
A two day programme of events, including keynotes, roundtables, performances and workshops, taking place at the Central School of Speech and Drama.

Expect fresh, honest dialogue that cuts across the conventional barriers between academics, students and industry professionals with guests from around the world, including Anne Bogart, Martin Green and Pamela Howard...

This year's conference promises to be better than ever before. Expect the unexpected- spontaneous tea parties, a fire-breathing mechanical horse, 'guerilla' light installations and much more...

Join us as we ask:
What is theatre made of? What is its matter, and what is the matter with it?

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**Keynotes and Presentations**

We invite you to join us to debate, discuss and explore the heart of the matter- the materiality of theatre- with scholars, artists and practitioners. What is its matter and what is the matter with it?

Each day opens with a key note address, on Thursday from Anne Bogart and Friday from Professor Alan Read, then you will be spoilt for choice with a wealth of papers and presentations and roundtable discussions, rounded off each day with a plenary session led by an international team of respondents.

**Sustainability**

The Centre for Excellence in Training for Theatre (CETT) is taking part in 'Climate Change Action Plan for London Theatre', sponsored by the Mayor's office, with a series of focused discussions and open access forums.

Find out about the launch of 'Perform' - a proposal for a unique theatre space created by students of the Bartlett school of architecture with Central School of Speech and Drama students.

**Creative Enterprise**

A roundtable discussion will investigate the entrepreneurial artist, and reflect on the challenge to higher education institutes to generate creative enterprise amongst arts students. Find out more about innovative residency programmes at both the Puppetry Centre, BAC and within the Central School of Speech and Drama.

**Street Arts**

The conference will feature a very special social space: The Philosophers' Tea Party and The Bar of Ideas, created by street arts professionals working alongside a team of Central students. An interactive zone for the contemplation and sharing of thoughts generated by the conference, laced with performances and fully catered by a charismatic team of hosts. More.
What's on at the CETT Theatre Materials, Material Theatres conference

**Keynotes and Paper Panels**

Thursday will open with a keynote address from Anne Bogart, Artistic Director of SITI Theatre Company (founded in 1992 with Japanese Director Tadashi Suzuki) and Professor at Columbia University.

**Paper Panels:** Object, Presence, Absence, Audience; Bodies, Experience, Presence, and Materialities of Performance.

**Presentations** from Ali Pretty of Kinetika and Ramon Ivars of the Theatre Institut Barcelona.

**Roundtables** - The Entrepreneurial Artist, The Audience's Body as Material and Presence and Representation; Participatory workshops.

The final presentation of this stimulating day will take a very different look at matter as Professor Alan Read, Professor of Theatre at Kings College London, presents 'The Performativity of Matter'.

**Particpatory workshops.** The final session and a chance to toast the new connections made in the 'Bar of Ideas'!

Friday opens with a keynote address from **Professor Alan Read**, Professor of Theatre at Kings College London, and distinguished author of 'Theatre and Everyday Life', and 'Theatre, Infirmity and Engagement'.

**Paper panels:** Materialities of Light, Voice and the Body; Puppet, performance, process; Design, space, utopias; Material communities; involving the audience.

**Keynote Presentation:** Pamela Howard - 'The Marriage' a manifesto for Director / Designers.

**Performance demonstrations:** Paul Rae 'Tree Duet', Sean Myatt 'Instinctive Object Ramblings', and Song Jungmin 'A Dressmaker'.

**Roundtables** on Street Arts and Greening the Theatre.

The conference will end with a plenary session led by an international team of respondents leading to a social evening.

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**Roundtables** on Street Arts and Greening the Theatre.
Keep up-to-date with the latest from Theatre Materials as and when it happens, straight from the horse's mouth.

Sign up to receive the latest information, news and events.

Roving Reporters

We have invited three special guests to act as roving interpreters at 'Theatre Materials'. We have asked them to roam the conference, take the temperature of the event, follow their noses, listen in and report back.

They are Dr Stephen di Benedetto from the University of Miami, Helsinki-based dramaturg, director and teacher Katarina Numminen, and Central's own Nick Wood, Course Leader of the MA in Advanced Theatre Practice. They will be dropping in and out, chairing here, responding there - and equipped with digital cameras to map their own journey through the proceedings.

Documentation

Also artist Paka will be recording his own journey through the conference, wearing a hat with an in-built webcam.
Booking is now open.

Full Conference £140
Day Rate £75
Students & Concessions day rate £35

Proof of status will be required when booking a concessionary ticket.

Download the registration form

General Info

How to Book

About CETT

Contact

How to get here

As parking is limited we recommend you travel to the Central School of Speech and Drama on public transport:

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Central is on the other side of the road from the Jubilee Line- Swiss Cottage (exit 2) or approximately 8 mins walk from the Metropolitan Line Finchley Road tube station.

Rail

Central is approximately 10 mins walk from the Silverlink Metro Finchley Road & Frognal rail station.

Buses

The following bus routes stop near Central:
13, 187, 268, C11, 31, 46, 82, 113

Bicycle

The nearest bicycle racks are next to Swiss Cottage tube station (exit 2)

MAP
Local Hotels
Local Restaurants

Accessibility

Visitors with disabilities are advised to call prior to their visit to ask Central for help in securing special parking and make any other arrangements should they need to.
The Centre for Excellence in Training for Theatre (CETT) was created by The Central School of Speech and Drama, University of London. It works to provide a national resource for vocational performing arts training and learning, a focus for theatre research and scholarship, and a site for collaboration, nationally and internationally, between industry, Higher Education and specialist training providers.

Since its inception in 2005, CETT has hosted several events which have focussed on different aspects of theatre; Verbatim Theatre, Postdramatic Theatre, Feminist Neo-Burlesque and Puppetry. In addition, CETT has welcomed guests including ORLAN, Anatoly Smeliansky, Anoja Weerasinghe and Hans-Thies Lehmann, who have spoken about their work and practices.

CETT actively supports the documentation of curriculum work at The Central School of Speech and Drama, and has facilitated a variety of projects, including recent work with Handspring, Kinetika and Complicite.

Also on-going Enquiries curated by CETT include investigations into key concerns in the theatre profession - Sustainability, Street Arts and Documentation. There is involvement in projects on issues faced by students in theatre training - the questions of access; dis/ability; dyslexia and body image. These investigations are run in collaboration with sister institutions in HE and specialist training, and with theatre and industry professionals.
Contributors

Keynote
Anne Bogart Artistic Director of the SITI Company in New York and Professor, Columbia University - Graduate Directing Program
Alan Read King’s College London

Presentations
Bartlett School of Architecture
Pamela Howard
Costume Talks - Ali Pretty (Kinetika) Ramón Ivars (Institut del Teatre in Barcelona)
Costume Artefacts as Inspiration - Anne Curry
Pantomime Costumes - Keith Orton
The process of developing The Stone Garden Project - Cognitiv Arts

Roving Reporters
Stephen Di Benedetto University of Miami
Katarina Numminen Helsinki-based dramaturg, director and teacher
Nick Wood - Course Leader of the MA in Advanced Theatre Practice, CSSD

TSD Expo
The Technical Support Department of The Central School of Speech and Drama are creating several installations and presentations throughout the conference.

Roundtable Discussions
Liselle Terret (The Central School of Speech and Drama), Selina Busby (The Central School of Speech and Drama), Jeton Neziri (University of Pristina), Divya Bhatia (Festival Director, Priti Ti Theatre Festival), Karl Rouse (The Central School of Speech and Drama), Elizabeth Bradley (New York University), David Kirby (Vodafone Chair of Business), Jane Munro (The Central School of Speech and Drama), Gareth White (The Central School of Speech and Drama), Félix Ruckert (Choreographer), Martial Chazallon (Projet InSitu), Martin Chaput (Projet InSitu), Ayeş Tashkiran (The Central School of Speech and Drama)

Paper Panels
Richard Allen (Abertystwyth University): Performing the Object/Avoiding the Subject: The Object as Postdramatic Gesture.
Broderick Chow (The Central School of Speech and Drama): Objects of performance and relational aesthetics: an alternative strategy for the theatre and visual arts.
Nesreen Hussein (Royal Holloway, University of London): Time as Body, Body as Object, Object as Time: A Case of Materiality.
Matt Fletcher (Southampton Solent University): Theatre as Relationship.
John Keefe (London Metropolitan University & Queens University Canada) International Study Centre): The Material Body – Actor and Spectator.
Trish Reid (Kingston University): On Anthony Neilson’s Work.
Andy Smith (International Film School Wales): Post-dramatic Chekhov: The Seagull in Close-up.
Elizabeth Mills (University of Cape Town): Sonic materials, acoustic spaces and actor agency...
Mary Oliver (Salford University): And that’s not all folks: Introducing the cartoon performer.
Ken Coker (Nottingham Trent University): Less wet water; some observations on lighting design for performance.
Liat Rosenthal (The Central School of Speech and Drama): Research undertaken on the MA Advance Theatre Practice: Puppetry and Object Theatre.
Matt Smith (Liverpool Institute of Performing Arts):

In Association with
Bartlett School of Architecture
Independent Street Arts Network
Mander & Mitchenson
Yael Farber at the Barbican Workshops at the V&A

Exhibitions
Bartlett Project
Costume Archive

Installations
Bar of Ideas
Knackers Yard
Paka and Surveillance van

In Residence
Eleanor Margolies
Mets Arts
Present Attempt
Tessellate
Things on Fire Theatre Company

Participatory Workshops
Acoustic Theatre Imprints - Elizabeth Mills, University of Cape Town.
From prop to protagonist.
Rene Baker - Theatre Institute Barcelona and Ramón Ivars.
An introduction to how we hear the world.
Using sound in theatre - practical low-fi techniques for beginners.
Gareth Fry and Carolyn Downing

Objects and Obstacles, Movement for Actors
Natalia Fedorova, Moscow Art Theatre School.

Locomotion: The Ability To Move From One Place To Another Or Locomotion: Action De Se Deplacer D’un Lieu A Un Autre (Synonyms : Déplacement, Voyage, Marche, Traction, transport).
Projet in situ Company - Martin Chaput and Martial Chazallon.
Why do contemporary theatre makers use puppetry as part of the stage space?

Song Jungmin 'A Dressmaker'.

Sean Myatt (Nottingham Trent University): Instinctive Object Ramblings.

Greer Crawley (University of Vienna and Zurich University of the Arts): Modelmaking and the Spatial Imagination.

Rachel Hann (University of Leeds): UnRealised Theatres / Theatres Realised.

Joanna Parker (The Central School of Speech and Drama): To be inhabited spaces.

Jonathan Petherbridge (London Bubble Theatre Company).

Peter Rumney (Nottingham Trent University): What is the matter? The matter is that young people do not think that theatre is 'for them'...

Dessislava Stoitcheva (British Council, Bulgaria): How do we find, attract, develop and keep our theatre audiences?
### Timetable 17th April

Registration 9am to 10.30am in the Theatre Auditorium - [Download the timetable (pdf)]

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<th>Time</th>
<th>Embassy Theatre</th>
<th>Embassy Studio</th>
<th>Puppetry Studio</th>
<th>New Studio</th>
<th>Studio 2</th>
<th>Performance Studio 1</th>
<th>Rehearsal Room 1 &amp; 2</th>
<th>Rehearsal Room 3</th>
<th>Rehearsal Room 4</th>
<th>Clean Rehearsal Room</th>
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<th>Performance Studio 2</th>
<th>Rehearsal Room 7</th>
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<td>The Performativity of Matter</td>
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<td>14.30</td>
<td>Rehearsal room 3</td>
<td>Acoustic Theatre imprints</td>
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<td>Rehearsal Room 4</td>
<td>At Pretty Ramon Ivars</td>
<td>From Prop to Protagonist</td>
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<td>Performance Studio 2</td>
<td>An introduction to how we hear the world</td>
<td>Audience: bodies, experience, presence</td>
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<td>Rehearsal Room 8</td>
<td>The Bunker Project</td>
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<td>Object, Presence, Absence</td>
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Theatre Materials/ Material Theatres Conference
17th-18th April 2008.

A two day programme of events, including key notes, roundtables, performances and workshops, taking place at the Central School of Speech and Drama

Expect fresh, honest dialogue that cuts across the conventional barriers between academics, students and industry professionals with guests from around the world, including Anne Bogart, Martin Green and Pamela Howard...

This year's conference promises to be better than ever before. Expect the unexpected- spontaneous tea parties, a fire-breathing mechanical horse, ‘guerilla’ light installations and much more...

Join us as we ask:
What is theatre made of? What is its matter, and what is the matter with it?

Keynotes and Presentations
We invite you to join us to debate, discuss and explore the heart of the matter- the materiality of theatre- with scholars, artists and practitioners. What is its matter and what is the matter with it?

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Sustainability
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Find out about:
- Launch of ‘Perform’- a proposal for a unique theatre space created by students of the Bartlett school of architecture with Central School of Speech and Drama students.
- Sustainable theatre architecture.
- Sustainable theatre production.

Creative Enterprise
A roundtable discussion will investigate the entrepreneurial artist, and reflect on the challenge to higher education institutes to generate creative enterprise amongst arts students. Find out more about innovative residency programmes at both the Puppetry Centre, BAC and within the Central School of Speech and Drama.

