



Nexus#1: IN/ACTION

2-4 DEC 2020

**A Meeting of the Contemporary Performance
in Higher Education Network**

Boxes are set to hyperlink direct to platforms. Full details can be found on session pages.

Wednesday

14:00 - 15:15 GMT
Session One
Live Art in a Pandemic

Panel Presentations
Zoom Webinar



15:45 - 17:00 GMT
Session Two
Performance Research

Panel Presentations
Zoom Webinar



19:00 - 19:40 GMT
She Dies for You

Youtube Premiere

19:45 - 20:15 GMT
She Dies for You:
Creative Conversation

Zoom Webinar

Thursday

13:00 - 13:30 GMT
Anyone

Youtube Premiere



14:00 - 15:15 GMT
Session Three
Radical Pedagogy

Break Out Discussion
Zoom Meeting

15:45 - 17:00 GMT
Session Four
Anti-Racism

Break Out Discussion
Zoom Webinar

19:00 - 20:00 GMT
The Tenders
+ *Creative Conversation*

Zoom Meeting

Friday

11:00 - 12:15 GMT
Session Five
Forming the Network

Working Group
Zoom Meeting

13:00 - 13:30 GMT
Exhuming Exhuming Johnny

Zoom Webinar

15:00 - 16:30 GMT
Session Six
Beyond Contemporaneity

Panel Conversation
Zoom Webinar



Staff/Practitioners + All Students
Staff/Practitioners + Student Reps
Artistic Programme
Public

 **BSL Interpreted**
 **Captioned**

SCHEDULE—

NEXUS #1: IN/ACTION

A MEETING OF THE CONTEMPORARY PERFORMANCE IN HIGHER EDUCATION NETWORK

INFORMATION —

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Hosted and supported by
the Royal Conservatoire of Scotland

WELCOME

Welcome to the first nexus of the Contemporary Performance in Higher Education network. It is a great pleasure that you are here reading these words now. At the end of the last academic year, myself and colleagues of the Contemporary Performance Practice programme at the Royal Conservatoire of Scotland were discussing how to proceed with the urgent work which was arising from the concerns of our students, graduates, the arts sector, the wider communities we belong, and the global ecosystem. In that moment, we felt perhaps we were not alone in asking big questions while we inhabit this liminal moment in contemporary history between inaction and action. We also acknowledge that contemporary performance (from live-art to socially-engaged performance, experimental theatre to emergent hybrid-forms) has its own peculiarities within institutions and dominant structures which perhaps cannot always be addressed in wider theatre & drama conferences and networks.

While relatively short notice to produce a digital symposium, it felt important to align with the immediacy of the moment and work towards holding a meeting before the new year arrives. A scoping survey was disseminated over the summer and from the responses received we have devised this symposium. The sessions in this nexus have been developed based on the most selected topics and do not intend to cover the entirety of what is urgent for discussion amongst contemporary performance educators and students, but acts as a starting point for building a network of contemporaries.

Throughout the symposium you will find a range of ways to engage with the sessions; presentations, break out discussions, a working group, creative conversations and performances both live and screened.

Inevitably, a digital symposium works differently than in-person. Please, do engage in ways that best suit your own situation, context and preferences. While this is online and many people will attend from home, it is understood that other priorities which share your attention will remain, such as caring for family or attending to urgent student or work needs. All of our sessions have been designed to be 90 minutes or less to reduce fatigue and hopefully allow for sessions to fit around other commitments.

I am very pleased that we are able to present four performances as part of the Artistic Programme that come from artists in the USA, the UK, the Netherlands and Australia. These performances present a variety of modes which encapsulate the diversity and vibrancy of contemporary performance being presented since the start of the current pandemic.

We have also planned for a working group on the final day of the symposium for those colleagues interested in discussing the formation of this informal network. I can imagine that this network may not simply act as a way for educators to connect but also has potential for cross-programme and cross-institutional collaboration amongst students and graduates. Perhaps in the future we may be able to hold an in-person or hybrid symposium.

I hope that you will be inspired or provoked into thought and action throughout the sessions as I have been while communicating with our contributors over the past few months.

I look forward to meeting you over the course of the nexus and in future manifestations.

Josh Armstrong

Nexus Organiser,
Royal Conservatoire of Scotland

INTRODUCTION

The Contemporary Performance in Higher Education

Network aims to bring together academics and practitioners from international Higher Education Institutions engaged in the education, research and practice of Contemporary Performance in its multiplicities. By creating a nexus for disparate programmes and individuals to intersect and exchange ideas we hope that we can work together in addressing the issues which are most pertinent in educating future-focused contemporary artists.

The past six months have significantly altered our contemporary society through major global, historical events. Within this moment a multitude of actions and inactions rise to the fore. Theatres and venues are physically inactive yet action takes place to reimagine performance practice as digital, distanced and derelict. Action is being taken to demand racial and ethnic equity, highlighting the inaction which has enabled institutional and systemic racism and manifold prejudice. As the world demands we live and think differently, performance remains an active force in the generation of knowledge and possibility. This inaugural meeting centres on the exploded dualism of action|inaction we currently find ourselves occupying as educators, artists, practitioners, students, and researchers. In the space between these states we look to the future of performance and the education of contemporary artists as a community inhabiting an uncertain liminality.

Nexus #1: IN/ACTION will be presented synchronously online as a digital symposium including presentations and panel discussions; provocations and round table discussions; collegiate working groups; and a collaborative web-based platform for ongoing dialogue, sharing, working action and documentation. Running parallel to the symposium sessions will be evening and lunchtime digital performances from institutions and individuals within the network.

CONNECTIONS

As this is a digital symposium, all events will be held through a digital platform over the internet. There are a few different ways that we will be connecting during the symposium depending on the functionality of the platforms. You will find some further information on these platforms and their intended functions below.

Slack

Slack is a digital, collaborative workspace and for Nexus acts as our symposium 'lobby'. Slack is a space for sharing resources and continuing conversations between, during or after sessions. This is also your first port of call for updates and information on the symposium. Slack is where you can find our technical team (Abbie, Adelaide and Joe) who are on call to help you with any access needs that you might have during the symposium.

You can use Slack through a web-browser or via an app for both mobile devices and computer operating systems. You will receive an invitation to the Nexus #1: In/ACTION Slack workspace via email. We ask that you do reply to instruction in this email so that you can access our shared workspace.

[//nexusinaction.slack.com](https://nexusinaction.slack.com)

Zoom Webinar

Zoom Webinar allows for the standard conference presentation/ panel atmosphere. Attendees will not join via microphone or webcam but can engage through the chat and Q&A functions with our panelists. All panels will reserve a portion of time towards the end of the session to respond directly to what is arising from the audience.

