

Theatre Materials/ Material Theatres

[What's On](#) [News](#) [How to Book](#) [About CETT](#) [Contact](#)

Theatre Materials/ Material Theatres Conference 17th-18th April 2008.

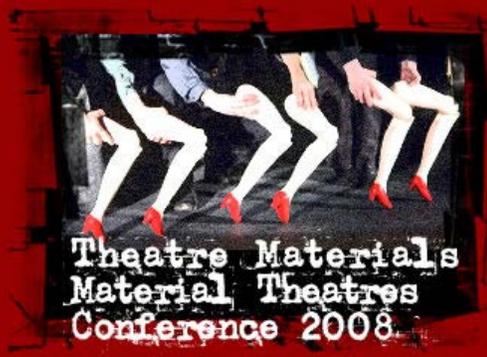
A two day programme of events, including key notes, roundtables, performances and workshops, taking place at the **Central School of Speech and Drama**

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?



[Quick Links](#)
[Contributors](#)
[Timetable](#)
[How to book](#)



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 is 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

- 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.](#)

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Theatre Materials / Material Theatres

[Quick Links](#)
[Contributors](#)
[Timetable](#)
[How to book](#)



[Home](#)

[What's On](#)

[News](#)

[How to Book](#)

[About CETT](#)

[Contact](#)



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 **Zoe Laughlin** of the 'Materials Library' presents 'The Performativity of Matter'.

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

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, Intimacy 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 and a chance to toast the new connections made in the 'Bar of Ideas'!



Creative Enterprise and International Collaborations

These are key issues for CETT, and will be discussed in two focussed, international roundtables. Choose from; The Entrepreneurial Artist - investigating the identity of the entrepreneur within the arts, and reflect on the challenge to higher education institutes to generate creative enterprise amongst arts students.

Panellists include **David Kirby (Vodafone Chair of Business)** and **Elizabeth Bradley (Head of Drama at Carnegie Mellon)** and **Presentation and Representation**, a debate on the complex nature of international collaborative Applied Theatre projects and partnerships; the opportunities and difficulties and ethics of such work, with panellists including Jeton Neziraj (Playwright and Director, Center for Children's Theatre Development, Kosovo) and Divya Bhatia (Festival Director, Prithvi Festival, India)

CETT also welcomes a number of leading artists and academics whose work will be in residence throughout the Conference, with showings at points throughout the two days. Look out for exhibitions and installations from artists and companies who have been in residence across the year.

[View the timetable](#)
[About the contributors](#)



Sustainability

CETT is taking part in the Mayor's '**Climate Change Action Plan for London Theatre**', with a series of focused discussions and open access forums.

Several sessions will be taking place at the Theatre Materials conference, including discussions on **sustainable theatre architecture, sustainable theatre production and a plenary considering the mayor's action plan**. The sessions will feature speakers from the **Mayor's office, Arts Council and the Theatre's Trust**.

The Conference will also see 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.

[View the timetable](#)
[About the contributors](#)

What's On

[Events 17th April](#)

[Events 18th April](#)

[Contributors](#)

[Brochure \(pdf\)](#)

Street Arts

Street Arts features across the two days, with performers-in-residence, including Paka the Uncredible and his mechanical horse, and our very own Bar of Ideas. On Friday a day long series of discussions includes a roundtable with a particular focus on the upcoming **London Olympics**, featuring **Martin Green (Head of Ceremonies, London Organising Committee of the Olympic Games)** and **Chenine Bathena (Arts Council England)**. Another discussion will look at models of higher education for Street Arts, with speakers including **Julian Rudd (ISAN Co ordinator and Director of Remarkable Productions)** and **Liz Pugh (Director and Producer, Walk the Plank)**.

[View the timetable](#)
[About the contributors](#)

[View the timetable](#)
[About the contributors](#)

THE CENTRAL SCHOOL OF
SPEECH AND DRAMA
UNIVERSITY OF LONDON



CENTRE for EXCELLENCE in
TRAINING for THEATRE

Theatre
Materials

Theatre Materials / Material Theatres

Quick Links
Contributors
Timetable
How to book



[Home](#)

[What's On](#)

[News](#)

[How to Book](#)

[About CETT](#)

[Contact](#)

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 **Katariina 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.



THE CENTRAL SCHOOL OF
SPEECH AND DRAMA
UNIVERSITY OF LONDON



CENTRE for EXCELLENCE in
TRAINING for THEATRE

Theatre
Materials

Theatre Materials / Material Theatres

Quick Links
Contributors
Timetable
Whats On



[Home](#)

[What's On](#)

[News](#)

[How to Book](#)

[About CETT](#)

[Contact](#)

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 get here

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



Underground

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)

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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.

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SPEECH AND DRAMA
UNIVERSITY OF LONDON



CENTRE for EXCELLENCE in
TRAINING for THEATRE

Theatre
Materials

Theatre Materials / Material Theatres

Quick Links
Contributors
Timetable
How to book



[Home](#)

[What's On](#)

[News](#)

[How to Book](#)

[About CETT](#)

[Contact](#)

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MAP



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Conference Organiser
Gail Hunt
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Patrick Baldwin
Manuel Vason

Illustration

Dot Young

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UNIVERSITY OF LONDON



CENTRE for EXCELLENCE in
TRAINING for THEATRE

Theatre
Materials

Theatre Materials / Material Theatres

[Quick Links](#)
[Contributors](#)
[Timetable](#)
[How to book](#)



[Home](#) [What's On](#) [News](#) [How to Book](#) [About CETT](#) [Contact](#)



What's On

[Events 17th April](#)

[Events 18th April](#)



[Contributors](#)

[Brochure \(pdf\)](#)

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
Katariina 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 Neziraj (University of Printina).
Divya Bhatia, (Festival Director, Prithvi 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).
Felix Ruckert (Choreographer).
Martial Chazallon (Projet InSitu).
Martin Chaput (Projet InSitu).
Ayse Tashkiran (The Central School of Speech and Drama).
Robert Cook (Chi Chi Binichi).
Raquel Meseguer (Lost Dog and Punch Drunk).
Helen Freshwater (FrenchMottershead).
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

Paper Panels

Richard Allen (Aberystwyth 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.

Michael Spencer (Associated Courses in Theatre Design):
Audience & Presence.

Trish Reid (Kingston University):
On Anthony Neilson's Work.

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

Carmen Szabo (University College Dublin):
Suspended Between Human and Machine – Representations of the Post-Human in Performances by Stelarc and Operating Theatre.

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.

Cormac Power and Matt Cummins (Northumbria University):
Symbolising the Material/Energising the Immaterial: 'Energy' as a Material Process in Theatrical Experience.

Ken Coker (Nottingham Trent University):
Less wet water; some observations on lighting design for performance.

Rene Baker (Theatre Institute Barcelona):
Letting Materials Speak.

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
Metis 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 (Synonymes : Déplacement, Voyage, Marche, Traction, transport).
Projet in situ Company - Martin Chaput and Martial Chazallon.

Drama).
John Lee (University of Winchester)
Luke Mills.
Martin Green (Head of Ceremonies, London OCOG).
Sam Hunter (Production Stage Manager).
Chenine Bhatena, Theatre Officer, Arts Council England).
Ruth Butler (CSSD Graduate).
Gavin Henderson (Principal, CSSD).
Frank Wilson (Chair of ISAN and Managing Director of
Event International).
Nick Moran (The Central School of Speech and Drama).
Anna Beech (London Mayor's Office).
Ben Todd (Arcola Theatre).
Bob Sheil (Bartlett School of Architecture).
Mhora Samuel (Theatres Trust).
Juhi Shareef (Arup).
Petrus Bertschinger(Theatre Consultant).

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).
**Showing film extracts of Open Performance Work with 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?

Is it real or are we pretending?
Jon Davison, Creative Research
Fellow, CSSD

**CETT: Theatre Materials
Year 2007-8
Curriculum Projects**

.....
Complicite
Handspring
Kinetika
Feminist Neo-Burlesque
Graeae

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UNIVERSITY OF LONDON



**CENTRE for EXCELLENCE in
TRAINING for THEATRE**

Theatre
Materials

Theatre Materials / Material Theatres

Quick Links
[Contributors](#)
[Timetable](#)
[How to book](#)



[Home](#) [What's On](#) [News](#) [How to Book](#) [About CETT](#) [Contact](#)

What's On



[Events 17th April](#)
[Events 18th April](#)
[Contributors](#)
[Brochure \(pdf\)](#)

Timetable 17th April

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

KEY ■ Plenary ■ Presentation ■ Residency ■ Keynote ■ Paper Panel ■ Workshop ■ Roundtable Discussion ■ Other Conference activity

	9.00	9.30	10.00	10.30	11.00	11.30	12.00	12.30	13.00	13.30	14.00	14.30	15.00	15.30	16.00	16.30	17.00	17.30	18.00	18.30	19.00	19.30	20.00
Embassy Theatre	Registration			Keynote Lecture: Anne Bogart				TSD Tour		perform			perform			TSD Tour			The Performativity of Matter				
Embassy Studio	The Bar of Ideas																				Reception		
Puppetry Studio	The Cabinet of Curiosities																						
New Studio	Costume Archive																						
Studio 2	Knacker's Yard															Knacker's Yard							
Performance Studio 1										Presence and Representation			Participatory Performance										
Rehearsal Room 1 & 2										The Entrepreneurial Artist													
Rehearsal room 3										Acoustic Theatre Imprints													
Rehearsal Room 4												Ali Pretty	Ramon Ivars										
Clean Rehearsal Room										From Prop to Protagonist													
Rehearsal Room 5	Life at the Molecular Level																						
Rehearsal Room 6	Priming the String Machine: The Object as Postdramatic Gesture																						
Performance Studio 2										An introduction to how we hear the world													
Rehearsal Room 7														Audience: bodies, experience, presence									
Rehearsal Room 8	The Bunker Project																						
Room A										Object, Presence, Absence			Materialities of Performance										
Room D												Objects and Obstacles											
Atrium	Bartlett Project																						
Theatre Substage	Tesse-laboTTomy																						

THE CENTRAL SCHOOL OF
SPEECH AND DRAMA
UNIVERSITY OF LONDON



CENTRE for EXCELLENCE in
TRAINING for THEATRE

Theatre
Materials

Theatre Materials/ Material Theatres

[What's On](#) [News](#) [How to Book](#) [About CETT](#) [Contact](#)

Theatre Materials/ Material Theatres Conference 17th-18th April 2008.

