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Wednesday, 2nd September

10:00-12:00 - 10:00-12:00

> Opening Plenary/ Performing Labour: Identity, Authenticity and Precarity

Arts Two Lecture Theatre

Plenary panel

- Bryony White, The Working Day: Sex, Intimacy and Reproduction in Tearoom (2007)
- Maria De Simone, "It's a Matter of Money, Mostly:" George Walker and the Labor of an Alternative Theatrical Economy
- Savannah Whaley, "No place on the job market": Maïa Izzo-Foulquier's Curriculum Vitae Pute et Peintre

13:00-15:00 - 13:00-15:00

Remembrances

Arts One 1.28

Theatre & Performance Histories

- Rachel Walker, Re-examining Peter Terson and the Interconnected Ecologies of Post-War Performance
- Dassia Posner, East Meets Brecht: The Moscow Kamerny Theatre's 1930 Threepenny Opera
- Sara Freeman, Revisiting Encyclopedias: The Methuen Encyclopedia of Modern Drama as Remediation and Reframe
- Claire Cochrane, Strategies for Revivification: The Case of Barry Jackson

Healing and Learning

Arts Two 2.17

Applied & Social Theatre

- Cathy Sloan, Marching to a different drumbeat: the aesthetic of feminine facilitation practice with military veterans
- Neda Taslimian, Embodied Stories of Labour and Addiction: Applied Theatre with Teens in Suburban Iran

Structures of Hope, Joy & Care

Arts Two 3.16

Audience, Experience & Popular Practices

- Sarah Faulkner, In Conversation with the Anthropocene: Staging Hope in the Theatre
- Lizzie Ridley, Every seat holds a different story: reimagining theatre audiences through their social worlds
- Sarah Busch, "You're Not Alone." – Duncan Macmillan's Every Brilliant Thing as a Network of Care for Audiences
- Bethany Schaufler-Biback, Structuring Disabled Audiences' Experience Through Invitations of Accessibility

Excess and Modification

Arts Two 3.20

Bodies and Performance

- Kfir Lapid-Mashall, Penetrative Justice: performing the radical pleasures of fucking with the law
- Fintan Walsh, 'You made me feel alive, but something died I fear': regenerative technologies and synthetic Hyper-Life
- Emily Nicholson, Disembodied Uteri, Autonomous Speculums, and Sparkling IUDs: Visualising Cyborg Biopolitics in NHS Representations of Intrauterine Contraception
- Ella Lovelock (McCarthy), Keep your arms and legs inside the vehicle... Driving in Face: after work conversations-in-motion with London's drag/cabaret superstars

Re-purposing and Sustainability as Scenographic Strategies

Graduate Centre GC114

Scenography

- Alisa Zhiliaeva, Re-purpose, Re-position, Re-define: Annette Kurz at the Redefinition of Scenography
- Ben Mc Cabe, Sustainable Scenographic Approaches at Two Regional Theatres
- Cath Badham, What goes around comes around: Stage Management, propping and the Theatre Green Book
- Michael Smalley, Re-Source: Barriers to repurposing scenographic materials

Session 1

Graduate Centre GC202

Performance & Science

- Freya Verlander, Pre-Hospital Emergency Medicine: The Relationship between Special Effects Makeup (SFX) and Patient Outcomes at a CPD Casualty Simulation Event
- Gianna Bouchard, Alex Mermikides, Staging the hospital bed in NHS performances
- Lori Delaney, A Waiting Game Co-Creation - A Verbatim play about breast cancer lived experience
- Mariana W Steffen, Performing Research: Theatre and Performance in Interdisciplinary Research

Articulations of Identity and Care

Laws 102

Performance, Identity & Community

- Marianne Matusz, Reclaiming care: socially engaged arts in and beyond the neoliberal 'fix'
- Steve Greer, No more safe spaces? Queer performance and the politics of backlash
- Tara McAllister-Viel, The Essex Girl Projects: Accent, Identity and Community
- Rachel Hann, A theory of vibes: on performance analysis after identity

Postdigital Performer Training

Graduate Centre GC204

Performance & New Technologies

- Evi Stamiatiou, Co-Creating Performance: Translingual Actioning with ChatGPT in Virtual Actor Training Environments
- Darren Daly, From Inner Motive Force to Digital Flesh: Actor Training for Performance Capture Ecologies
- Jen Parker-Starbuck, Representation Gone Viral: The Increased Theatricality of the Techno-Animal from YouTube to AI Viral Videos

Slippages in the Rehearsal Room

Laws 207

Directing & Dramaturgy

- Núria Casado-Gual, Guillem Mas-Solé, Inesa Shevchenko-Hotsuliak, Intergenerational Dramaturgical Slippage: Care, Memory, and Ensemble Devising in Together: A Theatrical Conversation
- Alfred Howle, The self-established ludus of spect-actors in interactive theatre workshops.
- Adam Ledger, Slips in a Room: Rehearsal with Anne Bogart

Voices-Training-Practice

Graduate Centre GC205

Sound, Voice & Music

- Giuseppe Distefano, The Body as a Philological Instrument: Reconstructing the Sensory Register of Dante's Commedia through Practice-as-Research
- Chinasa Ezugha, Sonic Labour and the Unbound Voice: Repositioning Glossolalia as a Decolonial Sensory Practice
- Hippolyte Broud, Embodying the Dynamics of Recorded Voices: Toward a Vocal Form Beyond the Page
- Georgia Achilleopoulou, Musical Theatre of Care: From Care to Justice

Quieter Infrastructures

Laws 210

Documenting Performance

- Eunji Kim, Beyond the Auditorium: Bookstores as Experiential Nodes in Contemporary Theatre Ecologies
- Nicol Parkinson, The Kind of Silence One Keeps: Varieties of Silence in Retrospective Performance
- Ella Parry-Davies, Performing Paperwork
- Johanna Linsley, Noises for Listening

Repurposing Established Techniques

Graduate Centre GC222

Performance Training

- Matthieu Leloup-Bellon, THE GREEN DRAGON ENDOSKELETON APPROACH TO ACTOR TRAINING
- Shambik Ghose, Devising a somatic hybrid dance pedagogic method (SHDPM) that repurposes the established training methods in classical and contemporary dance/movement in an attempt to offer new knowledge in training and performance.
- Elizabeth Stich, Reimagining an Elemental Movement Framework for Aerial Arts
- Alex Norton, The Studio and The Wing: Applying or Repurposing the Neutral Mask in England and Wales Prisons?

