

TaPRA 2026

Films Schedule and Information

All films will be shown consecutively in a loop.

Start time each day: 10am and 2pm

Deborah Dean, Anna Herrmann, Caoimhe McAvinchey

Sweatbox (14mins)

Maggie Inchley

About Love, (6mins)

Lizet Chavez

Walking our Way / Caminar Distinto (46 minutes)

Ree (Henry) Bradley

The Mind is a Group Muscle (34mins)

Claire French and Christian Laursen

Dramaturgies for Language, Part 1, 2026 (22mins)

Pamela Jikiemi

The Storm, (44mins)

Rolf Gerstlauer and Julie Dind (27mins)

Weird Works (27mins)

Vânia Gala

Passa Folhas (15mins)

People's Palace Projects

Art for Climate (13 mins)

Eva Aymami Rene

Re-Shaping Landscapes (4m 41s)

Deborah Dean, Anna Herrmann, Caoimhe McAvinchey
Criminalised Women: Changing the Story



what's she building in there, Laura Dean, 2020

Clean Break is a women's theatre company, founded in the late 1970s by women in prison who believed in the power of theatre to transform lives. **Women/Theatre/Justice** is a research project with and about Clean Break. It was developed by a team of academics from Theatre and Performance Studies (Sarah Bartley, RCSSD and Caoimhe McAvinchey, QMUL) and Work, Organisation and Employment (Deborah Dean, University of Warwick and Anne-marie Green, University of York). We are interested in what Clean Break does, why it does it, how it does it in its own unique way and the impact of its practices.

Materials developed during this project – a film adaptation of **Chloë Moss's** *Sweatbox* and 26 original artworks made Laura Dean, the research project's artist in residence – have become the basis of a new phase of work: a participatory training programme with staff working with women across the criminal justice system – in policing, prisons, probation and sentencing. We are sharing elements of this work in the TaPRA Gallery.

Dr Deborah Dean is Associate Professor of IR, Warwick Business School, University of Warwick.

Anna Herrmann is Artistic Director and Joint CEO of Clean Break.

Caoimhe McAvinchey is Professor of Socially Engaged and Contemporary Performance, Queen Mary University of London.

The **Sweatbox** film can be accessed here: <https://www.youtube.com/watch?v=pdTspE6ifKY>

More information about the research can be found here: www.womentheatrejustice.org

Maggie Inchley
About Love (or the lack of it)



About Love was filmed as part of The Verbatim Formula.

The Verbatim Formula (TVF) is a participatory arts collective that works creatively with care-experienced young people, engaging them as co-investigators within its practice-led research activities. Centering the voices and creative potential of the most marginalized and disadvantaged of the UK's young people, TVF confronts a 'care-less' care system with personal experiences that lie behind statistical evidence. We do this via verbatim theatre techniques and strategies to acknowledge the expertise of the young people and to support a process of self-narration of their paths into adult life. The performance of verbatim testimonies leads to caring encounters and dialogues between the young people and adults responsible for their care and education, including professionals from Local Authority children's services. In our creative work, we blend testimonial performances with practices including movement, beatboxing, and poetry.

Since 2015, TVF has collaborated with over 200 care-experienced young people (CEYP) in UK Local Authorities to create verbatim performance and digital art. The project has worked with many partners and places, including the Foundling Museum, Manchester Contact Theatre, Battersea Arts Centre, the Greater London Authority and the Mayor's City Hall. In a cross-sector project at The Clore Learning Studio at The National Theatre in January 2025, the TVF team co-designed and co-produced an event that celebrated and advocated for accessible arts practices and learning opportunities for all young people, regardless of background.

In 2026, TVF has worked with the Newham Youth Empowerment Service to create the Six Steps digital resource, supporting Participation Officers in Children in Care Councils (CiCCs) who work with children entering care creatively. Please do feel free to try the resource out – you'll find a link on our website, <https://theverbatimformula.org.uk/>

TVF won the TaPRA Transformative Research Award at the TaPRA annual conference 2023. The TVF team are Benjamin Treloar, Claudius Hettori-Kwosah, Darcey Williamson, Devantai Page, Eileenamina, Iliane Rodrigues, Imran Quayes, Isabelle Kirkham, Kismet Meyon, Magali Hochberg, Maggie Inchley, Sylvan Baker, Victoria Odude.

