Drag Revues in Post-War Britain
D2 WG3	
14:00	Bodies and Performance: Affective and Embodied Desires
	Adam Alston (Goldsmiths, University of London) Decadent pleasure: Ambivalent pricks in E.M. Parry's Pricklings
	Lizzy Le Quesne (Coventry University) <i>Desire Paths</i> – Affect, Emotion and the Possibility of Love
	Izzy Stuart (Royal Central School of Speech and Drama) Cringed out: exploring 'icky' feelings, and sticking with feminist research
	Anno Bolender What happens, when a theory becomes alive in your body?
D2 WG3	
14:00	Directing and Dramaturgy: Precarity, Inclusivity and Accessibility
	Catherine King (Royal Conservatoire of Scotland) Identity destroying, identity creating: The precarious nature of the backstory
	Hannah Klimas (University of Leeds) Performers without a stage: The precarious position of translators in British theatre
	Nina Worthington (Canterbury Christ Church University) More Than a Lucky Break: Directing, Disability, and Ambitions for a Shifting Theatre Climate
D2 WG3	
14:00	Documenting Performance: Practices of De-Familiarisation
	Louise Owen (Royal Central School of Speech and Drama) Songs as Performance Scenes
	Johanna Linsley (University of Dundee) Sonic Spectral Summoning
	Owen Parry (Central St Martins, UAL) Doris Uhlich's Extra-Ordinary Sonne
	Matthew de Kersaint Giraudeau (Kingston University) Ordinary Conversations in Hell
D2 WG3	
14:00	Performance & New Technologies: <i>Digital Distortions in History, Place and Memory</i>
	Piotr Woycicki (University of Aberystwyth) 'Parasitic Scenographics' - a critical reflection on the digital scenography design for David Ian Rabey's Land of My Fathers and Last Ditch
	Harry Wilson (University of Bristol) <i>Making kin with a 6-year-old: intergenerational collaboration, spatial dissonance and post-digital textures of memory in 'Placing Spaces: a geo-located AR installation'</i>

D2 WG3	
14:00	Performance & Science: Science & Classical Forms
	Paul Johnson (University of Chester) Staging Scientists, Finding Feynman
	Roxanne Korda (Royal Birmingham Conservatoire) Librettising science: Anthropomorphising subject, performer and audience in investigations towards creating contemporary opera
	Emma de Beus (Queen's University Belfast) Shakespeare and Light: Performing a Spectrum of Hamlet
D2 WG3	
14:00	Performance, Identity & Community: Performing Remains: Bodies and Material Afterlives
	Molly Wilson (Central School of Speech and Drama) Rest In Pieces: Cyberfeminist considerations of autobiographical social media performance, as fragmented archives of our lives
	Rachel Vogler (Central School of Speech and Drama) THE OLD VIC moves forward: Sexual Harm and Institutional Staging at The Old Vic Theatre
	Phoebe O'Leary (University College, Dublin) Redefining Nostalgic Narratives: Queer Performance and HIV/AIDS in <i>Once Before I Go</i> (2021)
	Laura del Vecchio (University of Barcelona) Afterlives and the Legacies of Ancient Wisdom in Mojisola Adebayo's <i>Stars</i>
D2 WG3	
14:00	Performer Training: Workshopping Cultures
	Magdalena Mosteanu (Buckinghamshire New University) Collisions and Collaborations
	Melinda Szuts The Choreographic Approach: Embodied Language in Performer Training
D2 WG3	
14:00	Scenography: Enduring Scenographies
	Eleanor Field (Northumbria University) Breaking but still Making Theatre
	Xristina Penna (University of Derby) Scenographic Contraptions: Practice-research methodologies of endurance and duration in a groundless contemporary performance landscape
	Madeleine Trigg Within the Wheatfield: Enduring Relations with Companion Species
D2 WG3	
14:00	Sound, Voice & Music: Vocal and sonic technologies, ecologies, biologies
	Petra Koppers (University of Michigan) Sounding New Worlds: Listening Positionality in Meditative Environments, Virtual and IRL Immersion
	Canan McGhee (Harvard University)

