**THEATRE & PERFORMANCE STUDIES**

**NEWSLETTER**

**FREE STUDENT ART PASS**

The pass has thus far been available to History of Art students only, but the free Student Art Pass Scheme has been opened out to the entire Faculty of Arts. The student art pass offers students free or discounted access to over 240 museums and galleries across the UK, and 50% off major exhibitions. It’s now available for free to all students in Warwick’s Faculty of Arts - due to the generosity of a private donor. Students can apply online using their student number and email address and they apply through this link: https://www.artfund.org/student/warwick?utm_source=email&utm_medium=university&utm_campaign=FSAP_WARWICK

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**NEW APPOINTMENTS**

We are delighted to announce that we have appointed two new Teaching Fellows to join us for the remainder of the session.

**Dr Maria Estrada Fuentes** has been working as an Associate Tutor at the School, following her tenure as an Early Career Fellow at the Institute of Advanced Study (IAS) at Warwick. She has extensive experience working in complex-victims’ reparation and reintegration programmes in Colombia, and in developing interdisciplin ary approaches to the political and social construction of victimhood and its uses, moving from applied theatre and policy-making to performance and politics in relation to transitional justice. Maria has taught at undergraduate and postgraduate levels in the UK and Colombia. Her current book project is entitled *Performative Reintegration: Emotions, Embodiment and Conflict Transformation in Colombia.*

**Dr Ella Parry-Davies** holds a PhD in Performance Studies from King’s College London, funded by a Joint Doctoral Partnership with the National University of Singapore. Her teaching experience in theatre and performance at undergraduate and postgraduate levels addresses questions of identity, community and nation-building; social disenfranchisement and protest performance; and contemporary experimental practices. Her book manuscript *Ecologies of Remembrance: Performance, Place and the Past in Singapore and Beirut* focuses on the performance of cultural memory through site-specific, community and protest performance in two postcolonial, multi-ethnic and intensively migratory cities.

Many of you will already be familiar with Maria, and we are delighted to extend a welcome to Ella too. We look forward to working with both as colleagues in the Department in the new year.

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**Members of the AHRC-funded research project Sensing the City: an Embodied Documentation and Mapping of the Changing Uses and Tempers of Urban Place, led by Nicolas Whybrow, had a significant presence at the Coventry Biennial of Contemporary Art which ran from October 6 - 22.**

Nicolas Whybrow gave a 45-minute talk entitled 'Contemporary Art Biennials in Europe' at the symposium *The Biennial Effect: Biennials and Place-making,* The Box, FarGo Village, 19th October 2017.

Carolyn Deby (Warwick Theatre and Performance PhD student) created a performance adventure entitled urbanflows (wish you were here). 'Taking place within everyday spaces of Coventry, this piece invites you to traverse the flows of the city, to notice how you simultaneously merge with, and leave traces. Enter secret vantage points and encounter the unexpected. The city never settles, nothing is built to last. You were here.' Urbanflows (wish you were here) ran from 10 - 13 October. Created by artists Carolyn Deby (sirencrossing) and Jia-Yu Corti.

Michael Pigott had a set of three prints entitled *The Future is a Waste of Time* in the main exhibition at the CET Building. This triptych of prints take the imagined futures of Coventry as their starting point, overlaying text onto photographic and illustrated visions of the city.

A special issue of Contemporary Theatre Review, *Encountering the Digital in Performance: Deployment | Engagement | Trace,* co-edited by Andy Lavender, was published in November. The issue is available at [http://www.tandfonline.com/toc/gctr20/27/3](http://www.tandfonline.com/toc/gctr20/27/3). Andy’s article in this issue, entitled ‘The Internet, Theatre and Time’, is available at [http://www.tandfonline.com/oprint/XUDjr3fV2Xid4zWfz47fz/full](http://www.tandfonline.com/oprint/XUDjr3fV2Xid4zWfz47fz/full). The online interventions section of the journal, which includes Andy’s interviews with Kevin Cunningham (Executive Artistic Director of 3-Legged Dog, New York) and Fiona Morris (Chief Executive of The Space, Birmingham/London), is available at [https://www.contemporarytheatrereview.org/](https://www.contemporarytheatrereview.org/).

Andy gave a paper entitled ‘Theatres of Engagement: twenty-first-century spectatorship and participation’ in Paris on 7 December. The event was part of a research seminar series entitled ‘History of the spectator, 19th-21st centuries’, organised by the Theatre Department of Université Paris 8 and hosted by La Société d’Histoire du Théâtre. In the paper Andy discussed recent developments in the relationship between performance events and their viewers/participants, building on the analysis presented in his monograph *Performance in the Twenty-First Century: Theatres of Engagement* (Routledge, 2016).