Zoom Meeting

We will be utilising the Zoom Meeting function for the sessions which are intended to enable real-time discussion amongst attendees. We do request that you download and run the Zoom app instead of the web-browser version so that you can engage in functions such as break out rooms.

[//zoom.us](https://zoom.us)

YouTube Premiere

Two of the performances will be screened in real-time using YouTube Premiere. This means that the film screenings will commence at their advertised time and will be synchronised for all viewers. There is also a live chat function to allow for a communal watching experience. YouTube Premiere works on both mobile devices and computers through a web-browser or the YouTube app. The films will be available for a further 24 hours, in case you missed the premiere.

ACCESS + CONDUCT

Many of the sessions will be interpreted in British Sign Language and live-captioned in English. Information on which sessions will be interpreted or captioned can be found on the Schedule page. Captioning will take place through the Closed Caption subtitling function directly on Zoom. In addition, a link will be provided in the chat to view the captions through a web-browser. If you have any specific access needs which have not been address please email events@rcs.ac.uk in the first instance.

We strive to garner an inclusive environment and as such any abusive or derogatory behaviour will not be tolerated. Members of our technical team will be monitoring the chat, video and audio of each session. In the event that an attendee's behaviour is disruptive, that attendee will be removed from the session.

For Zoom sessions, please do ensure that your full name is being displayed as you may not be let into the meeting if the name displayed is not registered for the symposium. Additionally, we invite you to use the name function to display the name of your institution (or independent status) and your personal pronouns.

We do ask that you do not share this document with anyone who has not registered as it contains access and delegate contact details. A public version will be produced after the symposium without these details for wider dissemination.

All sessions will be recorded for documentation purposes (this does not include Zoom break out rooms). The recordings of Sessions One, Two and Six will be made public with post-production captioning in English in early 2021.

Sessions

One

+

Two

**STUDENTS, STAFF &
PRACTITIONERS**

LIVE ART IN A PANDEMIC: SITES, SCREENS AND SANITISER

SESSION ONE

WEDNESDAY

2 DEC 2020

14:00 - 15:15 GMT

PANEL PRESENTATIONS

Zoom Webinar: [https://rcs-ac-uk.zoom.us/j/99386534006?](https://rcs-ac-uk.zoom.us/j/99386534006?pwd=ZVMwNU5YYOFIbmtLeVFReE9jNmIvQT09)

[pwd=ZVMwNU5YYOFIbmtLeVFReE9jNmIvQT09](https://rcs-ac-uk.zoom.us/j/99386534006?pwd=ZVMwNU5YYOFIbmtLeVFReE9jNmIvQT09)

Password: e7b624

This session will consist of presentations followed by a panel discussion and Q&A exploring how artists, programmes and institutions have adapted performance within the context of the COVID-19 pandemic. What is the relationship between liveness, digital mediation and distance? What new relationships, concepts and objects are emerging?

Moderator:

Prof Heike Roms

Professor in Theatre and Performance
University of Exeter

Symposium Welcome + Introduction

This session will begin with a welcome from **Dr Lois Fitch**, Assistant Principal, and a symposium introduction by **Dr Laura Bissell**, Interim Head of BA(Hons) Contemporary Performance Practice, Royal Conservatoire of Scotland.

Audiences of the Future—reflections from taking a festival online

Dr Kate Craddock

Festival Director, GIFT: Gateshead International Festival of Theatre and Research Associate, Newcastle University

In this panel presentation, Kate will discuss the strategies and methods used for GIFT 2020 to enable the festival to maintain its connection with audiences, despite transitioning the festival online. Kate will offer reflections on the findings and discoveries made at GIFT 2020, and point to the possibilities for the future of audiences that GIFT revealed.

Going Viral - the changing role of digital performance during COVID-19

Dr Lucy Weir

Teaching Fellow, Modern and Contemporary Art, History of Art, Edinburgh College of Art, Edinburgh University

'Going Viral' was a scoping study funded by the University of Edinburgh's College of Arts, Humanities and Social Sciences which sought to capture qualitative and quantitative data around the making and reception of digital performance throughout the first wave of the Covid-19 pandemic. We set out to investigate what audiences were watching and how artists were making work during this extraordinary period. Beyond this, however, lay questions of how the pandemic would affect access to culture in the longer term, and what the future might look like for Scotland's performing arts landscape. This paper will share some of the study's findings, drawing upon interviews with artists based across Scotland, and

reflecting upon possibilities and concerns for performance in the post-Covid future.

Presentation

Mark Jeffery & Judd Morrissey

Associate Professors, School of the Art Institute of Chicago

PERFORMANCE RESEARCH: EPISTEMOLOGIES OF ACTION

SESSION TWO

WEDNESDAY

2 DEC 2020

15:45 - 17:00 GMT

PANEL PRESENTATIONS

Zoom Webinar: [https://rcs-ac-uk.zoom.us/j/99386534006?](https://rcs-ac-uk.zoom.us/j/99386534006?pwd=ZVMwNU5YYOFIbmtLeVFReE9jNmlvQT09)

[pwd=ZVMwNU5YYOFIbmtLeVFReE9jNmlvQT09](https://rcs-ac-uk.zoom.us/j/99386534006?pwd=ZVMwNU5YYOFIbmtLeVFReE9jNmlvQT09)

Password: e7b624

This session will consist of presentations followed by a panel discussion and Q&A. Performance Research is a methodology which embraces action as a means for the production of knowledge centring performance as a plane of possibility, thought can be as diverse as the words used to describe it, e.g. performance research, practice-as-research, practice-based research, research-creation. Researchers from a variety of institutions will discuss their approach to performance research and present case studies which exemplify their work or that of their students in this diverse field.

Moderator:

Prof Laura Gonzalez

Research Athenaeum Fellow

Royal Conservatoire of Scotland

Field works: Wilding performance research

Dr David Overend

Lecturer in Drama and Performance Studies,
University of Edinburgh

This short paper reflects on a series of wild experiments in literal field sites. It introduces a practice-based methodology that aims to identify, perform and assert wild presences and unruly processes, playfully and creatively challenging the organisational imperatives of bounded space. To develop this approach “in the field”, a series of research trips were undertaken to Knepp Wildland Project in West Sussex. This location was chosen due to its engagement with rewilding as an experimental mode of ecosystem management. Rewilding is explored here as a process-driven approach to conservation that offers a potential model for transdisciplinary artistic research. Adopting and adapting its methods through a combination of place writing, collaborative performance making and site-specific art, a creative practice is developed that aims to foster a radical openness to wild processes. Aiming to bring something back from the field into the academy, the paper argues for a (re)wilding of performance research.

there is a lot of activity going on here but no control: feminist transdisciplinarity and collaborative practical research with students

Dr Cara Berger

Visiting Lecturer & Research Fellow in Drama,
University of Manchester

In this paper I reflect on collaborative practical research undertaken with and by undergraduate students. I discuss how we translated the concept of diffraction—a central figure in feminist new materialism—into the context of

performance practice as both a topic of research and a pedagogical method. Such transdisciplinary translations should, I suggest, be considered as collaborative acts of worlding that are not aimed at replicating existing disciplinary practices and knowledges, but instead create ‘undisciplined’ learning environments, the outcomes of which are unpredictable, emergent and radically situated.