	Botanical Musicalities: Plants, Humans, and Re-Listening to Multispecies Encounter
	Mathew Hick (King's College London) Fugitive Practices <> (Non-)Fungible Vocalities: Queer(ing) the Politics and Ethics of Listening in Digital and Social Media Contexts
	Mariske Broeckmeyer (KU Leuven) <i>Cripur Cripour</i> , a nonperformance on migraine and voice
D2 WG3	
14:00	Theatre & Performance Histories: why do our histories matter?: past and present
	Juliana Beykirch (Newcastle University) Theatre History and Authenticity Debates: The Case of Daniel Cajanus, the 'Swedish Giant'
	Sos Eltis (University of Oxford) Histories of the real: but whose real? and what is real?
	Georgia Dalton (Northumbria University) Grassroots Theatre in the Women's Liberation Movement: How Can Plays of the Past Connect to Today?
	Lorna French (University of Birmingham) Past in the Present: The importance of Black theatre archives in understanding contemporary British theatre
	Christina Banalopoulou (University of Maryland) Archives Against History, Theatres Against Culture: Rum Theatre Historiography in Contemporary Turkey
D2 WG3	
14:00	Theatre, Performance and Philosophy: GROUNDLESS ACTIVISM
	Caty Flynn Grounds for Action: A Teleology of the Generic Process of Grounding with a brief Poetics of the Genre of "Groundlessness"
	Katerina Paramana (Brunel University London) Capitalist and Ethical Critiques: Santiago Sierra's Ghosts and Strategies for (Dis)Orientation
	Jonas Rutgeerts (KU Leuven) Performing the Void, or Thinking with Ligia Lewis' <i>Water Will (a melody)</i> and Cherish Menzo's <i>Darkmatter</i>
16:00	Coffee and tea
16:30	Plenary event: (David Bradby Monograph Award Panel) Disability and Performance
	Hannah Simpson (University of Edinburgh)
	Rachel Clive (University of Glasgow)
	Jessi Parrott
	Indiana Lown-Collins
	Kaite O'Reilly
18:00	Comfort break
18:15	PGR & ECR Event:

	To Build Solidarity and Support As If There is No Future (1hr)
19:00	Conference dinner at Biscuit Factory
19:00	Ernest's Café Bar for those not booked for dinner
21:00	Disco at Biscuit Factory (all welcome)
23:00	Disco Close, Ernest's Café Bar open until 00:00

Day 3: 6th Sept 2024

10:00	Coffee and tea
10:30	Plenary event: (Outstanding Researcher Award Panel) Breathe, Speak, Act: Black British Theatre and Performance as Activist Interventions
	Lynette Lennox Goddard, Royal Holloway, University of London
	Mojisola Adebayo, Queen Mary's, University of London
	Vanessa Macaulay, School of the Art Institute of Chicago
12:00	Lunch
13:00	Open Panels and Gallery Talks 2
D3 OP2	Audience, Experience & Popular Practices: Disciplinary Discomfort
	Hannah Thuraisingam Robbins (University of Nottingham) 'You Know What I Mean!': Audiences and Researcher Sympathy in an 'Own Voices' project
	Lucy Ruddiman (University of Bristol) Comfort with Infidelity: Experiencing Greek Tragedy in Performance
	Tirna Sengupta (University of Leeds) Un/Comfortable Encounters: Tourist Experience of Adivasi Performance
	Katharine Kavanagh 'Terrifying but Thrilling at the Same Time': Fear and Physical Discomfort as Drivers of Audience Enjoyment?
	Wenyan Pu (University of Exeter) Dame or Drag? An Exploration of Performance Techniques and Theatricalities of Drag Dames in Contemporary English Pantomime
D3 OP2	
13:00	Bodies and Performance: Sexual and Erotic Desires
	Simon James Holton (Royal Central School of Speech and Drama) Real Queer Sex in Experimental Performance
	Meg Ritchie (Lancaster University) Erotics-in-Action: Transforming Asexual Representation through Queer Play
	Roma Loudun (Northumbria University) Martial arts touch as erotics: transexual sadomasochism, intimate violence and finding gender in the gym
	Sam Čermák (University of Manchester) Bring out the Gimp: Performance of Queer Bodies in Latex
	Phoebe Patey-Ferguson (Rose Bruford College) Cruising Performance Research with Friends
D3 OP2	
13:00	Directing & Dramaturgy: Precarious Dramaturgies and Late Capitalism
	Frances Babbage (University of Sheffield) and Michael Pinchbeck (Manchester Metropolitan University) Border crossings: representing migrant labour in Berger and Mohr's <i>A Seventh Man</i> and its performance adaptations
	Mark Love-Smith (University of York)