Street Arts
The conference will feature a very special social space: The Philosophers' Tea Party and The Bar of Ideas, created by street arts professionals working alongside a team of Central students. An interactive zone for the contemplation and sharing of thoughts generated by the conference, laced with performances and fully catered by a charismatic team of hosts. More.
### Timetable 18th April

Registration 9am to 10.00am in the Theatre Auditorium - Download the timetable (pdf)

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The Centre for Excellence in Training for Theatre

Theatre Materials
Material Theatres Conference 2008

17 and 18 April 2008
At The Central School of Speech and Drama
Welcome by Professor Gavin Henderson, CBE, Principal, The Central School of Speech and Drama

I am delighted to welcome all taking part in The Central School’s CETT Conference ‘Theatre Materials / Material Theatres’, the second in an annual series exploring unusual avenues of contemporary theatre making.

The context in which theatre is created has always been a many faceted construct, and often not constructed at all: formal spaces, and site-specific locations; ritual, carnival, and celebratory performances; privilege and class status, economic choice and distinction – so many factors shape the way in which we approach an engagement with theatrical experience, now made even more complex (or simplified?) by digital production and new media opportunities. So too we must consider aspects of sustainability, and the ecological consequences of running such facilities that are dedicated to the intense gathering of people in a place for theatre.

‘Theatre Materials’ will probably pose more questions than answers, and certainly stimulate many contradictory answers to those questions – such is the nature of theatre. Central is a vibrant school, at its best a community of widely differing individuals, and not a ‘branded’ corporate institution – I hope that all the individuals taking part in this conference will feel suitably engaged in such debate.
Introduction by Dr Sophie Nield and Jessica Bowles

Theatre Materials / Material Theatres: a welcome and introduction...

It’s a real pleasure to welcome you to this, the second of CETT’s meetings of international theatre makers and thinkers: ‘Theatre Materials / Material Theatres’.

Here, we will explore the materialities of theatre – objects, things, stuff, bodies, architectures, spaces, economies and illusions...

As the field of theatre studies looks to a revitalised materialism, investigating space, time, presence, corporeality, representation and event...

As the theatre industries look to questions of funding, architectures, audiences and sustainability...

As training institutions look to mould the theatre builders, designers, makers of tomorrow...

We hope that you will enjoy and be stimulated by the great company and conversations to be had in and around the events we’ve programmed. We look forward to sharing thoughts, ideas, practices and performances with you over the coming days, and hope that the conference will be a springboard for future dialogues.

Jessica Bowles
and Dr Sophie Nield

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Conference Information

Badges
You will be given your conference badge when you register. Please wear your badge at all times during the conference as this gives you access to the refreshments and the many events and for security.

Catering
Complimentary tea, coffee and water will be available in the Central Canteen from 9.00 am until 12.30 pm on the first day of the conference.
After this, complimentary drinks will be served in the Bar of Ideas in the Embassy Studio, throughout the day, on both days.
Lunch will be served in the Central Canteen on both days from 12.00 noon – 2.30 pm. A choice of main courses, including fish and vegetarian dishes plus a choice of desserts are provided.

Noticeboard
The Conference noticeboard will be located in the Foyer outside the Embassy Theatre. Delegates should consult the board for any up-dates to the programme on a day-to-day basis and may also post their own messages here.

Cloakroom
There is a cloakroom off the Foyer, where coats and bags can be left. This is open and staffed from 9.00 am to 7.00 pm on Thursday and from 9.00 am to 6.00 pm on Friday.

Ushers
Ushers are in most of the rooms being used for the conference and will also be stationed in Reception throughout both days. Please speak to one of them if you have a problem, and they will contact one of the Conference Organisers if necessary.

At the time of going to press all times, rooms and contributors are accurate, but due to the availability of contributors, some changes may occur.

Roving Reporters
We have invited three special guests to act as roving reporters at 'Theatre Materials'. We have asked them to roam the conference, take the temperature of the event, follow their noses, listen in and report back.

They are Dr Stephen Di Benedetto from the University of Miami, Helsinki-based dramaturg, director and teacher Katarina Numminen, and Central’s Nick Wood, Course Leader of the MA in Advanced Theatre Practice. They will be dropping in and out, chairing here, responding there – and will be equipped with digital cameras to map their own journey through the proceedings.

Student Delegates
You will see around you throughout this conference our student delegates helping to stage, create, run and document the events and discourses over the next two days. Involving students in conference activity enables them to engage with academic discussion, which is at the forefront their discipline. This means that these new knowledges can be fed forward to their peers as directly as possible into debates in the undergraduate and postgraduate courses.
In Association with

Bartlett School of Architecture

British architectural education began at University College London in 1841, and since then the Bartlett School of Architecture has always been at the forefront of the international architectural debate. This is a reputation strengthened by the most recent period of its history, during which a cohort of highly innovative teachers, designers, researchers and students have created a new wave of different architectures. The School’s current staff and students, as well as its graduates, are now all inextricably involved in the production of new buildings, designs, books and all manner of architectural outputs. This is a School where people constantly design, invent, explore, write, draw, teach, speculate, theorise, film, map, critique, analyse and imagine.

This approach meant that when CETT wanted to look for partners to develop its ideas for theatre spaces to address the next century, they were the perfect match. We hope you enjoy seeing the fruits of the first stages of our investigations in the perform exhibition in the Atrium which is complemented by presentations of the project on Thursday (see presentations on page 13).

Independent Street Arts Network

Central has a strong track record in making outdoor and street performance. Increasingly, it has looked to develop relationships that will enable training opportunities for young people interested in working in the sector, as well as residencies for artists and professional development opportunities for more experienced practitioners.

The relationship with Independent Street Arts Network has been pivotal to this development. As an organisation ISAN represents an independent group of presenters and promoters of street arts throughout the UK working to develop the art form through networking, information, collaboration, lobbying, training and advocacy.

If you are interested in helping to shape the way in which education engages with the street arts sector you won’t want to miss Friday’s roundtable sessions, see page 16 for further details.

The Mander & Mitchenson Theatre Collection

The Raymond Mander & Joe Mitchenson Theatre Collection is one of the largest collections of theatre and performance related materials in the UK. A charitable trust, the Collection is part of the Jerwood Library of the Performing Arts, based in Greenwich, London UK and staffed by Richard Mangan as Administrator, and Kristy Davis as Archive Officer/Cataloguer. It owes its existence to the extraordinary lifetimes work of Raymond Mander and Joe Mitchenson, and has at its heart two thousand or more archive boxes containing playbills, posters, programmes, engravings, cuttings and production photographs of London and regional theatres. There are files on every actor and actress of note in the British theatre, and sections on circus, dance, opera, music-hall, variety, dramatists, singers and composers, together with many engravings and pictures. The Collection includes many theatre paintings, as well as set and costume designs and 500 pottery figures.

The Central School of Speech and Drama is developing several initiatives with the Collection, including the sponsorship of a bursary for PhD study in the field of theatre history.

www.mander-and-mitchenson.co.uk

Yael Farber at the Barbican: Theatre as Witness

Making and performing testimonial theatre

Thursday 17 April, 4.30 pm – 6.00 pm

Yael Farber’s testimonial theatre work began in 1999, when she collaborated with South African actress Thembi Mtshali to create Woman in Waiting, a testimonial play that explores Mtshali’s life growing up and living as a mother under South Africa’s brutal apartheid regime. This was followed in 2000 by Amajuba: Like Doves We Rise, a play created in collaboration with five actors, who tell their own personal stories of growing up in the black townships of South Africa. Farber’s third testimonial play, He Left Quietly, was created with Duma Kumalo who, as one of the Sharpeville Six, was wrongly accused of murder, sentenced to death and eventually reprieved due to international pressure.

Yael Farber will be running a workshop exploring He Left Quietly with acting students from Central. A short extract of the work will be presented in the Pit Theatre at the Barbican on 17 April. Significantly, this is one of the first occasions that the work will be performed by actors other than those who created and performed in the original productions.

The round table discussion following the presentation will consider the possibilities and challenges of creating and performing testimonial theatre work.

The Society of British Theatre Designers

The Society of British Theatre Designers and the Association of Courses in Theatre Design have teamed up with the Centre for Excellence in Training for Theatre to offer masterclasses and portfolio review sessions in conjunction with the Collaborators exhibition at the V&A in South Kensington. Professional designers and workshop leaders have given their time to work with students on their skills and portfolios over the course of the exhibition, which is on until the end of August.

The programme this March included sessions on puppetry and object manipulation with Rene Baker, Mervyn Miller, Ronnie Le Drew and Roman Stefanski; modelmaking for theatre with David Neat, as well as portfolio review sessions with designers Gabriella Csanay-Wills, Katherina Radeva, Es Devlin, Naomi Wilkinson, and Fiona Watt. The next series of workshops, this time on costume, and portfolio review sessions will be in June.
In Residence

Eleanor Margolies
All Week
Puppetry Studio

MOIL: acronym: Material, Oppositions, Inversions and Ludification, also, Mostly Obsolete In London (China Miéville)

In a week-long residency in the Puppetry Studio, Eleanor Margolies and visiting artists will explore the actions and interactions that particular materials invite. Rediscover familiar materials and encounter new ones as traditional materials take on contemporary forms. Ongoing investigations include:
- The sociability and tedium of papier-mâché
- Rapid prototyping and French knitting
- Customised commodities and sustainability: earplugs and bread pellets

Metis Arts
All Week
Rehearsal Room 8

The Bunker Project began by researching uses of hidden war spaces in Cambridge, in particular exercises imagining the lead-up and aftermath of nuclear attack, www.thebunkerproject.info. In response, they are now exploring such ‘rehearsals’ in relation to the current environment, with particular attention to the privatization of fear and the relation between performance-as-pretence and performance as task-fulfilment. It investigates a mind-body division in training for disaster situations that split this activity of preparation for the ‘what-if?’ from political or emotional response. During the residency, they will be working on a fictional disaster management ‘exercise’. They will be testing it twice a day (11am-1pm & 3-5pm), and conference delegates are welcome to drop in.

Present Attempt
All Week
Rehearsal Room 5

Life at the Molecular Level

As part of the research and development for their new project Life at the Molecular Level, Present Attempt (CETT Graduate Residents 2008) open up their devising process and invite you to observe and potentially intervene in the shaping of their eventual performance. Using long-form improvisation and rule based tasks, the company will be working towards a work-in-progress showing on Friday afternoon, to be followed by a discussion.

Their process explores the notion and (im)possibility of interconnectivity, both as form and content for postdramatic performance. Utilising a multi-layered framework, containing seemingly distinct and disparate performative entities, each unique in atmosphere and governed by specific rules, they will explore possibilities for interconnection/interruption through the collapse of these framework(s).

There will be a presentation of their work in progress on Friday at 1.30 pm – 2.45 pm.
Tessellate Theatre

All Week
Theatre Sub-stage

Tesse-laboTTomy'
Tessellate (CETT Graduate Residents 2008) want to take you beneath their surface and far into the depths of their memory. Over two days, the company will take over the sub stage space of the Embassy Theatre and fill it with the materials that have made them who they are, creating a living, breathing archive of their work. Watch and interact as they reinvent, reincarnate and rejuvenate the materials of their past and, ultimately, look ahead to how these will shape their work in the future. Witness an explosion of the Tessellate brain!

Things on Fire Theatre Company

All Week
Rehearsal Room 6

Priming the String Machine: The Object as Postdramatic Gesture
Things On Fire Theatre Company will further their ongoing research into the postdramatic potential of manipulating objects through alternative and experimental methods. The research is based around Director Richard Allen’s practice based PhD into postdramatic theory. The company challenges the emergence of the virtual in contemporary performance by embracing the visceral through a concentration on the olfactory and tactile nature of the object.

The company has been developing a method of manipulation that does not seek to create an illusion of a perceived autonomous ‘life’ but that taps into the life of the object beyond appearance, the metaphysical presence of the familiar yet strangely haunted ‘thing’. This method of manipulation has been realised through the creation of various string machines; mechanisms of complex structures of wires, pulleys and objects that interact and transform with the performers to play out narratives and tensions between them. The audience is situated within the machines, built into the structures yet kept simultaneously distant from them. The work of the company is full of types of ‘technology’ yet the methods are jarringly ‘low-tech’ embracing the absurdity and delight of the simplicity of watching things move.

The objects used by the company are often chosen for their banality: things that you might find around your house, or in the garage. Sometimes they are given figurative form, combined with constructed features to appear ‘puppet-like’ depending on the appropriateness of the work.
Exhibitions

**perform: a collaborative project between Central and the Bartlett School of Architecture**

The Conference sees the launch of the *perform* project - the first event in an ambitious collaboration between Central and the Bartlett School of Architecture, two of London’s leading creative institutions, who have joined forces to rethink design, fabrication and purpose of performance spaces. Here, speculative and preliminary ideas by young designers are presented as a catalyst to propel the commission of a full scale prototype exploring issues of sustainability and spatial innovation.

**Costume Archive**

The Archive event spotlights Central’s newly catalogued costume collection. It focuses on Central’s past and gives us a glimpse of how this collection can influence theatre practitioners in the future. Created by theatre practice undergraduates, this event takes a new approach to exhibition design and removes the barriers between the audience and the artefacts.

The Costume Archive was designed by Beth McDougall (3rd year Costume Construction), organised and managed by Emma Stanton (3rd Year Costume Construction) The lighting was designed and produced by Sunghee Yu (3rd year lighting) and Caroline Townsend (Costume Construction Crafts tutor) oversaw the design process.

Guided tours of the exhibition will be every hour, from 1.00 pm – 6.00 pm on both days.