Being pragmatic: methodologies of practice-based pedagogy

Dr Gillian Dyson-Moss & Dr Laura Griffiths

Senior Lecturers with Performing Arts, The Leeds School of Arts,
Leeds Beckett University

We will use examples of our recent delivery to undergraduate students at Leeds Beckett University, Performing Arts to discuss how practice-based research methods can inform student’s approaches to notions of ‘discipline’ and enable broader creative enquiry that makes use of differing knowledge-bases. We will consider the impact of Covid-19 restrictions as opportunities for the pedagogic process, and reflect upon the use of digital technologies as a necessity in our practice, or what is ‘to-hand’ as research material, and how this enables an implicit underpinning of research methodologies in student-led practice. We will share visual documentation of student work from BA Dance, and BA Theatre & Performance.

Sessions

Three
Four +
Five

**STAFF &
PRACTITIONERS**



RADICAL PEDAGOGY: CRITICAL CONTEMPORARY PERSPECTIVES

SESSION THREE

THURSDAY

3 DEC 2020

14:00 - 15:15 GMT

BREAK OUT DISCUSSION

Zoom Meeting: <https://rcs-ac-uk.zoom.us/j/91261583619?pwd=WW9RM2oyaW5SYTYOVlpDVnBQWnpjUT09>

ID: 912 6158 3619

Passcode: Aq4@GK

Paulo Friere and bell hooks proposed radical and critical pedagogies which form the foundations for many in performance education, applied theatre, and socially-engaged practice. After over twenty-five years since the publication of A Pedagogy of Hope and Teaching to Transgress how successfully have these ideologies been enacted and how have they fared through the changing socio-political landscapes of Higher Arts Education? How do we envision a radical pedagogy for our present futures? This session will consist of a series of provocations on future-focused pedagogies followed by break-out round table discussions on the themes arising.

Facilitator:

Rachel O'Neill

Lecturer in Performance Aesthetics,
Royal Conservatoire of Scotland

What is radical digital pedagogy after the pandemic?

Prof Jonathan Pitches

Head of School of Performance and Cultural Industries,
University of Leeds

Before the beginning of the year, teaching embodied learning of theatre and performance skills online was, for some, heresy and for others an unnecessary sideline. In just nine months performance online has been normalised across the creative industries and hybrid learning, blending face-to-face experiences with digital teaching simultaneously, has become commonplace. Drawing on the experience of being Lead Educator on a FutureLearn massive open online course, An Introduction to Physical Theatre launched five years ago, this session will ask: how has the pandemic shifted our understanding of online practice and training? What might be learnt from pre-pandemic examples of digital training? And should the radical changes in educational practices forced upon us by the pandemic be in any way embraced in the future?

Cooperative Pedagogies

Dr Diana Damian Martin

Senior Lecturer, Performance Arts & Course Leader,
BA (Hons) Contemporary Performance Practice - Performance Arts,
The Royal Central School of Speech and Drama

In *Undercommons*, Fred Moten and Stefano Harney speak of 'dissonant study, disorganised study that precedes our call and will continue after we have left the room' (2013:111). In this short provocation, I will speak to the implications and possibilities of cooperative pedagogy in relation to contemporary performance

practice, thinking about the ways in which it configures new procedures and temporalities of study. How might we reconceive the practice of 'radical pedagogy' against the current moment, towards dissonant study?

Crip(ping) Pedagogy

Dr Sarah Hopfinger

Lecturer in Contemporary Performance Practice,
Royal Conservatoire of Scotland

How do we crip academia and performance practice? What does it mean pedagogically to celebrate and platform disabled and crip knowledges? How can we create and enact a crip politics of inclusion through how we teach, mentor and practice contemporary performance making?

In this creative provocation, I explore the possibilities for a crip pedagogy of performance. As an extension from the social model of disability—where it is not an individual's impairment that disables them, but societal structures and architecture that excludes and dis-ables individuals (Oliver 1990)—a crip approach affirms 'the powerful, positive, creative dimensions of disability, recognizing disability not simply as a lack, a limit but ... as a lifeway that can inform and enrich human experience' (Belser 2015, 4). How might crip perspectives teach us about teaching?

Note: Performance images contain nudity.

ANTI-RACISM: DECOLONISATION IN ACTION

SESSION FOUR—

THURSDAY

3 DEC 2020

15:45 - 17:00 GMT

BREAK OUT DISCUSSION

Zoom Meeting: <https://rcs-ac-uk.zoom.us/j/91261583619?pwd=WW9RM2oyaW5SYTYOVlpDVnBQWnpjUT09>

ID: 912 6158 3619

Passcode: Aq4@GK

This session will address the history of performance art as platform for marginalised identities' visibilities and question how this project has fallen short within Western Arts Institutions and Higher Education. A series of provocations followed by break-out round table discussions will allow for debate and idea exchange as we propose action to address racial/ ethnic inequity and visibility in arts education.

Facilitator:

Ashanti Harris

Lecturer in Contemporary Performance,
Royal Conservatoire of Scotland

‘Decolonisation is not a metaphor’ (with thanks to Tuck & Young)

Dr Aylwyn Walsh

Associate Professor in Performance and Social Change & Programme
Leader: MA Applied Theatre and Intervention, University of Leeds

The provocation takes its title from Tuck & Young’s important essay (2012) that sets out four major problems when it comes to how wider institutional cultures ‘take up’ the project of decolonisation. That is how individuals and organisations deploy performative ‘moves to innocence’ or tactics of ‘evasion’. Now, what is needed instead is an understanding of what is ‘at risk’ and the ‘limits of solidarity’. This provocation will set the significance of these issues in the context of performing arts institutions and Higher Education in the UK, promoting a lifelong practice of active allyship.

Realigning Authority

Dr Jo Ronan

Independent Artist/Scholar

Is it possible to address racial and ethnic inequity outside of authority as defined by Terry Eagleton? While acknowledging the benefit of postmodernism in reasserting “margins and minorities”, Eagleton questions its absolute rejection of the normative. He challenges those who are suspicious of all authority saying that they “differ from radicals, who respect the authority of those with long experience of fighting injustice” (Eagleton 2004). Do we agree that black and non-white people have suffered historic discrimination? If we do is it possible to address inequality in Arts and HE Institutions without first respecting the authority of black and non-white artists and educators who have relentlessly fought against injustice?