Sensing and Perception

Laws 100

Theatre, Performance and Philosophy

- Matt Wagner, My Dinner with Hamlet: Performance, Phenomenology, and the Dead
- Nikolay Barzakov, Rear-Space Cognition and the Phenomenology of Volumetric Presence
- HC Krempels, Subject Object Event: Performance (of) Encounters with the Lithic Other, Chalk
- Vaishnavi Kollimarla, Sensing Caste: Devising Aesthetics and Solidarities Against Authoritarianism in India

15:30-17:00 - 15:30-17:00

Re-figuring

Arts One 1.28

Theatre & Performance Histories

- Gabriela Minden, Recovering the Body in 'Murder in the Cathedral' (1935)
- Martyna Ewa Majewska, Embodied Countermonuments: Reenacting Histories of American Racism, with a Twist
- Veronica Isaac, Re-Constructing Costume Histories
- Beth Potter, Imperial re-enactments at the colonial circus 'after' empire

Attunement

Arts Two 2.17

Applied & Social Theatre

- Milo Harris, Aesthetics, Attunement, and Upstream Thinking
- Martina Guerinoni, Theresa O Bradaigh Bean, Whose Aesthetics Matter? Co-creation, Authorship and Transcultural Practice in the INTRACOMP Project
- Ellen Wagstaff, "I Can Listen, But I Can't Go There": Care-full Allyship and the Ethics of Attunement

Locating Spectatorship

Arts Two 3.16

Audience, Experience & Popular Practices

- Cerys Coppins, The Room Where It Happens: Musical Theatre Beyond the Theatre
- Alex Kelly, The Thin Places
- Sam Rees, Performing the Labourhood: Spectatorship and the Heterochronic City
- Natcha Chirapiwat, ESEA stereotypes in comedy from Vaudeville to Phil Wang

Embodiment and Immersion

Arts Two 3.20

Bodies and Performance

- Chi Fan Elspeth Chan, Cubist-Glitch Embodiments: Technology-Mediated Worldbuilding in Butoh's Corporeality
- Sarah Hopfinger, The Chronic Pain Body
- Thea Stanton, Rooting Sideways: Radical Immersion and the Relational Body in Performance

Process-led Scenographies: Making, Re-making, Unmaking Scenography

Graduate Centre GC114

Scenography

- Alessandra Russo, Computational Scenography: Re-configuring Scenographic Workflows through Artificial Intelligence and Extended Reality
- Jerome Maeckelbergh, Back to the Future of Heritage Theatre Technology
- Christina (Xristina) Penna, Practices of Making, Unmaking, Remaking (Provocation for a focused group discussion)

Session 2

Graduate Centre GC202

Performance & Science

- Fritha Jenkins, Alluvial attentions
- Georgia Bowers, Performing Health: Storytelling, Empathy and LGBTQ+ Care & Housing in Later Life

Robotics

Graduate Centre GC204

Performance & New Technologies

- Ester Fuoco, Beyond Anthropocentric Performance: Seeking Attunement with the More-Than-Human
- Zhi Xu, Dancing with Machines: Humanoid Robots and Techno-Choreographic Co-Agency
- Lucie Sykes, Improvising with Machines: Care, Agency, and Posthuman Performance Ecologies

Equity in Performance Training

Graduate Centre GC222

Performance Training

- Karen Morash, Reframing the Performance Writing Workshop Through the Lens of Neurodivergence
- Pauliina Hulkko, Let's Do It Together!: performer training and shared pedagogic authorship
- Pamela Jikiemi, Performer training, conversations and marginalised practice.

Embodiment and Selfhood: Practices of Becoming

Laws 100

Theatre, Performance and Philosophy

- Lu Qiao, Lanhua Zhi (Orchid Hand) as Gendered Gesture: Softness, Embodied Practice, and Performed Femininity
- Josiah Pearsall, New Relationships from Ecological Partnering

Care and Interdependency

Laws 102

Performance, Identity & Community

- Riccardo Bin Wu, 'We Choose to Stay with Vulnerability': Performing Migrant Domestic Labour in Shanghai
- Nicola Conibere, Hold your Position: The Radiant and the Caretakers
- Heath Pennington, Beside the Scenes: Intimacy Coordination and the Labour of Care

Slippery Transformations

Laws 207

Directing & Dramaturgy

- Karen Tomlin, "Why This Story for You?": Creative Slippage and the Racialised Reception of a Black Adaptation of Boule de Suif
- Melda Enginsu, National Theatre's Cultural Capital in the Immigration Era: Translation Habitus in the Repertoire after 2000's
- Lars Harald Maagero, Operatic tension in the work of Stefan Herheim

Unruly Methods

Laws 210

Documenting Performance

- Daniel Oliver, Neurodivergent Striptease and non-linear approaches to documenting and discussing dyspraxic performance art
- Heidi Lucja Liedke, The Bewegungsarchiv and/in Queer Performance: Autotheoretical Waywardness
- Marissia Fragkou, 'Willfulness archives and unlearning imperialism in the work of Regina José Galindo'

Thursday, 3rd September

10:00-12:00 - 10:00-12:00

Re-conceptions/Revisions

Arts One 1.28

Theatre & Performance Histories

- James Harriman-Smith, Lights, lights, lights! The Intervals of Hamlet
- Catherine Quirk, Back to the Future: Twenty-first century revisions of historical audience practices
- Dan Rebellato, Re:Membering Naturalism
- Sos Eltis, Reconceiving Victorian theatrical character.