PAGE 8

**Artist in Residence - Jane Heather**

As this year’s artist in residence, Jane has spent the last term embedded in the rehearsal process of the final year production of *Boy A* directed by Yael Shavit. The resulting sketches reveal the development of the production in a way that would never be possible in a photographic image as moments, fragments of spoken conversations and carefully observed accidents are layered up upon the page. The sketches can be experienced in the backstage area next to the Bar of Ideas and in moments on the plasma screens around the building. Jane will also be recording the conference in her sketches throughout the two days and the images constantly updated on the Foyer display boards.

Installations

**Knackers Yard**

Reconfigure recycled model figures and objects to create a new scenographic image. Play with figures and materials creating temporal images that are caught by the camera and/or in words or questions. These model images articulate a given moment in time. They can be cumulative and sequenced or readdressed with a new spatial proposition. What is this intimate improvisational space and who is it for?

*There will be a showing in Studio 2 on Thursday between 4.30 pm and 5.30 pm.*

**The Social Space – Philosophers Tea Party / Bar of Ideas**

A conference is about ideas. Inspired by the discussions, the speeches, the papers, the presentations which are the business of conference, the ideas come from the conversations between individuals attending. Theatre Materials / Material Theatres will recognise and embrace this by creating an exciting and inspiring place for these conversations to happen over tea and coffee or a glass of wine. Most importantly the Bar of Ideas is key in conveying the sense that Central is a creative, innovative and exciting institution.

The Social Space will also demonstrate and disseminate the kind of model of collaboration we are discussing at the conference, creating a dynamic environment for learning as well as opportunities for practitioners to develop their work through accessing space and expertise. Students from The Central School of Speech and Drama will work alongside industry professionals, Central staff and a team of artists to create the Social Space, the Philosophers Tea Party and the Bar of Ideas, all in two and a half weeks!
Paka

Paka (a.k.a. Simon Collins) is a unique interdisciplinary artist who creates spectacular and engrossing performance from a mix of large-scale mechanical sculpture, digital media, special effects, dramatic characters, circus skills, puppetry, and audience involvement. He has been working with his horses for the last 5 years creating Don Quixote themed shows of differing styles and scales, from pyrotechnic spectacles in Dutch underground art festivals, jaw dropping street animations in Beijing to theatrical mime for the London International Mime Festival.

... the Characters

Paka is a cantankerous old man lost in the twilight of obsession, having misplaced the thread between fantasy and reality he is off on his final adventure. A head full of romantic dreams and a pocket full of nuts and bolts. He is on a quest for love and sunsets to ride into. A contemporary Don Quixote armed with roses, pyrotechnic gadgets and a tantalising whiff of razzmatazz.

Rusty the Horse is visually extraordinary, a remote control entity that acts as a people magnet. With his own distinct character, philosophy and ego, he leaves the audience feeling they have met an odd but real horse.

The theatre and mayhem are derived from the interaction between Paka, Rusty and the audience. It is in fact a double act albeit one half is robotic. The characters that inhabit this slice of parallel reality have an endearing universal relationship, where differences of priority and agenda have obscured the common goal. The outcome is up for grabs....

Surveillance Van

Outside and conspicuously close to the Bar of Ideas lies a Mercedes van, equipped with a satellite dish, large headphones and a huge amount of cabling. Manned by a suspiciously disconcerting number of technicians, the surveillance van has travelled from 1980s East Berlin to keep tabs on the ideas, thoughts and ‘goings on’ at the ‘Theatre Materials’ conference.

Housing interactive installations and displays experimenting with the use of live and recorded film, the surveillance van explores the levels to which an audience can unwittingly determine the content of the performance they are watching.

Central’s Technical Support Department Expo

The Technical Support Department of The Central School of Speech and Drama are creating several installations and multimedia presentations throughout the conference.

Time-lapse photography of the set construction and fit-up processes of recent productions at Central, will be displayed on the plasma screens around the School.

The Measurements Book, which forms an important part of Central’s archive will be displayed for the first time. The book contains the costume measurements of students who have attended the School dating back over 50 years. This will be displayed in the Wardrobe department.

The Embassy Theatre will display all of the backstage mechanics that are used during theatre productions, giving delegates the opportunity to see the flybars, fly tower and cages that house lighting equipment.

The sub-stage will also be visible through polycarbonate panels over the traps.

Delegates will have the opportunity to go on tours around the Embassy Theatre at designated times throughout the conference (see timetable for details). Should you wish, you will be able to climb ladders around the stage area, and get up close with the theatre’s infrastructure. However, you must be wearing sensible shoes in order for this to be safe. Tours will last no longer than half an hour and can accommodate up to 8 delegates at a time on a first come first served basis.
### Rooms for ‘Theatre Materials / Material Theatres’

**Thursday 17th April 2008**

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<th>Embassy Theatre</th>
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**Roundtable Discussions**

**Presence and Representation**

1.30 pm – 3.00 pm

*Performance Studio 1, West Block*

A debate on the complex nature of international collaborative Applied Theatre projects and partnerships; the opportunities and difficulties and ethics of such work.

Divya Bhatia (Mumbai, India) and Jeton Neziraj (Prishtine, Kosova), two internationally renowned theatre practitioners using theatre within social, educational, community and development settings will be working in collaboration with Central's Applied Theatre students as part of an ongoing partnership. Divya and Jeton will each talk about their current projects in India and Kosova as well as addressing the complex nature of working with international partners in their respective countries. The presentations will be followed with a discussion and debate. The debate will also explore questions about student pedagogies within an international applied theatre perspective.

Co-chairs: Liselle Terret, and Selina Busby, (The Central School of Speech and Drama)

Jeton Neziraj, (University of Prishtina), Divya Bhatia, (Festival Director, Prithvi Theatre Festival)

**The Entrepreneurial Artist; developing the materials of the entrepreneur within the creative industries.**

1.30 pm – 4.00 pm

*Rehearsal Room 1 & 2, West Block*

This roundtable discussion will explore the identity of the entrepreneur within the arts. What must students of performance know in order to achieve maximum success, to ‘sell’ their work and their ideas? What role should undergraduate study play in the development of this entrepreneurial identity and what might the dangers be? This discussion will act as a means to set the agenda for these, and many other questions, asking an international body of educators, artists and recent graduates for their ‘advice’ and ‘problems’.

Chair: Karl Rouse (The Central School of Speech and Drama)

Co-chairs: Jane Munro and Gareth White (The Central School of Speech and Drama)

Elizabeth Bradley (New York University), David Kirby (Vodafone Chair of Business), Gavin Henderson (The Central School of Speech and Drama) Gregg Fisher (The Central School of Speech and Drama)

**The Audience Member’s Body as Theatre Material**

3.30 pm – 5.00 pm

*Performance Studio 1, West Block*

The round table is concerned with the practice and theory of participatory performance. It aims to stimulate a conversation about the motivations, strategies and problematics for performers, choreographers and makers in creating participatory performance. How does participation occur differently in live art, dance and theatre? Why collapse the distance between performer and audience? What skills must the performer adopt? What is the significance of the spectator’s body? How do performers work with space to facilitate audience interaction?

Co-chairs: Jane Munro and Gareth White (The Central School of Speech and Drama)

Felix Ruckert (Choreographer), Martial Chazallon and Martin Chaput (Projet InSitu), Ayse Tashkiran (The Central School of Speech and Drama), Robert Cook (Chi Chi Bunichi), Raquel Meseguer (Lost Dog and Punchdrunk), Helen Freshwater (Birkbeck)
Paper Panels

Object, Presence, Absence
1.30 pm – 3.00 pm
Room A, Main Building

Chair: Stephen Di Benedetto
(University of Miami)

Richard Allen (Aberystwyth University): Performing the Object/Avoiding the Subject: The Object as Postdramatic Gesture.

Taking Lehmann’s study of ‘postdramatic theatre’ as a point of departure, and drawing on the theatre of Tadeusz Kantor, this paper seeks to attend to the notion of how the object, outside of virtual manipulation, has the potential of being used as part of a postdramatic form. It will consider how an object might be performed as a postdramatic gesture through its materiality and how it is appropriated within the theatre. It will therefore frame the object as a visceral and tactile ‘thing’ that is physically and not virtually present in performance.

Broderick Chow (The Central School of Speech and Drama): Objects of performance and relational aesthetics: an alternative strategy for the theatre and visual arts.

The ephemerality of performance is key to its modern currency. Phelan writes: “the disappearance of the object is fundamental to performance” (Phelan 1993:147), demonstrating performance’s resistance to inclusion in a system of reproduction. This paper contends that performance as disappearing act is inevitably considered as ‘past,’ proposing another paradigm drawn on contemporary artworks often grouped under the banner of ‘relational art.’ This is performance as Programme, a nexus of interaction and relationship, existing in and producing context. Using strategies of ‘relational aesthetics,’ this paper attempts to (as artist Pierre Huyghe writes) “imagine new scenarios” for theatre and performance.

Nesreen Hussein (Royal Holloway, University of London): Time as Body, Body as Object, Object as Time: A Case of Materiality

This paper will reflect on the practice of Yael Davids, a Dutch-based Israeli visual artist, and one of the 26 artists who took part in the group exhibition: Memorial to the Iraq War at the ICA in May 2007, alongside Nesreen Hussein. Since 1994 Davids has been experimenting with situations created by the interchange between the body and inert matter, mostly familiar objects (such as domestic furniture) creating an interdependency between the two in time and space. The paper will focus on the materiality of the body in her work and the relationship between human presence and time, drawing on the experience of ‘absence’ within a performance space.

Audience: bodies, experience, presence
3.30 pm – 5.00 pm
Rehearsal Room 7, West Block

Chair: Nick Wood
(The Central School of Speech and Drama)

Matt Fletcher (Southampton Solent University): Theatre as Relationship.

Technology is increasingly being used to forge virtual or real relationships between people, counter to the perceived atomisation of urban living. Such relational encounters have become the concern of a significant movement in the Visual Arts, as highlighted by Nicolas Bourriaud: Human relationships have always been the subject matter of the stage, but should theatre makers now be adjusting their focus in order to foreground the relationship between performer and spectator, transforming this relationship itself into the theatrical event, and theatre into a relational medium in which the social becomes performative, and vice versa?


The performance is predicated on forms of materiality. It is both ephemeral in itself and ‘lasting’; the material performance, the materiality of memory. We feel the body(s) at the centre of theatres as complicit processes.

We also see the actor as somatic, playful, pretending. This materiality plays also with perceptions of the (im)material body. These are the imposed or empathetic bodies coming from our own mind as embodied consciousness (Husserl’s hyletic or ‘lived body’). We have then a tapestry of (im)material bodies, literally and imaginatively always present on stage, a linear procession of the arrived and arriving body. If 21st century dramaturgies and theatres are a carousel of ‘ghosts,’ coming around and around and around decade by decade, such ghosts have a material presence in the images that are (over)familiar yet occasionally force (an)other way(s) of seeing.

Michael Spencer (Central St Martins): Audience & Presence

Michael explores the idea that the essential material of theatre is the often overlooked element of audience – and that the desires and hopes of a group of people for any shared experience might be paramount in creative decision making for theatre. This is linked to the idea that the presence of performance, that which focuses and engages people, can actually be generated by an audience.

As a practitioner Michael discusses these ideas using his film of the creative process for a recently commissioned text based theatre event – where he tested these ideas, implicitly questioning the form of such an event.

Materialities of Performance
3.30 pm – 5.00 pm
Room A, Main Building

Chair: Joel Anderson
(The Central School of Speech and Drama)

Trish Reid (Kingston University): Taking David Cotterrell’s 1980s notion of the ‘object’ as a stage ‘object of urban living. Such relational encounters... 

as artist Pierre Huyghe writes) “imagine new

scenarios” for theatre and performance.

Nesreen Hussein Husse...
Andy Smith (International Film School Wales): Post-dramatic Chekhov: The Seagull in Close-up

This research paper will disseminate the outcomes of a production exploring how Chekhov’s play *The Seagull* can be adapted as a post-dramatic experience through the intersection of live performance and recorded media. In particular, the paper will explore how the use of filmed sequences (recorded on mobile phones and DV camcorders), combined with still photography, creates close-up ‘fragments’ of the characters’ fictional lives outside of the narrative of the play. The research context of the project explores how these filmic ‘fragments’ creates the ‘multiple perspectives of the post-dramatic actor’ (Colman 2007) that affects the reception and meaning of Chekhov’s play.

The paper will include screenings of these ‘fragments’, along with a created soundscape, to explore how the naturalist orthodoxy of Chekhovian drama can be challenged through the development of the ‘post-dramatic’ actor within a multiscreen installation. As Colman notes, the ‘electrification of the stage image’ layers an abstraction upon the actor that creates a tension between the liminal body and the mediated projection. The presentation will explore how the systematic use of close-up projections requires the actor to be aware of how the ‘spirit-centre’ of their character is being captured by the invasive presence of technology in both the rehearsal process and the final performance.


The theoretical problematics of the 21st century focus on intricate ways of representing the creation of body and identity. The ‘old’, postcolonial binaries of self/other are exchanged for new constructions that apparently encourage heterogeneity and hybridity. However, the new hybrid body is complicated by the blurring of the boundaries between the human and the mechanic. Post-humanism engages with the way in which new technologies stir up questions of ontology, discussing the move from the hybrid body to a symbiotic one that incorporates, internalises technology. The contours of the human body are redrawn, the skin becoming a portal of entrances and exits rather than a barrier.

This paper will analyse and question the theoretical foundations of post-human representation of the body in two performances that stress the issue of suspension between human and machine: Stelarc’s Suspension Piece and Operating Theatre’s Angel/Babel.