Andy Lavender and Tim White worked on *AGAMEMNON REDUX – a mask and mocap experiment in three scenes,* after Agamemnon by Aeschylus, directed by Andy with technical direction and digital cinematography by Tim. The performance was one of three experimental pieces presented at Le Cube (a digital arts centre in the Paris suburb of Issy-les-Molines) on 14 and 15 December as part of a colloquium entitled ‘Masques technologiques : altérités hybrides de la scène contemporaine’. Andy gave a paper at the colloquium, entitled ‘Mask and Mo-cap – technologies and dramaturgies for concealment and revelation’. The colloquium and performances were part of the *Masques et Avatars (Masks and Avatars)* project, which explores relations between masked performers in a theatre space and live (real-time) avatars in a virtual space. The project is led by Université Paris 8 and Labex Arts-H2H. We will present performances from the project at Warwick on 23 March 2018.
Jim Davis has been giving talks on pantomime history over the festive season at the College of St Hild’s and St Bede’s at the University of Durham, at the Marshfield Local History Society in Gloucestershire and, in January, at the University of Kent’s one-day conference Pantomime then and now. He was also interviewed on The Pat Kenny Show at Newstalk radio in Dublin and by BBC Radio Kent on the history of pantomime during December.

**CENSORSHIP CONFERENCE**

Jim Davis has been invited to speak at a conference on The Censorship of British Theatre, 1737-1843 to be held at the Huntingdon Library in California in early January 2018. He will be giving a paper on the evasion of censorship through comedy and non-verbal performance. The conference revolves around the Larpent Collection of manuscript British plays submitted for censorship, which is housed at the Huntingdon Library and which forms the basis of the online resource Eighteenth Century Drama: Censorship, Society and the Stage.

Dickensian Dramas: Plays from Charles Dickens Volume 2, edited by Jim Davis, has just been published by Oxford University Press. Volume 1, which appears simultaneously, was edited by Jacky Bratton of Royal Holloway College, London.

Jim’s chapter on ‘Social Functions’ in A Cultural History of Theatre in the Age of Empire 1800-1920, edited by Peter Marx and published by Bloomsbury, has also just appeared.

**An ArtsLab Residential Project for Young Theatre Artists at Easter**

ArtsLab at the North Wall defines our commitment to providing a place where art and artists come first – a space to learn and experiment, make and connect. Central to this mission are our ground-breaking residential projects for talented young theatre artists, designed to help them succeed and excel in a creative career. The Catalyst project is the cornerstone of our specific commitment to new writing for the theatre, which offers a range of opportunities both to emerging and established artists looking to produce new work. So - If you have a passion for theatre, and some past writing / directing experience, we invite you to apply. Come and spend your Easter holiday living and working with us in north Oxford for two weeks of creative exploration in making and staging script-based work. Participation is FREE OF CHARGE, and full board and lodging is provided.

Places are strictly limited, and the work will be intensive, challenging and exciting. You will be treated as professionals, and expectations will be high. The work will be showcased in front of a public audience at a scratch performance evening on Friday 6th April as a key part of our Alchemy Festival of New Writing (6th–8th April 2018).

Young Writers will be selected by application, script submission and interview. During the residency, you will work with young directors, professional actors and experienced writing and directing mentors to stage an extract of your script.

Young Directors will be selected by application and interview. Successful applicants will work closely with not only the young writers on the project, but also a team of professional actors and writers, and an experienced director.

**How to get involved**

Please log on to the North Wall website (http://www.thenorthwall.com/artslab/) and complete the relevant application form, and then send it, along with your CV and any other requested attachments / information, to Sherrell Perkin at the North Wall, South Parade, Oxford OX2 7JN, or e-mail perkins@thenorthwall.com.

Please note that both electronic and scanned signatures are fine at this stage. The closing date for applications is Friday 12th January 2018, and interviews are likely to take place during late Jan / Feb 2017. We aim to inform you as to whether or not you have a place on the residency by the end of February 2018.

**Discussion Forum for Second and Third Years**

A date to note for 2nd and 3rd Years – you are invited to a Forum at 17.00, Wednesday 10 January, in G55, Millburn House.

We will discuss BA programme development, as part of a common review cycle where we look at what we do and how we do it, and consider any changes or developments that we would like to make for future years. We will share our thoughts and we’d be glad to hear your perspectives. We will also share with you some thoughts in relation to assessment criteria, marking descriptors and feedback, and again we’d be glad to hear your views. We’ll do this over a drink and some nibbles. Attendance is optional – if you would like to be part of this discussion, it would be helpful if you could let Kate Brennan know (k.brennan@warwick.ac.uk) for catering purposes.

**Introduction to Postgraduate Studies**

Ruth Leary (Centre for Cultural & Media Policy Studies) and Susan Haedicke (Theatre & Performance Studies) are hosting an event that looks at postgraduate study opportunities at Warwick, and considers the broader theme of moving into postgraduate education. This is particularly geared to 3rd-year students, although 2nd-years may also find this of interest. All welcome. 15.00-16.00, Tuesday 30th January, G55 Millburn House.

Wishing you all the best of the season, a restful break and a happy and fulfilling 2018.