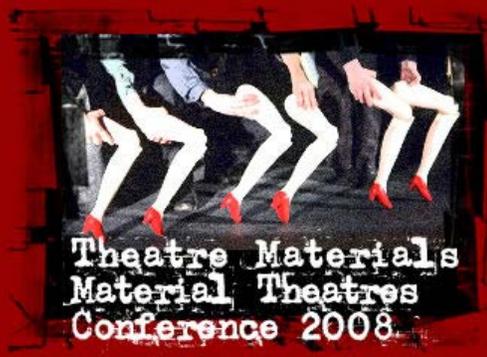
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Quick Links

[Contributors](#)
[Timetable](#)
[How to book](#)



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SPEECH AND DRAMA
UNIVERSITY OF LONDON



CENTRE for EXCELLENCE in
TRAINING for THEATRE

Theatre
Materials

9thplanet



Theatre Materials / Material Theatres

Quick Links
[Contributors](#)
[Timetable](#)
[How to book](#)



[Home](#) [What's On](#) [News](#) [How to Book](#) [About CETT](#) [Contact](#)

What's On

[Events 17th April](#)



[Events 18th April](#)

[Contributors](#)

[Brochure \(pdf\)](#)

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Embassy Theatre	Registration		Keynote Lecture: Alan Read						TSD Tour							TSD Tour	Plenary						
Embassy Studio	The Bar of Ideas																						
Puppetry Studio	The Cabinet of Curiosities																						
Movement Studio					Project In Situ						Project In Situ												
New Studio	Costume Archive																						
Studio 1					What does Greening Theatre Practice mean?					Tree Duet		Sustainable Theatre Architecture / Sustainable Production											
Studio 2	Knacker's Yard																						
Performance Studio 1					Street Arts and Higher Education Models							Street Arts: The Olympics as Catalyst											
Rehearsal Room 1 & 2					Pamela Howard							A Dressmaker	Instinctive Object Ramblings										
Rehearsal Room 4												Anne Curry	Keith Orton										
Rehearsal Room 5	Life at the Molecular Level																						
Rehearsal Room 6	Priming the String Machine: The Object as Postdramatic Gesture																						
Performance Studio 2					Using Sound in Theatre								The Stone Garden										
Rehearsal Room 7					Materialities of Voice, Light and Body							Design, Space, Utopias											
Rehearsal Room 8	The Bunker Project																						
Room A					Puppet, Performance, Process							Material Communities: involving the audience											
Room D												Clowning Objects											
Atrium	Bartlett Project																						
Theatre Substage	Tesse-laboTTomy																						

THE CENTRAL SCHOOL OF
SPEECH AND DRAMA
UNIVERSITY OF LONDON



CENTRE for EXCELLENCE in
TRAINING for THEATRE

Theatre
Materials

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



Theatre Materials



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



Contents

04	Conference Information	10	Thursday
	Roving Reporters Student Delegates	10	Timetable
05	In Association With	11	Programme Details
	• The Bartlett School of Architecture	15	Friday
	• Independent Street Arts Network	15	Timetable
	• The Mander & Mitchenson Theatre Collection	16	Programme Details
	• Yael Farber at the Barbican	20	CETT: Theatre Materials Year 2007-08
	• Society of British Theatre Designers		Curriculum Projects
06	In Residence		• Complicite Theatre Company
	• Eleanor Margolies		• Handspring Puppet Company
	• Metis Arts		• Kinetika
	• Present Attempt		Issues in Theatre Training Projects
	• Tessellate Theatre		
	• Things on Fire Theatre Company		
08	Exhibitions		• Graeae
	• <i>perform</i> : a collaborative project between Central and the Bartlett School of Architecture		• Feminist Neo-Burlesque: performance-presentation
	• Costume Archive		Other Projects
	• Artist in Residence - Jane Heather		• Stratospheric Speakers
	Installations		• Student Puppet Festival
	• Bar of Ideas		• Graduate Residencies
	• Knackers Yard	24	Students and CETT
	• Paka and Surveillance Van		
	• Central's Technical Support Department Expo	29	Contributors
			Credits

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.

The Central Canteen is on the first floor of the main building and is accessed from the Atrium, which is just off the Foyer.

A drinks reception, with light refreshments, will also be held for delegates in the Bar of Ideas after the plenary on the first day.

The Bar of Ideas is clearly signposted and is in the Embassy Studio space.

Light refreshments and drinks are also available for sale in the Café Bar in the Foyer from 8.30 am until 5.00 pm on both days of the conference.

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 Katariina 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 Csanyi-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.

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.

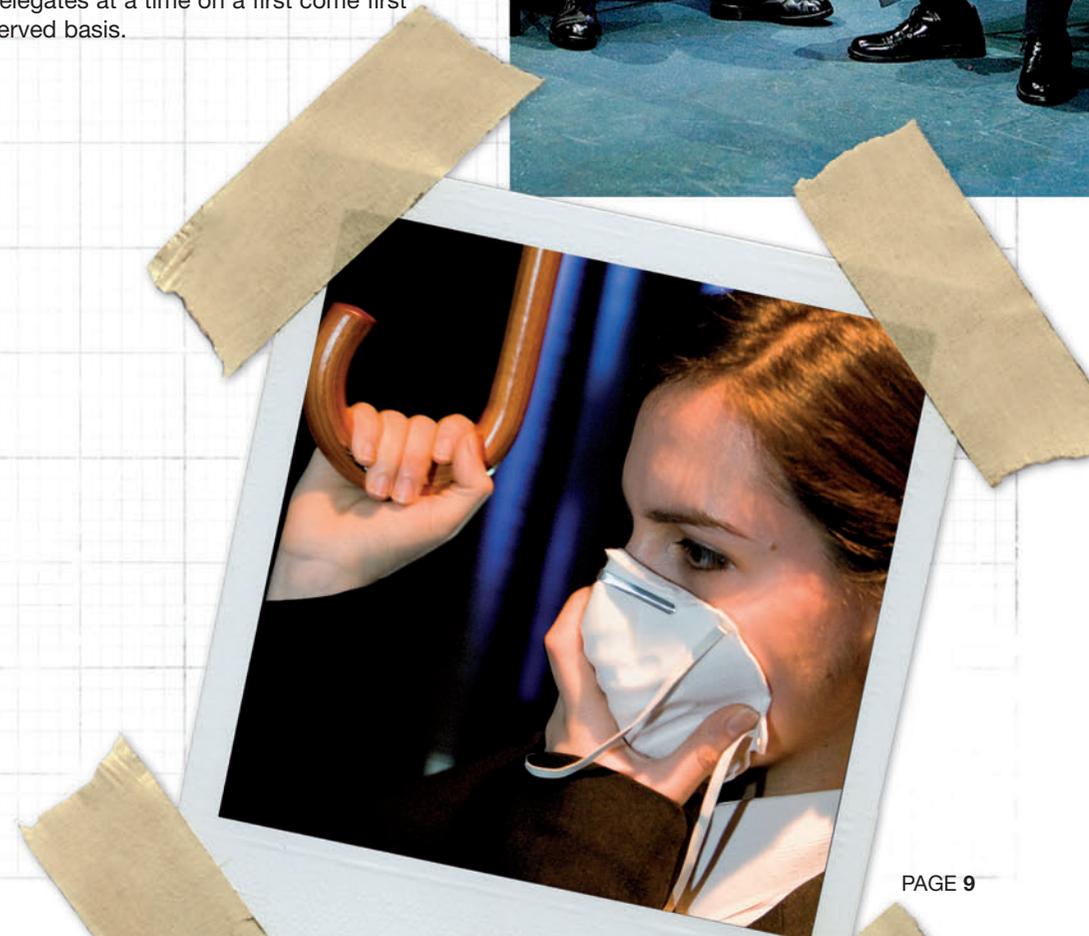
Time-lapse photography of the set construction and fit-up processes of recent productions at Central, will be displayed on the plasma screens around the School.

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.



Thursday 17th April 2008

	9.00	9.30	10.00	10.30	11.00	11.30	12.00	12.30	13.00	13.30	14.00	14.30	15.00	15.30	16.00	16.30	17.00	17.30	18.00	18.30	19.00	19.30	20.00	20.30	
Embassy Theatre	Registration			Keynote Lecture: Anne Bogart				TSD Tour		perform			perform			TSD Tour		The Performativity of Matter							
Embassy Studio								The Bar of Ideas										Reception							
Puppetry Studio	The Cabinet of Curiosities																								
New Studio	Costume Archive																								
Studio 2	Knacker's Yard															Knackers Yard									
Performance Studio 1								Presence and Representation			Participatory Performance														
Rehearsal Room 1&2								The Entrepreneurial Artist																	
Rehearsal room 3								Acoustic Theatre Imprints																	
Rehearsal Room 4											Ali Pretty		Ramon Ivars												
Clean Rehearsal Room								From Prop to Protagonist																	
Rehearsal Room 5	Life at the Molecular Level																								
Rehearsal Room 6	Priming the String Machine: The Object as Postdramatic Gesture																								
Performance Studio 2								An introduction to how we hear the world																	
Rehearsal Room 7													Audience: bodies, experience, presence												
Rehearsal Room 8	The Bunker Project																								
Room A								Object, Presence, Absence			Materialities of Performance														
Room D								Objects and Obstacles																	
Atrium	Bartlett Project																								
EmbassyTheatre Substage	Tesse-laboTTomy																								

Exhibitons	Paper Panel	Workshop	Keynote	Plenary
Roundtable Discussion	Residency	Presentation	Tour	

Registration

9.00 am – 10.30 am

Foyer

Welcome and Opening Keynote Speaker

10.30 – 12.30

Embassy Theatre
Main Building

Welcome

Professor Gavin Henderson,
CBE Principal

Introduction

Dr Sophie Nield

Head of CETT and
Conference Director

Jessica Bowles

Course Leader BA Theatre Practice and
Conference Director

Opening Keynote speaker

Professor Anne Bogart

Artistic Director of the SITI Company in
New York and Professor, Columbia
University - Graduate Directing
Program

Six Real Things

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 around 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)

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 Taduez 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?

John Keefe (London Metropolitan
University): The Material Body - Actor
and Spectator.

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):
Often associated with the sexually explicit and violent, Anthony Neilson's work has consistently stretched the limits of established practices in playwriting. His refusal, or inability, to produce a script prior to any given rehearsal period as well as his practice of directing/devising his own work makes him an unusual figure in contemporary British playwriting. This presentation looks in particular at the ways in which Neilson has brought together an eclectic array of performance registers and styles in his recent work to produce both disturbing and pleasurable effects for his audience.