Imagination – Our Nation
Ali Pretty
2.30 pm – 3.30 pm
Rehearsal Room 4, West Block

Ali Pretty, carnival designer, performance artist and exponent of collaborative art production, defies conventional definition of artist maker or crafts-person. Her work embodies all of these aspects and has a social and political imperative that unites her practice. Ali is the founding member and artistic director of Kinetika, for which she is a carnival designer and director. Her talk will focus on her work developing two large scale carnival shows Imagination: Our Nation and Din Shuru.

Talking Materials
Professor Ramón Ivars
3.30 pm – 4.30 pm
Rehearsal Room 4, West Block

Ramón is an internationally known set and costume designer and Professor of Scenography and Costume Design at the Institut del Teatre in Barcelona. In July 2007 he was awarded an Honorary Diploma of Theatre Architecture as Spanish National Curator for the Prague Quadrennial. His talk will be about his relationship to four different, found materials not commonly found in theatre productions.
Knackers Yard
4.30 pm – 5.30 pm
Studio 2
Reconfigure recycled model figures and objects to create a new scenographic image.

Materials Library
The Performativity of Matter: Zoe Laughlin, King’s College London
5.30 pm – 6.30 pm
Embassy Theatre, Main Building
Materials perform. Stuff is constantly getting up to things. Matter is doing all of the time, at varying scales of time and space, in order to exist and generate the world of objects. The Performativity of Matter is a demonstration lead exploration of materials where the micro is rendered macro, the inanimate is shown to be animate, and material science meets performance. This is your chance to encounter some of the most wondrous matter on earth; from shape-memory paperclips to magnetic liquids, non-Newtonian fluids and radioactive fruit bowls, not to mention the lightest solid in the world.

Participatory Workshops

Acoustic Theatre Imprints
Elizabeth Mills
University of Cape Town
1.30 pm – 3.00 pm
Rehearsal Room 3, West Block
This workshop will draw on the Voice as Material and Vocal Mise en scène work practiced at UCT in theatre voice – understood as voice work for theatre and as the theatricalisation of the actor’s voice. The workshop will use the fundamental methodology of the work as structure utilising three phases:
(i) Entering moments of play that insist on an acoustic experience of the ‘materiality’ of sound;
(ii) An exploration of principles for constructing acoustic relationships that are not determined by the structure of language and,
(iii) The application of the process to simple constructions that relate to fragments of text or to objects.

An introduction to how we hear the world
Gareth Fry and Carolyn Downing
2.00 pm – 5.00 pm
Performance Studio 2, West Block
This workshop will explore how we as people and audience members experience the world around us through sound and music. Using a mix of practical exercise and demonstrations we’ll look at how our imagination affects what we think we hear, and will begin to look at how we can use this in theatre making.

From Prop to Protagonist
Rene Baker
Theatre Institute Barcelona
2.00 pm – 5.00 pm
Clean Rehearsal Room, West Block
A practical exploration of the theatrical possibilities of everyday objects for performers and designers. Beyond simply being an actor’s prop, objects can articulate subtext, function as a sign or metaphor, or come to life as a puppet.

Objects and Obstacles, Movement for Actors
Natalia Fedorova
Moscow Art Theater School
3.00 pm – 5.00 pm
Room D, Main Building
Objects and obstacles work (chairs, benches, tables, platforms and walls) is a part of the movement training in the Moscow Art Theater School. They use acrobatic tricks to develop dexterity, strength, sense of partnership, spatial awareness and responsiveness to outer impulses. They rehearse in a space that is as close as possible to the scenic environment. They try to eliminate all psychologically comforting support – mats etc - as early as possible in the training, leaving a student face to face with a bare floor and furniture. At the end of the class students improvise their own movement phrases trying to find unusual ways of working with usual objects.

Tours of the Embassy Theatre
12.30 pm – 1.00 pm and 4.30 pm – 5.00 pm
Meet outside the theatre.

Reception
6.30 pm – 8.30 pm
Embassy Studio
Drinks and light refreshments will be served in the Bar of Ideas. Everyone welcome.
### Rooms for 'Theatre Materials / Material Theatres’

**Friday 18th April 2008**

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| Activities | Keynote Lecture by Alan Read | The Bar of Ideas | The Cabinet of Curiosities | Registration | Projet in situ | Projet in situ | Costume Archive | Tree Duet | Knacker’s Yard | Street Arts and Higher Education Models | Street Arts: The Olympics as Catalyst | Pamela Howard | A Dressmaker | Instinctive Object Performances | Anne Curry | Keith Orton | Life at the Molecular Level | Work in Progress | Using Sound in Theatre | The Stone Garden | Materialities of Voice, Light and Body | Design, Space, Utopias | The Bunker Project | Puppet, Performance, Process | Material Communities involving the audience | Clowing Objects | Bartlett Project | Tesse-LaboTTomy |

**Note:**
- Exhibitions
- Paper Panel
- Roundtable Discussion
- Workshop
- Residency
- Keynote
- Presentation
- Plenary
- Tour
Registration
9.00 am – 10.00 am
Foyer

Keynote Speaker
10.00 am – 11.00 am
Embassy Theatre
Main Building
Professor Alan Read
King's College London

Proxy Performance: Recalling the Social Life of Things

Roundtable Discussions

Greening the Theatre
11.00 am – 1.00 pm
Rehearsal Room 3, West Block
The Greening Theatre Round Table at the Theatre Materials / Material Theatres conference will be primarily concerned with the ways in which this subject can become an integral part of the education and training of the next generation of theatre practitioners: Designers, Managers and Makers, and Directors and Performers.

The panel includes people with expertise in both making theatre and making theatres - that is both theatre production and theatre architecture - and practitioner/educators working in higher education.

In this short concentrated session we will aim to produce useful and reliable resources for students and their teachers and begin to build links between those who are already working to make Theatre Greener and the individuals and institutions responsible for training the Theatre Makers of tomorrow - a project that the Centre for Excellence in Theatre Training will continue to develop.

Chair: Nick Moran
Anna Beech (London Mayor's Office), Ben Todd (Arcola Theatre), Bob Sheil (Bartlett School of Architecture), Mhora Samuel (Theatres Trust), Juhi Shareef (Arup)

Street Arts and Higher Education Models Part 1
11.30 am – 1.30 pm
Performance Studio 1, West Block
In recent years, Higher Education colleges have begun to take an interest in street arts, developing training opportunities for young people interested in working in the sector as well as residencies for artists and professional development opportunities for more experienced practitioners. For this roundtable we bring together panellists from different institutions, as well as practitioners, to present their models of best practice to the breakout. The panellists will then lead a discussion about how collaborative models of working, between theatre education institutions and professional companies, can create dynamic environments for learning as well as opportunities for practitioners to develop their work through accessing space and expertise. The roundtable will also consider what training and professional development opportunities the Street Arts Sector needs.

Chair: Julian Rudd (ISAN Coordinator and Director of Remarkable Productions)
Liz Pugh (Producer and Director, Walk the Plank), Alastair Noonan (The Central School of Speech and Drama), John Lee (University of Winchester), Luke Mills (The Central School of Speech and Drama)

Street Arts and Higher Education Models Part 2 – The Olympics as Catalyst?
2.30 pm – 5.00 pm
Performance Studio 1, West Block
This roundtable, which follows on from the Street Arts and Higher Education round table before lunch, examines the growing relationships and models of best practice between the professional and education sectors and how these models of working can be and should be adopted by the London 2012 Ceremonies programme. The roundtable will consider such questions as: how should the ceremonies programme involve students, young people and developing young theatre professionals in meaningful roles? How should LOCOG work with the theatre education sector as a whole as well as with individual institutions? What proven models of best practice exist? Can the Olympics act as a positive catalyst for nurturing and developing new models and approaches to training and work experience?

Chair: Martin Green (Head of Ceremonies, LOCOG)
Sam Hunter (Stage Manager, Athens Opening Ceremony and Beijing London Handover), Chenine Bathena (Theatre Officer, Arts Council England), Ruth Butler (The Central School of Speech and Drama), Professor Gavin Henderson (Principal The Central School of Speech and Drama), Frank Wilson (Chair of ISAN and Managing Director of Event International)
Chair: Paul Rae (National University of Singapore)

Elizabeth Mills (University of Cape Town): Sonic Materials, Acoustic Spaces and Actor Agency.
This paper suggests a materialist view of human sound traceable through the writing of the early moderns (Bloom) through post-structuralism (Barthes) to the present. This view applied to voice in the theatre allows the actor’s sound to become a distinct, transforming and transformable sonic image. The notion of human sound as sonic image and a re-imagining of the acoustic sphere (Caverero) in and through performance are argued as re-inscribing the actor’s relationship with text/s thus extending actor agency.

Mary Oliver (Salford University): And That’s Not All Folks: introducing the cartoon performer.
In beginning to create works which combine live performers with digital cartoon characters, Mary Oliver soon discovered that the comedy grotesque relationship of the human-cartoon-interface has more in common with early 20th century developments in theatre-film scenography than twenty-first century interactive performance modes. This association with a Vaudevillian aesthetic of bawdy excess has challenged the very core of what it means to make original devised 21st century performance work. Mary proposes that this hybridisation of high and low art forms not only expands our performance vocabulary, but questions the value systems that we place on different modes of production.

The paper explores the tensions between the immaterial and the material within certain strands of theatre practice. The symbolist rejection of the material world will be considered in relation to the work Maurice Maeterlinck who developed an aesthetic (the ‘theatre statique’) predicated on curtailing the ‘energy’ of the performer. They will then consider the relationship between the material-immaterial dichotomy with actor-training theorists (e.g. Grotowski, Barba) which centralise the importance of ‘energy’. With reference to ideas from neuroscience, the concept of ‘energy’ will be taken as a way of explaining the overlap between the material and immaterial dimensions of theatre.

Ken Coker (Nottingham Trent University): Less Wet Water; some observations on lighting design for performance.
The paper will examine some strands of philosophy and contemporary cultural theory and their possible relationship to lighting design for performance.
Puppet, Performance, Process
11.30 am - 1.00 pm
Room A, Main Building
Chair: Cariad Astles (The Central School of Speech and Drama)

Rene Baker (Theatre Institute Barcelona): Letting Materials Speak
Rene Baker presents her work guiding student actors in material and object-led devising processes.

Liat Rosenthal (The Central School of Speech and Drama)
This presentation is a reflection on practice, grounded in research undertaken on the MA Advance Theatre Practice: Puppetry and Object Theatre course at The Central School of Speech and Drama. As a practitioner she returns to the same questions when entering into the devising process: what value do objects, materials, and animation offer in the creation of performance? How do they offer meaning on stage? How can they shape the devising process?

The basis of her investigation explores the distinction between the animated object and the puppet, and invites us to consider what value the two differing forms of animation present.

Matt Smith (Liverpool Institute of Performing Arts): Why do contemporary theatre makers use puppetry as part of the stage space? What can students of theatre learn from puppets? How do puppets change spaces and offer new possibilities?
This presentation will explore a particular view on contemporary issues about the relation of puppetry to space. Matt will reflect on the 14 years of practice with his company PickleHerring in relation to the issues around venues and sites. Types of architecture used by puppets like, the bridge, the play-board, the booth, the tabletop and the street will be considered as performance sites for the puppet. In particular the breakdown in the illusion of puppet-performer-audience will be considered as a new dynamic in contemporary puppetry.

Material Communities: involving the audience
2.30 pm – 4.00 pm
Room A, Main Building
Chair: Katarina Numminen

Jonathan Petherbridge (London Bubble Theatre Company)
Surely one of the most important ‘materials’ from which theatre is made, is people. After over 30 years making theatre in a wide range of settings Jonathan Petherbridge now believes the future health of theatre is dependent on a wider definition of who is considered a theatre maker and indeed, who owns the artform. Jonathan will be showing film extracts of his Open Project.

Greer Crawley (University of Vienna and Zurich University of the Arts): Modelmaking and the Spatial Imagination. ‘Models and model-like procedures often function as revealers or dissectors of reality, showing things the building never could which would remain buried within it.’ Robert Harbison
The stage set and theatre model box are often cited by artists and architects as inspiration for their own works. This paper will discuss the visual and spatial constructs of these models; the intersection of real and imagined spaces and the manipulation of scale and materials to create meaning. The aim is to illustrate how by using scripted design and the poetic possibilities of the theatre model, the built environment is re-imagined as stage set.

Rachel Hann (University of Leeds): UnRealised Theatres / Theatres Realised.
With a focus on unrealised Utopian theatre architecture of the 1920’s and 1930’s, this paper presents an argument toward establishing three-dimensional visualisation as a valid research methodology. Specifically, Rachel will be entering into a discussion on her investigative studies into the unrealised dramaturgical architecture of the new Meyerhold Theatre (1931 – 1938) and Walter Gropius’s Total Theatre (1927 – 1934).

Joanna Parker (The Central School of Speech and Drama): - to be inhabited spaces
This paper aims to move away from the deadly certainty of the silent model. It explores the liveness of improvisational play in the making of the scenographic image through drawing and within the model. Using images from a number of collaborative processes this paper looks at the prospective journey of the object and performer within the to be inhabited space. It focuses on how the temporal anatomy of an image may be arrived at and discarded through active encounters with materiality that move the designer away from the pre-occupation with a coherent visual dramaturgy.
**Presentations**

**The Marriage**  
Professor Pamela Howard  
11.30 am - 1.30 pm  
Rehearsal Rooms 1&2, West Block

In this presentation, Pamela Howard will be opening up the process of creating Martinu's comic Chamber Opera *The Marriage* as both director and designer. The production will be given its English language premiere, in a co-production between the innovative Opera-Theatre Pittsburgh and The National Theatre (Narodni-Divadlo) Prague, as part of Martinu Revisited Festival 2009. Always fascinating and often provocative, Pamela's book *What is Scenography* has been vital reading for young theatre makers across the world. Her session will conclude with her reflections about the challenges and priorities for the future, and will be a unique opportunity to see her 'brown paper bag' costume designs.