Workshop 1

Arts One Pinter Studio

Sound, Voice & Music

- Melinda Szuts, Adapting Literary Texts through Music and the Body: The Choreographic Approach

TaPRA Gallery: Film as Research

Arts One Rehearsal Room 2

General Panel

- Julie Dind
- Rolf Gerstlauer
- Lizet Chávez
- Chrissy Ralph
- Christian Houge Laursen
- Claire French

Care in AT

Arts Two 2.17

Applied & Social Theatre

- Gemma Kerr, Care comes first: unpacking co-creation and aesthetic ownership in different settings
- Matt Smith, Riku Laakkonen, Laura Hawley, Karl Tizzard-Kleister, ADDAPTAR: Exploring Affect and the Aesthetics of Care in Training and Workshop Practices with People with Dementia

Technological Identities

Arts Two 3.16

Audience, Experience & Popular Practices

- Priscilla Angelique-Page, Audience Experience of Interacting with Live AI-generated Musicians During Performances in Meta Horizon Worlds
- Claudia Maya, Playing Care: Structures of Experience
- Will Bixby, Performing the Glitch: Structural Destabilization and Cultural Recoding in Video Game Speedrunning
- Helen Freshwater, Industrial expectations and academic forms: how institutions structure research in our field

Grief and Responsibility

Arts Two 3.20

Bodies and Performance

- K.A. Harper, Freakuencies & Kinterventions: Exploring Pete and Lynne Burns' Queer Nonconformity in Liverpool's post-punk scene through creative praxis
- Orouba Othman, Rubble That Devours the Senses: An Ethnography of Sensory Genocide in Gaza
- Nina Kunzendorf, 'She Is Gold Ore Turned to Coal': Medea as Material in Soundwalk Collective's CORRESPONDENCES Vol. 1 (2024)
- Eimhin Daly, On dancing in nature: some problems with ecosomatics
- Ben Buratta, Where's the Afters? Mourning (and reanimating) lost queer spaces

Performance and Cultural Resistance

Graduate Centre GC102

General Panel

- Jane Luton, Holly Luton, Cultural Resistance in the Academy: Fighting for An Embodied Research Paradigm for the 21st Century
- Kiana Smithdale, She Shook Off Her Skin: A performative exploration showcasing women's rage as resistance
- Rebecca Evans, Designing the In-Between: Reflections on Choreographic Approaches and Soma Design in Mixed Reality Dance Experience 'Hinterlands'

Staging Care and Social Reproduction

Graduate Centre GC103

General Panel

- Dominic Finocchiaro, "Very Much Alive": Theories of Illness and Care in Annie Baker's Infinite Life
- Jon Venn, Staying in the Room: Suicidal Time in Ophelias Zimmer
- Nina Worthington, Possibilities of family-carers being "beside" industry progress in theatre
- Emma Ettinger, Riding the Bus Alongside My Brother: Staging Neurodiverse Sibling Relationships Auto/Ethnographically

Retrieval, Listening, Advocacy

Graduate Centre GC104

General Panel

- Annalaura Alifuoco, Click, Bounce, Return - Echolocation and/as the (Re)Sounding of Lost Things
- Xiaoxi Zhang, Sound With(out) Voice: Literary Representations of Musical Experience in the Global Postcolonial
- Kate Holden, Bullshit! You didn't see a Minotaur: Labyrinthine Explorations of Post-Traumatic Aesthetics and the Voice
- Alissa Mello, RE-centering the Archive: Women, Puppetry, and the Politics of Historiographic Recovery

Re-thinking Community as Scenographic Strategy

Graduate Centre GC114

Scenography

- David Shearing, World Kiosk: Deep Touring Methodology and Applied Scenographics
- Lu Wang, Re-imagining Chinese Sericulture through Costume-centred Performance
- Meg Cunningham, For a Material Fragments + Discussion and/or Workshop Demonstration

Session 3

Graduate Centre GC202

Performance & Science

- Nicholas Arnold, The 'Da Vinci Cut' - Art and Science in Symbiosis
- Pearl Agyakwa, Pat Brundell, Brief Material Encounters
- Valerie Ross, Bespoke Music Creativities: Engaging Research-in-Practice
- Jane Turner, Choreographing Complexity: Sci-art as Interactive Intelligence building

Tidalectic Beside: Planetary Care, Oceanic Epistemologies, and Entangled Histories in Performance

Graduate Centre GC203

General Panel

- Elena Igartuburu, What the Ocean Carries: Black Ecological Care and Decolonial Ecodramaturgy in Andrea Chung and Jeannette Ehlers
- Emilia María Durán Almarza, Weathering Beside: Maritorium, Bioerosion, and Planetary Care in Teresa Hernández's Bravatas: sal, sargazo y cansancio
- Angie Harris Sánchez, Speculative Intimacies: Drifting from the River to the Sea in the Correspondence between Francisca Khamis Giacomani and Maia Gattás Vargas
- Paola Prieto López, Drifting Beside the Wake: Black Feminist Hydrocriticism in Natasha Themiso Ruwona's Performances

Performing Postdigital Culture(s)

Graduate Centre GC204

Performance & New Technologies

- Kerry Wise, Bodies and Pixels: Reimagining the relationship between Human and More-Than-Human entities in Mixed Reality Performance
- Emma Dorfman, Negotiating with Ready-Made Digital Stages: A Practitioner's Guide to Digitally Site-Specific Production Processes
- L. Nicol Cabe, TechnoSerf Uprising! Using Performance to Examine Algorithmic Exploitation
- Lucy Thornett, The Experiential Middle: Co-Presence and More-than-Human Relations in Augmented Reality Scenography