Andy Smith (International Film School Wales): Post-dramatic Chekhov: *The Seagull* in Close-up

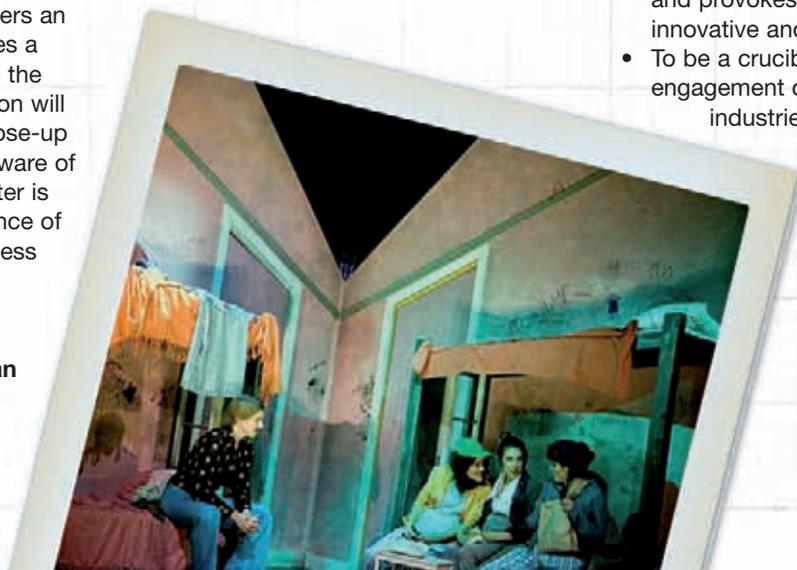
This research paper will disseminate the outcomes of a production exploring how Chekhov's play *The Seagull* can be adapted as a post-dramatic experience through the intersection of live performance and recorded media. In particular, the paper will explore how the use of filmed sequences (recorded on 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.

Carmen Szabo (University College Dublin): Suspended Between Human and Machine – Representations of the Post-Human in Performances by Stelarc and Operating Theatre.

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*.



Presentations

perform

Ron Packman (Packman Lucas Associates) and Bob Sheil (Director of the Graduate Diploma Programme, Bartlett School of Architecture)

1.30pm - 1.45pm and 3.00pm - 3.15pm
Embassy Theatre, Main Building

perform is the first event in an ambitious collaboration between 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.

The three aims in creating this space are;

- To promote greater energy efficiency and sustainability in the design and use of spaces in the performance industry;
- To create a space that incubates, excites and provokes the creation of innovative and challenging performance;
- To be a crucible for the dynamic engagement of education with its industries.

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 craftsperson. 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.

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.

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.

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.



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)

Paper Panels

Materialities of Voice, Light and Body

11.00 am - 12.30 pm

Rehearsal Room 7, West Block

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.

Cormac Power and Matthew Cummins (Northumbria University): Symbolising the Material / Energising the Immaterial: 'Energy' as a Material Process in Theatrical Experience.

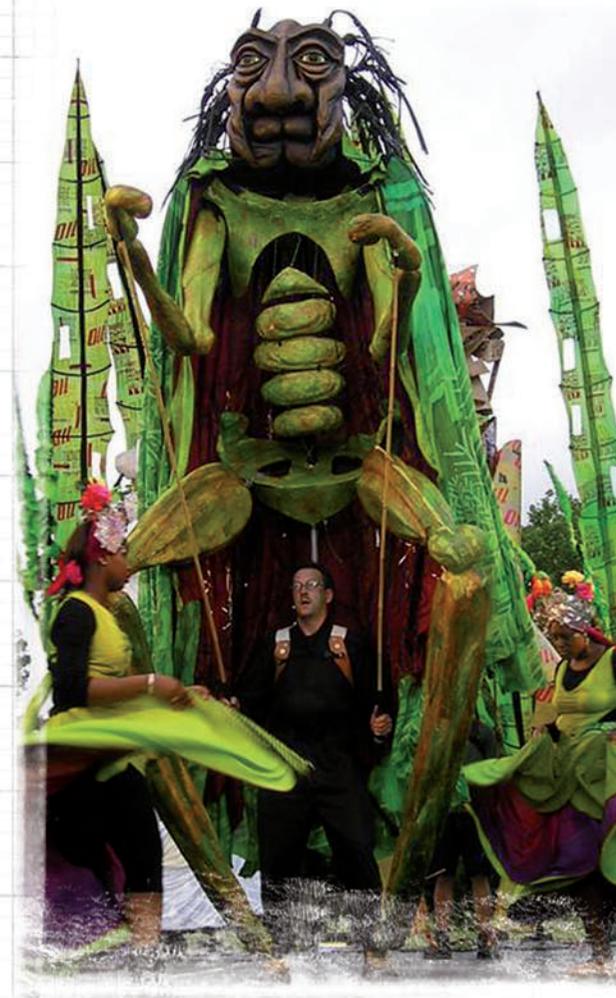
The paper explores the tensions between the immaterial and the material within certain strands of theatre practice. The symbolist rejection of the material world will be considered in relation to the work Maurice Maeterlinck who developed an aesthetic (the 'theatre statique') predicated on curtailing 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.

They intend to reflect on how theatre can materialise the immaterial, and in particular

how 'imagination', 'energy' and 'presence' are material components of performance. Theatre as an art is characterized by the abundant materiality of the medium in the form of actors, props and scenery. It is also invested in the immaterial, making it concrete. Peter Brook talks of theatre mediating between the 'visible' world and the 'invisible' world, and this idea is embodied by the actor who physically and materially stands-in for the immaterial fictional character, embodying their actions. However, when T.S. Eliot complains that perhaps one of the greatest barriers to the creation of a dramatic poetry may be the actors, he draws attention to a longstanding distrust of the theatre's materiality. To consider this apparent contradiction they will reflect on the notions of imagination, energy and presence in performance as terms which may help to bridge the gap between the material and the immaterial.

**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.

Design, Space, Utopias

2.30 pm - 4.00 pm
Rehearsal Room 7, West Block

Chair: Michael Spencer (Central St Martins)

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 way 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.

Material Communities: involving the audience

2.30 pm - 4.00 pm
Room A, Main Building

Chair: Katariina 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*



Presentations

Performance Work with London Bubble Theatre Company and present recently discovered scientific evidence that watching theatre not only makes the attendee feel good, but it's good for them too.

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

The Icarus Project - developed in collaboration with its intended teenage audience over a period of 18 months - was short-listed for the THES / ACE Excellence & Innovation Awards 2007, and the Brain Way Award for young people's writing (April 2008). This presentation will include a documentary video about the process of young people's involvement in making professional theatre.

Dessislava Stoitcheva (British Council, Bulgaria)

How do we find, attract, develop and keep our theatre audiences? How can we keep our regular visitors and attract the next generation? How to identify the interests of young audiences? What is the role of 'chitalishta' centres? Dessislava Stoitcheva is looking for new ideas and good practices with the students in the Performing Arts Management programme of the National Academy for Theatre and Film Arts in Sofia in response to these questions. In her presentation she will share information about different initiatives in Bulgaria contributing to the development of future audiences – special theatre programmes, festival events and British Council projects.

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 première, 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."

Kuo Pao Kun, The Silly Little Girl and the Funny Old Tree (1987)

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.

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*.

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.





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 Phillippe 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 in 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



CETT: Theatre Materials year 2007-08

Curriculum Projects

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.

Handspring 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 GerminNation – 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.

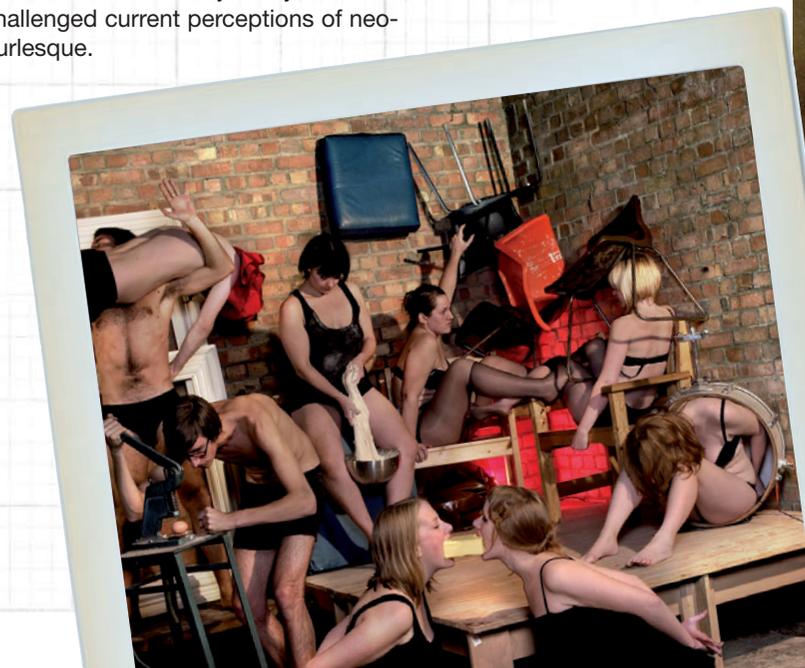
Graeae Project

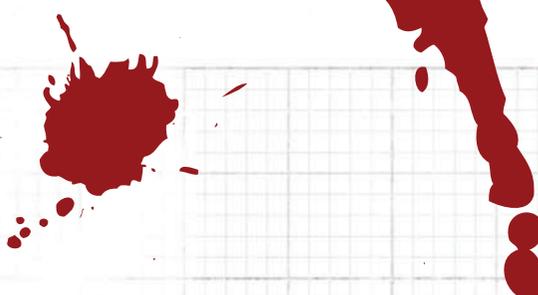
This partnership between Graeae Theatre Company and CETT, in a major enquiry, explores issues of inclusiveness, access and theatre training for students with disabilities. This collaboration is part of *Into the Scene*, funded by the Arts Council England.

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.





Other Projects

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 B ATP 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.



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.

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.

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 Allen

(Paper Panel: Thursday, 1.30 pm – 3.00 pm)
Richard Allen is Research Assistant to Professor Adrian Kear at the Department Of Theatre, Film and Television at University of Wales, Aberystwyth where he is undertaking a PhD in 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: richvziang.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 the Théâtre de l'Opprimé in 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-convenor 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 Catalonia, where she lives and works part-time); popular performance forms including 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 Catalonia with 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 bringing inanimate material to life, and has led workshops in England, Norway, Finland, Spain and Estonia. Between 1998 and 2005 she taught regularly 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 Officer 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 2025. Anna works on a number of climate change related initiatives, including Project Managing the development of a Climate Change Action Plan for London's theatre.