**Tree Duet**  
Paul Rae, National University of Singapore  
1.30 pm - 2.30 pm  
Studio 1

"...only when we sing and dance is there wind; only when our leaves and branches swing is there wind. Wind mustn’t be so proud."


**In Tree Duet, spell#7’s Paul Rae explores our continuing entanglement with trees. Reversing the current trend for carbon offsetting through tree planting, Paul offsets himself against a tree to present a theatrical meditation on the things trees make us think and do. Combining a wide-ranging narrative with the simplest of actions, Paul invents some tree-lore for the 21st century, and applies it to the vexed relationship between our all too human obsessions with nature, power and death. As likely to involve tree-throttling as tree-hugging, Tree Duet is eco-performance minus the moralizing, and promises a provocative, performative response to the question of why there is wind.**

**A Dressmaker**  
Song Jungmin  
2.30 pm – 3.30 pm  
Rehearsal Rooms 1&2, West Block

Following a journey of Paper from a dress to a flower ‘A Dressmaker’ explores the thing. The Paper performs the thing as a utensil, as an element, as a concept, and as a natural thing. The thing’s life and death, and the phenomena of the thing as a theatre material. With a pair of Scissors, Thread and Needle, a Pincushion, and a Water Spray.

**Work in Progress Present Attempt**  
1.30 pm – 2.45 pm  
Rehearsal Room 5, West Block

A chance to see the work in progress of their new project *Life at the Molecular Level.*
Instinctive Object Ramblings
Sean Myatt - Nottingham Trent University
3.30 pm – 4.30 pm
Rehearsal Rooms 1&2, West Block

Whilst knowing nothing about it, Sean Myatt was drawn at an early age to the poignancy of the meaning in the object.

Describing his personal journey, he will collate various encounters and experiences with objects and people.

Through live demonstration, using examples from his own practice as a puppeteer and object and material manipulator, he will look at the process of how one develops a narrative from the object or material being used.

Examples will range from work done with Philippe Genty to an alka seltzer committing suicide!

Costume Artefacts as Inspiration
Anne Curry
2.30 pm – 3.30 pm
Rehearsal Room 4, West Block

Anne Curry will discuss the inspirational value of primary research into ‘original’ costume artefacts; primary research was integral to her concept and influential in her process, when designing the costumes for a promenade production of Cabaret.

There is absolutely nothing like the frame of a dame.
Keith Orton - The Central School of Speech and Drama
3.30 pm – 4.30 pm
Rehearsal Room 4, West Block

Are we at last entering a period in theatre when the pantomime is re-emerging as a serious theatre genre? After years of being much maligned and regarded with a certain amount of disdain, are we now moving into a more positive approach? Focussing on the pantomime dame, Keith intends to unpick how this theatre icon might evolve and what considerations and understanding need to be addressed when sculpting and clothing this larger than life character. Using five of his own productions, he will unpick the reasoning behind the choices he makes and how these observations and understandings might warrant further research.

The process of developing
The Stone Garden Project
Cognitiv Arts
3.00pm – 5.00pm
Performance Studio 2

Cognitiv Arts will be exhibiting their process for their production The Stone Garden. Exploring their creative practice from all angles, Cognitiv Arts will be looking at what makes outdoor site specific events dynamic, exciting and challenging and will be exploring the roles and responsibilities needed to create outdoor performance. From planning, designing, managing and rehearsing, join them as they delve into what makes performance. They will also be bringing along their giant puppet Boris, who might just make an appearance!
Participatory Workshops

Locomotion: the Ability To Move From One Place To Another Or Locomotion: action De Se Deplacer D’un Lieu A Un Autre
(Synonymes: déplacement, Voyage, Marche, Traction, transport)

Projet in situ Company - Martin Chaput and Martial Chazallon
11.00 am - 1.00 pm
and 2.30 pm - 4.30 pm
Movement Studio and outside
Participants must attend both sessions

The workshop will start by exploring locomotion techniques developed to guide a blindfolded person and will allow participants to explore perceptions whilst blindfolded. The participants, still blindfolded, will then explore fundamental notions of contemporary dance specifically relation to the other, to space and kinesthetic perceptions (muscular tension, relaxation, joint movements, different body positions, direction, dynamics, deceleration, static positions, balance). They will be asking the following questions – ‘how do we re-encounter our own senses, our memorial capacities and revisit memory and emotions?’ and ‘How might we understand, and then reject the influences of our daily environment on use of our perceptions?’

Using sound in theatre - practical low-fi techniques for beginners
Gareth Fry and Carolyn Downing
11.30 am – 2.00 pm
Performance Studio 2, West Block

Through a series of fun practical exercises different techniques of creating space using sound will be explored, creating palettes of sound and incorporating sound into performance. You do not need to have come to yesterday’s workshop.

Is it real or are we pretending?
Jon Davison
Creative Research Fellow, The Central School of Speech and Drama
2.00 pm – 5.00 pm
Room D, Off the Atrium

This practical workshop will look at how clowns approach objects. Clowning takes place on the one hand in the literal, material world, where things are what they are (‘a spade is a spade’). This is due to the clown’s inherent honesty and openness, where all is laid bare. On the other hand, clowning may reach flights of the most absurd fancy, where anything is whatever you want it to be (‘a spade is not a spade’). This is due to the clown’s freedom to step over any boundaries. So, what is the connection between reality and pretence? And how do we travel from one to the other?

Tours of the Embassy Theatre
1.00 pm – 1.30 pm and
4.30 pm – 5.00 pm
Meet outside the theatre.

Plenary
5.00 pm – 6.00 pm
Embassy Theatre
This year CETT has enabled the staff and students of Central to work with a number of internationally renowned companies and their work has been creatively documented in order that the exciting discoveries can be shared with a wider audience. A brief outline of some of these projects follows:

Complicite Theatre Company

CETT supported an exciting partnership between Complicite and staff and students from BA Acting: Collaborative and Devised Theatre and BA Theatre Practice to create an original devised piece of work. 

*The Boy from Centreville* was based on the events of 16 April 2007, when Seung-Hui Cho, a Korean student, killed 27 students and 5 Faculty members at Virginia Tech University in the most deadly school shooting in U.S. history.

In the Autumn of 2007, second year students worked with Complicite’s associate designers, Gareth Fry (Olivier award winning sound designer), Finn Ross (Projection) and Paul Anderson (Lighting). Central Tutor, Catherine Alexander, an associate director with Complicite, was the director. Developed out of initial skill sharing workshops, through an innovative period of theatrical creation which aimed to integrate the devising and design processes and the process was documented throughout the term by Dan Rack, a film maker.

Hanspring Puppet Company

This award winning company made a huge impact with their co-production of the *War Horse* with the National Theatre this year. Productions by this South African company have featured at leading international theatre and opera venues with Directors like William Kentridge and Marthinus Basson. The company only chose to do one workshop in the UK and this was at Central, where Basil and Adrian ran a week’s residency with the BA Theatre Practice puppetry students. In just five days the company working with their key maker Thys Stander created a giant puppet and shared their working process.
Kinetika

Inspired by Derek Walcott’s vision ‘The only nation I have now is my imagination’, Kinetika adapts a theme over the next five years that explores cities of the future with young people across the UK and beyond. It combines elements of carnival, street arts, music, circus, theatre and digital arts that build each year and creates a legacy of talented new artists that are able to work across cultures and art forms. In 2008, they start with GermiNation – the seeds are sown...

CETT enabled a research and development project with BA Theatre Practice performance arts students to explore these themes which have been documented by Jevan Chowdury, who is a regular collaborator of Kinetika. The resulting footage is now in use as a teaching aid, as well as forming a crucial part of the project’s ongoing development.

There are further curriculum projects in development, which have outcomes in the next few months.

These are;
The Accidental Festival at the ICA – 14 -16 May
The Life of Pi at the Minack Theatre Cornwall – 17 -20 June
Issues in Theatre Training

CETT has instigated a series of important projects concerning key issues of concern to theatre trainers. This year we have focussed on issues dis/ability, and dyslexia – future projects will examine body image and access to theatre training.

Graeae Project

This partnership between Graeae Theatre Company and CETT, in a major enquiry, explores issues of inclusiveness, access and theatre training for students with disabilities. This collaboration is part of Into the Scene, funded by the Arts Council England.

Roundtable discussions between Central staff and Graeae explored the issues of recruitment and training of students with physical and / or sensory disabilities in mainstream theatre education. Graeae also led a workshop with teaching staff using disabled actors. This enquiry has modelled what institutions involved in theatre training should be aware of in order to work effectively to truly open access to all. Central will be leading the way with HR to create templates for future working practice.

Feminist Neo-Burlesque Performance-Presentation

Gender is one of the key materials of theatre and all students need to question their own understanding of this as a subject area. This one-day performance-presentation, convened by Central Tutor and neo-burlesque performer Liselle Terret, brought together theatre makers, theatre thinkers and theatre students for the first event of its kind in the UK. Academics from around the UK contributed to a discussion panel, and were joined by performers and producers of neo-burlesque. It wasn’t all talk…. International Neo-Burlesque performers presented their work in the evening, which demonstrated a variety of styles that challenged current perceptions of neo-burlesque.
Stratospheric Speakers
CETT is able to support special events and visiting speakers. This year we have welcomed Central’s Visiting Professor Matt Adams of Blast Theory, ORLAN and we will soon welcome US Theatre Director Richard Foreman as a special sponsored guest to The Accidental Festival, curated by second year BATP performance arts students at the ICA.

Student Puppet Festival
CETT, working with Central’s Puppetry Tutor, Cariad Astles, ran the second Student Puppet Theatre Festival in March this year, and welcomed student puppet theatre companies from the UK and beyond. The work was varied, experimental, thought-provoking and intelligent, using all forms of puppetry in both completed works, and works in progress, and the festival offered an opportunity for puppetry students from across the country to share work and practice, as well as the chance to network with one another and engage in workshops and talks from prominent professionals.

CETT will be supporting the presence of work from this festival at this Summer’s Bialystock Puppet Theatre Festival in Poland.

Graduate Residencies
CETT has been pleased to facilitate two schemes this year. The first exciting development has been running in partnership with the Puppet Centre Trust at the Battersea Arts Centre. CETT Bursaries enabled five young companies to be based at the centre and mentored by the centre’s director, Natalie Querol. The scheme, which aims to offer accelerated career and professional advancement for emerging artists, has seen the first bursary holders secure performance opportunities and funding to support their future work. Also, CETT has hosted three Resident Companies at Central: The Factory, Present Attempt and Tessellate Theatre. The Factory regularly performs their Hamlet at venues around London; Present Attempt and Tessellate are both presenting work at Theatre Materials.

Students and CETT
The active engagement of students in developing the pedagogy of their disciplines is a unique part of CETT’s mission. We are very proud of the work our students make and believe that they both export good practice when they work outside the institution and when they bring that experience back. All their colleagues benefit from a refreshed perspective, benefitting our whole academic community.

In January this year, CETT launched the student ambassador scheme and already it has enabled students to undertake work with high profile companies and settings that would otherwise have been impossible for the students to afford. It has borne fruit already this year with students working in residence with companies like LePage’s Ex Machina and taking work to international conferences and symposia.
Biographies

Richard Alan
(Paper Panel: Thursday, 1.30 pm – 3.00 pm)
Richard Alan is Research Assistant to Professor Adrian Kerr at the Department Of Theatre, Film and Television at University of Wales, Aberystwyth where he is also a member of Performance Practice. He has a MA in the Visual Language of Performance from Wimbledon College of Art and a BA in Drama from the University of Exeter. He is the founder and Artistic Director of Things On Fire. His blog can be found at richardang.blogspot.com

Joel Anderson
(Paper Panel: Thursday, 3.30 pm – 5.00 pm)
Joel Anderson is course leader on the MA Theatre Studies at the Central School of Speech and Drama. He previously worked at Theatres in Liverpool, Paris and HMP Pentonville, and has performed, directed and lectured in a variety of contexts (including projects in the UK, France, Morocco, Brazil and Burundi). He trained at the Ecole Jacques Lecoq, and studied at the University of Paris VIII. He is completing a PhD at Queen Mary, University of London and is Working Groups co-convener of the Theatre and Performance Research Association. Recent publications include articles for Contemporary Theatre Review and About Performance.

Cariad Astles
(Paper Panel: Friday, 11.30 am – 1.00 pm)
Cariad Astles is Puppetry Tutor on the BA in Theatre Practice at the Central School of Speech and Drama and is also a practitioner and researcher of puppet theatre. She previously taught at the University of Plymouth and has research interests in writing and puppet theatre, puppet theatre and cultural identity (especially in Catalunya, where she lives and works part-time). Recent projects include community work involving Latin American carnival; and puppetry for development. She has published articles in Contemporary Theatre Review, African Theatre Journal and international puppetry journals. She also performs regularly in Catalunya under her own company.

Rene Baker
(Paper Panel: Thursday, 11.30 am – 1.00 pm and Participatory Workshop: Thursday, 2.00 pm – 5.00 pm)
Rene Baker is a specialist in puppet and object theatre, and during the past twenty years has worked as a performer, designer, director, pedagogue, researcher and consultant. Since 1998 she has been developing training for miners in India related to safety and also has workshops in England, Norway, Finland, Spain and Estonia. Between 1998 and 2005 she has lectured at the Central School of Speech and Drama, and since then at the Institut del Teatre, Barcelona.