FORMING THE NETWORK

SESSION FIVE

FRIDAY
4 DEC 2020
11:00 - 12:15 GMT
WORKING GROUP

Zoom Meeting: <https://rcs-ac-uk.zoom.us/j/95831130257?pwd=ODBJTXMvRisvSXU2aWoyRHNWRHpyZz09>

ID: 958 3113 0257

Passcode: +h9W&

This session is open to academics and practitioners involved in contemporary performance education and interested in shaping the future of The Contemporary Performance in Higher Education Network (Nexus).

Chaired by **Dr Laura Bissell**, Interim Head of the Contemporary Performance Practice Programme and **Josh Armstrong**, Lecturer in Contemporary Performance, Royal Conservatoire of Scotland

Session

Six

PUBLIC

BEYOND CONTEMPORANEITY: FUTURES OF PERFORMANCE

SESSION SIX—

FRIDAY
4 DEC 2020
15:00—16:30 GMT
PANEL CONVERSATION

Zoom Webinar: <https://rca-ac-uk.zoom.us/j/97906147169?pwd=SElNNVdKRm5sRUNiSlldaRGtYcOjIkdzO9>

Passcode: a&6e65

In this public panel conversation, artists, producers, thinkers, graduates, and policy-makers will discuss the future of contemporary performance. This discussion will touch on the multiplicity of factors which will inevitably shape the future such as public health, economy, artistic trajectory, access and hierarchies of power, societal and political support, and education.

Panel

LJ Findlay-Walsh

Artistic Director, Take Me Somewhere
& Senior Performance Curator, Tramway
[//takemesomewhere.co.uk](http://takemesomewhere.co.uk)

Ghost and John

Multidisciplinary Art Duo
[//ghostandjohn.art](http://ghostandjohn.art)

Edit Kaldor

Theatre-maker and writer
& artistic programme development and tutor,
DAS Theatre Programme, the Amsterdam University of the Arts
[//editkaldor.com](http://editkaldor.com)

Adura Onashile

Playwright, Actor and Director

Jo Verrent

Senior Producer, Unlimited
[//weareunlimited.org.uk](http://weareunlimited.org.uk)

Moderator:

Josh Armstrong

Lecturer in Contemporary Performance and Options Manager,
Royal Conservatoire of Scotland

Artistic Pro/ gramme

**STUDENTS, STAFF &
PRACTITIONERS**



She Dies For You / Maria Magdalena Kozłowska

SHE DIES FOR YOU

MARIA MAGDALENA KOZŁOWSKA

ARTISTIC PROGRAMME

WEDNESDAY

2 DEC 2020

19:00—19:40 GMT

PERFORMANCE

YouTube Premiere: <https://youtu.be/bMqnHBgQNIE>

19:45—20:15 GMT

CREATIVE CONVERSATION

Zoom Webinar: [https://rca-ac-uk.zoom.us/j/99386534006?](https://rca-ac-uk.zoom.us/j/99386534006?pwd=ZVMwNU5YY0FibmtLeVFReE9jNmlvQT09)

[pwd=ZVMwNU5YY0FibmtLeVFReE9jNmlvQT09](https://rca-ac-uk.zoom.us/j/99386534006?pwd=ZVMwNU5YY0FibmtLeVFReE9jNmlvQT09)

Passcode: e7b624

She Dies For You is Kozłowska's MA graduation piece at DAS Theatre in Amsterdam. Combining theatrical apparatus and cinematic montage, the film portraits raising one's voice, both as a physical and political act. The Soprano, the Jazz Singer, the Flutist and the Hysterical Poet meet to re-enact and reclaim the gestures of staged female suffering known from opera, jazz and dramatic theatre. The artificial landscape of a painted forest facilitates an attempt to overcome their entanglement with the tragic. The women rework musical traditions by performing precise, playful and shameless vocal rituals. The piece inaugurates Kozłowska's research in voicing new architectures. She investigates the silencing logic of theatrical interiority in both nature and public spaces - urban parks, lakes, city squares. Through vocal expression of female choirs, she maps the trajectories of audibility and participation.

Maria Magdalena Kozłowska

Maria Magdalena Kozłowska (b. 1986 in Zielona Góra, Poland) is a performer, singer, writer and director. She works with mixed media materials, using voice, video and live performance. In 2013 she graduated from College of Inter-Area Individual Studies In the Humanities and Social Sciences at the University of Warsaw. In 2020 she graduated from DAS Theatre program at the Academy of Theatre and Dance in Amsterdam.

In her video pieces and performances she researches affectual labour of the singing voice. She works with opera singers, exploring the entanglement of voice, language and the landscape. Her practice concentrates on non-normative female voices and praises female eccentricity.

Credits

the Soprano: Sofia Pedro

the Jazz Singer: Fuensanta Méndez

the Flutist: Teresa Costa

the Poet: Maria Magdalena Kozłowska

Camera: Davide Ghelli-Santuliana, Jesse Siegel, Jan Tomza - Osiecki

Sound: Kamila Wójcik

Montage: Jan Tomza - Osiecki

Costumes: Olga Micińska, Maria Magdalena Kozłowska

Light: Udo Akemann

The Doll: Delphine Bereski

Advisors: Marcin Kamiński, Andrea Božič, René Copraij

Produced by DAS Theatre, Amsterdam University of the Arts



Anyone / 21Common

ANYONE

21COMMON

ARTISTIC PROGRAMME

THURSDAY
3 DEC 2020
13:00—13:30 GMT

YouTube Premiere: <https://youtu.be/rkPgppOJMR4>

Lockdown hit us hard, as it did everybody. A house of 6, we were overrun with computers, phones and TikTok. Our 11 year old had her birthday in lockdown and got a phone. We allowed TikTok and it seemed to frame, for good or for bad, everything from that moment on.

Inspired and alarmed by TikTok, 21Common decided to make a film about boredom, loneliness, love, restrictions and yes, TikTok. We invited 11 children to work with us and 2 vocalists to work on a soundtrack. We made **ANYONE**: a 26 min film to be watched on your mobile phone.

21Common

21Common is an interdisciplinary performance collective based in Glasgow. We create performance that challenge the accepted and expected, led by artists Lucy Gaizely and Gary Gardiner, Scotland's leading learning-disabled artist Ian Johnston and Executive Producer Louise Irwin.

We aim to make work that is political, vulnerable, visceral and at times controversial. At the heart of all the work we do is a desire to create authentic dialogue through process and product. We strive for social justice and use our performance making as a means of social action in all the work we do, starting with a desire to work with unusual collaborators, those with most to lose or gain from a shared exploration or inquiry.

We make and tour work locally and internationally. We have toured work to South America, Scandinavia, Germany, Poland, Brussels, Sweden, London, Australia and New Zealand.