Petrus Bertschinger

(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, Petrus started his career as an acting ASM 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 the 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 London Bridge.

Chenine Bhatena

(Roundtable Discussion: Friday, 2.30 pm – 5.00 pm)
Chenine Bhatena is Theatre Officer at Arts Council England's London office where she leads 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. Since 1999 she has co-produced *Circlation*, a performance laboratory for contemporary circus artists and directors (www.circlation.co.uk). She was a joint Managing Director of Bhatena-Jancovich and Director of CB Projects. She produced and managed small- and mid-scale touring theatre and dance productions including visual and physical theatre, dance, circus theatre, new writing, young people's theatre, culturally diverse performance, site-relevant work and street theatre. She has promoted productions from Australia, Canada, Spain, Russia, Israel and South Africa and helped initiate the first Total Theatre Awards (Edinburgh 1997).

Divya Bhatia

(Roundtable Discussion: Thursday, 1.30 pm – 3.00 pm)
Divya Bhatia 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 'Celebrate Bandra', a multi-arts festival in a suburb of Mumbai. Divya is also the Festival Director at the Prithvi Theatre Festival. As the National Coordinator for Phakama, 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 demand as a facilitator of site-specific performance, performance appreciation and self-awareness workshops.

Anne Bogart

(Keynote Speaker: Thursday, 10.30 am – 12.30 pm)
Anne 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 with Tadashi Suzuki in 1992, and is currently its Artistic Director. Before founding the SITI Company, she was the president of the Theatre Communications Group. A recipient of a Guggenheim 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 No Poetry But Philosophical Reflections Practical Instructions Provocative Opinions and Pointers From a Noted Critic and Playwright (1988)* and for *The Baltimore Waltz (1990)*. In 1984 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 incorporates in much of her work. In addition to *Anne Bogart: Viewpoints*, she has written *And then, you act; A Director Prepares* (alluding to the title of Stanislavski's seminal acting manual, *An Actor Prepares*); and *The Viewpoints Book* (co-authored) in which she outlines her theories of and approaches to making theatre.

Jessica Bowles

(Welcome: 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 degree study in puppetry and circus to the UK. She co-organised the OISTAT Education Commission event in London (2006), is active in the ACTD 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 programming consultant to the National Arts Centre in Ottawa. Prior to this, she was CEO of the Hummingbird Centre for the Performing Arts in Toronto. Producing credits include Tony-nominated Broadway productions, Edinburgh Festival premieres and extensive US tours.

She has worked for artists as a manager and agent, and occupied a senior management position for the Stratford Festival of Canada. Bradley was instrumental in the creation of the Inaugural International Arts Forum in Beijing in 2001, and she was the Artistic Director of the first Pittsburgh International Festival of Firsts in 2004.

Selina Busby

(Roundtable Discussion: Thursday, 1.30 pm – 3.00 pm)
Selina Busby is course leader for the MA in Applied Theatre at the Central School of Speech and Drama. Previously she taught drama and performing arts in further education colleges, as well in schools and prisons and has directed both youth theatre and TIE productions. She has recently co-written (with Dr Stephen Farrier) 'Queering Kane' in *Alternatives Within Mainstream II: British Postwar Queer Theatres*. Recent conference papers include 'Utilizing A Global Vision to Safeguard the Local Village' (IDEA World Congress, Hong Kong, 2007) and 'Living with the enemy. Towards not reconciling the state with queers, transies and children' (Performance Studies International #12).

Ruth Butler

(Roundtable Discussion: Friday, 2.30 pm – 5.00 pm)
Ruth attended Central School for Speech and Drama and graduated in 2007 with a BA (hons) in Theatre Practice, specifically in Stage Management. During her time there she stage managed various theatre and events projects including 'Bollywood Steps' (Nukhut Dance Company 2006 and 2007), 'The Caged Birds' (Ubiquity Theatre Company), 'The Snow Queen' (Theatre Royal Stratford East and the Greenwich and Docklands festivals, 2007). Roles whilst at university include productions of 'The Speculator', 'Semi-Monde' and 'The Comedy of Errors'. Since graduating she has worked on 'Smilin' Thought' at the Drill Hall, and most recently 'Mile End' at the Southwark Playhouse and its national tour. She was nominated for the Stage Management Association Individual Award in 2007 for 'Bollywood Steps'.

Martin Chaput

(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, Martin Chaput worked in France with Jean-Perreault, Philippe Genty, Claire Jenny, Thierry and Marion Bae, Luc Perrot and Rémi Uchéda. Since 1999 he has created his own projects in which he questions the privacy of the dancer, his cultural and social identity in a choreographic research of intimate and urban corporality.

Martial Chazallon

(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 'Wake Up!' in South Africa in 2000, Martial Chazallon has been exploring reinvesting urban spaces through art installations and dancers' bodies, and how creative processes can work to transform places and their original purposes. This has been the starting point for choreography which he has then developed with dancers and choreographers from Mexico (Antonio Salinas), Canada (Daniel Soulières) and Mozambique (Panaibra Gabriel), and the plastic artists Maciej Fiszer, Maryvonne Arnaud, and Berry Bickle.

Broderick Chow

(Paper Panel: Thursday, 1.30 pm – 3.00 pm)
Broderick Chow is a PhD student at the Central School of Speech and Drama, and a stand-up comedian, performer and writer. His main research interests are 'open artworks,' the remix, and relational aesthetics—and the application of these visual art and curatorial practices to performance, specifically stand-up comedy. He is one of four creators of the comedy/art project *Homework for Heroes* and runs the monthly comedy club Justice League of Comedy. As a comic, Broderick performs in London and on UK circuits (including clubs such as Downstairs at the King's Head, Oxford's Free Beer Show and UCL's Ministry of Comedy).

Cognitiv Arts

(Presentation: Friday 3.00 pm – 5.00 pm)
Cognitiv Arts are an emerging production company currently based at The Central School of Speech and Drama. Cross collaborative and cross disciplined, Cognitiv Arts aim to create exciting, innovative productions that are bursting mix of installation, performance and puppetry. Specialising in outdoor events and performances, Cognitiv Arts believe in working as collaboratively as possible with each other and as individuals 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 – Leanne Curtis (Artistic Director), Alice Kentish (Puppeteer/Assistant Director), Naomi Young (Stage Manager), Charlotte Hayday (Producer), Alice Pillar (Designer), Georgina Alexander (Technical Supervisor), Dominic Yates (Lighting Design).

Ken Coker

(Paper Panel: Friday 11.00 am - 12.30 pm)
Ken Coker is a lighting designer, production electrician and PhD student at Nottingham Trent University. He is currently looking at how contemporary cultural theory might influence lighting design and why such theory is absent from the epistemology of lighting design.

Robert Cook

(Roundtable Discussion: Thursday 3.30 pm – 5.00 pm)

Robert Cook has devised and performed with seven sisters group and Marie-Louise, choreographed for contrived & exaggerated and The Gentle People and movement directed for Lorraine Bowen. Projects with Elina Manni include co-directing *Whatever Happened to our Revolution?* for the 'Get Together (again)' event at the Royal Court. He played the title role in *Uncle Vanya* for Theatre Nomad, and has acted and danced for ENO and ROH. He co-devises and performs in *Martha & Arthur*, a physical theatre/cabaret hybrid. He has worked extensively as a walk-about performer at corporate events and street theatre. Robert is currently performing with *Chi Chi Bunichi* and the street theatre show *Mr. Wippy and the Conettes*.

Greer Crawley

(Paper Panel: Friday, 2.30 pm – 4.00 pm)

Greer Crawley is a practising designer and pathway leader within the BA (Hons) Spatial Design course at Buckinghamshire New University College. With a background in fine art, theatre and landscape design, she has worked as an exhibition curator, director and designer. She has lectured on a range of subjects including 'Performing Modernism—staging the city' and 'Aerial scenography: the trajectories of flight in performance'. She is currently undertaking doctoral research into Strategic Scenography (the construction of alternative terrains) at the University of Art and Design at HGKZ Zurich and the University of Vienna.

Matthew Cummins

(Paper Panel: Friday 11.00 am – 12.30 pm)

Matthew Cummins is a performance lecturer, actor and director specialising in physical approaches to performance. Matt is currently researching the overlaps between a diverse range of performance techniques – Stanislavski, Grotowski, Artaud, Barba, Meyerhold – identifying their meeting points in the pursuit of 'unified' field of performance training and methodology. Presence and energy play key roles in this new methodology.

Aldona Cunningham

(Installation: Thursday and Friday)

Aldona Cunningham, Lecturer in Scenography at the Central School of Speech and Drama, trained at Central St. Martin's. She has designed operas such as *Così Fan Tutti* (Scottish Opera and the Brighton Festival) and *Visitato Sepulchri* (James MacMillan for Scottish Chamber Orchestra); her work ranges from designing plays to adaptations and devised productions in range of settings. Her long-term collaboration with Julia Bardsley included *12/Stages*, an installation using objects, photography, film and performance art. She is currently researching creativity and design pedagogy, and is regularly invited to workshops on the collaborative process with Improbable and other companies.

Anne Curry

(Presentation: Friday 2.30 pm – 3.30 pm)

Anne Curry is a freelance designer; she has a degree in Theatre Design. Her postgraduate studies include a Higher Diploma in Fine Art, specialising in Theatre Design at the Slade, and an M.A. in Education and Professional Development from U.C.E. Birmingham. Anne is Senior Lecturer in Costume Design and Interpretation on the B.A.(Hons) programme in Theatre Design at Nottingham Trent University. In addition, she works extensively as a visiting lecturer on degree and postgraduate programmes at H.E.Institutions across the U.K. Anne's subject specialism is costume design; she is interested in visual research: character interpretation and design development via freehand figurative drawing.

Jon Davison

(Participatory Workshop: Friday 2.00 pm – 5.00 pm)

Jon Davison has twenty-five years of experience as a performer, clown, director and teacher. He is a co-founder of the Escola de Clown de Barcelona, and AHRC Fellow in the Creative and Performing Arts at the Central School of Speech and Drama, where he recently began a three-year research project investigating contemporary clown performance and clown training as a complete actor-training method. As a performer he has appeared in numerous theatres, festivals, tents, cabarets and streets around Europe.