Lizet Chávez
Caminar Distinto (Walking Our Way)



Caminar Distinto (Walking Our Way), 46mins

Caminar Distinto (Walking Our Way) is a documentary that shares the stories of nine young people (Brunella Lainez, Christian Calderón, Florencia Goulou, Francisco Tramujas, Lali Podestá, Natalia Bernal Aragón, Soleiny Bermúdez Martín, Valentina Cano Pérez, and Valeria Ríos) from Lima, Bogotá and Buenos Aires as they navigate the challenges of life in their cities. Through their journeys, they reflect on the profound impact of art on their mental health and the well-being of other young people, highlighting the transformative power of creativity in addressing social issues. The film was awarded Best Documentary Short at the Toronto International Short Film Awards.

Lizet Chávez is a Peruvian award-winning actor, emerging film director, and creative project manager with over 15 years of international experience across film, theatre, and interdisciplinary creative practice. Trained in Europe and Latin America, she has a strong track record of delivering participatory arts projects, research collaborations, and international productions across the UK, Latin America, and Europe. She is experienced in project coordination, facilitation, creative development, and cross-cultural collaboration, with a particular focus on youth engagement, wellbeing, and socially engaged arts practice.

Produced by **People's Palace Projects (PPP)** as part of the five-year research project **OLA – Building Resilience**, which investigates the factors that help or hinder recovery from depression and anxiety in urban youth across Bogotá (Colombia), Buenos Aires (Argentina), and Lima (Peru).

Ree Bradley

The Mind is a Group Muscle | 32' / Super 16mm Film, 100 Drawings / 2025



Through alternative body-based therapies, *The Mind is a Group Muscle* examines how socialised masculinities shape relationships to mental health.

The film follows ten men as they explore their masculinity through somatic workshops including Rebirthing Breathwork, Emotional Freedom Tapping and Dance Movement Psychotherapy. Through the body and breath, these workshops invite the participants into unconscious and childlike states, creating alternative spaces in which ideas of masculinity can be questioned and dismantled.

The title references Yvonne Rainer's performance *The Mind Is a Muscle* (1966–68), connecting histories of feminist dance with the contemporary use of body-based therapies to reconsider masculinity.

As part of the project, the group participated in a somatic consent session during which participants could veto any images or narratives of themselves. The project also established a social contract granting each participant an equal financial share in any income generated through the artwork's distribution.

Ree Bradley is an artist working across experimental documentary, social practice and performance. They are currently an artist-in-residence at Wysing Arts Centre and exhibiting as part of 'Gender Stories' at Walker Art Gallery, Liverpool. Previously, they have undertaken international residencies and exhibited with organisations including Bemis Center for Contemporary Art and Fine Arts Work Center (with Maia Chao), USA; Studio Voltaire, Gasworks, ICA, LUX, Jerwood Arts and Freeland Foundation, UK; as well as The Room Projects, Paris; HALLE 14 Centre for Contemporary Art, Leipzig; and Fondazione Prada, Venice.

They are currently undertaking an AHRC funded PhD at Queen Mary, University of London, and in 2023 were a participant at Skowhegan School of Painting and Sculpture, USA. Prior to that, they completed an MA in Research Architecture, Centre for Research Architecture, in 2017, and a BA Fine Art at Wimbledon College of Art, University Arts London, in 2013.

Claire French and Christian Houge Laursen
Dramaturgies for languaging – Part 1(2026), 22mins



Dramaturgies for languaging are the architectures, materials and agreements through which performers draw on their linguistic and embodied repertoires, raise consciousness of minoritised gestural, dialectal or other features, and conceptualise how future reading practices may weaponise them.

This two-part video essay series experiments with the reaction video format to invert the gaze of reading practices within dramaturgies for languaging. The raciolinguistic concept of inverted indexicality is embedded in a methodology for artistic research that locates the relational and embodied activity of reading minoritised features. Here, we learn about the readers, performers and creative team in an emerging field slowly being defined as multilingual theatre and performance.