Credits

Performed by Panda, Sam, Ben, Ruby, Jessica, Sally, Lachlan, Albie, Pip, Leo, Issac, Jen and Joel.

Directed by Lucy Gaizely & Gary Gardiner

Dance Agitator: Ian Johnston

Film Artist: Dan Brown

Vocals and Composition: Jennifer Hart and Joel McDiarmid

Executive Producer: Louise Irwin

PLEASE NOTE THIS FILM WAS MADE IN STRICT COMPLIANCE WITH SCOTTISH GOVERNMENT'S COVID-19 GUIDELINES



The Tenders / ATOM-r with Abraham Avnisan

THE TENDERS

ATOM-R WITH ABRAHAM AVNISAN

ARTISTIC PROGRAMME

THURSDAY

3 DEC 2020

19:00—20:30 GMT

Zoom Meeting: <https://rcs-ac-uk.zoom.us/j/97445116990?pwd=cjY5bUI0eHZ5MEFnbHVNmRyTzd4Zz09>

ID: 974 4511 6990

Passcode: DGs0\$0

The Tenders is a simultaneous multi-channel mixed reality performance that engages with structures of the fort and the home, combining remote live performance and augmented reality poetics with 3d scans of the site of Fort Dearborn, an early American garrison out of which the city of Chicago was incorporated. Juxtaposing excavations of urban monuments with scans of the bedazzled home of self-taught artist, Loy Bowlin, who embodied the persona of “the original rhinestone cowboy”, **The Tenders** seeks to invert and queer colonial narratives lodged deep within the American imaginary.

Judd Morrissey & Mark Jeffery (Anatomical Theatres of Mixed Reality) in collaboration with Abraham Avnisan

ATOM-r, in collaboration with Abraham Avnisan, explore twenty-first century embodiment through performance, language, and emerging technologies. Founded by Mark Jeffery and Judd Morrissey, former members of Goat Island Performance Group, the work merges live bodies with ubiquitous computing in an evolving form of mixed reality poetics integrating augmented, virtual, and telepresent environments. **ATOM-r** was conceived in response to the historical architecture of early modern anatomical theaters, spaces designed for viewing human dissections and early surgical procedures. This physical and conceptual space of operations is used as a symbol throughout their work to engage queer histories and narratives of the body, sexuality, and prosthesis.

Credits

Illinois Arts Council, Buddy Research and Performance Residency (Chicago), School of the Art Institute of Chicago, Lucy Cash (Film), Grace Duval (Costume)



Exhuming Exhuming Johnny / Robert Walton

EXHUMING EXHUMING JOHNNY

ROBERT WALTON AND COMPANY

ARTISTIC PROGRAMME

FRIDAY
4 DEC 2020
13:00—13:30 GMT

Zoom Webinar: <https://rcs-ac-uk.zoom.us/j/92816890553?pwd=bUtqTGhIsmZEZXNlWEhaUlNzOVM3dz09>

Password: X8!67Y

In 2019, Robert Walton was commissioned by The City of Chicago and the Goat Island Archive to respond to Goat Island's 1991 work 'Can't Take Johnny To The Funeral'. In 2019 Robert worked with performers from Australia, UK and USA to explore the grainy footage of the original production and source materials in the Goat Island Archive to create a new performance for The Chicago Cultural Center. With the help of percussionist Tom Benko and live video specialist Mark Cominsky, a new performance was discovered by recreating parts of the original and returning to its themes of 'bliss and terror in the modern world' from a perspective almost 30 years later.

This event, **Exhuming Exhuming Johnny**, is a delegated reunion of the collaborators of Exhuming Johnny embodied through surrogates in Glasgow. It is a response to a response to a response. In 1991 Goat Island created 'Can't Take Johnny To The Funeral'. In 2019 the performers of Exhuming Johnny rearticulated the 1991 performance in their own bodies. In 2020 the performers of Exhuming Exhuming Johnny revivify the spirit of collaboration in the

guise of an artist talk and reunion, carrying traces of the bodies of the past into the present and continuing a shared commitment to discovering the performance by making it. From around the world, each Exhuming Johnny collaborator provided text in response to the same directives but contributed in isolation, not knowing how the others responded. These responses are now in the hands and mouths and bodies of the Exhuming Exhuming Johnny collaborators in Glasgow.

Robert Walton

Robert Walton is a conceptual, media and performance artist whose work includes theatre, choreography, installation, writing and interactive art. Over the last two decades he has led interdisciplinary teams around the world fostering new forms of expression and creating extraordinary artworks that defy easy categorisation. Robert trained as a theatre maker at Dartington College of Arts (England) and as a technologist in The University of Glasgow's Master of Science in Information Technology (Software and Systems) programme. He is co-creator of Vanitas, nominated for best Art and Experimental Mobile App at the 2018 Webby Awards, and two 2019 Greenroom Awards. In 2019 he is seconded to the University of Melbourne's Faculty of Engineering, School of Computing and Information Systems to develop Child of Now, a public art work of scale as their first full-time artist in residence.

Credits

Text, music and video supplied by Robert Walton, Catie Rutledge, Callum Grant, Chris Mosier, Tom Benko, Jean Grant, Sebastian Robinson

Performed by Althea Young, Cade Tough, Hope Kennedy, Jennifer Kelly, Julianne Restall, Maria Monteiro

Directed by Indra Wilson

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Speakers & Delegates

**LISTED
ALPHABETICALLY**



Josh Armstrong
Lecturer in Contemporary Performance Practice,
Royal Conservatoire of Scotland

Josh Armstrong is an interdisciplinary performance director, researcher and lecturer, specialising in music-theatre. He is the Artistic Director of Objet-a Creative Studio. Josh has worked with the Glasgow-based internationally-renowned producing art house Cryptic since 2009, becoming the first Cryptic Artist in 2011. He edited, designed and published the international, multidisciplinary creative-research publication, *becoming-Botanical* and is in the process of editing the second edition in the BECOMING series, *becoming-Feral*. In 2016, Josh was awarded a Jerwood Opera Writing Fellowship at Snape Maltings. Josh studied Experimental Theatre at New York University and Contemporary Performance Practice at the Royal Conservatoire of Scotland.



Abraham Avnisan
Assistant Professor, Emerging Media & Technology
and Journalism & Mass Communication,
Kent State University

Abraham Avnisan is an interdisciplinary artist whose work is situated at the intersection of image, text and code. Using a host of emerging technologies including 3D scanning, augmented reality and virtual reality, he creates applications for mobile devices, interactive installations and technologically mediated performances that seek to subvert dominant narratives through embodied encounters with language. Abraham is the recipient of a Digital Humanities Summer Fellowship through the Simpson Center for the Humanities, a Digital Studies Fellowship through Rutgers University–Camden, and the Rosen and Edes Foundation Semi-Finalist Fellowship for Emerging Artists. He holds an M.F.A. in Poetry from Brooklyn College and an M.F.A in Art and Technology Studies from The School of the Art Institute of Chicago.