Anna Beech
(Roundtable Discussion: Friday, 11.00 am – 1.00 pm)
Anna Beech is Project Manager for Mark Watts, the Mayor of London’s Climate Change Adviser. In 2007 Anna was involved in the development and launch of London’s Climate Change Action Plan, the target of which is to reduce greenhouse gas emissions by 60 per cent by 2020. Anna works closely with both the Mayor’s climate change related initiatives, including Project Managing the development of a Climate Change Action Plan for London’s theatre.

Petra Bartschinger
(Roundtable Discussion: Friday, 11.00 am – 1.00 pm and 2.30 pm – 5.00 pm)
On graduating from the Central School of Speech and Drama in 1984, Petra started his career as an actor for Oxford Stage Company. Since then he has worked in Stage Management and as Production Manager for a wide range of different companies in every kind of theatre in UK and abroad. This included three years for Matthew Bourne and five years as Technical Director of Covent Garden Festival. In 1995 he joined the Unicorn Company at the Arts Theatre, production managing twenty-five shows before becoming Planning and Operations Director—working directly with the architects and consultants on the design and realisation of the new Unicorn Theatre at the Bridge, London.

Cherina Bhathena
(Roundtable Discussion: Friday, 2.30 pm – 5.00 pm)
Cherina Bhathena is Theatre Officer at Arts Council England’s London office where she manages the strategy for circus and street arts. She is completing ACE’s new outdoor arts strategy and is the national lead for youth circus development. Cherina has produced Circolinvm, a performance laboratory for contemporary circus artists and directors (www.circolinvum.co.uk). She was a joint Managing Director of Bhathena-Jancovich and Director of CB Projects. She produced and managed small- and mid-scale touring theatre and dance productions including visual and physical theatre, circus, theatre, new writing, young people’s theatre, culturally diverse performance, site-related work and street theatre. She has promoted such productions from Australia, Canada, Spain, Russia, Israel and South Africa and helped initiate the first Total Theatre Awards (Edinburgh 1997).

Dhiva Bhatty
(Roundtable Discussion: Thursday, 1.30 pm – 3.00 pm)
Dhiva Bhatty is a creative professional with skills, versatility and experience in many arts disciplines. He is a core member of the organising committee and head of the theatre programme of ‘Cabaret Bhatty’, a multi-arts festival in a suburb of Mumbai. Dhiva is also the Festival Director of the Prithvi Festival. As the National Coordinator for Phukama, a youth project designed to impart skills in the performing arts through informal methods, he works in collaboration with facilitators from India, the UK and South Africa. His theatre work incorporates a strong commitment to the education field where he is in debriefing sessions, and also working on the creation of the inaugural International Arts Forum in 2001, and she was the Associate Director for the first Pittsburgh International Festival of Firsts in 2004.

Anna Bogart
(Keynote Speaker: Thursday, 10.30 am – 12.30 pm)
Anna Bogart is an American theatre director. She has a BA degree from Bard College and a Master’s from New York University’s Tisch School of the Arts. She co-founded the Saratoga International Theatre Institute in New York, USA in 1992, and is currently Artistic Director. Before founding the STII Company, she was the president of the Theatre Communications Group. A recipient of a Suggenheim Fellowship, she is an Associate Professor at Columbia University, where she heads the graduate directing programme. She has won two Obie Awards for Best Director: for ‘No Plays My Poetry But Philosophical Reflections Playful Instructions Provocative Opinions and Pointers From a Noted Critic and Playwright’ (1988) and for ‘The Bathroom Waltz’ (1993). In 1996 she was also honored with the Bessie Award for Choreographer/Creator for her work with South Pacific. Bogart helped to develop the theatrical technique of Viewpoints, which she incorporated in much of her work. In addition to Anna Bogart: Viewpoints, she has written an article: “A Director Prepares (alluding to the title of Standard Viewpoints Manual): Artistic Viewpoints and Viewpoint Books (co-authored in which she outlines her theories of and approaches to making theatre.

Jessica Bowles
(Women in Theatre: Thursday 10.30 am)
Jessica Bowles has designed sets and costumes for the RSC, Young Vic, television and film. Recent creative producing includes associate producer for Deep End, directed by Gerry Pilgrim at Marshall Street Baths, and numerous productions featured at international festivals. At the Central School of Speech and Drama she leads the BA Theatre Practice course, which she developed and which introduced a degree study in puppetry and circus in the UK. She co-founded the UK CSTRT and presented a keynote event in London (2006), is active in the ACTED and curated the ‘Collaborators’ masterclass programme at the V&A. She is a board member of the Puppet Centre and co-creator of the first Student Puppetry Festival (Central, 2007).

Elizabeth Bradley
(Roundtable Discussion: Thursday, 1.30 pm – 4.00 pm)
Elizabeth Bradley is Head of the School for Drama at Carnegie Mellon University and is programmatic consultant to the National Arts Centre in Ottawa. Since his involvement overseas education, and as well in schools and prisons and has directed both youth theatre and TE productions. She has co-written a history of the Theatre practice. This has been the starting point for choreography and performance arts in further education colleges, and is currently engaged in directing ‘Scenes in the Big Top’ at the Southwark Playhouse (2007).” The Caged Bird’ (Lyttelton Theatre Company); ‘The Snow Queen’ (Theatre Royal Stratford East and the Greenwich and Docklands festivals, 2007).” Riles whilst at university as a founding member of the productions of ‘The Speculator’; ‘Seriou’ Mondo’ and ‘The Comedy of Errors’,” since graduating she has worked on ‘Smilin’ Through’ at the Old Vic, and most recently ‘We End’ at the Southwark Playhouse and its national tour. She was nominated for the Stage Management Association Individual Award in 2007 for ‘Bollywood Stops’.

Martin Chauvon
(Roundtable Discussion: Thursday 3.30 pm – 5.00 pm and Participatory Workshops: Friday 11.00 am – 1.00 pm and 2.00 pm – 4.00 pm)
After training in dance in Montreal, Marton Chauvon worked as a freelance artist. He worked with Jean Perreault, Philippe Garby, Claire Jney, Thierry and Marion Blae, Luc Perrot and other. Since 1999 he has created his own projects in which he questions the privacy of the dancer, his social and cultural identity in a country undergoing a profound shift in the philosophy of life and urban corporatism.

Martial Chauvon
(Roundtable Discussion: Thursday 3.30 pm – 5.00 pm and Participatory Workshops: Friday 11.00 am – 1.00 pm and 2.00 pm – 4.00 pm)
Since the creation of ‘Waka Uki’ in South Africa in 2000, Martial Chauvon has been exploring the relationship between reworking urban spaces through art installations and performances and engaging with creative processes. He has received the arts they are able to transform places and their original purposes. This has been the starting point for choreography and performance arts that are bursting mix of installation, performance and puppetry. Specialising in outdoor events and performances, Martial Chauvon believe in working as collaboratively as possible with each other and as individuals who have branched across many genres of theatre, for example into education workshops, carnival, puppetry, corporate events, costume, festivals, design and many West End theatres. Company members are – Lauren Curtis (Artistic Director), Alice Kinter (Puppetmaker/Assistant Director), Naomi Young (Stage Manager), Charlotte Haydon (Production Manager), Alise Pfeifer, Georgia Alexander (Production Manager). Dominic Yates (Lighting Designer).

Ken Cooper
(Paper Panel: Friday 11.00 am – 12.30 pm)
Ken Cooper is a lighting designer, professor and PhD student at Nottingham Trent University. He is currently looking at contemporary cultural theory might influence lighting design and why such theory is absent from the epistemology of lighting design.
Robert Cook  
(Roundtable Discussion: Thursday, 2.00 pm – 5.00 pm)  
Robert was a designer and performed with seven sisters group and Marie-Louise, choreographed for contemporary and avant-garde projects, lectures on set design, and performed for ENO and ROH. He has been a head of design and director for the Royal Shakespeare Company and recently designed \textit{The Tempest}. He is currently designing for the Barbican Centre and has taught in various institutions across the UK. Anne Curry  
(Presentation: Friday, 2.30 pm – 3.30 pm)  
Anne Curry is a freelance designer; she has a degree in Theatre Design. Her portfolio includes work for the Royal Shakespeare Company, the Royal Court, the National Theatre, and the National Theatre of Scotland. She is currently designing for the National Theatre of Scotland and the Royal Exchange Theatre. 

Jan Davison  
(Participatory Workshop: Friday, 2.00 pm – 5.00 pm)  
Jan Davison has been involved in the theatre industry for over 20 years. His work includes directing, writing, and producing. He has worked with numerous companies and has won several awards for his work. 

Greer Crawley  
(Paper Panel: Friday, 2.30 pm – 4.00 pm)  
Greer Crawley is a practicing designer and playwright. She is currently working on a new piece for the Royal Shakespeare Company. Her work has been performed at numerous festivals around the world, and she has won several awards for her contributions to the theatre industry. 

Stephen Di Benedetto  
(Presentation: Thursday, 2.30 pm – 3.00 pm)  
Stephen Di Benedetto is a Professor of Scenography at the Central School of Speech and Drama. His work focuses on the development of new methodologies for the design of performance spaces. 

Carolyn Downing  
(Participatory workshops: Thursday, 2.00 pm – 5.00 pm and Friday, 11.30 am – 2.00 pm)  
Carolyn Downing has over 20 years of experience in the theatre industry. Her work includes set design, lighting design, and digital projection. She has worked with numerous companies and has won several awards for her contributions to the theatre industry. 

Helen Freshwater  
(Roundtable Discussion: Thursday, 3.30 pm – 6.00 pm)  
Helen Freshwater works as a dramaturg and is Research Fellow in Theatre Studies at Birkbeck College, University of London. She is interested in the relationship between visual aesthetics and theatrical performance. 

Rachel Hannah  
(Paper Panel: Thursday, 2.30 pm – 4.00 pm)  
Rachel Hannah is a freelance designer and has worked on numerous projects. Her work includes set design, lighting design, and digital projection. She has won several awards for her contributions to the theatre industry. 

Gareth Fry  
(Participatory workshops: Thursday, 2.00 pm – 5.00 pm and Friday, 11.30 am – 2.00 pm)  
Gareth Fry has worked with numerous companies and has won several awards for his contributions to the theatre industry. His work includes set design, lighting design, and digital projection. 

John McGrath  
(Presentation: Thursday, 11.30 am – 1.30 pm)  
John McGrath is a director and writer who has worked on numerous projects. His work includes set design, lighting design, and digital projection. He has won several awards for his contributions to the theatre industry. 

Nesreen Hussein  
(Paper Panel: Thursday, 2.30 pm – 4.00 pm)  
Nesreen Hussein is a PhD student in the Department of Theatre and Performance at the University of Exeter. Her research focuses on the relationship between visual aesthetics and theatrical performance.
John Lee (Roundtable Discussion: Friday, 11.30 am – 1.30 pm) John Lee is a lecturer in the Performing Arts department at the University of Salford and an artist working with teaching areas including street arts, clowning, site specific performance, creative enterprise and other topics. He is funded by the Arts Council, the Gulbenkian Foundation and the Millennium Commission to research participative performance. He also undertakes performance research with Miquel Àngel Piera and has a tour using fictional/fictional interface. He is a consultant to Kneehigh Theatre Company and others. In the past, he has been a Senior Lecturer in Audiovisual Arts at ARHC to pursue postgraduate studies as well as bursaries from Arts Council as writer. His latest performance projects

Eleanor Margolies (In Residence: all week) Eleanor Margolies is a writer and theatre-maker. Her publications include: Green Camembert, a walking guide to parks, history and art in a London neighbourhood. The Day The Food Ran Out, a picture book created with Catherine Vasi and children from three East Greenwich schools; and Vagueness Gridbook, a philosophical map of New York. She wrote her PhD thesis, Dancing with Forks, on props, puppetry and materials in performance and is part of Puppet Notebook magazine. Other projects involve bicycles, urban food-growing and windmills. She lives and works in London.

Raquel Meseguer (Roundtable Discussion: Thursday, 3.30 pm – 5.00 pm) Raquel Meseguer trained at London Contemporary Dance School. She was a member of Masques von Stockert’s Tilted Co. and performed in La Sarinta, Gimmij/Jesires and More Gimmij/Jesires. She has also worked with Punchdrunk. Raquel formed Lost Dog with Ben Duke in 2004 and their duet Paradise won first prize at the 2004 Busan International Choreography competition. The Drome was nominated for a Total Theatre Award (Edinburgh Festival Fringe) in 2005. The company received a Bonnie Bird UK Choreographers Award and was commissioned to make The Over-Head Project for The White House Christmas Season. The company has been short-listed for the Oxford Samuel Beckett Theatre Award and was invited to be Choreographers in Residence at the NADE in Umeå Festival (Sweden).

Metis Arts (In Residence: all week) Metis Arts is a creative enterprise set up to develop arts-led responses to interdisciplinary research. A fascination with maps, space, technology, travel and maps affecting young people in Kosovo. In 2005, CTC collaboratively with the UN Office of Missing People on an Albanian/Serbian project about the missing persons from the last war in Kosovo. Jelton has had ten of his plays published, translated and staged in and outside of Kosovo, and has had theatre criticism and articles published in local and international newspapers. He has twice won the Film Society award from the Ministry of Culture in Kosovo (2006 and 2007), and his drama Liša is sleeping won the first prize in the national competition of the drama publication BIZIJUKU. He presents his work and research in a variety of national and international human rights and performance conferences.

