

TaPRA 2026

Gallery Schedule and Information

All films and documentation will be shown consecutively in a loop.

PROJECTIONS

Nicola Conibere

Holding-Still-Holding-Still-Holding

Chrissy Ralph

Skin (2025)

DOCUMENTATION

Sarah Bartley and Saul Hewish

Punishment Acts: Tales of Retribution, Reparation and Redemption (xxx)

Lorna Vassiliades and Dr Pedro Pérez Rothstein

The Suitcase

Bobby Smith

Komboa Ardhi, Komboa Nchi! Liberate Lands, Liberate Lives!

Katie Paterson

First Bite

Lori Delaney

A Waiting Game (43mins)

Nicola Conibere
Holding-Still-Holding-Still-Holding



Photo: Performer: Ming. Still from video photography by Christa Holka.

Holding-Still-Holding-Still-Holding is a collection of three video portraits, each depicting a person holding a physical position. As each video progresses, the central figure adds a series of objects to create physical support, enabling them to sustain their position over time. The three videos are in non-specific sites that infer the domestic, the rehearsal and the stage space. As objects accumulate, position is held and images build, a range of associations are invoked, from the relational and practical structures that support a bodymind and its legibility, to the mechanics that frame a body on display. Meditative in quality, these videos offer a quiet resistance to notions of self-reliance, singular identity and the independent subject.

Holding-Still-Holding-Still-Holding is part of a wider project exploring notions of the body as excessive, asking in what frameworks and situations bodyminds might be seen as requiring too much: space, money, care, time or anything else. It quietly explores the many networks of support that sustain our individual and social bodies, the points at which they collide, and the promise they hold. The project includes the choreographic work *Carareretetatakakerers* (2021) and video essay *Taking Care Taking*.

Photography by **Christa Holka**

Performed by & co-created with **Annie Hanauer, Helka Kaski & Ming**

Costume & Set Design by **Lucille Acevedo-Jones** / Lighting by **Gene Giron**

Nicola Conibere is a choreographer and academic. Her choreographic work has been presented internationally. Her research uses choreographic practices to explore the potentials of how bodyminds relate. She is a Senior Lecturer in Dance at University of Roehampton where she is Programme Leader for the MFA Choreography and MRes Choreography & Performance.

www.nicolaconibere.com

Chrissy Ralph
Skin (2025)



skin (2025)

Video diptych, performance to camera. Duration 4:00 min.

skin explores interrupted domestic space. The staircase is a transitional zone where movement is expected. By intervening here, there is a deliberate obstruction – a site where the architectural script can be rewritten. In this collaboration with house, we encounter our surfaces, our edges, our skins. We attempt a kind of duet in which architecture is not inert but a co-performer.

Blurring the boundary between the organic body and the architectural body, latex operates simultaneously as exterior façade, wearable architecture, and epidermis, creating a strange feedback loop between figure and structure: house lending some of its own surface, and the human lending house some of its own. House becomes a wearable environment; the body becomes part of the infrastructure.

Chrissy Ralph (she/her) is a UK artist and researcher working in performance, experimental writing, and material inquiry. A working-class mother of four, Chrissy utilises embodied practices in exploration of tension, boundary, social justice, and marginalised voice.

Chrissy is engaged in a practice-as-research PhD centered on potential for more-than-human collaboration with our architectural kin. Focus artist of regional BBC Radio programme *Creative Spotlight* in 2023 and recipient of the Henry Moore Foundation Artists Award 2025, Chrissy has exhibited work in group shows in Canada, Greece, Italy, Iceland, Germany, Brazil, and Iran, and across the UK. She lives, works, and studies in Norwich, UK.

Sarah Bartley and Saul Hewish
Punishment Acts: Tales of Retribution, Reparation and Redemption



Punishment Acts, 80mins

Nights are long in prison. Tales are told, secrets shared, rumours whispering under the doors, down the pipes, leaking through the locks. In that hinterland between sleep and wakefulness, the timeline of history buckles and twists as the past and present begin their endless dance: the smell of a vape, the splash of the slop out, the taste of gruel, the ache of the treadmill, the creak of the hangman's rope. The nights are long in prison for those who are out of time. How long is long enough?