Dr Cara Berger
Visiting Lecturer & Research Fellow in Drama,
University of Manchester

Cara is a researcher, educator and dramaturg, she teaches at The University of Manchester and Rose Bruford College. Her work straddles theory and practice, and she has specialist interests in dramaturgy and curation, live art, European theatres and performance theory. She is currently working on a monograph on ecology, feminism and performance from 1962-2020 (forthcoming with Manchester University Press) that deals widely with interdisciplinary performance practices including live art, earthworks, postdramatic theatre, dance and experimental opera.



Dr Laura Bissell
Interim Head of Contemporary Performance
Practice, Royal Conservatoire of Scotland

Laura is Interim Head of Contemporary Performance Practice BA (Hons) and Lecturer in Research. Laura was a visiting lecturer on the MRes in Creative Practices programme at Glasgow School of Art from 2012-2018 and has taught on the Transart Institute MFA in Berlin. She has a PhD (Feminism, Technology and Performance: Performing a Feminist Praxis, University of Glasgow), an MPhil by Research (The Posthuman Body in Performance, University of Glasgow), and a first-class MA(Hons) degree in English Literature and Theatre Studies (University of Glasgow). Laura is a Senior Fellow of the Higher Education Academy. She worked at the University of Glasgow in the Theatre Studies department as a lecturer prior to her appointment at RCS. Laura is currently External Examiner for the European Theatre Arts Programme at Rose Bruford College. Laura has had her poetry, creative writing and academic writing published in journals and anthologies.



Dr Kate Craddock
Festival Director, GIFT: Gateshead International Festival of Theatre and Research Associate, Newcastle University

Kate is Founder and Festival Director of GIFT: Gateshead International Festival of Theatre, an artist-led festival celebrating contemporary theatre. Kate has worked across creative and academic contexts since 2005 and she completed her practice based PhD 'Collaboration in Performance Practice: Trust, Longevity and Challenging Proximity' in 2010. Kate is currently a Research Associate at Newcastle University, and prior to this led the MA Theatre and Performance course at Northumbria University (2015-2019). As a theatre maker, Kate has performed throughout the UK and internationally. She is a Trustee for ARC, Stockton Arts Centre and The Paper Birds. In 2018/19, Kate was recipient of the Clore Cultural Leadership Theatre Fellowship. @katecraddock / @GIFTfest / www.giftfestival.co.uk



Dr Diana Damian Martin
Senior Lecturer, Performance Arts & Course Leader, BA (Hons) Contemporary Performance Practice - Performance Arts, The Royal Central School of Speech and Drama

Diana Damian Martin is a writer and academic working at the intersection between writing, politics and performance. She is a Senior Lecturer in Performance Arts at The Royal Central School of Speech and Drama. She is editor of *On Time: a SPILL Reader* (2018) and (states of) *wake: Dedicating Performance* (2018), as well as co-editor of *Critical Interruptions Vol 1: Steakhouse LIVE* (2018) and *Critics in Conversation* (2018). She is editor of [Margins] section of *Performance Philosophy Journal*, part of *Performance Studies International's Future Advisory Board* and co-convenes the working group *Documenting Performance for the Theatre and Performance Research Association*.



Dr Gillian Dyson
Senior Lecturer with Performing Arts, The Leeds School of Arts, Leeds Beckett University

Dr Gillian Dyson's live performance, video and visual art works explore identity, site and memory. Gillian has exhibited and performed in national and international festivals, galleries and theatres, most recently: Konsthallen, Gothenberg Sweden, Baltic, Newcastle Gateshead, Tetley Leeds and Whitworth Manchester. Gillian also devises and directs community and educational socially engaged or sited works, and has been a member of a number of artist-led initiatives included Hull Time Based Arts and New Work Network. She co-curated the ReROOTed programme for The Humber Street Gallery, Hull 2017 UK City of Culture. Gillian completed a practice-based research PhD with University of Glasgow, Department of Theatre Studies. She is a Trustee of the Centre for Live Art Leeds.



LJ Findlay-Walsh
Artistic Director, Take Me Somewhere

LJ became Artistic Director of Take Me Somewhere festival in June 2017 having acted as Associate Programmer since September 2016. She worked as Producer and Programmer of renowned Glasgow venue The Arches from 2005 - 2015 working on festivals that included Arches Live for emergent practitioners, and international performance festival Behaviour. She has worked across Europe, including co-curator of an edition of Plateaux live art festival in Frankfurt. She is Senior Performance Curator of Glasgow contemporary arts venue Tramway, working on year-round activity that includes DIG (Dance International Glasgow). She is a Board Member of Articulation, (Scotland's advocacy organisation for physical performance) and has held various advisory roles through the

Federation of Scottish Theatre, including arts mentor and panel member for their Producer's Award. She has worked on various award panels including the Fringe Brick Award and Adrian Howells Award and is an ISPA fellow (International Society for the Performing Arts).



Ghost and John
Multidisciplinary Art Duo

Ghost and John are a Hongkongese multidisciplinary art duo based in London, working across dance, theatre and visual art. From Computer Science and Biology backgrounds, they investigate how art is being received by society and is the tool to uphold the freedom of expression, utilising digital interactive technology to influence theatre politics. In recent years, the issues of political oppression in Hong Kong has risen to international attention and became their main drive to make works that reflect on their perspective and archive this time of instability that we are all in. They focus on an experimental artistic practice that emphasises collaboration between artforms and audience experience. Through both the making and presenting of their works, they are constantly studying the post-colonial trauma of the city, questioning the cultural identity of being a Hongkongese and challenging new forms of arts.



Prof Laura Gonzalez
Athenaeum Research Fellow, Royal Conservatoire of Scotland

Laura González is an artist, writer, yoga teacher and an Athenaeum Research Fellow at the Royal Conservatoire of Scotland. Her work inhabits the space between medical humanities, psychoanalysis, performance and Eastern thought, investigating knowledge production and the body of the hysteric. She has published books on madness, seduction, intersemiotic translation and performance and is currently writing one on hysteria. She is also

translating Freud's case histories into one-to-one durational works and exploring the dramaturgical potential of a breath practice.