Performance and Racialisation

Graduate Centre GC205

General Panel

- Roaa Ali, Conditional Visibility and Racialised Cultural Production in Arab American Theatre
- Dolores Beasley, The Ground on Which He Stood: Revisiting August Wilson's Advocacy for Black Theatre
- Bella Enahoro, Re-viewing Centre: Whiteness and the regeneration of Englishness in Jerusalem
- Bilal Akar, Kurdish Theatre Under Internal Colonialism: Koma Demhat's Domestic Performances and the Politics of Resistance in Turkey

Repurposing For and Of Performance Training

Graduate Centre GC222

Performance Training

- Despoina Christianoudi, From Image to Embodiment: How the Ethnographic Body Reconfigures Iconography in Sophocles' Elektra
- David Wiles, Drama training and public speaking
- Sarah Holden-Boyd, Vocal 'resistance' training: repurposing weightlifting in actor voice training

Infrastructure and Institutions

Graduate Centre GC603

General Panel

- Ian Brown, How Theatre is for All REframed English theatre
- Adriana Jones Hernandez, Revisiting the Role of the 'Loudspeaker' in the Federal Theatre Project's Living Newspapers
- Yidan Hu, Translational Politics of Censorship in Historical London Theatre
- Helice Koffler, The Washerwoman and the Emperor: Reevaluating 'Madame Sans-Gêne' as a Transatlantic Vehicle for Actress-Managers
- Laura Milburn, Remapping the Margins: Provincial Musical Theatre and the Relocation of British Theatre Historiography

Agency, Presence, and Temporal Drift in Post-Digital Environments

Laws 100

Theatre, Performance and Philosophy

- Yiyun Li, Perception, Place, and Movement: An Eco-somatic Approach to Improvisational Screendance
- Teoma Naccarato, Dancing Deepfakes: Critical Phenomenology and the Reorientation of Movement in Synthetic Media
- Arianna Ferrari, Proxy Phenomenology
- Andy Lavender, Performance in a time of temporal proliferation

Access and Adjacency

Laws 102

Performance, Identity & Community

- Grace Joseph, Maria Oshodi, Performing 'blindness' in the academy: Interdependence, direct experience, and know how
- Chloe Kennedy, The application of socio-psychological narcissism to performance theory to look at how we relate to being special with a focus on disability
- Kelsie Acton, 'Beside' the dance floor: Byron Vincent's Disco Neurorotico, neuronormativity and pre-performance information
- Katie Paterson, The Hot Girl's Guide to Being Normal: Exploring Careful Collaboration between Neurodivergent Artists

Slippage and Crisis

Laws 207

Directing & Dramaturgy

- Lucy Tyler, Catherine Love-Smith, Institutional Slippage: Precarity, Collaboration and the Dramaturgy of the Academy (Catherine Love-Smith and Lucy Tyler)
- Rebecca McCutcheon, Dramaturgical Slippage in site-specific theatre practice – Caryl Churchill's Far Away at P3
- Trish Reid, Dystopian Imaginaries in Contemporary Drama
- Katie Day, Scenarios for change: exploring how biophilic design can inspire new dramaturgies of immersion, in performance made in the shadow of climate and ecological breakdown.

Relocating Documents

Laws 210

Documenting Performance

- Jayne Gold, RE-siding in the Archive: Community-Engaged Methodologies for Provincial Theatre Historiography
- Kemal Sultanov, Programmes, Periodicals and In-House Magazines: Print and the Historiography of Performance in the Late Twentieth Century, 1945-1989
- Georgia Dalton, Recovering the Textual Traces of Alternative Theatre Groups: Exploring the Value of a Text-Based Approach
- Graham Shackell, Performative Materiality Through Praxis and the Work of Gustaf Broms: A Performance Archaeology Perspective

13:00-15:00 - 13:00-15:00

Returns

Arts One 1.28

Theatre & Performance Histories

- Jenny Hughes, Social theatre reconsidered: Performance, race and empire at the Manchester University Settlement in Ancoats, 1895 – 1906
- Priyanka Basu, The Return of the Slaves': Theatre-Making as Resistive and Restitutive Acts in the Slave Dungeons of Cape Coast
- Aoife Monks, Virtuosity as return: the migrant popular performer
- Mahsa Sheydani, Performative Re- and The Practice of Remaining Visible in Archive-less-ness

Roundtable on Performance and Science

Arts One Pinter Studio

Performance & Science

- Paul Johnson
- Simon Parry
- Adele Senior

TaPRA Gallery: Approaches to Research and Creative

Arts One Rehearsal Room 2

General Panel

- Lorna Vassiliades
- Pedro Rothstein
- Deborah Dean
- Anna Hermann
- Caoimhe McAvinchey
- Saul Hewish
- Sarah Bartley

Community & Co-creation

Arts Two 2.17

Applied & Social Theatre

- Diego Agurto Beroiza, Wounded Practice: Applied Theatre with Communities Living with HIV in Chile and London
- Amy Lee, Library in the Dark: Engaging the Community through Multi-sensual Drama
- Maya Brown, How Do I Talk to You About This?: Aesthetics as Structure in Devised Applied Theatre with Donor Egg Mothers
- Pachaya Akkapram, From Community Stories to Aesthetic Knowledge: Youth Devising and Applied Theatre in Northeastern Thailand

Being Seen and Being Heard

Arts Two 3.16

Audience, Experience & Popular Practices

- Xiaoyao Luo, One More Witness: Designing Audiences as Counter-Erasure in Performance
- Willow Osmond, 'Passive oppression': a case study of designing systemic oppression for a larp
- Jacob Pittini, Michelle MacArthur, Critical Conversations in a Crisis of Theatre Criticism
- Claire MacNeill, Inside My Mind (IMM)