Stephen Di Benedetto

(Roving Reporter)

Stephen Di Benedetto is an Assistant Professor of Theatre History & Theory at the University of Miami and the Book Review Editor (North America), for Theatre Research International. Current researches explore scenographic design in various cultural contexts, and examine the ways in which the five senses are harnessed by artists in performance from a both a phenomenological and physiological perspective. He has convened Scenography Working groups with the International Federation for Theatre Research and American Society for Theatre Research.

Carolyn Downing

(Participatory workshops: Thursday, 2.00 pm – 5.00 pm and Friday, 11.30 am - 2.00 pm)

Carolyn Downing trained at City College Manchester and The Central School of Speech and Drama. She has designed sound in venues including the Royal Dramatic Theatre (Sweden), Young Vic, Tricycle Theatre, Royal Court Theatre, Salisbury Playhouse, Sheffield Crucible Studio and the Donmar Warehouse. For the Royal Shakespeare Company her sound designs include *The Winter's Tale*, *Pericles and Days of Significance* and she has also worked with Shared Experience and Out of Joint.

Natalia Fedorova

(Participatory Workshop: Thursday, 3.00 pm – 5.00 pm)

Natalia Fedorova is a stage movement teacher at the Moscow Arts Theatre Academy. Natalia was a

student of Andrey Drozin and worked for several years as his chief assistant teaching his extraordinary system of movement. As well as her work at the Moscow Arts Theatre Academy, she has also taught at the Carnegie-Mellon University School of Drama, the Institute for Advanced Theater Training at Harvard, Fordham University, the Actor's Studio, Princeton University and the Stanislavsky Summer School (Cambridge, Massachusetts).

Gregg Fisher

(Roundtable Discussion: Thursday 1.30 pm – 5.00 pm)

Gregg Fisher is Senior Lecturer in Theatre Sound Design at The Central School of Speech and Drama. He studied music composition and has been a recording engineer and resident composer (for instance with Northern Moon Productions). He coordinated and co-designed the *SoundPark* Exhibition at the 2007 Prague Quadrennial and is a member of the Sound Working Group of OISTAT and USITT. Among his many sound design and composition credits are Sarajevo Story (Lyric Hammersmith Studio); *Once I Was Dead* (UK); *Blasted* (Graee, UK Tour, Soho Theatre); *Throat* (New York and US Tour); and *Here's What I Did With My Body One Day* (Pleasance and UK Tour).

Matt Fletcher

(Paper Panel: Thursday, 3.30 pm – 5.00 pm)

Matt Fletcher is Associate Senior Lecturer in Performance at Southampton Solent University. For twenty years he worked as a freelance actor, writer and director in a variety of community contexts, developing a particular interest in the role of the spectator and techniques of audience participation. Having completed a Masters in Arts in the Community, he is currently studying for a PhD from the University of Glamorgan, focussing upon participatory performance. He is co-founder of Southampton-based arts group ARTIFICE, with whom he undertakes frequent experiments in psychogeographic and relational performance. On occasion, he also breathes fire.

Helen Freshwater

(Roundtable Discussion: Thursday 3.30 pm – 5.00 pm)

Helen Freshwater works as a dramaturg and is Research Fellow in Theatre Studies at Birkbeck College, University of London. She holds a PhD from Edinburgh University. Her work focuses on twentieth-century British theatre and contemporary performances, with special interest in historiography, the politics of performance, audience response and British physical theatres. *Theatre and Audience* is forthcoming from Palgrave Macmillan. A contributing editor to *New Theatre Quarterly*, she is co-convenor of the London Theatre Seminar and serves on the board of SHAMS, the Cambridge physical theatre company.

Gareth Fry

(Participatory workshops: Thursday, 2.00 pm – 5.00 pm and Friday, 11.30 am - 2.00 pm)

Gareth Fry trained at The Central School of Speech and Drama in theatre design. His recent work as a Sound Designer includes: *Shun-kin* (Complicite), *Black Watch* (National Theatre of Scotland), *Women of Troy* (Lyttleton Theatre), *The Overwhelming* (Laura Pels Theatre, NY), *Jump* and *OK Computer* (Radio 4) Gareth works extensively with companies such as Complicite, Katie Mitchell, Out of Joint, Royal Court, DV8 and Fabulous Beast Dance Theatre. He won the Laurence Olivier Award for Sound Design in 2007 for Waves. Future projects include: *Fram* (Olivier Theatre), *The City* (Royal Court), *Rosmersham* (Almeida) and *The Idiot* (Cottesloe Theatre). More info at www.garethfry.co.uk.

Martin Green

(Roundtable Discussion: Friday, 2.30 pm – 5.00 pm)

Martin Green started his career in the events industry in PR agencies and then at ITV. He spent five years in Ken Livingstone's events team, becoming Head of Events for London. In that position he was responsible for producing high-profile events such as the London New Year's Eve fireworks as well as a range of community festivals and one-off events in Trafalgar Square (including Diwali and the Scissor Sisters). Martin then went to The O2 (formerly the Millennium Dome) as Director of Events and oversaw the reopening of this venue. As Head of Ceremonies for London 2012, he will build and manage the team that produces the handover ceremony in Beijing 2008, the Torch Relay, Medal, Welcome, opening and closing ceremonies of the Olympic and Paralympic games.

Rachel Hann

(Paper Panel: Friday, 2.30 pm – 4.00 pm)

Rachel is engaged in a doctoral study on the application of three-dimensional visualisation methodologies for theatre research. Her work explores the research processes involved in visualising unrealised Utopian theatre architecture of the 1920's and 1930's, such as Kiesler's *Endless Theatre* (1926), Bel Geddes's *Repertory Theatre* (1929), Gropius's *Total Theatre* (1927-34) and the new *Meyerhold Theatre* (1930-38). Rachel has a background as a performer, director and choreographer as well as undertaking roles in theatre set construction, lighting design and digital projection for performance.

Gavin Henderson

(Welcome: Thursday, 10.30 am, Roundtable discussion: Thursday, 1.30 pm - 4.00 pm and Roundtable Discussion: Friday, 2.30 pm – 5.00 pm)

Professor Gavin Henderson is Principal of the Central School of Speech and Drama and Artistic Director of the Dartington International Summer School. Previously he served as Artistic Director of the York Festival and Mystery Plays, Chief Executive of the Philharmonia Orchestra, and Director of South Hill Park Arts Centre at Bracknell where he conceived and

built the Wilde Theatre. Director of the Brighton Festival for ten years, he has been Chairman and President of both the British Arts Festival Association and the European Festivals Association. In 1994 he became Principal of Trinity College of Music and effected the merger with the Laban Centre for Dance. He was a member of Arts Council England and Chairman of its Music Panel; in 1998 he established the ACE lottery-funded charity Youth Music. He has been awarded the Sir Charles Groves Award, the British Academy of Composers and Songwriters Gold Badge and a CBE for services to the arts.

Pamela Howard

(Presentation: Friday, 11.30 am - 1.30 pm)

Pamela Howard is Professor Emeritus of the University of the Arts, London, and a visiting professor at Royal Holloway and Belgrade's University of the Arts. She has realised over two hundred productions as a stage designer, in the UK, Europe and the US, including site-specific works with the late John McGrath. She wrote, directed and was visual artist for *The New Jerusalem* and recently designed and directed *The Greek Passion* for the Opera of Thessaloniki. She was Artist in Residence at Carnegie-Mellon University in 2006 and her book *What Is Scenography?* is published by Routledge (2001).

Sam Hunter

(Roundtable Discussion: Friday, 2.30 pm – 5.00 pm)

Sam Hunter was the Production Stage Manager at the opening and closing ceremonies, Manchester Commonwealth Games, and also at the Athens Olympic Games and Turin Winter Olympic Games.

Nesreen Hussein

(Paper Panel: Thursday, 1.30 pm – 3.00 pm)

Nesreen Hussein is a PhD student in the Department of Drama and Theatre, Royal Holloway, University of London. Coming from a scenographic background, her current research interests lie in assessing the status of the human body in relation to the inanimate, material object as they share performance space.

Ramón Ivars

(Presentation: Thursday, ?)

Ramón Ivars has been working since 1972 as a set and costume designer for ballet, opera and drama and as a director for the stage, TV and film throughout Europe. He received the Catalan National Theatre Award in 1982. He designed the opening and closing ceremonies of the Paralympic Games in Barcelona 1992. He is 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.

Biographies - continued

John Keefe

(Paper Panel: Thursday, 3.30 pm – 5.00 pm)

John Keefe is a lecturer in theatre-performance-film, a theatre director and performance dramaturge. He is presently a Senior Lecturer in SJCAMD Undergraduate Centre, London Metropolitan University, and Field Lecturer in Theatre Studies and Film Studies, Queens University (Canada) International Study Centre. His most recent publications are the 2-volume project *Physical Theatres: A Critical Introduction, and Physical Theatres: A Critical Reader* (Routledge 2007), co-authored and co-edited with Simon Murray.

Recent papers include 3 'interventions' on dramaturgies of the body and the spectator at the European Dramaturgies in the Twenty-First Century conference in Frankfurt: 'the body is always working', 'the spectator is....', and 'the carousel of ghosts'.