Dr Laura Griffiths
Senior Lecturer with Performing Arts, The Leeds School of Arts, Leeds Beckett University

Dr Laura Griffiths' research focuses primarily upon notions of archive in relation to contemporary dance practice, in particular the concept of the body as archive. She has published book chapters and journal articles around this subject, most recently in 'Dance Fields: Staking a Claim for Dance Studies in the Twenty-First Century' (Dance Books, 2020). Professional industry experience encompasses project management within the arts, dance teaching in community settings, lecturing and research project management. Laura was Project Manager and Post-Doctoral Research Assistant for 'Respond' (www.respondto.org), a partnership between Yorkshire Dance, University of Leeds and Breakfast Creatives (funded by Nesta, ACE, AHRC). Laura is currently Deputy Chair of Dance HE, the representative body for the teaching of Dance in Higher Education She also sits on the board of Leeds Dance Partnership, a sector-led initiative with an emphasis upon supporting the dance ecology in the city of Leeds and beyond.



Dr Sarah Hopfinger
Lecturer in Contemporary Performance Practice, Royal Conservatoire of Scotland

Dr Sarah Hopfinger (She/Her) is a queer disabled artist-researcher, who works at the intersections between live art, choreography, performance, ecology, intergenerational collaboration, chronic pain and crip practices, disability, and queerness. She creates collaborative, participatory

and solo performances, often working with diverse collaborators including children and adults, trained and non-trained dancers, disabled and non-disabled performers, and nonhuman objects and materials. Her work has been presented nationally and internationally, with organisations such as Battersea Arts Centre, South London Gallery, Imagineate, Buzzcut, and Earth Matters On Stage (USA). She approaches performance-making and practice-led research as a way to ask difficult questions and to be within the unknown and complexities of those questions.



Mark Jeffery
Associate Professor, Performance
School of the Art Institute of Chicago

Mark Jeffery is a Chicago based performance/ installation artist, curator and Associate Professor at the School of the Art Institute of Chicago. Since 1994

Mark Jeffery has developed unconventional collaborations with visual artists, scholars, video artists, sound artists, new media and code artists, dancers, choreographers, curators, and writers. In 2012, he co-founded the language, performance, and technology collective Anatomical Theatres of Mixed Reality (ATOM-r). Recent performances and exhibitions include: Graham Foundation, Chicago, Victoria and Albert Museum, London, Chisenhale Dance Space, London, Alfred De Vrove, Prague, International Museum of Surgical Science, Chicago, Performance Arcade, Wellington, NZ, Australian Centre for Moving Image, Melbourne and 606 Trail, Chicago.



Ashanti Harris
Lecturer in Contemporary Performance Practice,
Royal Conservatoire of Scotland

Ashanti Harris is a multi-disciplinary artist and researcher based in Glasgow, Scotland. Working with dance, performance, facilitation, film, installation and writing, Ashanti's work disrupts historical narratives and reimagines

them from a Caribbean diasporic perspective. As part of her creative practice, she is co-director of Project X - a company platforming dance and performance from the African and Caribbean diaspora in Scotland; and works collaboratively as part of the collective Glasgow Open Dance School (G.O.D.S) - facilitating experimental movement workshops and research groups. Recent commissions and exhibitions include: OHCE, Radiophrenia, 87.9fm (2020); Being Present, OGR, Torino (2020); In The Open, The Common Guild, Glasgow (2020)



Edit Kaldor
Theatre-maker and writer & artistic programme
development and tutor, DAS Theatre Programme,
The Amsterdam University of the Arts

Edit Kaldor is an Amsterdam-based theatre-maker, writer and researcher. She is recognized internationally as a unique voice in the contemporary theatre landscape, working mostly with nonprofessional performers and often integrating the use of digital interfaces. Her performances, which stretch considerably the boundaries of theatrical conventions, have been presented in over 30 countries. Kaldor has taught at (performing) art academies across Europe. Her longest affiliation is with DAS Theatre, where she works on artistic programme development and as a tutor. Since 2017 she is artistic research fellow at the Norwegian Theatre Academy, where she is developing the artistic-pedagogical research project The Many and the Form. She is currently also co-editing, together with Joe Kelleher, the book Theatres of Powerlessness (Bloomsbury / Methuen 2022).



Maria Magdalena Kozłowska
Performer, singer, writer and director
& Graduate, DAS Theatre Programme,
The Amsterdam University of the Arts

Maria works with mixed media materials, using voice, video and live performance. In 2013 she graduated from College of Inter-Area Individual Studies in the Humanities and Social Sciences at the University of Warsaw. In 2020 she graduated from DAS Theatre program at the Academy of Theatre and Dance in Amsterdam. In her video pieces and performances she researches affectual labour of the singing voice. She works with opera singers, exploring the entanglement of voice, language and the landscape. Her practice concentrates on non-normative female voices and praises female eccentricity.



Judd Morrissey
Assistant Professor, Art and Technology
School of the Art Institute of Chicago

Judd Morrissey is a writer and code artist who creates poetic systems across a range of platforms incorporating electronic writing, internet art, live performance, and augmented reality. He is the creator of digital literary works including *The Precession: An 80 Foot Long Internet Art Performance Poem* (2011), *The Last Performance [dot org]* (Electronic Literature Collection Vol.2, 2011), *The Jew's Daughter* (Electronic Literature Collection Vol.1, 2006), and *My Name is Captain, Captain* (Eastgate Systems, 2002). He is a recipient of a Creative Capital / Andy Warhol Foundation Arts Writers Grant, a Fulbright Scholar's Award in Digital Culture, and a Mellon Foundation Collaborative Fellowship for Arts Practice and Scholarship. Judd is an Associate Professor at the School of the Art Institute of Chicago in Art and Technology Studies and Writing. From 2006-2009, he worked with the seminal performance group, Goat Island. In 2012, he co-founded the collective Anatomical Theatres of Mixed Reality (ATOM-r).



Adura Onashile
Playwright, Actor and Director

Adura Onashile is an award winning Glasgow based artist. She has been a part of the British Council Edinburgh Showcase and has worked with companies such as Untitled Projects, Royal Shakespeare Company, Young Vic, Theatre Royal Stratford East, Chicago Shakespeare Company and St Anne's Warehouse, New York. She has premiered two productions, *HeLa* and *Expensive S**t* at The Edinburgh fringe festival, winning a Fringe First, Edinburgh Guide Best Scottish Contribution to Drama and TOTAL and Amnesty nominations. Both shows toured nationally and internationally, supported by the British council and Creative Scotland. Her inquiry into the contexts in which she makes and tours work as a Black artist in Scotland, led to a series of discussions titled "Empowering Change: Discussions on Art, Race and Privilege". Named number 10 in The List magazine 2018 HOT 100, she was described as "creating politically charged and provocative work, Onashile is proving that she simply cannot be ignored". Her debut as a filmmaker, short film, *Expensive s**t*, premiered at the London Film Festival 2020 as part of the UK FOCUS strand and is part of 16 films 16 days, platforming female filmmakers and campaigning to end all forms of violence against Womxn. She is currently writer and lead artist for *Ghosts*, a National Theatre of Scotland's immersive AR digital interrogation of our history. A lament to lives lost and a call to action in the present day, going live in February 2021. She is developing new work across Theatre, Film and Television and is a recipient of the Channel 4 playwright bursary.