	Manual labour: precarity, work and hands in <i>Wish List</i> and <i>The Antipodes</i> Katherine Graham, (University of York) Destabilising light: precarity, aesthetics and encounter in performance
	Nik Wakefield, (University of Portsmouth) Pina Bausch: Dance Theatre as Post-Fordist Labour
	Alex Watson (ICTheatre Brighton, BIMM University) The Immediacy of Experience: the One Person Show and Too Late Capitalism
D3 OP2	
13:00	Documenting Performance: Documenting Performance: Recognitions and Refusals: Scenes of (Dis)Appearance
	Harvey Humphrey (University of Glasgow) The <i>As Is</i> Play: co-creating ethnotheatre from sociological research to place trans and queer voices centre stage
	Adrian Kear (Wimbledon, UAL) The Missing Actor: Investigating the scene of disappearance
	Harriet Curtis (De Montfort University) Lingering in Action: contemporary performance and scenes of stasis
D3 OP2	
13:00	Gallery Talks 2
	Stephen Greer (University of Glasgow) NOW, THEN, AGAIN: LIVE ART IN SCOTLAND
	Colleen Conroy (Online, University of Wisconsin-Madison) and Litza Bixler Performing Authenticity
	Irene Ros (Universities of Edinburgh and Strathclyde) Fuori Programma
	Kate Lane (Royal Central School of Speech and Drama) Confinement
D3 OP2	
13:00	Performance & New Technologies: <i>Bio-Techno Bodies in Performance and Politics</i>
	Adelina Ong Baby vs. LKY: Imagining Otherwise
	Joseph Dunne-Howrie (Rose Bruford College) and Tom Drayton (University of East London) This Is Not a Game/Learn to Play the Game: Metamodern Malaise and Postdigital Performances of Belief
	Philip Watkinson (Lancaster University) Digital Technology and Gothic Feminism in imitating the dog's Dracula: The Untold Story and the National Theatre of Scotland's Dracula: Mina's Reckoning
	Paul Clarke (University of Bristol) <i>Participatory Futuring Through Performance and Augmented Reality</i>
D3 OP2	
13:00	Performance & Science: Planetary Performances
	Lance Gharavi (Arizona State University) On Ending the World
	Stephen Scott-Bottoms (University of Manchester) and Milo Harries (University of Cambridge)

	Finding the Story ARC: Storytelling for Resilience on the Aire
	Erika Hughes (University of Portsmouth) Theatre as diplomacy in the era of the triple planetary crisis
D3 OP2	
13:00	Theatre, Performance and Philosophy: SUBTERRANEAN AFFAIRS
	Simon Bowes (University of Greenwich) Along infinite branches, down infinite holes: intuitive movement in the art of Tim Spooner
	Lucy Tyler & Adam O'Brien (Eco Soma Lab) Tentatively, provisionally grounded: ELEMENTS Eco Soma Labs
	Brigid Black (Northumbria University) Burrowing
15:00	Coffee and tea
14:00	Working Group Session 4
	Applied and Social Theatre: Business meeting
14:00	Audience, Experience & Popular Performance: Discomfort as Change
	Dolores Beasley (Guildhall School of Music and Drama) The West End Cultural War: Audience Discomfort and the Path Forward
	Claudia Maya Navigating the Digital Dystopia: Lucy Kirkwood's Rapture (2022) and the Aesthetics of Discomfort
	Emma McDowell (University of Leeds) WARNING: THIS PERFORMANCE IS INTERACTIVE
	Beth Roberts (University of Surrey) Challenging the Habitualised: Discomfort as Feminist Praxis in Contemporary American Theatre
	Rod Terry (University of Bristol) The Exquisite Dis/comfort of Precarity (Balancing Rocks)
D3 WG4	
14:00	Bodies and Performance: Moving Towards and Away from Desires
	Rosalind Holgate Smith (Kingston University) The Pleasure Patchwork
	Ranjini Nair (University of Cambridge) Loitering
	Kitty Walker (De Montfort University) Dance Like Everybody's Watching
	Kirstin Smith (University College London) I want to be what you want and I don't even know what that is yet
D3 WG4	
14:00	Directing and Dramaturgy: Ontology, Materialities and Precarity
	Will Shüler (Royal Holloway, University of London) A Queery of Everything: String Theory, Temporality and Queer Multiverse Dramaturgy