David Kirby

(Roundtable Discussion: Thursday, 1.30 pm – 4.00 pm)

Dr David A. Kirby is Vodafone Chair of Business and Founding Dean, Faculty of Business Administration, Economics and Political Science at the British University, Egypt. Past posts include Professor of Entrepreneurship at the University of Surrey, Director of the UK Institute for Small Business and Entrepreneurship and Senior Vice President and Director of the International Council for Small Business. He has sat on several UK Government working parties, and has published articles and books including *Entrepreneurship* (McGraw-Hill, 2003). He is a fellow of the Institute of Business Advisers, the Royal Society of Arts and the UK Institute of Higher 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 wondrous matter on earth. Current research projects include *The Sound of Materials, The Performativity of Matter and Materials Library as Materials Theatre*. Recent outputs have included performative events/exhibitions at the Hayward Gallery, Tate Modern and Wellcome 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.asifitwerereal.org

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 Winchester, 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 performance installations. He also undertakes performance research with Misguided Tour - a site specific comic tour using fictional / non fictional interface. He is a consultant to Kneehigh Theatre Company and others. In the past, he has received awards from AHRC to pursue postgraduate studies as well as bursaries from Arts Council as writer. www.fuseperformance.co.uk

Eleanor Margolies

(In Residence: all week)

Eleanor Margolies is a writer and theatre-maker. Her publications include: *Green Camberwell*, a walking guide to parks, history and art in a London neighbourhood; *The Day The Food Ran Out*, a picture book created with Catherine Vase and children from three East Greenwich schools; and *Vagueness Gridlocked*, a philosophical map of the smells of New York. She wrote her PhD thesis, *Dancing with Forks*, on props, puppets and materials in performance and is the editor 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 Maresa von Stockert's Tilted Co. and performed in *La Sardina, Grim[m] Desires and More Grim[m] Desires*. She has also worked with Punchdrunk. Raquel formed Lost Dog with Ben Duke in 2004 and their duet *Pave up Paradise* won first prize at the 2004 Burgos International Choreography competition. *The Drowner* was nominated for a Total Theatre Award (Edinburgh Festival 2005). The company received a Bonnie Bird UK New Choreographers Award and was commissioned to make *The Over-Head Project* for The Place White 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 MADE in Umea 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 history drives their work in a variety of media, with a focus on process, exchange and the development of networks and communities. The Bunker Project is their first project, and is being developed for this residency by Metis director, Zoe Svendsen, with artist/designer Simon Daw, writers Lucy Caldwell and

Lizzie Hopley, sound designer Tom Hall, activist/artist Steve Crozier, performers Catherine Dyson, Selina Papoutseli and Jon Spooner and production manager Haidee Carpenter - as well as other creative artists and assistants who have been involved in the project. See www.metisarts.co.uk. Thanks to Arts Council England and the Heritage Lottery Fund for making the project and research possible.

Elizabeth Mills

(Participatory Workshop: Thursday 1.30 pm – 3.00 pm and Paper Panel: Friday 11.00 am - 12.30 pm)

Liz Mills is a senior lecturer in the Drama Department at the University of Cape Town where she teaches theatre voice, acting and directing. She convenes the postgraduate studies in the department and runs the Drama Residency, a programme that brings professional theatre practitioners and students together to work on creative projects. Recent production work includes Chekhov's *The Seagull* and a programme of South African interpretations of performances from Ionesco's *The Lesson*, Lorca's *Blood Wedding* and Soyinka's *Death and the King's Horseman* for the UNESCO-ITI World Festival of Drama Schools in the Philippines. She is a recipient of the UCT Distinguished Teacher's Award.

Luke Mills

(Roundtable Discussion: Friday 11.30 am - 1.30 pm)

Luke graduated from The Central School of Speech and Drama in 2007 and joined Greenwich and Docklands Festivals as a Project Manager; organising outdoor events and street theatre in Trafalgar Square, the Old Royal Naval College and for the Tour de France. Luke worked on numerous professional projects whilst studying at Central, where he began his freelance career, with credits to date including: Production Manager, *Dealer's Choice* (Trafalgar Studios), Lighting Designer, *Tower of Light* (Heat the Streets, Blackpool), Technical Manager, *Bollywood Steps* (UK Tour '06 + '07), Chief Pyrotechnician, Clubland Live (UK Arena Tour) and Stage Manager *The Bloomsbury Festival* (London).

Nick Moran

(Roundtable Discussion: Friday, 11.00 am – 1.00 pm)

Nick Moran had an extensive career as a freelance Lighting Programmer for more than seventy productions, including the moving lights for the original *Miss Saigon* (Drury Lane). Recent credits include *Bullies House* (Border Crossings Theatre), MTV live music shows (Birmingham Symphony Hall) and *Love is a Dog From Hell* (a concert staging of the poems of Charles Bukowski, Vienna). He was Lighting Manager for English National Opera and staged concerts of Wagner's *Ring Cycle* at the Barbican. The author of *Performance Lighting Design in the Twenty-First Century* from A&C Black, he is Senior Lecturer in Lighting Design and Production Lighting at the Central School of Speech and Drama and an executive member of the Association of Lighting Designers.

Jane Munro

(Roundtable Discussion: Thursday 3.30 pm – 5.00 pm)

Jane Munro has performed in dance and theatre pieces such as *I'm Going Outside and I May Be Some Time* (Cathy Turner, Phoenix Theatre, Exeter), *Noise Memory Gesture* (Ross Brown). She teaches at The Central School of Speech and Drama, having recently completed a doctorate entitled *Dance as Encounter*. Her dance theatre works include the site-specific piece *Dress* (Plunge Club, London), dance film *Mine* (Dance on Screen Festival, the Place) and the interactive dance installation *Wardrobe: a dance in your shoes* at Chisenhale Dance Space. She and Gareth White are undertaking research on a new work inspired by *The Recruiting Officer*.

Sean Myatt

(Paper Panel: Friday, 2.30 pm – 4.30 pm)

Sean Myatt originally studied theatre design where his interest in the puppet developed along with a fascination in the possibilities of narrative through the movement and metamorphosis of object and materials. He was awarded the Arts Council and John Wright bursary to further develop his skills as a puppeteer in 1989. It was whilst working with the Philippe Genty Company that the combination of his training as a designer and puppeteer developed into what he describes as live design. He has been working as a performer and director for the last fifteen years and has recently joined Nottingham Trent University as Senior Lecturer in Theatre Design.

Jeton Neziraj

(Roundtable Discussion: Thursday, 1.30 pm – 3.00 pm)

Jeton Neziraj is drama professor at the University of Prishtina, playwright and director of the Center for Children's Theatre Development (CCTD), which creates participative theatre projects around issues affecting young people in Kosovo. In 2005, CCTD collaborated with the UN Office of Missing People on an Albanian/Serbian project about the missing persons from the last war in Kosovo. Jeton 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 Scripts award from the Ministry of Culture in Kosovo (2006 and 2007), and his drama *Lisa is sleeping* won the first prize in the national competition of the drama publisher BUZUKU. He presents his work internationally at 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 Director of the Mander and Mitchenson Theatre Collection, a Fellow of the Royal Society 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 Warehouse. He has had a varied freelance career working in the West End and around the UK. He has also worked on outdoor shows and festivals, including a lighting installation for the Royal Victoria Docks (opposite the Millennium Dome) for New Year's Eve With Julian Rudd he created the much-imitated Enchanted Forest for the Megadog eclipse festivals. A founding member of Mamaloucos 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, Kinetika and others.

Katariina Numminen

(Roving Reporter)

Katariina Numminen is a Helsinki-based dramaturg and director who has directed work with such groups as Viipurin taiteellinen teatteri and Todellisuuden tutkimuskeskus (Reality Research Center) in Finland. She has taught Dramaturgy in the Theatre 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, Music and Performance at Salford University and Director of New Performance Paradigms, an international network of writers and performance makers exploring the future of performance.

Keith Orton

(Presentation: Friday 3.30 pm – 4.30 pm)

Keith graduated with the Advanced Diploma in Stage Design from The Central School of Speech and Drama in 1992 and worked as a freelance and resident set and costume designer. He then became resident designer at Oldham Coliseum Theatre, Manchester and designed many in-house productions.

In 1997, Keith returned to Central as a full-time design tutor. In 2005 he was a finalist for the World Stage Design Exhibition in Toronto and had a book published by Crowood Press. He has designed the last three pantomimes for Watford Palace Theatre, and through this work, he is hoping to raise the academic profile of this British theatrical tradition.

Ron Packman*(Presentation: Thursday)*

Ron Packman was born London 1948, educated at London schools 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 PackmanLucas in 1979. From 1990 to 1997 he was a tutor in RCA, 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 Heatherwick Studio in 2006. He set up Pakman Chow in Shanghai in 2006. He is presently working in Hong Kong, Shanghai, Wuhan, Cape Town, Vilnius 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 scenographic object/image. She has designed for theatre, opera and dance—working with venues and companies such as Lightwork, Complicite, West Yorkshire Playhouse, The Gate, Young Vic, the Royal Opera House English Touring Opera, Opera Theatre Company (Dublin), Scottish Opera and Shobana Jeyasingh Dance Company.

Jonathan Petherbridge*(Paper Panel: Friday, 2.30 pm – 4.00 pm)*

Jonathan Petherbridge has been making different sorts of theatre for nearly three decades. Some 'orthodox' shows developed from the work of a writer (Shakespeare, Brecht, Brenton) while some were inspired by places (parks, cliff tops, vaults) or driven by social purposes (young people, intergenerational projects, theatre for early years). He pioneered promenade theatre as a response to the dominance of the black box, directed and rejected the community play and continually seeks to introduce theatre to effective settings. He is Artistic Director of London Bubble Theatre Company, working to develop a model of an open theatre company that generates work with, and for, people.

Cormac Power*(Paper Panel: Friday 11.00 am – 12.30 pm)*

Cormac Power 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.

Ali Pretty*(Presentation: Thursday 2.30 pm – 3.30 pm)*

Ali Pretty is a founder of Kinetika, of which she is Artistic Director. She designed and directed numerous productions including *Din Shuru*, *Tiger Out East!* and *Roads 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 created costumes for the Millennium Dome Opening Ceremonies and the Atlanta Olympics Opening Ceremonies. Exhibitions of her work include the tour of 'Midnight Robbers: the Artists of Notting Hill Carnival'.

Present Attempt*(In Residence: all weeks)*

Present Attempt is a performance collective. Formed in 2006 by postgraduates from the Central School of Speech and Drama, the collective is committed to developing progressive and experimental devised work. Members are James Bush, Alex Eisenberg, Venla Hatakka, Sam Lerner, John Pinder, Matt Trueman.

Present Attempt addresses fundamental questions about live performance, creating passionate, impossible and anarchic work with a strong comic undercurrent. Performers are encouraged to enter areas where they feel vulnerable, to face their audience in the present moment. This performance mode emphasises the joy of failure on stage; with no two shows ever exactly the same, the scope for fresh and surprising moments, both comic and poignant, is ever-present.

Projet in situ*(Roundtable Discussion: Thursday 3.30 pm – 5.00 pm and Workshop: Friday 11.00 am – 1.00 pm and 2.00 pm – 4.00 pm)*

The company was founded in 1999 and works at the frontiers of distinct disciplines including dance, theatre, anthropology, choreography, writing, photography, plastic arts. Work from South Africa to Syria and Mexico celebrates the hybrid language of live art on the cusp of contemporary dance and theatre. In 2001 Martin Chaput and Martial Chazallon gathered together dancers, visual artists, and composers to make 'Du Haut' (Paris), 'Manège' (Damascus) and 'Wake Up! (Johannesburg). 'The 4 M's' researched the subject of urban and personal corporality: 'Miradas cruzadas' (Mexico) and 'Appartement témoin' (Montreal). The fourth, 'Taxidermie', was performed at Maputo in 2007 and replayed at the Merlan, the national stage of Marseilles, and at the Centre Chorégraphique National de Billioux-la-Pape Co. Maguy Marin (Taxidermie # 2).