Episode 1: *Human Can*, Nordisk Teaterlaboratorium (Denmark, Belgium) - 22 minutes

Episode 2 will be available from October 2026: *Cité D'or: Aufstieg und Fall der Stadt Stuttgart*, *La Fleur* (Germany, Ivory Coast, Mexico) - 20 minutes

Claire French is an Irish-Australian artist, writer and academic working across multilingual performance, playwriting and artistic practice. Her recent works include *Courage Songs* (2024, UK) and *Die tong (The Tongue)* (2025, South Africa & Denmark), co-written with Mercy Kannemeyer. As an assistant professor at Aarhus University (Denmark), her research is concerned with the ethics, aesthetics, and epistemologies of multilingual dramaturgies within socially engaged and ensemble traditions. www.clairefrench.com

Christian Houge Laursen is a Danish cinematographer and shooting director working across documentary, fiction, commercial and hybrid film productions. His work includes the Sundance Audience Award-winning documentary *Unrest* (2018), later shortlisted for an Academy Award and nominated for an Emmy, and *Forever Now* (2017), for which he won Best Cinematography at Tacoma Film Festival. Hauge Laursen is also a shooting director for commercial productions throughout Europe, including London, Paris and Norway. www.christianlaursen.org

Pamela Jikiemi
The Storm



The Storm written by Joe Vinciguerra and directed by Pamela Jikiemi

The Storm is a synecdochical allegory for the actor training experience. The aim was to explore the nature of the themes of Shakespeare's 'The Tempest', and its traditional liveness and place it within a contemporary, mediated context.

A group of third year acting students have been travelling, all day from London, to give a performance of Shakespeare's 'The Tempest' at a country estate. Though they are a mixed bunch in age, maturity and life experience, they are united in their anxiety about their identities and their future.

In this short film written by Joe Vinciguerra, I produced and directed third year acting students, also grappling with the same issues and challenges as they prepared to leave the cocoon of training and face a world. A world that requires them to very quickly move beyond a training that still engenders professional passivity to learn the resilience that may enable them to survive in an unpredictable, fast changing, professional environment.

Pamela Jikiemi MA PGCE AP FHEA FRSA (was previously Head of Film, Television and Audio at RADA), she trained as a classical actor at the Academy of Live and Recorded Arts (alra). She has worked extensively in broadcast media and VFX, both national and internationally, and continues to work as an actor. She has produced over 20 award winning short films and is currently a PhD candidate and her first book was just published by Bloomsbury 'Out of the Black Box Conversations with Black and Global Majority Actors Vol 1.

Julie Dind and Rolf Gerstlauer
WEIRD WORKS The BRIDGE



WEIRD WORKS The BRIDGE - NYC/USA & Norway et.al 2013-2022, (26 min 38 sec)

She's NN - Nomen Nescio, No Name ...or just Not Neurotypical. NN has always been Weird. She's Autistic... and Works... The Bridge.

In a filmic para/pataphrasing of Chris Marker's La Jetée (1962), NN performs a walk across the Brooklyn Bridge of New York City. We are invited to both hear and see the filmmaker processing his memories of the performance – what it connects to - on the timeline of a larger set of events. The film explores our (in)capacity to create object relations, questions our thirst for pictures, lists, numbers, ...and mourns the loss of fellow beings.

Julie Dind is an autistic artist-scholar whose work autistically explores autistic modes of performance. She is currently a postdoctoral research fellow at Tokyo College, the University of Tokyo.

Rolf Gerstlauer is an autistic architect, filmmaker, multidisciplinary artist and professor at The Oslo School of Architecture and Design. Since 2013 they collaborate as an a(u/r)tistic couple exploring (neurodivergent) perception and memory in search for a re-connected ancestry and/or mythology.

Their a(u/r)tistic eperformances on film are part of an ongoing Research Creation project named *Drawing NN Inside Butoh*, a work that attempts to decenter the human – extending the problem of body beyond exclusive human (in)capacities of knowledge production. *Drawing NN Inside Butoh* brings out ethno-fiction works in the form of books, drawings, films, sculptures, textiles, multi-media, and art- installations.

Dr. Vânia Gala

Passa Folhas



Passa Folhas documents the performance for the Portugal Pavilion at the 60th Venice Biennale, inside Palazzo Franchetti. Conceived for four performers, it draws on creole gardens as spaces of survival, healing, and resistance.