Mourning and Vulnerability

Arts Two 3.20

Bodies and Performance

- Jessie Taieun Yoon, Pedalling Orientalism?: Audience complicity and Asian feminist racial politics in Lee Bul's performative sculpture
- Luchieh Lin, The Manipulated Imagination: Magician Chung Ling Soo's Oriental Impersonation
- Prarthana Purkayastha, THE MOURNING OF POWER: EQUITY, RECKONINGS AND BRITISH SOUTH ASIAN DANCE
- Royona Mitra, Anusha Kedhar, The Mourning of Power: Reckoning with Equity in British South Asian Dance
- Mikah Berky, Shedding the Sequins: Vulnerability in Aerial Performance

Technologies of Performance, Past and Present

Graduate Centre GC102

General Panel

- Evi Stamatiou, Translingual Actioning in the Age of Generative AI: Embodiment and Emotional Arousal in Acting in English as an Additional Language
- Lisa Moravec, 'Bodily Intelligence': Towards a Decentralised Approach to the Performance of Nervous Systems
- Alex Kirstukas, 'Stage to Screen' Reimagined: Bricolage, Popular Theatre, and Early Film, 1897–1900

Adaptation and Dramaturgy

Graduate Centre GC103

General Panel

- Ioanna Papageorgiou, Reframing the representation of eroticism on the French boulevard stages during the late nineteenth century. The plays of Alfred Hennequin
- Amanda Di Ponio, Lessons in Repetition: Eugène Ionesco's The Bald Soprano and The Lesson at Théâtre de la Huchette, Paris
- Veronika Smirnova, From Tradition to Stage Practice: The French Branch of Commedia dell'arte in Contemporary Theatre

Affect, Grief and Justice

Graduate Centre GC104

General Panel

- Katerina Paramana, Mourning, Shedding, Testifying: The Production of Critique and Affective Encounters in Martyro & Veronique Doisneau
- Astrid Julia Luybaert, Infinite Dances: collective performances of grief in the public space
- María Estrada-Fuentes, Applied Theatre Colombia: Embodying Transitional Justice

Re-purposing of Dramaturgical Means: Multisensory, Haptic and Embodied Approaches to Scenography

Graduate Centre GC114

Scenography

- Rachel Campbell, Philip Watkinson, War of the World(ing)s: re-purposing the live and re-imagining storytelling in imitating the dog's intermedial theatre
- Natalie Rowland, With Every Fibre: A scenographic approach to re-igniting creativity in aerial dance.
- Michelle Man, El Susurro del Olmo: on dancing peek-a-boo and touching the intangible
- Kelli Zezulka, Re-imagining light as aerial co-performer

Material and Embodied Approaches to Theatre History

Graduate Centre GC202

General Panel

- Hannah Merlander, 'My Jewish Gaberdine': Reconstructing Shylock's Costume through Dressing in the Early Modern Tiring House
- Suzanne Marie Taylor, "And thoughts of you, I do remember, / Were green leaves in a darkened chamber": Resuscitating the stories of an abandoned ghost ship and her war dead through the empathetic platforms of archaeodrama and archaeotheatre.
- Julian Davey, The theatrical response to three hunger crises between 1795-1832.
- Drew Milne, "Re-mediating Theatre History: Macqueen-Pope and the redistribution of theatrical pleasure."

Implementing BDS: TaPRA, Institutions, and Beyond

Graduate Centre GC203

General Panel

- Francesco Bentivegna
- Ella Parry-Davies
- Eldin Fahmy
- Stephanie Westbrook

Ghosts in the Theatre Machine

Graduate Centre GC204

Performance & New Technologies

- Adelina Ong, For Place (in a Post-Web Internet for AI)
- Bianca Mastrominico, Embodying the Postdigital in Training and Performance
- Jacques Banyankindiye, YouTube Theater, An Alternative to Professional Theater in Burundi: The Testimony of Ten Amateur Artists
- Joseph Dunne-Howrie, Bianca Mastrominico, Atlas of Care and AI Futures

Music in Performance – Listening

Graduate Centre GC205

Sound, Voice & Music

- Caroline Wilkins, 'Ecstasy, Eruption, Connection': Sonic Images
- Maggie Inchley, Breaking the Fifth Wall: Sonorous Dramaturgies in Nell Leyshon's Folk (2021-2)
- Thom Andrewes, From Music-as-Drama to Music-as-Theatre
- Anna Clock, Live music as the fieldwork of theoretical physics
- Zhiling Guo, Remapping Space-Time: How Sign Language and Theatre Reanimates Poetry and Urban Memory

Reconsidering Disciplinary Boundaries

Graduate Centre GC222

Performance Training

- Noyale Colin, Repurposing Improvisational Dance Training in Health and Ageing Contexts
- Laura Vorwerk Marshall, Embodied craft and adaptability in interdisciplinary practice: repurposing embodied craft training in the 21st century
- Sterre Maier, Clear Speech for Additional Language (EAL) Speakers
- Sarah Weston, Repurposing voice training working with adult carers

Racism in the Arts Institution: Actor Training, Production Arts & Safeguarding

Graduate Centre GC603

General Panel

- Natasha Jules Catnott, Safeguarding and Accountability
- Pamela Jikiemi, To be or not to be, visibility or presence, that is the question?
- Hilary Baxter, Production Arts: practices, diversity and change.