	Katherine Graham, (University of York) Destabilising light: precarity, aesthetics and encounter in performance
	Stella Keramida (University of Reading) Theatre making in the time of political precarity: The precarious aesthetics of the performances of the Indignant Citizens Movement in Athens
	Tomaž Krpič (University of Ljubljana) Labouring Bodies For Love: Contradictions of perception, contestation, rejection and revolt against precarity in theatre and performance in Slovenia
14:00	Documenting Performance: Business meeting
D3 WG4	
14:00	Performance & New Technologies: Encountering Immersive and Hybrid Performance Post-pandemic
	Abbie Victoria Trott (University of Queensland) Pigeon Fool. Hybrid assemblages and the relationship between the AI bot, the human performer and the audience
	Burong Zeng A Bot that Died: Sun Yuan & Peng Yu's Can't Help Myself in the Post-capitalist System
	Louise White (Leeds Beckett University) <i>TAMI: A PaR performance exploring the possibilities of eliciting intimacy within device-enabled performance contexts</i>
14:00	Performance & Science: Business meeting
D3 WG4	
14:00	Performance, Identity & Community: Performance Afterlives in punitive contexts
	Sarah Bartley (Central School of Speech and Drama) Performance Afterlives in Carceral Contexts: Rideout and Resistance in a Prison Arts Archive
	Rachel Seoighe (University of Kent) and Carly Guest (Northumbria University) The return to HMP Holloway: ghosts and hauntings in the forum theatre and documentary project HOLLOWAY
	Lucy Doig (Newcastle University) Generative Afterlives: Open Clasp's <i>Lasagna</i> and community engagement through the archive
	ally walsh (University of Leeds) and Elisabeth Massana (University of Barcelona) Workshop
14:00	Performer Training: Business meeting
D3 WG4	
14:00	Scenography: Enduring Scenographies: Pole/Aerial Workshop
	Natalie Rowland (University of Chichester) Some knots do not come undone
	Carolyn Watt (University of Brighton) and Michelle Man (Edge Hill University)

	Trina Banerjee (Centre for Studies in Social Sciences Calcutta) The Migrating Aesthetics of Revolution: Spectacle, Realism and the Idea of the 'Minimal' in Left Theatre Aesthetics in Calcutta
	Marina Hadjilouca (Rose Bruford College) Enduring Scenographics: Navigating Place Through Narratives of the Diaspora
	Sound, Voice & Music: Business meeting
D3 WG4	
14:00	Theatre & Performance Histories: what are our legacies?: old forms, new uses
	Rosalind Haslett (Newcastle University) Speaking in the First Person: feminist monologues and the theatre Archive
	Qi Wang (Goldsmiths, University of London) Alternative Acceptance: Staging Absurdity in China Alternative Acceptance: Staging Absurdity in China
	Despoina Christianoudi (London College of Performing Arts) History matters! Connecting the past with the present when exploring the chorus of ancient Athenian tragedies in contemporary actor training
	Nazli Ümit Scholarship on Turkish Theatre: Historiographical Issues in the 21st Century
14:00	Theatre, Performance and Philosophy: Business meeting