Punishment Acts was an 80-minute public performance created as part of Staging Justice, a research collaboration between Sarah Bartley and Saul Hewish. The show was co-created with Expert Citizens, a company led by and for people with lived experience of multiple disadvantage. The piece was a response to Michel Foucault's *Discipline and Punish* that explored its resonances with contemporary experiences of punishment within and beyond the criminal legal system.

In the TaPRA Gallery we are sharing two shadow puppet allegories from the show: 'The Magpie and The Skylark' and 'The Jay and The Crow'. The full show can be watched on YouTube.

Sarah Bartley is a community theatre maker and Senior Lecturer in Community Performance at Central School of Speech and Drama. This performance project was part of her AHRC Fellowship 'Staging Justice: Documenting Histories and Investigating Interdisciplinarity in the work of Rideout' (2023-2025).

Saul Hewish is one of the country's leading theatre practitioners working in criminal justice contexts and has close to 40 years experience working in prisons across the UK, USA and Europe. A founder member of Geese Theatre UK, and co-founder and Artistic Director of Rideout, he specialises in using drama to explore both the form and function of imprisonment as well as the conditions that lead to incarceration. Saul is also a part-time Teaching Fellow in Theatre Practice at University of Warwick.

Lorna Vassiliades and Dr Pedro Pérez Rothstein
The Suitcase



The Suitcase, written/performed by Lorna Vassiliades and directed by Dr Pedro Pérez Rothstein is a practice-based autobiographical solo performance project exploring childhood displacement, cultural memory, and resistance to state violence through embodied storytelling and personal archive. Developed in 2023 and presented at Camden Fringe Festival 2024, the project incorporates a curated exhibition of a physical suitcase containing objects carried by Lorna's family when they fled Varosha, Famagusta, during the 1974 Turkish invasion of Cyprus. For TaPRA Gallery the writer/performer and the director present the video documentation of 14 August 2024, performed on the 50-year commemoration of the second phase of the invasion, alongside a selection of personal artefacts. The work frames autobiographical performance and domestic archive as forms of resistance to historical silencing, nationalist myth-making, and the marginalisation of refugee experience.

Lorna Vassiliades is a British Cypriot theatre-maker. She is currently a practice-based Ph.D. drama researcher at Queen Mary University of London, investigating solo performance by artists with an immigrant/displaced heritage. Her solo project *The Suitcase* is based on her lived experience of forced displacement. Through her M.Sc. in creative arts and mental health she specialized in refugee mental health. She has been shortlisted for the Verity Bargate New Writing Award and is a Soho Theatre Writers' Attachment Programme alumna. Her background is a career in national newspaper/magazine journalism which led to authoring three business psychology books for *Psychologies* magazine, published by Wiley.

Dr Pedro Pérez Rothstein is a Brazilian and Spanish theatre director, actor, writer and researcher with a Ph.D. in drama from Queen Mary University of London. He investigates cosmopolitical dramaturgies in Brazil, Spain and the United Kingdom and how theatre(s) can engage in the co-production of mental health and other health(s). Since 2023 he has been running a Theatre Lab with students and alumni, a practice-based space where he explores the intersections between the aesthetic, pedagogic and therapeutic dimensions of the performing arts. He is currently research associate at People's Palace Projects and a performance tutor at Mountview Academy of Theatre Arts.

Movement director Despoina Christianoudi; **Theatro Technis** Exhibition Curator Eleni Chasioti; **Image design/photography** John Kolikis; **Videography** Andreas Georgiou

Bobby Smith

Komboa Ardhi, Komboa Nchi! Liberate Lands, Liberate Lives!



What does land justice mean?

What are our connections to the land?

How do our choices regarding land impact the environment?