Creole gardens preserve living knowledge of cultivation and care developed by enslaved people against plantation regimes. The title refers to passing leaves over the body to ward off negative energies, a ritual found in Umbanda and Afro-diasporic healing traditions that sustained bodies and spirits through displacement and violence.

Bodies merge with plants and textures, appearing and disappearing. The “upside down” concept is central: performers stand on their heads or vanish into drawers and garden structures. These positions evoke Afro-diasporic cosmologies such as Kalunga, where inversion reflects the ancestral world, and related practices of moving upside-down.

The film captures this inverted world through partial views that foreground shifting relations between bodies, plants, site, and audience, affirming opacity, concealment, and embodied knowledge as enduring forms of diasporic resistance.

Dr. Vânia Gala is part of the artist-curators representing Portugal at the 2024 Venice Art Biennale with the project Greenhouse. Holding a PhD from Kingston University she works at the intersection of critical dance studies, performance philosophy, and experimental practices in curation, dance, and performance. Her interests include refusal, Black (non)performances, Black ecology, and choreographic thought.

Gala was Head of the MA Expanded Dance Practice at LCDS, Interim Head of the BA Contemporary Performance Practice at RCS, and Lecturer in the MA/MFA Choreography at Trinity Laban. She taught at Northampton and Kingston Universities. As a dancer, she collaborated with Les Ballets C. de La B. (European Theatre prize) and Constanza Macras. As a choreographer, she worked with Sonia Boyce and Griot. Recent works include *Passa Folhas* and *Table for Upside Down Practices*. Publications include *Greenhouse: Art, Ecologies and Resistance* and *AfroEuropeans: Identities, Racism, and Resistances*.

People's Palace Projects
Art For Climate



In three Brazilian territories affected by environmental change — Sepetiba in Rio de Janeiro state, Maragogi in Alagoas and Marajó Island in Pará — artists are turning local realities into performance, collective action and shared imagination. **Art for Climate** follows Lucas Urahay, Ziel Karapotó, Olinda Tupinambá and the Rainha das Matas collective as they create works rooted in an intimate relationship with their land — asserting culture not as a response to the climate crisis but as a form of climate action in itself. Produced by People's Palace Projects do Brasil in partnership with Julie's Bicycle (UK), and supported by the British Council and Instituto Guimarães Rosa, the film forms part of the international We Make Tomorrow campaign and the UK–Brazil Year of Culture 2025–26. Find out more about the project: <https://peoplespalaceprojects.org.uk/en/projects/art-for-climate/>

People's Palace Projects (PPP) is arts research centre for social justice at Queen Mary University of London. For nearly 30 years, PPP has been bringing together artists, communities, researchers, and activists to explore how creativity can drive change — on issues from inequality and cultural rights to health and the climate crisis. PPP works across the UK, Brazil, and internationally, including in urban peripheries, favelas, and Indigenous territories.

PPP is an Arts Council England National Portfolio Organisation. #ArtsAgainstAdversity www.peoplespalaceprojects.org.uk Instagram, Facebook and YouTube: @peoplespalaceprojects / BlueSky: @peoplesPalaceProj

Dr. Eva Aymamí Reñé
Re-Shaping Landscapes, 4m 41s



How do we inhabit landscapes that are disappearing or transforming? How can artistic practice foster connection and collective responsibility across places facing shared environmental challenges?

Re-Shaping Landscapes is a practice-research dance film that explores these questions by reimagining how humans and landscapes interact in the Anthropocene. Developed through ethnographic, embodied fieldwork in Norfolk (UK), Kyrenia (Cyprus), and Hong Kong, the project introduces an original choreographic methodology that uses geographic coordinates as creative scores.

Working across three distinct yet environmentally vulnerable locations, the research generated a shared movement vocabulary shaped by each landscape's histories, and material characteristics, tracing the ways bodies respond to places under ecological pressure. Positioning landscape as an active participant in the creative process, *Re-Shaping Landscapes* offers new ways of experiencing ecological change and reflects on the role of artistic practice in imagining more sustainable futures.

Dr. Eva Aymamí Reñé is a dancer, choreographer and scholar whose research explores the intersections of dance, politics, and cultural memory. A senior lecturer in dance at Anglia Ruskin University, through her scholarly and creative practice, Eva explores how dance and performance give voice to marginalised histories while shaping new perspectives on societal change and sustainability.