Liz Pugh*(Roundtable Discussion: Friday, 11.30 am - 1.30 pm)*

Liz Pugh is co-founder and Creative Producer for Walk the Plank (www.walktheplank.co.uk), creators of outdoor performance, event engineers, and operators of the UK's only theatre ship. She previously worked

for touring companies, local authorities and venues including the Royal Exchange Theatre, Welfare State International, and the Pleasance Theatre. An occasional director, performer and pyrotechnician, she has directed *The Emperor and Tiger* in collaboration with carnival arts company Kinetika. She is currently working with curator Michael Trainor and others to produce Art Car Parades in Newcastle Gateshead for New Year's Eve. A regular contributor to journals, she recently worked as a roving reporter and DJ for Solfest FM, the community radio station for Solway Firth's music festival. She is on the board for Xtrax, artgene: Cumbria's contemporary visual arts research facility and Liverpool's Collective Encounters.

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#7 (www.spell7.net). Current projects include *National Language Class*, a bilingual performance about language, ethnicity and national identity, and *Tree Duet*, the latest in a series of pseudo-autobiographical duets 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 performance and mobility (with Martin Welton), and is currently working on a short 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 of companies, one of the leading lighting rental and service companies in the UK. He is a well known and respected figure in every area of theatre in London and beyond. He has been actively concerned with the both Greening 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.

Alan Read*(Keynote Speaker: Friday, 10.00 am – 11.00 am)*

Alan Read is the author of *Theatre & Everyday Life: An Ethics of Performance and Theatre, Intimacy & Engagement: The Last Human Venue*. He is the editor of *The Fact of Blackness: Frantz Fanon and Visual Representation and Architecturally Speaking: Practices of Art, Architecture and the Everyday*. Alan Read is a founding consultant editor of Performance Research and editor of two issues of the journal: *On Animals* and *On Civility*. Alan Read is currently Professor of Theatre at King's College London where he is developing the old anatomy museum and theatre on the Strand as a Performance Research Institute.

Trish Reid*(Paper Panel: Thursday, 3.30 pm – 5.00 pm)*

Trish Reid is Director of Studies in Dance and Drama at Kingston University. 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 Neilson, 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 *Panic*, 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 enrolled 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 practices.

Karl Rouse*(Roundtable Discussion: Thursday, 1.30 pm – 4.00 pm)*

Karl Rouse is leader of the BA Performance Arts at the Central School of Speech and Drama. The course undertakes a range of projects including regular collaborations with companies such as Para Active, Punchdrunk, ICA and ENO. He is a graduate from New York University's Department of Performance Studies and RADA, active within the Fulbright Commission and Fellow of the Royal Society of the Arts. He has lectured at ICA, Rotary International, the University of Salford, HM Prison Service, Performance Studies International, and New York University.

Felix Ruckert*(Roundtable Discussion: Thursday 3.30 pm – 5.00 pm)*

Felix Ruckert studied dance at the Folkwang Hochschule Essen, in Paris and New York before becoming an award-winning choreographer. As a dancer he participated in the first three productions of Wanda Golonka and VA Wölfl- Neuer Tanz, Düsseldorf and spent three years in France with some of the exponents of the jeune danse française. From 1992-94 he was part of Pina Bausch's Wuppertaler Tanztheater. His improvisation project *Die Küche*, (1993-1995), a performance ritual of several hours featuring up to thirty local dancers and musicians was performed in twelve major European cities. In numerous other works, with international commissions, he has given the audience an active role in performance and explored pure movement and improvisation structures.

Julian Rudd*(Roundtable Discussion: Friday, 11.30 am – 1.30 pm)*

Julian Rudd started his career as a promoter and DJ at underground parties and festivals. He set up the Deptford Urban Free Festival and founded Circus Mameloucos 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 programme. He has worked extensively as Festival Director and production manager for festivals and produced *Bollywood Steps*, *The Mameloucos Experience* and *The Singularity*. In 2005 he founded Remarkable Productions and became Coordinator of the Independent Street Arts Network. He has produced two conferences for ISAN: *Time to Connect* (2005) and *To Boldly 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 Hijinx 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 Best Play Award. He is also Artistic Director, with Nettie 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 Partner 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 ABL 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. Mhora joined the Theatres Trust in January 2006.

Biographies - continued

Nettie Scriven

(Paper Panel: Friday, 2.30 pm – 4.00 pm)

Nettie Scriven has a wealth of experience designing for theatre spaces, including schools, community centres, arts centres, studio theatres, art galleries and main stages. She represented the UK at the Prague Quadrennial in 1999 and her work for Dragon Breath Theatre is exhibited until the end of 2008 at the V&A as part of the SBTD Collaborators Exhibition. She specialises in working on the development of new scripts and devising through collaborative process. She is also a Creative Agent for Creative Partnerships Nottingham, developing and supporting partnerships between schools, artists and cultural organisations, and creating CPD programmes for teachers and practitioners.

Juhi Shareef

(Roundtable Discussion: Friday, 11.00 am – 1.00 pm)

Juhi Shareef joined Arup in June 2006. After graduating with a business degree from Edinburgh, she spent several years working as a film/video Producer and as interim Director of the New York Film Academy. Her primary interest is finding sustainable solutions for the creative industries. As a Sustainability Consultant at Arup, Juhi helped develop the British Standard for Sustainable Event Management (BS 8901), managing its trial at Live Earth UK. She measured the carbon footprint of the Concert for Diana and is on the Mayor of London's Steering Group to reduce carbon emissions for the theatre sector.

Bob Sheil

(Presentation: Thursday, 1.30 pm – 1.45 pm and 3.00 pm – 3.15 pm and Roundtable Discussion: Friday, 11.00 am – 1.00 pm)

Bob Sheil is Programme Director of the Graduate Diploma in Architecture at The Bartlett School of Architecture where he also runs design Unit 23 with Emmanuel Verduysee. His key interest and curiosity in the relationship between architecture and making is bridged through practice and research. He is a founder member of the workshop based practice sixteen (makers) and editor of two editions of AD, 'Design through Making' and 'Protoarchitecture'.

Andy Smith

(Paper Panel: Thursday, 3.30 pm – 5.00 pm)

Dr Andy Smith is Programme Leader for Performance at the International Film School Wales, University of Wales (Newport). His teaching and research interests include: Modern European drama; American drama; American film and television; genre studies; post-war British theatre; directing for theatre and film; and multi-media, avant-garde and site-specific performance practice. His most recent publications can be found in *Theatre of Catastrophe: New Essays on Howard Barker* (eds. Gritzner and Rabey, 2006), *Monstrous Adaptations: Generic and Thematic Mutations in Horror Film*, (eds. Hand and McRoy, 2007), and *The Routledge Companion to Gothic*, (eds. McEvoy and Spooner, 2007).

Matthew Smith

(Paper Panel: Friday, 11.30 am - 1.00 pm)

Matt leads the undergraduate Community Drama programme at the Liverpool Institute for Performing Arts. He is also the artistic director for PickleHerring Theatre Company. Matt has been a freelance artist for sixteen years, working in settings such as schools, prisons, hospitals and environmental agencies, and with diverse populations such as the homeless. His work is always eclectic, moving across disciplines such as drama, puppetry, masks, and music. 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 'Of 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 Joining the Dots. 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 designer for over twenty years. A long-time collaboration with director Andrew Manley (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 Course Director of the BA Performance Design and Practice programme at Central Saint Martins for nine years. He is Secretary of the Associated Courses in Theatre Design (ACTD). He and his colleague Peter Bond are The Split Second research group, looking at interdisciplinary practice within the field and its pedagogic application. Most recently the group gave a workshop/devised performance, *The Lens & the Live*, for OISTAT Scenofest at the Prague Quadrennial 2007.

Dessislava Stoitcheva

(Paper Panel: Friday, 2.30 pm – 4.00 pm)

Dessislava Stoitcheva graduated with MA in Acting from the National Academy for Theatre and Film Arts (NATFA), Sofia, Bulgaria. Her acting career includes roles in theatre and interdisciplinary performances, TV series and feature films. She has a diploma in Cultural Project Management from the Council of Europe. She helped found, and now lectures on, the Management in the Performing Arts MA programme at NATFA. She has translations and publications in the specialized press and presentations at national and international conferences. She is a Partnership Projects Manager at the British Council in Sofia, managing art and creative industries 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 Drama Studies Centre, University College Dublin (UCD). She holds an MA in Irish Cultural Studies and a BA in English and Spanish from Babes-Bolyai University, Cluj-Napoca, Romania. She completed her PhD in Drama and Theatre Studies at UCD in 2006 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 Identities* was published by Cambridge Scholars.

Ayse Tashkiran

(Roundtable Discussion: Thursday 3.30 pm – 5.00 pm)

Ayse Tashkiran works as a teacher, movement director and performer. 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 Director, devising and performance puppetry. Recent movement direction work includes *Ma Vie En Rose* (Young Vic), *Macbeth* (Regent's Park Theatre), *Sarajevo Story* (Lyric Hammersmith Studio) and the French national tour of *La Songue du 21 Juin* by Label Brut. Selected performance work includes *Chi Chi Bunichi*; *Voyageur Immobilie*, Compagnie Philippe Genty world tour; *The Table Show* at the Traverse, BAC and West Yorkshire Playhouse, and site-specific projects with Project In situ in Damascus, Paris and Mahbogo.

Liselle Terret

(Roundtable Discussion: Thursday, 1.30 pm – 3.00 pm)

Liselle Terret is a lecturer on the BA and MA Applied Theatre, Drama and Education courses at the Central School of Speech and Drama. She has practised as an Applied Theatre practitioner, 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-convened a RiDE Symposium: 'On Disability: Tension within Applied Theatre'. She has presented provocations on performance art as a feminist tool for re-addressing the medicalisation of eating disorders at Manchester University, Northampton University and the University of Alpbach, 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 Birks and Amber Massie-Blomfield, 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 forum to evaluate and question the issues they address. They often work with charities and pressure groups, and in the past have worked with the Aegis 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.tessellatetheatre.co.uk)

Ben Todd

(Roundtable Discussion: Friday, 11.00 am – 1.00 pm)

Dr 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

(Costume Archive: All week)

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 Miserables*, *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. Prior to that she worked from September 1978 to May 1983 at English National Opera (ENO). Her work there included working as a sewing hand in the Men's Chorus Tailoring department, a cutter and maker for the Principal Men's department and working alongside the senior ladies cutter Ralph Dyer in the Ladies Principal department. During her time at ENO she worked for other companies including ENO North, Welsh Opera, The Old Vic, The Young Vic and Greenwich Theatre.