Margins and Dis-/Re-Orientations

Laws 100

Theatre, Performance and Philosophy

- Elisabeth Gunawan, "The Swamps, The Banished": Re-envisioning Bouffon from the Margins
- Hikaru Morimoto, Disorienting the deadly fate: East and Southeast Asian beautiful female's disorientation through the scenographics in 2025 Donmar Warehouse the Maids
- Abel (Xuejing) Zhang, Still Inside: Embodied Disorientation and the Aesthetic Lives of Young Audiences
- Kirstin Smith, The Experience and Politics of Retreat

Practices of Protest and Solidarity

Laws 102

Performance, Identity & Community

- Gabriel Diaz, Stitching Resistance as a Performance of Memory
- Sara Boroumandi Barati, Bodies Beside Power: Iranian Women's Protest, Nudity, and Transnational Solidarities
- Alisha Ibkhar, Performing minoritarian care: Muslim women and the political imaginaries of their everyday Islamic ethical life
- Molly Wilson, Rachel Vogler, Lay down beside me

Liminal Spaces and Digital Slippages

Laws 207

Directing & Dramaturgy

- Laura Hayes, Slipping and Sliding: Theatrical Transformation and Dramaturgical Slippage in Playwriting
- Lin Chen, Between productivity vs. anti-productivity: China's first AI co-authored play Lying Flat 2.0 by Wang Chong and ChatGPT
- James Jones, Nothing is Original: Hauntological Musings on Presently Absent Performance
- Hannah Greenstreet, (Post)digital slippage: Intermedial dramaturgies and hybrid audiences in Louise Orwin's Famehungry

Rehearsing Power

Laws 210

Documenting Performance

- Ree S. Bradley, Scenario Capitalism: The Scenario Industry
- Riham Isaac, The Palestinian Archive as Embodied Practice: From Assembly to Action
- Akin Oladimeji, Streaming the ritual: : Jelili Atiku's Performance Documentation in the Age of Social Media
- Diana Damian Martin, Scores for temporal drifts across Easts

15:30-17:00 - 15:30-17:00**> Cultural Resistance from Tower Hamlets to Palestine**

Arts Two Lecture Theatre

Plenary panel

- Sruti Bala Sruti (University of Amsterdam)
- Joel Samuels (White Kite Collective)
- Diala Taneeb
- Fatima Rajina (Nijjor Manush)
- Mojisola Adebayo (Queen Mary University of London)

Friday, 4th September

10:00-12:00 - 10:00-12:00

Recoveries

Arts One 1.28

Theatre & Performance Histories

- Anannya Mitra, Returning to the Unarchived: The Jatra Actress, Gender, Labour and Post-Colonial Bengali Performance History
- Christina Banalopoulou, The RE: That Didn't Happen: Amnesic Archives and Rum Theatre's Decolonial Forgetting
- Ros Merkin, Re-Reading Popular Commercial Theatre in World War Two Britain
- Helen Brooks, REcovery as Creative Process: REflections on the Great War Theatre project

Workshop 2

Arts One Pinter Studio

Sound, Voice & Music

- Leslie Deere, The Embodied Instrument: Perception and Relational Attunement in XR Performance

Four Unrelated Papers

Arts Two 2.17

Applied & Social Theatre

- Zoe Zontou, Whose Stage Is It? Risky Aesthetics, Addiction Recovery, and the Cultural Institution
- Helen Nicholson, Crafting Atmospheres as emotional lexicons of local engagement
- Sofia Nakou, Gentle spaces in violent times: Utopic Methodologies and Aesthetics in Case Study from Scotland
- Molly McPhee, Reverse Rainbow: On Securitisation of Affect

Bodies, Beauty & Aesthetic Labour

Arts Two 3.16

Audience, Experience & Popular Practices

- Kirsty Sedgman, Thirsty Audiences
- Leila Nashef, 'You can draw me whenever you like': structures of uncertainty in A Pose I Can Sustain
- Tina Hofman, Good (immigrant), Othered and Structurally Disruptive: What does UK based East European migrant artists' experience tell us about the persisting stereotypes in British theatre?
- Nathalie Ellis-Einhorn, 'A torrent of pretty girls': Ada Patterson's queering of the Ziegfeld Follies as model for artistic intervention in genres of feminine sexual spectacle

Undoing and Unrepresenting

Arts Two 3.20

Bodies and Performance

- Alexandra Jorg, Milk, Blood, and the Archive: Performing the Postpartum Body
- Sean Pawin, Creating a Dark Clown for Queer Judaism: The Red Cow
- Sinjini Chatterjee, Impure Hands, Sacred Sound: Caste, Craft, and Embodied Performance in Western Odisha.
- Marcus Bell, Phoebe Patey-Ferguson, Joe Parslow, Spit and Surrender
- Tobi Tobi Poster-Su, Unrepresenting the dead: puppetry and the absent body in performance

Bodies in Relation

Graduate Centre GC102

General Panel

- Chris Green, Bodies in Water
- Samuel Wilson, On Being Held in Performance
- Batya Reich, Theatre and Gender as Magic: A Bricolage Exploration of Gender Euphoria and Pleasure Within Performance

Redistributing Power and Re-staging Scenography

Graduate Centre GC114

Scenography

- Maria Cecilia Ditzel Westphalen, Re-purposing by Contact: Costume as a Decolonial Interface in Oficinas
- Marina Hadjilouca, Re-appropriating 'Design' in Performance Design: a provocation.
- Nic Farr, "A commitment to what is downstream from us" - scenographics of climate hope
- Donatella Barbieri, Immersive Action: De-centring through Virtual and Material Cultural Immersion

Performance & Pedagogy: Schools and Education

Graduate Centre GC202

General Panel

- Sue Smith, Penny Smith, A tensegrity of care: architectures of being alongside in dance and SEND
- Michelle Buckley, (Re)assembling: Etiquette, Respectability, and Union
- Hannah Mills, Curriculum and the Canon: The role of the A Level syllabus in theatrical canon formation.
- Francesco Sani, "What We Must Learn Above All is Consent": Social Positioning, Learning, and the Phenomenology of Consent to Participation in Theatre for Education