Sophie Nield (Welcome: Thursday, 10.30 am) Sophie Nield is Head of the Centre for Excellence in Training for Theatre at the Central School of Speech and Drama, University of London. She is a Trustee and Chair of the Federation of Women and Communities Theatre, a Felloe of the Royal Academy of Arts and a member of the Executive Committee of the Theatre and Performance Research Association. She writes on questions of space, theatricality and representation in political life and the law, and on nineteenth-century magic shows.

Alastair Noonan (Roundtable Discussion: Friday, 11.30 am – 1.30 pm) Alastair Noonan began a career in theatre at Poole Arts Centre before becoming Deputy Technical Manager at the Donmar. He has taught at a variety of freelance company working in the West End and around the country. He has worked on numerous theatre shows and festivals, including a lighting installation for the Royal Victoria Dickens (opposite the Millennium Dome) for New Year’s Eve with Julian Rudd he created the much-imitated Enchanted Forest for the Megadog ski festival. A founding member of Mamatus Circus, he also worked for Stage Surgeons. A Lecturer at the Central School of Speech and Drama since 2003, he has worked with colleagues and students on projects with Remarkable Productions, the London Borough of Tower Hamlets, Walk the Plank, Knoktei and others.

Katarína Nunnimmen (Roving Reporter) Katarína Nunnimmen is a Helsinki-based dramaturge and director who has worked with such groups as Vipuri talteille teatteri and Tukkisukun tukkimusaivos (Revue Research Center) in Finland. She has taught for the Arts Academy of Finland since 2000. Her recent work includes the establishment of a new Contemporary Theatre Studies unit within the Academy. She has also recently taught theatre projects in Mozambique, and been involved with theatre work in Berlin.

Mary Oliver (Paper Panel: Friday, 11.00 am – 12.30 pm) Mary Oliver has been a performance artist for over twenty years. She is Reader in Digital Performance, Associate Head of Research in the School of Media, Economics and Political Science at the British University of Wales, Aberystwyth, and an MA in Scenography from Central Saint Martin’s College of Art and Design, London. She is currently completing her PhD. www.astreforeal.org

Lizzie Hosphey, sound designer Tom Hall, artist/artist Steve Crozier, performers Catherine Dyson, Selina Papadouris and Jon Spicer and producer management Haydence Carter. As well as other creative artists and assistants who have been involved in the project. She recently worked on The Tempest, Viipurin taiteellinen teatteri and Todellisuuden Sodan Tutkimusyhdistys. She recently completed a doctorate entitled Dance As Encounter. Her dance theatre works include the site specific works such as Maresa von Stockert’s Tilted Co. and performed in

Janel Munro (Roundtable Discussion: Thursday, 3.00 pm – 5.00 pm) Janel Munro has performed in dance and theatre pieces such as I’m Going Outside and I May Be Home Time (Cathy Turner, Phoenix Theatre, Exeter). Noise Memory Gesture (Rosie Brown). She teaches at the Central School of Speech and Drama, having received a Bonnie Bird Theatre Award and was invited to be Choreographers in Residence at Oldham Coliseum Theatre, Manchester.

John Lee (Paper Panel: Thursday, 3.30 pm – 5.00 pm) John Lee is a lecturer in the Performing Arts department at the University of Salford and an artist working with teaching areas including street arts, clowning, site specific performance, creative enterprise and other topics. He is funded by the Arts Council, the Gulbenkian Foundation and the Millennium Commission to research participative performance. He also undertakes performance research with Miquel Àngel Piera and has a tour using fictional/fictional interface. He is a consultant to Kneehigh Theatre Company and others. In the past, he has been a Senior Lecturer in Audiovisual Arts at ARHC to pursue postgraduate studies as well as bursaries from Arts Council as writer. His latest performance projects

Jane Munro (Roundtable Discussion: Thursday, 3.00 pm – 5.00 pm) Jane Munro is the editor of The Sound of Materials, The Puppet Notebook (McGraw-Hill, 2003). He is also worked with Punchdrunk. Raquel formed Lost Dog with Ben Duke in 2004 and their duet Paradise won first prize at the 2004 Busan International Choreography competition. The Drome was nominated for a Total Theatre Award (Edinburgh Festival Fringe) in 2005. The company received a Bonnie Bird UK Choreographers Award and was commissioned to make The Over-Head Project for The White House Christmas Season. The company has been short-listed for the Oxford Samuel Beckett Theatre Award and was invited to be Choreographers in Residence at the NADE in Umeå Festival (Sweden).

Some Time Mine, a walking performative event/exhibition at the Hayward Gallery, Tate Modern and Wellcome Collection. She created participative theatre projects around issues for Enterprise Promotion. Education, and in 2006 received the Queen's Award for Enterprise Promotion.

Zoe Laughlin (Presentation: Thursday, 5.30 pm – 6.30 pm) Zoe Laughlin is part of the Materials Research Group in the Division of Engineering at King’s College London, working in this scientific context as an artist and materials researcher. Part of her work is to create and curate a materials library—providing a home to some of the most mysterious matter on earth. Current research projects include The Sound of Materials, The Performativity of Matter and Materials Library as Material Theatre. Recent outputs have included performative events/exhibitions at the Hayward Gallery, Tate Modern and Welcome Collection. She holds a BA in Performance Studies from the University of Wales, Aberystwyth, and an MA in Scenography from Central Saint Martin’s College of Art and Design, London. She is currently completing her PhD. www.astreforeal.org

Eleanor Margolies (In Residence: all week) Eleanor Margolies is a writer and theatre-maker. Her publications include: Green Camembert, a walking guide to parks, history and art in a London neighbourhood. The Day The Food Ran Out, a picture book created with Catherine Vasi and children from three East Greenwich schools; and Vagueness Gridbook, a philosophical map of New York. She wrote her PhD thesis, Dancing with Forks, on props, puppetry and materials in performance and is part of Puppet Notebook magazine. Other projects involve bicycles, urban food-growing and windmills. She lives and works in London.

Zoe Laughlin (Paper Panel: Thursday, 3.30 pm – 5.00 pm) Zoe Laughlin is part of the Materials Research Group in the Division of Engineering at King’s College London, working in this scientific context as an artist and materials researcher. Part of her work is to create and curate a materials library—providing a home to some of the most mysterious matter on earth. Current research projects include The Sound of Materials, The Performativity of Matter and Materials Library as Material Theatre. Recent outputs have included performative events/exhibitions at the Hayward Gallery, Tate Modern and Welcome Collection. She holds a BA in Performance Studies from the University of Wales, Aberystwyth, and an MA in Scenography from Central Saint Martin’s College of Art and Design, London. She is currently completing her PhD. www.astreforeal.org

John Lea (Roundtable Discussion: Friday, 11.30 am – 1.30 pm) John Lee is a lecturer in the Performing Arts department at the University of Salford and an artist working with teaching areas including street arts, clowning, site specific performance, creative enterprise and other topics. He is funded by the Arts Council, the Gulbenkian Foundation and the Millennium Commission to research participative performance. He also undertakes performance research with Miquel Àngel Piera and has a tour using fictional/fictional interface. He is a consultant to Kneehigh Theatre Company and others. In the past, he has been a Senior Lecturer in Audiovisual Arts at ARHC to pursue postgraduate studies as well as bursaries from Arts Council as writer. His latest performance projects

Metis Arts (In Residence: all week) Metis Arts is a creative enterprise set up to develop arts-led responses to interdisciplinary research. A fascination with maps, space, technology, travel and maps affecting young people in Kosovo. In 2005, CTC collaboratively with the UN Office of Missing People on an Albanian/Serbian project about the missing persons from the last war in Kosovo. Jelton has had ten of his plays published, translated and staged in and outside of Kosovo, and has had theatre criticism and articles published in local and international newspapers. He has twice won the Film Society award from the Ministry of Culture in Kosovo (2006 and 2007), and his drama Liša is sleeping won the first prize in the national competition of the drama publication BIZIJUKU. He presents his work and research in a variety of national and international human rights and performance conferences.

Sophie Nield (Welcome: Thursday, 10.30 am) Sophie Nield is Head of the Centre for Excellence in Training for Theatre at the Central School of Speech and Drama, University of London. She is a Trustee and Chair of the Federation of Women and Communities Theatre, a Felloe of the Royal Academy of Arts and a member of the Executive Committee of the Theatre and Performance Research Association. She writes on questions of space, theatricality and representation in political life and the law, and on nineteenth-century magic shows.
Ron Packman
(Presentation: Thursday)
Ron Packman was born London 1948, educated at London University and Imperial College. He graduated with honours degree in structural engineering in 1973, then worked as a consultant for six years on various aid and water supply projects in Asia and Africa. He set up Packman-Lucus in 1979. From 1995 to 1997 he was a visiting scholar at the Bartlett, and has been a tutor at Bartlett from 2004 to present. He became a Fellow of the Royal Society of Arts in 2007, and the Associate Director of Heathenrick Studio in 2006. He set up Pakman Chow in Shanghai in 2006. He is presently working in Hong Kong, Shanghai, Wuhan, Cape Town, Vikrus and London.

Joanna Parker
(Paper Panel: Friday, 2.30 pm – 4.30 pm)
Jo Parker trained at London Contemporary Dance School and received an ACE Design Bursary. Senior Lecturer in ‘Scenography at The Central School of Speech and Drama, she previously taught at Trinity College Dublin, London Contemporary Dance School and University College, Chichester. Research interests include improvisational and visual strategies for design and choreography and theatre architecture’s interface with the scenicographic object/image. She has designed for theatre, opera and dance—working with venues and companies such as Lightwork, Company of Whitehouse, Cheek by Jowl, the Royal Opera House, the Gala, Young Vic, the Royal Opera House English Touring Opera, Opera Theatre Company (Dublin), Scottish Opera and Shobana Jayasingh Dance Company.

Jonathan Petherbridge
(Paper Panel: Friday, 2.30 pm – 4.00 pm)
Jonathan Petherbridge has been making different sorts of things for thirty years. His services to what he terms some ‘orthodox’ shows developed from the work of a writer (Shakespeare, Brecht, Breton) while some were inspired by places (crift, lift top, vaults) or driven by social purposes (young people, regenerational projects, theatre for early years). He pioneered promenade theatre as a response to the dominance of the black box, directed and rejected the community theatre and continues to seek to introduce theatre to effective settings. He is Artistic Director of London Babel Theatre Company, working to develop a model of an open theatre company that generates work with, and for, people.

Conor McPhail
(Paper Panel: Friday 11.00 am – 13.30)
Conor McPhail is a lecturer in Performing Arts at Northumbria University. He completed a PhD in Theatre Studies at Glasgow University in 2006 and a book based on this research (Presence in Play: A Critique of Theories of Presence in the Theatre) is forthcoming from Rodopi.

All Pretty
(Presentation: Thursday, 2.30 pm – 3.30 pm)
All Pretty is a founder of Kitelens, of which she is an Artistic Director. She designed and directed numerous productions including Din Shuru, Tiger Out East and Board to Freedom. She has worked on carnivals and events in London, Salisbury, Johannesburg, Ghana, Seattle, Ohio and Brazil. She designed three winning bands for the Notting Hill Carnival and staged costumers for the Millennium Dome Opening Ceremonies and the Attendants of the Coronation Ceremonies. Exhibitions of her work include the tour of ‘Midnight Robbers: The Actors of Notting Hill Carnival’.

Paul Rae
(Presentation: Friday, 1.30 pm – 2.30 pm)
Paul is a British theatre-maker and academic based in Singapore. In 1997, with Kaylene Tan, he co-founded the theatre company spell? (www.spell87.net). Current projects include National Language Class, a bilingual performance about language, ethnicity and national identity, and The Duel, the latest in a series of hyped-up autobiographical duels focusing on the power of two in a world of many. An Assistant Professor in the Theatre Studies Programme at the National University of Singapore, Paul recently co-edited Performance Research 12: 2, on performances with Martin Walton), and is currently working on a book about theatre and human rights.

Bryan Raven
(Roundtable Discussion: Friday 11.00 pm – 1.00 pm)
Bryan is the General Manager of The White Light Group, one of the leading lighting and visual art companies in the UK and has worked on over 1,000 projects. He is well respected and featured in every area of theatre in London and beyond. He has been actively concerned with the both Greenwich London’s Theatres and Arcola Energy, using his extensive industry knowledge and contacts to help both projects. He brings real world business experience of theatre and live performance to both projects.

Trish Reid
(Paper Panel: Thursday, 3.30 pm – 5.00 pm)
Irish Reid is Director of Studies in Dance and Drama at Arcola Theatre. Her interest in the performing body extends from the popular stage of the nineteenth-century, especially melodrama and music hall, to autobiographical performance and the post-dramatic. She has written recently for Contemporary Theatre Review on the work of Scottish playwright and director, Anthony Nolan, and hopes to extend her discussion of his work in relation to notions of the post-dramatic and the popular. She is currently shadowing the latest Improbable Theatre project, provisionally entitled Paris, which will reach production in the spring of 2009.

Liat Rosenthal
(Paper Panel: Friday, 11.30 am – 1.00 pm)
Liat Rosenthal studied Visual Culture at the University of Nottingham, and is involved in the MA Advanced Theatre Practice at the Central School of Speech and Drama. Interests in the intersection between the visual and performed arts, and visual based storytelling, have led to a focus on puppetry and object-based theatre practises.