Rachel O'Neill
Lecturer in Performance Aesthetics,
Royal Conservatoire of Scotland

Rachel O'Neill is a visual artist, a scenographer and a visual dramaturg for contemporary performance. Her main interests are materiality, performance aesthetics, expanded scenography, site-specific and interdisciplinary practice, social practice and virtual reality in performance. Rachel is a long-term collaborator with Glass Performance and has worked with other companies and solo artists such as National Theatre of Scotland, Woman's Creative Company, Superfan, Nic Green, Peter McMaster, Michael-John McCarthy, Martin O'Connor and Dr Harry Wilson. Rachel is lecturer of Performance Aesthetics at The Royal Conservatoire of Scotland on the Contemporary Performance Practice programme.



Dr David Overend
Lecturer in Drama and Performance Studies,
University of Edinburgh

David Overend is a Lecturer in Drama and Performance Studies at the University of Edinburgh. His research focuses on contemporary theatre and performance, often at the intersection with cultural geography. Publications include articles for Contemporary Theatre Review, New Theatre Quarterly, GeoHumanities, Humanities and Cultural Geographies, and an edited collection, Rob Drummond Plays with Participation (Bloomsbury Methuen Drama 2021). As a director, David has worked for the National Theatre of Great Britain and several other theatres, and has toured internationally with award-winning productions.



Prof Jonathan Pitches
Head of School of Performance and Cultural
Industries, University of Leeds

Jonathan Pitches is Professor of Theatre and Performance and Head of the School of Performance and Cultural Industries at the University of Leeds. He specialises in the study of performer training, environmental performance and blended learning. He is founding co-editor of the journal of Theatre, Dance and Performance Training and has published several books in this area including Vsevolod Meyerhold (2003/18), Science and the Stanislavsky Tradition of Acting (2006/9), Russians in Britain (2012) and Stanislavsky in the World (with Dr Stefan Aquilina 2017). He is sole editor of Great Stage Directors Vol 3: Komisarjevsky, Copeau, Guthrie (2018) and author of Performing Mountains (Palgrave 2020), supported by the AHRC.



Prof Heike Roms
Professor in Theatre and Performance,
University of Exeter

Heike is Professor in Theatre and Performance at the University of Exeter. She has published on contemporary performance practice, the history of performance art in the UK, performance historiography and archiving, performance and pedagogy, and performance as a mode of knowledge formation and dissemination. This year, she edited a special issue of the Journal Theatre, Dance and Performance Training on the subject of "Training for Performance and Live Art". She is currently working on a project (with Prof. Gavin Butt, Northumbria University) on the history of performance in the context of British art schools.



Dr Jo Ronan
Independent Researcher/Practitioner

Jo is an artist and practice-based researcher. Her doctoral thesis proposes a new dialectical model for non-hierarchical collaborative theatre-making and spectatorship. She was Associate Director with 7:84 (Scotland) directing productions such as, Eclipse by Haresh Sharma and The Algebra of Freedom by Raman Mundair, based on the unlawful shooting of Jean Charles de Menezes. Jo pioneered new writing in Singapore, co-founding The Necessary Stage Theatre Company in 1987 and was its Associate Director until 1994 when she settled in Scotland. She was until recently a Performance lecturer at the University of the West of Scotland but after thirteen years in post, she has decided to develop projects as an independent artist/scholar.



Jo Verrent
Senior Producer, Unlimited

Jo believes that ‘different’ is delicious not divergent, embedding the belief that diversity adds texture, turning policy into real action. Jo is senior producer for Unlimited - a commissions programme for disabled artists, getting work seen, discussed and embedded within the cultural fabric of the UK and beyond. Since 2013, Unlimited has provided over £4 million to 300 disabled artists through commissions, awards and support. Jo co-runs SYNC, examining the interplay between disability and leadership (England, Australia, Korea, Singapore and Canada). Jo has won Cosmopolitan’s woman of achievement, is a Clore fellow, is on the board of The Space, Global Disability Innovation Hub, and the Northern ACE advisory panel. She would always like to be resuscitated.



Dr Aylwyn Walsh
**School of Performance and Cultural Industries,
 University of Leeds**

Dr Aylwyn Walsh is an Associate Professor of Performance and Social Change at the University of Leeds in the School of Performance and Cultural Industries. Ally is programme leader of the MA in Applied Theatre & Intervention and artistic director of Ministry of Untold Stories. Her book Prison Cultures maps performance, resistance and desire in women’s prisons (Intellect, 2019). She co-edited Remapping Crisis: A Guide to Athens (Zero books, 2014). Much of her research has engaged with incarceration and the role of theatre and performance in carceral contexts. Grounded in feminist and decolonial approaches to practice, she considers the relationship between performance and activism, protest and participation. Methodologically, recent work is informed by co-creation and participation. She is currently working on youth, dispossession and arts activism in South Africa. She leads Ministry of Untold Stories and is a trustee for Leeds Tidal, working on climate justice.



Dr Lucy Weir
Edinburgh College of Art, Edinburgh University

Dr Lucy Weir is a specialist in dance and performance. Her monograph, Pina Bausch’s Dance Theatre: Tracing the Evolution of Tanztheater (2018), is published by Edinburgh University Press. She is co-editor of Performance in a Pandemic (Routledge), a forthcoming collection of essays looking at the impact of Covid-19 on theatre, dance and live art across the UK. She is currently working on a new book exploring masculinity and self-injury in performance practice. In 2020, Lucy was named a New Generation Thinker by the AHRC and BBC. Lucy obtained her PhD in

History of Art and Theatre Studies from the University of Glasgow in 2013. Since then, she has lectured on art and performance at various institutions, including the University of Edinburgh and Glasgow School of Art. In 2015, she held a Postdoctoral Fellowship at the Institute for Advanced Studies in the Humanities (University of Edinburgh), before taking up her current post. She completed her Postgraduate Certificate in Academic Practice at the University of Edinburgh in 2018, and is a Fellow of the Higher Education Academy. Lucy and Roberto Filippello co-convene SEXES, a cross-ECA research cluster involving early-career researchers and senior faculty in the fields of gender and sexualities. She is a co-founder and committee member of 'Modernist Methodologies: Beyond Fine Art,' an SGSAAH-funded research network. She convenes 'Scotland's Cultural Landscape: Nation, Heritage and the Arts,' an international summer school jointly hosted by the University of Glasgow and the Hunterian Museum in partnership with Hong Kong University. Lucy maintains a strong interest in movement practice alongside her academic research. She is a Visiting Lecturer in Dance at the Royal Conservatoire of Scotland.

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