Theatre and the State

Graduate Centre GC203

General Panel

- Martin Young, What is a People's Theatre?
- Caoimhe Mader McGuinness, Theatre at the Former Penal Colony: Imperial Aphasia and Cultural Policy in Guyane
- Sebastian Mylly, 'Sharing videos won't help': Abolitionist Imagination, the Necropolitics of the Border, and How to Break Out of a Detention Centre
- Lucy Freedman, Publicly funded performance work and the management of civic participation in Britain's long era of austerity

Care and Labour

Graduate Centre GC204

Performance & New Technologies

- Kimberley McLeod, Impossible Interventions: Playful Platform Resistance in The Builders Association's I Agree to the Terms
- Harry Wilson, Co-presence and index effects in Museum of Austerity: human/more-than-human affective presences
- Adam Alston, Momoyo Torimitsu's crawling robot: Care, work, and redundancy

performance & intelligence: to slow, to ground – a round table

Graduate Centre GC205

General Panel

- Kéline Gotman
- Swati Arora
- Diana Damian-Martin
- Jana Melkumova-Reynolds

Reconsidering Traditional Practice

📍 Graduate Centre GC222

Performance Training

- Irfana Majumdar, Training Toward Emergence: Repurposing Riaz for Performer Training in Contemporary Theatre
- Clare-Louise Rhys-Jones, Re-Positioning Shakespearean Training
- Xueting Luo, Somatic Classicism Repurposed: Chinese Classical Movement as Contemporary Performance Training
- Elena Catalano, Reconsidering Traditional Performance Techniques within Transcultural Dance Training: The Case of Odissi

Material Entanglements

📍 Laws 210

Documenting Performance

- Charlotte Purkis, Returning to The Gate: revivals of Revue culture as a way of accessing cultural meanings
- Khadija Azhar, Photographing amateur theatre in late-nineteenth century India
- Arabella Stanger, Pilates Interned/Pilates Police: the Carcerality of Corrective Exercise

Feminist and Queer Archival Recovery

📍 Graduate Centre GC603

General Panel

- Priya Raman, Women-Centric Performance Practices in Nineteenth Century Colonial India and the Production of Culture
- Margaret McLaren, Performing Wroth: Reclaiming a Renaissance Dramatist and Writer of Romance for the Present
- Viv Gardner, Queer Re-Actions: recreating the theatrical life and lives of Henry Cyril Paget, 5th Marquis of Anglesey (1875-1905)
- Josephine Leask, Re-evaluation of New Dance Magazine's feminist criticism

Audience and Experience

📍 Laws 100

Theatre, Performance and Philosophy

- Majeed Mohammed Midhin, Terror and horror in contemporary Iraqi theatre
- Honora Gibbons, New Dimensions: Disorienting Encounters with Sign Language Performance
- Gareth White, Vernacular phenomenologies of audiencing.
- Erica Piasecka, Performing Lived Experience: Authenticity and the Resourcification of the Self in A Suffocating Choking Feeling

Living, Making, Being Beside

📍 Laws 102

Performance, Identity & Community

- Elisabeth Massana, Victor Ramirez Tur, Beside as Method: Rehearsing Modes of Leaning and Holding in Daniel Mariblanca's My Body My Home
- ally walsh, 'To live next to loss': Viewing and mourning in World Class African Citizens
- Tiffany Murphy, Working through: (re)distributing affective care labour in 'MeToo' performance
- Chelsea Wiercx, Jessi Parrott, 'With my PA along for the ride, balanced on the back of my chair': Navigating performance, (wheelchair) parkour and personal care in collaboratively creating a show called 'Bumps'

Slippy Forms

📍 Laws 207

Directing & Dramaturgy

- Tanya Roberts, The slippage of time: an immersive anachronism
- Nik Wakefield, The Slippery Slope: Methodological Specificity and Concreteness
- Minna Jeffery, Chewy, licky, smeary, crunchy: Fat-Queer Utopian Possibilities in E.L. Karhu's To My Brother [Veljelleni] (2024)
- Mark Turner, Directing 'Tempest Masque': orchestrating the puzzle of 'the rabble' in Shakespeare's 'The Tempest'.

13:00-15:00 - 13:00-15:00

Regenerations

Arts One 1.28

Theatre & Performance Histories

- Gemma Edwards, Recovering the Rebel Region: How Nottinghamshire's Residual Performance Histories Might Shape its Future
- Joseph Prestwich, Balancing Acts: Urban Regeneration and Contemporary London Theatre
- Qaisar Abbas, Railway Theatre Lahore (1870s-1930s): Empire's space for sociality, entertainment and propaganda
- Clio Unger, Reimagining 1990: Nostalgia, Performance and the Afterlives of Berlin's Post-Wall Moment

Redistributing Space

Arts One Pinter Studio

Scenography

- Baoting Dong, Dwelling in the black field: Atmosphere and yijing (ideorealm) aesthetics in screen-based XR scenography
- Yijie Li, Virtual Scenography as Process: Rethinking Pi-Ying-Xi beyond the Shadow Screen
- Hilary Baxter, Re-STAGING Paris 26-7-24: A scenography of public feminism.
- Alexa Reid, Re-: In Search of Vocabularies for Scenography-led Collaborations
- Joseph Fairweather Hole, Re-: In search of vocabularies for Scenography-led Collaborations.

TaPRA Gallery: Climate, Land, Displacement

Arts One Rehearsal Room 2

General Panel

- Vânia Gala
- Eva Aymami Rene
- Bobby Smith
- Thiago Jesus

Healing and Learning

Arts Two 2.17

Applied & Social Theatre

- Chengyu Tan, The Novice Body as Mirror: An Auto-ethnographic Reflection on Practicing Applied Theatre in a Chinese Public University
- Sian MacGregor, The show for young aesthetes: maintaining theatrical beauty in care-full performance-making
- Michael Finneran, Why be interested? Again.