Karl Rouse
(Roundtable Discussion: Thursday, 1.30 pm – 4.00 pm)
Dr Karl Rouse is Director of the BA Performance Arts at the Central School of Speech and Drama. The course undertakes a range of projects including regional, collaborations with companies such as Pana Active, Punchdrunk, ICA and ENO. He is a graduate from New York University’s Department of Performance Studies and RADIA, active within the Fringe Commission and Fellow of the Royal Society of the Arts. In 2001 he was3 the first ever winner of the ‘Theatre Reviewer of the Year’ at The Stage’s Fringe Awards. He has recently completed a two year residency with curator Michael Trainor and the Independent Street Arts Network. He has produced two commissions for ISB: Tribute to Connect (2005) and To Bodily Go (2007).

Julian Rudd
(Roundtable Discussion: Friday, 11.30 am – 1.30 pm)
Julian Rudd started his career as a promotor and DJ in underground parties and festivals. He set up the Dupthorpe Urban Free Festival and founded Circus Mambalucos with Matt Churchill and Alastair Noonan. He was a director of the Megadog Festivals for three years, responsible for the visual arts, cabaret, cinema, fringe music and street arts programmes. He has worked extensively as Festival Director and production manager for festivals and produced Breaking the Waves, Stages, The Mambalucos Experience and The Singularity. In 2005 he founded Remarkables Productions and became Coordinator of the Independent Street Arts Network. He has produced two conferences for ISB: Tribute to Connect (2005) and To Bodily Go (2007).

Peter Rumney
(Paper Panel: Friday, 2.30 pm – 4.00 pm)
Peter Rumney is a writer and director. As an actor he worked with the RSC, Royal Exchange, Scottish Opera and Glasgow Citizens and community companies such as Hynx and Leeds TIE. His play Jumping on My Shadow was the first play for young people since the 60’s to win the ACE John Whiting Boat Play Award. He is also Artistic Director, with Nettle Scriven, of Dragon Breath Theatre, which makes epic, visual theatre with, and for young people. This company is hosted by Nottingham Trent University, where both are Senior Lecturers in Theatre Design. Peter is a Cultural Partnership in Nottingham Creative Partnerships schools, developing creative curricula through interdisciplinary work.

Mhora Samuel
(Roundtable Discussion: Friday, 11.00 am – 1.00 pm)
Mhora Samuel began her career as a dancer and choreographer in Scotland and as Administrator for the Gregory Nash Group in Oxford. In 1989 she became Centre Co-ordinator for Chisenhale Dance Space, London and later Director of Total Theatre. She joined BIL Cultural Consulting in 1998 where she worked on a range of capital feasibility studies and arts strategies. In 2001 she became Chief Executive of the Cultural Industries Development Agency, the leading business support regeneration agency for the cultural and creative industries sector in East London. She joined the Theatres Trust in January 2006.
Biographies—continued

Nelle Sorriven
(Paper Panel: Friday, 2.30 pm – 4.00 pm)
Nelle Sorriven has a wealth of experience designing for film, television, including commissions, community centres, arts centres, studio theatres, art galleries and film festivals. She represented the UK at the Prague Quadrennial in 1999 and her work for Dragos Breathe Theatre is exhibited until the end of 2008 at the V&A as part of the Sponsors Exhibition. She specialises in working on the development of new spaces and provides through collaborations. She is also a Creative Agent for Creative Partnerships, where she works in developing and supporting partnerships between schools, artists and cultural organisations.

Matthew Smith
(Paper Panel: Friday, 11.30 am – 1.00 pm)
Matthew leads the undergraduate Community Drama Programme at the University of Salford, in collaboration with Manchester Metropolitan University. He is also the artistic director for PickleHerring Theatre. Matt has been a freelance artist for sixteen years, working in settings such as schools, prisons, hospitals and environmental agencies, and with diverse populations across the North West of England. His work is always eclectic, moving across disciplines such as drama, puppetry, music and installation. He completed his MA in Contemporary Arts at Manchester Metropolitan University. http://www.pickleherring.com/

Jungmin Song
(Presentation: Friday, 2.30 pm – 3.30 pm)
Jungmin Song is a performance artist and a researcher. Her main concern is to create non-representational performances with everyday objects and her body. She has performed the object-based performances in UK and abroad, with paper. ‘Off a Rose’ for ACT Festival in Bilbao in May 2006, and ‘Lighter than the Air’ for East End Collaborations in May 2007, and selected for the ITF. She also works as a puppeteer for theatre productions including Venus and Adonis (RSC) and The Little Angel Theatre, 2004.

Michael Spencer
(Paper Panel: Thursday, 2.30 pm – 4.00 pm)
Michael has been a performance artist and a director for over twenty years. A long-time collaborator with director Andrew Marley (most recently at Colorado College) included the infamous Marriage of Figaro for the Welsh National Opera. In 1991 he became the first person in the UK to receive an MA in Theatre Design. He has been a Course Director of the MA Performance Design and Practice programme at Central Saint Martins for nine years. He is Secretary of the Associated Courses in Theatre Design (ACCTD). He’s collaborated with Peter Bond at The Split Second research group, looking at interdisciplinary practice within the field and its pedagogical application. Most recently the group gave a workshop at devising/performance conference ‘The Lens & the Live’, for CSTF at the Prague Quadrennial 2007.

Dessislava Stoitcheva
(Paper Panel: Friday, 2.30 pm – 4.00 pm)
Dessislava Stoitcheva graduated from National Academy of Theatre, Film Arts (NATAF), Sofia, Bulgaria. In 1998 she was working in roles in theatre and interdisciplinary performances, TV series and feature films. She has a diploma in Cultural Project Management from Manchester Metropolitan University. She helped found, and now lectures on, the Management in the Performing Arts MA programme at NATAF. She has transnational and publications in the specialised press and presenters at national and international conferences. She is a Partnership Projects Manager at the British Council in Sofia, managing art and cultural industry projects.

Carmen Szabo
(Paper Panel: Thursday, 3.30 pm – 5.00 pm)
Dr Carmen Szabo is a lecturer in Drama and Theatre Studies at the National Academy for Theatre and Film Arts (NATAF), Sofia, Bulgaria. Dr Szabo graduated from Babes-Bolyai University, Cluj-Napoca, Romania. She completed her PhD in Drama and Theatre Studies at the University of Barcelona in 2001 and is currently studying for an MA in Shakespeare and Education at the Shakespeare Institute, University of Birmingham. Her main research interests focus on issues of post-humanism in performance and technology in European theatre practice. In 2007 her book ‘Clearing the Ground’ – The Field Day Theatre Company and the Creation of Irish Identity was published by Cambidge Scholars.

Ayse Taşkıran
(Roundtable Discussion: Thursday 3.00 pm – 5.00 pm)
Ayse Taşkıran works as a teacher, mover and director. After completing a degree in Drama at Bristol University, she trained with Lecoq. She is co-course leader of the MA Movement Studies at the Central School of Speech and Drama, the first programme of its kind that trains movement teachers and directors. Her research interests include the lineage and practices of the British Movement tradition, devising and performance puppetry. Recent movement direction work includes Me Ve En Rose (Young Vic), ‘Macbeth’ (Regent’s Park Theatre), ‘Sasajaco’ (Stefan Hamnerström Studio) and the French national tour of La Sonnue du 21 Juni by Isabel Brut. Selected performance work includes ‘Ch Ch Bunch’, ‘Yoghurt Immobile’, ‘Companhia Philippe Gaunt word tour’, ‘The Table Show at the Traverse’, BAC and West Yorkshire Playhouses, and site-specific projects with Project In situ in Damascus, Paris and Malmö.

Liselle Terrel
(Paper Panel: Thursday, 1.30 pm – 3.00 pm)
Liselle Terrel is a lecturer on the BA and MA Applied Theatre, Drama and Education courses at the Central School of Speech and Drama. She has practiced as an educator, project director and teacher in community and education settings in the UK and internationally for fifteen years. Her chapter, ‘Who’s Got The Power? Performance and Self Advocacy for People with Learning Disabilities’ appears in ‘The Applied Theatre Reader’ (Routledge, 2008). She recently convened the Feminist Neo-Burlesque Symposium (sponsored by CETT), and co-ordinated a workshop, ‘On Disability and the Applied Theatre’. She has presented provocations on performance art as a feminist tool for re-addressing the medicalisation of eating disorders at Manchester Metropolitan University, Northampton University and the University of Malta. She is a member of the Gorodin Group and a PhD candidate at Universtity of Surrey, researching performance art as a feminist tool for re-addressing the medicalisation of eating disorders in Alpach, Austria. Liselle also performs as Doris la Trine, a comedic feminist neo-burlesque artist.

Tessellate
(In Residence: all week)
Tessellate formed in 2006, and is made up of Maddy Jones, Goo Biks and Amber Masia-Blairwood, who graduated from the BA Performance Arts at the Central School of Speech and Drama. Tessellate is currently graduate company–in–residence with CETT. Members make work about contemporary social and political issues, always aiming to offer their audience a platform to examine and question the issues they address. They often work with charities and pressure groups, and in the past have worked with the Agnis Trust and Age Concern to produce a thousand words and What It Is To Get Old. Tessellate are developing a new performance investigating speech impediments, due to be staged in Autumn 2008. www.tessellate.co.uk

Ben Todd
(Roundtable Discussion: Friday, 11.00 am – 1.00 pm)
Ben Todd is Executive Director of the Arcola Theatre. He holds a doctorate in engineering from Cambridge University and consults on governmental and commercial projects in the energy industry. He works on the Low Carbon and Fuel Cell Knowledge Transfer Network and leads the Arcola Energy initiative for sustainability in theatre.

Caroline Townsend
(Roundtable Discussion: Friday, 11.00 am – 1.00 pm)
From September 1983 to September 1998 Caroline Townsend ran her own Costume Company. As well as making costumes for ENO she worked on many of the West End productions making both Men’s and Women’s costumes. The productions she worked on included Les Misérables, Phantom Of The Opera, Beauty And The Beast, Joseph And His Amazing Technicolor Dreamcoat, Oliver, Cats and Jesus Christ Superstar; Other work included The Ring Cycle for the Royal Opera House, Sleeping Beauty for The Royal Ballet Company, Guys and Dolls, Carousel and Oklahoma for The Royal National Theatre, The Singing Detective, and The Prince And The Pauper for television, Much Ado About Nothing for film.

Frank Wilson
(Roundtable Discussion: Friday, 11.00 am – 1.00 pm)
Frank Wilson has been an artistic director of the National Theatre since 1980. He has established a major artistic output and festival at the National Theatre, and has written for the Hampstead Theatre, Orange Tree, King’s Head, BAC, TV and radio. He was a founder member of the ‘Equality Group’, which performed at the ICA and explored non-hierarchical approaches to making theatre, and has convened conferences on dramaturgy and Edward Gordon Craig. He is working with present research into new approaches to improvement.

Nicholas Wood
(Roving Reporter)
Nicholas Wood is Course Leader of the MA-Advanced Theatre Practice course at the Central School of Speech and Drama, and Editor of Dramaturgy Forum (www.dramforum.com). He worked as an Assistant Director with Lindsay Anderson at the Royal Court, and has written for the Hampstead Theatre, Orange Tree, King’s Head, BAC, TV and radio. He was a founder member of the ‘Equality Group’, which performed at the ICA and explored non-hierarchical approaches to making theatre, and has convened conferences on dramaturgy and Edward Gordon Craig. He is working with present research into new approaches to improvement.
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Centre for Excellence in Training for Theatre
The Centre for Excellence in Training for Theatre has been created by The Central School of Speech and Drama. It works to provide a national resource for vocational performing arts training and learning, a focus for theatre research and scholarship, and a site for collaboration, nationally and internationally, between industry, Higher Education, and specialist training providers.

Dr Sophie Nield – Head of the Centre
020 7559 3973
Gabriella Apicella – Project Officer
020 7449 1570
Gail Hunt – Project Officer
020 7449 1571
# Registration Form

## Theatre Materials / Material Theatres Conference

17 & 18 April 2008

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<th>Conference Fees:</th>
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Please tick the days that you want to attend the conference:

- Thursday, 17 April
- Friday, 18 April
- Both days

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Delicatessen and European café / restaurant.
Good quality.
*Based in the Leisure Centre*

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Traditional pub. Doesn’t play music. Very inexpensive. Serves “pub grub”
*Finchley Road*

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Plays club classics, R’n’B, Hip Hop
*Finchley Road*

6: Eriki Indian Restaurant
Indian restaurant. Very good quality.
*Finchley Road*

7: The North Star
Traditional pub. Shows most big football matches.
Serves “pub grub”.
*Finchley Road*

8: Arabesque
Lebanese restaurant. Inexpensive, good quality and value.
*Winchester Road*

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Indian restaurant. Inexpensive, good value.
*Finchley Road*

10. The Adelaide
Comfortable and friendly gastropub. Serves good selection of food
*Elsworthy Road*

11. Globe Restaurant Bar
European, good quality food.
*Avenue Road*
<table>
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<td>Costume Archive</td>
<td>Knacker's Yard</td>
<td>Presence and Participatory</td>
<td>The Entrepreneurial Artist</td>
<td>Acoustic Theatre</td>
<td>Imprints</td>
<td>Ali Pretty</td>
<td>From Prop to Protagonist</td>
<td>Life at the Molecular Level</td>
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### Key
- Paper Panel
- Roundtable Discussion
- Workshop
- Residency
- Keynote
- Presentation
- Other Conference activity
- Plenary
- Tour
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