Gareth White

(Roundtable Discussion: Thursday 3.30 pm – 5.00 pm)

Gareth White teaches on the BA in Drama Applied Theatre and Education at the Central School of Speech and Drama. He is an actor, director and facilitator, and has spent much of his career making theatre in and for education and community contexts. His PhD research concerned agency and control in audience participation, issues which he is now pursuing in written and practical research. His paper on the ethics of audience participation was published in *Applied Researcher* (online, 2007), and 'Odd Anonymised Needs: the Masked Spectator in Punch Drunk Theatricals' appeared in *Modes of Spectating* (Intellect, 2008).

Frank Wilson

(Roundtable Discussion: Friday, 2.30 pm – 5.00 pm)

Frank Wilson has been Artistic Director of Stockton International Riverside Festival since 1988. He established Event International Company Limited as a specialist outdoor festival and site-specific events company in 1999. He is on the Board of Directors for Dance City (Newcastle) and RJC Dance (Leeds) as well as being Chair and Executive Committee Member of the Independent Street Arts Network. He was a founder of the European Network of Street Arts (Eunetstar). Selected projects include European Arts Festival; Newcastle's Millennium Eve Celebrations; the Launch Event of Leeds Millennium Square; the Festival of British Humour, Lisbon; British Programme of the Beijing Chaoyang Spring Carnival; and Finale Event, the NewcastleGateshead Tall Ships Race.

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 Attempt research into new approaches to improvisation.

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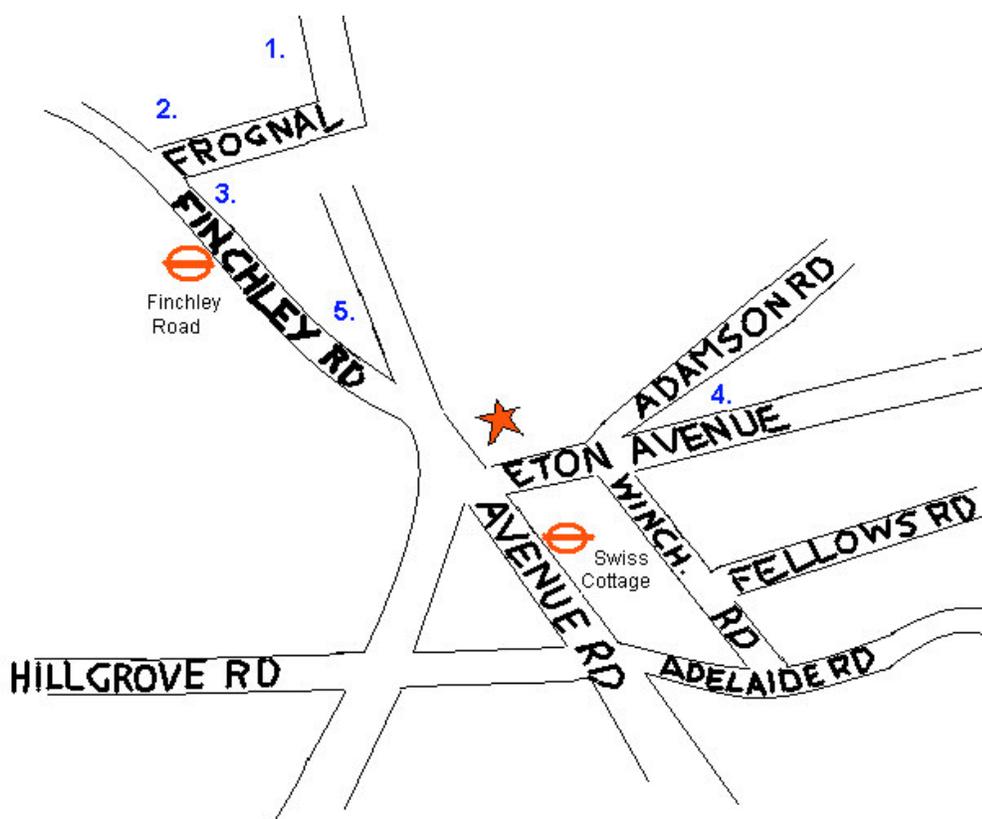
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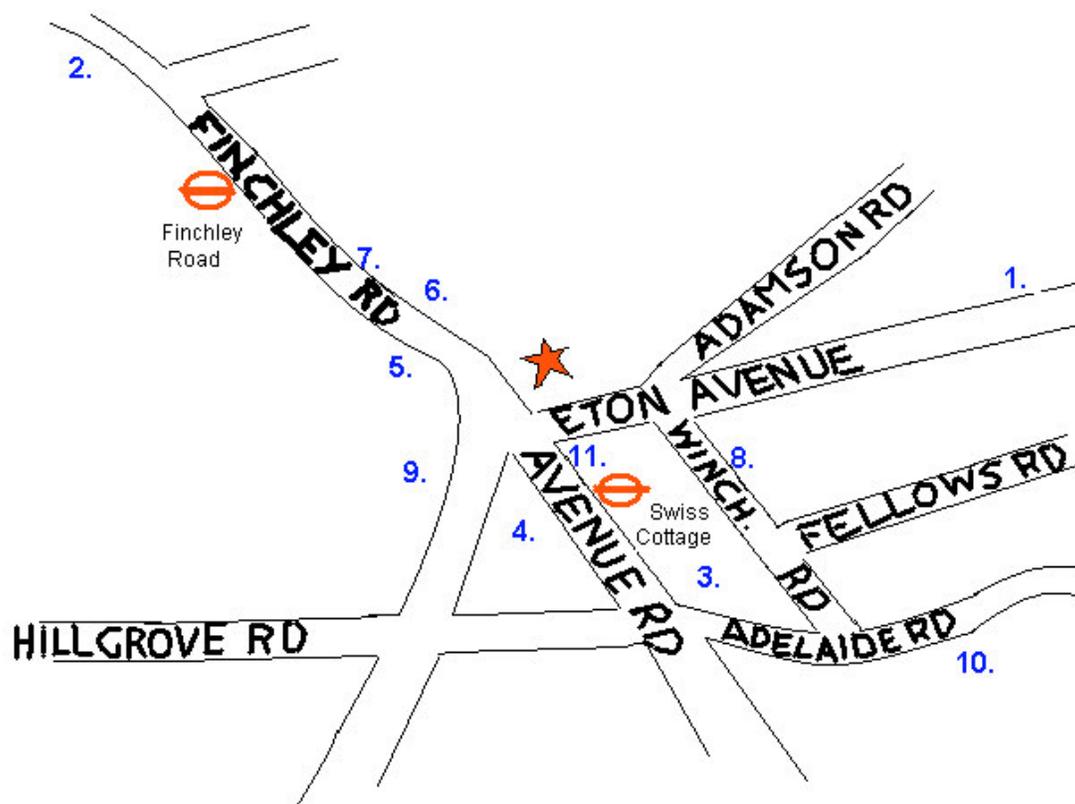
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Lebanese restaurant. Inexpensive, good quality and value.

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Comfortable and friendly gastropub. Serves good selection of food

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Avenue Road

Rooms for 'Theatre Materials / Material Theatres' conference Thursday 17th April 2008

	9.00	9.30	10.00	10.30	11.00	11.30	12.00	12.30	13.00	13.30	14.00	14.30	15.00	15.30	16.00	16.30	17.00	17.30	18.00	18.30	19.00	19.30	20.00	
Embassy Theatre	Registration		Keynote Lecture: Anne Bogart				TSD Tour				perform				perform				TSD Tour		The Performativity of Matter			
Embassy Studio	The Bar of Ideas																				Reception			
Puppetry Studio	The Cabinet of Curiosities																							
New Studio	Costume Archive																							
Studio 2	Knacker's Yard															Knackers Yard								
Performance Studio 1											Presence and Representation				Participatory Performance									
Rehearsal Room 1&2											The Entrepreneurial Artist													
Rehearsal room 3											Acoustic Theatre													
											Imprints													
Rehearsal Room 4													Ali Pretty		Ramon Ivars									
Clean Rehearsal Room													From Prop to Protagonist											
Rehearsal Room 5	Life at the Molecular Level																							
Rehearsal Room 6	Priming the String Machine: The Object as Postdramatic Gesture																							
Performance Studio 2													An introduction to how we hear the world											
Rehearsal Room 7															Audience: bodies, experience, presence									
Rehearsal Room 8	The Bunker Project																							
Room A											Object, Presence, Absence				Materialities of Performance									
Room D															Objects and Obstacles									
Atrium	Bartlett Project																							
Embassy Theatre Substage	Tesse-laboTTomy																							
Key																								
Paper Panel																								
Roundtable Discussion																								
Workshop																								
Residency																								
Keynote																								
Presentation																								
Other Conference activity																								
Plenary																								
Tour																								

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Embassy Theatre	Registration	Keynote Lecture							TSD Tour							TSD Tour	Plenary								
		Alan Read																							
Embassy Studio	The Bar of Ideas																								
Puppetry Studio	The Cabinet of Curiosities																								
Movement Studio					Projet In Situ						Projet In Situ														
New Studio	Costume Archive																								
Studio 1					What does Greening						Tree Duet	Sustainable Theatre Architecture /													
					Theatre Practice mean?							Sustainable Production													
Studio 2	Knacker's Yard																								
Performance Studio 1					Street Arts and Higher							Street Arts: The Olympics as Catalyst													
					Education Models																				
Rehearsal Room 1&2					Pamela Howard							A Dressmaker	Instinctive Object												
													Ramblings												
Rehearsal Room 4													Anne Curry	Keith Orton											
Rehearsal Room 5	Life at the Molecular Level																								
Rehearsal Room 6	Priming the String Machine: The Object as Postdramatic Gesture																								
Performance Studio 2					Using Sound in Theatre							The Stone Garden													
Rehearsal Room 7					Materialities of Voice,							Design, Space, Utopias													
					Light and Body																				
Rehearsal Room 8	The Bunker Project																								
Room A					Puppet, Performance,							Material Communities:													
					Process							involving the audience													
Room D											Clowing Objects														
Atrium	Bartlett Project																								
Theatre Substage	Tesse-laboTTomy																								
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