Experiencing Methodologies

Arts Two 3.16

Audience, Experience & Popular Practices

- Ozgul Akinci, When Audience Surprise Themselves: Memory-Making in Theatre Research in Istanbul
- Bridget Escolme, Laughing with the Mad, Spectating the Sane: theorising audience response to early modern comedy.
- Maria Grazia Turri, Researching spectators' unconscious responses: A new approach to audience research, implications and future possibilities.
- Astrid Breel, Audience research as participatory design practice: how to structure reflection well

Shedding and Reorientation

Arts Two 3.20

Bodies and Performance

- Elli Johnson, Mapping Perimenopause: walking the tidal islands
- John Chan, Embodied Ecology - the body as a living ecology and an archive of cultural, environmental, and political experience
- Melinda Reid, Altered Presence and a Tattooed Trace
- Alyson Campbell, 'Retiring' Bodies: on what it takes (leaving academia) to stop sitting down.
- Emily Underwood-Lee, TBC
- Lena Simic, TBC

Tradition and Embodied Knowledge

Graduate Centre GC102

General Panel

- Adrian Howe, Somatic whiteness in Othello on Trial
- Albrecht Manuela, Material Entanglements: A Ritual Towards Myceliated Futures
- Emma Meehan, Sabina Sukina Khan, Exploring Religious Heritages Through Dance-informed Somatic Practices

Cross Migrations and Borders

Graduate Centre GC114

General Panel

- Kristin Leahey, Three Latine Works of Note in the Fall 2025 Off-Broadway Season: (Case Study 1) Mexodus, a Live-Looped Latine Musical
- Gao Shuyi, Stops and Returns: Shehuo, Festival Time, and the Frictions of Corridorization
- Vera Marcu Ion, Weaving discussions: cross-border movements of passionate attention

Spaces of Performance

Graduate Centre GC203

General Panel

- Sam Čermák, Temporary Freedoms: REconfiguring Public Space, Privacy, and Surveillance in the Work of Temporary Society of Intense Living
- Abigail (Abbie) Longmate, 'The Oldest Stage of All': Barn Theatres and the Reproduction of Theatrical Histories
- Ben Anderson, 'Loitering with intent to capture in colour': How the theatrical activities of Ruth Pennyman, 1926- 1960, offer a re-mapping of Ormesby Hall and its networks
- Alessandro Simari, Papercraft Theatres: Capital, Degradation, and Models of Performance

Staging the More-Than-Human

Graduate Centre GC204

Performance & New Technologies

- Camille Intson, Queer AI? Experiments with the Trans-Feminist-Queer Transformer
- Wei Liu, When Emotion Has No Inside: AI-AI Co-Performance and the Reframing of Human Performance Distance
- Claire Hampton, 'My hands are literally shaking': Lil Miquela as a Glitching Cybernetic Organism

Embodied Practice - Mediation - Sensation

Graduate Centre GC205

Sound, Voice & Music

- AJ Turner, Headphone Theatre, Podcasts and Gender In-Between the Interior and Exterior
- Julie Rose Bower, Mouthfeel - deliciously crispy / strangely satisfying: the entanglement of orality with aurality in ASMR eating videos
- Victoria Karlsson, un/folding - listening with moths towards inner sounds as possible futures

Reimagining Curriculum and Industry

📍 Graduate Centre GC222

Performance Training

- Michael White, Reclaiming Mime in Acting Pedagogy
- Jonathan Bussell, An investigation into collaborative approaches when working with industry professionals on theatre production modules and the pedagogical benefits for students
- Xi yue Ge, Cultivating Creative Talent in China's Musical Theatre Higher Education: Learning from UK and US Models for New Musical Development
- Jennifer Kitchen, A Rapid Evidence Review of Drama Teaching's Value in Schools: Towards Reimagining the Drama/Theatre Curriculum

Orientations: Bodies, Places, Methods

📍 Laws 100

Theatre, Performance and Philosophy

- Veionella Spaine, Enduring Performance, Enduring the Land.
- Olivia Maurer, Using Theatre of the Oppressed in the Social Sciences as a Phenomenological Research Method
- Sarah Bell, Crip phenomenologies and the (exorbitant) question of method: on experiencing theory in the studio space
- Julie Dind, "Bodies acting in places": Towards an autistic phenomenology of space

Dramaturgies of Care

📍 Laws 102

Performance, Identity & Community

- Gonca Yalcin, Object Dramaturgies of Care
- Tekena Mark, Writing the Uninhabitable: Being "Beside" Climate Ruin in the Niger Delta
- Nadine Holdsworth, Animating Spaces and Dramaturgies of Care in How to Survive the Apocalypse by the Museum of Homelessness

The Slippery Self

📍 Laws 207

Directing & Dramaturgy

- Cara Berger, Neither goddess, nor cyborg: towards an anthropophagic dramaturgy
- Tim Cowbury, Letting the Self Slip: Infinite Life, Pure Froth and Precarity's Transpersonal Potential
- Daze Hingorani, Shooting the Messenger: Autofiction Beyond the Writer
- Francesca Medici, Who's Afraid of Drama

Feeling, Training and Seeing Working Class Theatre

📍 Laws 210

General Panel

- Gemma Cutler-Colclough
- Dermot Daly
- Katie Beswick
- Lilly Driscoll

15:30-17:00 - 15:30-17:00

➤ Closing Plenary/ Call & Response: A Correspondence in Black Feminist Practice

📍 Arts Two Lecture Theatre

Plenary panel

- Vanessa Macaulay
- Tia-Monique Uzor