This film documents a short co-creation project which brought together artists, young people, and communities across Kenya, Northern Ireland, and England to explore memory, justice, land, and climate through a series of transnational workshops - online and in-country. The groups used film, creative writing, drama and zine-making to examine how land, culture, climate, and memory shape our shared futures and to create calls to action.

- The was created for the *Fair Play Festival*, produced by The Playhouse, Derry-Londonderry; Amani People's Theatre, Nairobi and University of Warwick as part of the British Council's Kenya Season (Oct–Nov 2025).
- Other **partners** include: Zamaleo Act and The GAP Birmingham.
- **Collaborators include:** Arron Gill (Facilitator); Alice Malseed (Facilitator); Sarah Murphy (Composer and facilitator); John Namai (Facilitator); Timo Panyako (Film/Editor); Bobby Smith (Facilitator); Ceri Townsend (Facilitator)
- **Funded** by British Council and University of Warwick's Arts and Humanities Impact Fund. Full list of credits and participants shared during the film.

Bobby Smith is an Associate Professor of Theatre and Performance Studies at Warwick University. He has worked internationally on socially engaged arts projects examining issues including climate crisis, peace and conflict and health education. His first monograph, *Theatre and Global Development: Performing Partnerships* was published in 2024. He is an editor of the journal *ATR: Socially Engaged Performance* (Intellect).

Katie Paterson

First Bite



First Bite, Barbican, 2021

A patient speaks beneath a fog-brained visor. A doctor asks questions with no way of hearing the answer. A woman speaks in borrowed voices while she strips. Someone's boyfriend wants them to stop crying, because it makes him look bad. Edward Cullen watches from the darkness.

Recorded at the Pit theatre in lockdown under strict social distancing conditions, *First Bite* used verbatim and comedy to unearth complex and ambiguous experiences with hormonal contraception.

First Bite embodies the switches between emotional and authoritative states that characterise many of the experiences encountered through this practice, between rage and tears, expertise and apologetic conclusion, a desire to be desired and shame. What are the appropriate tools to verbalise that which is embodied? Perhaps we are in a position where to make positive change or even to validate our experiences, we must force into words that which is inexpressible.

Katie Paterson is a neurodivergent scholar and performance artist from London. Through her doctoral research at the Guildhall School of Music & Drama she scrutinised hormonal contraception through autoethnographic cabaret, taking a queer feminist, health activist stance, emphasising the value of embodied knowledge in pill-taking narratives.

She is Senior Tutor in Postgraduate Training at Mountview where she teaches practice research and approaches to text. She makes theatre that is playful, feminist, and usually musical. Her focus as a researcher is on the audience relationship in comedy and queering healthcare narratives. She's published on cabaret as methodology, performance and women's health, and gender in *Operation Mincemeat*.

Lori Delaney
A Waiting Game (43mins)



A Waiting Game is a verbatim play that foregrounds often overlooked experiences of breast cancer, challenging dominant "pink ribbon" narratives. Drawing on an intersectional lens, it centres marginalised voices and personal testimonies that are frequently absent from mainstream discourse. The play explores cultural disparities through South Asian perspectives, LGBTQ+ identities, experiences of infertility, mental health challenges, addiction, and the effects of cancer medication. It also examines the impact of cancer during the COVID-19 pandemic, male experiences of a predominantly feminised illness, relationship breakdown, financial hardship, and ageing. Performed by professional actors alongside participants with lived experience whose stories were gathered through a four-year research project, the production offers a powerful reflection on the complexity and diversity of living with cancer

Dr Lori Delaney is a Scottish practice-based researcher whose interdisciplinary work explores performance as a site of knowledge production, social engagement, and wellbeing. Holding a Doctorate from the University of Glasgow, she develops collaborative and socially engaged theatre practices that foreground lived experience and amplify underrepresented voices. Her research spans participatory methodologies, autobiographical performance, and the evaluation of theatre's therapeutic impact. She led *A Waiting Game*, a Beatson Cancer Charity-funded verbatim play developed through a four-year research project that challenges dominant breast cancer narratives by centring diverse and often overlooked experiences, demonstrating theatre's potential to foster dialogue, empathy, and social change.