

PLATFORM

Journal of Theatre and Performing Arts

Vol. 17, No. 1
Winter 2023

The Future

ISSN: Pending



Platform: Journal of Theatre and Performing Arts

Issue Editors

Jon Berry and Chris Green

Performance Responses Editors

Amy Terry and Laura Vorwerg

Editorial Board

Milo Harries, Grace Joseph and Katheryn Owens

Advisory Board

Adam Alston (Goldsmiths, University of London), John Bull (University of Reading), Diana Damian Martin (Royal Central School of Speech and Drama), Maria Delgado (Royal Central School of Speech and Drama), Helen Gilbert (Royal Holloway, University of London), Patrick Lonergan (National University of Ireland, Galway), Chris Megson (Royal Holloway, University of London), Helen Nicholson (Royal Holloway, University of London), Sophie Nield (Royal Holloway, University of London) Dan Rebellato (Royal Holloway, University of London)

Platform is based at, and generously supported by, the Department of Drama, Theatre and Dance, Royal Holloway, University of London

Copyright © 2024 *Platform: Journal of Theatre and Performing Arts*. All rights reserved. No part of this journal may be reproduced or utilised in any form without permission in writing from the publisher.

Submission Information

Platform is published once to twice annually. Contributions are particularly welcome from postgraduate researchers, postdoctoral researchers, and early-career academics in theatre and performing arts. We welcome the submission of academic papers, performance responses, photo essays, book reviews, interviews, and new dramatic writing. *Platform* also welcomes practice-based research papers. Papers should not exceed 4500 words (including notes and references). Practice-based papers should normally include images in JPEG format (300ppi). Reviews should be around 1000 words. Photo essays should not exceed 2000 words and 10 pictures. All contributions should be formatted according to the MLA style guidelines (see Gibaldi's *MLA Handbook for Writers of Research Papers*) and should include a 200-word abstract of the article submitted as well as the article itself. Authors should also send a 50-word bio with their submission. Submissions should be sent electronically as email attachments to platform-submissions@rhul.ac.uk.

Peer Review Policy

All articles are subject to peer review. All articles are anonymously refereed by one or more independent peer reviewers, in addition to review by the editorial board.

Books for review should be sent to *Platform*, Department of Drama, Theatre and Dance, Royal Holloway University of London, Katherine Worth Building, Egham, Surrey, TW20 0EX

For all enquiries, please contact the editors at platform-submissions@rhul.ac.uk.

For free access to archived issues, visit: <https://www.royalholloway.ac.uk/research-and-teaching/departments-and-schools/drama-theatre-and-dance/studying-here/postgraduate-research/platform-journal/>

Issue and cover design: Jon Berry

Front image: Global warming - warming stripes bar chart (Wikimedia)

Contents

Notes on Contributors 1

Editorial 5

Chris Green and Jon Berry

**TRANS PERFORMATIVITY: In Between States of Becoming:
Resistance, Transformation, Emanation 10**

AURA

Escaping the Neoliberal Gallery 35

Marley Treloar

The Performance of Striking: The Past, Present, and Future of
Picketing in the UK 58

Sebastian Mylly

After Work: notes towards a work-less (playful) future 74

Chris Green

The Future is Decided [?]: 'Playing the game' in the practice of
Third Angel 95

Rob Fellman

Earth

117

Laura Moreton-Griffiths

Performance Responses

Improvisation as the Practice of Resilience in Precarity 123

Zoe Katsilerou

Incline, Decline or The Non Upright Subject 150

Helen Stratford

Notes on Contributors

AURA is a transdisciplinary artist and co-founder of Asterisco. Her work has been presented at The Place, Nottingham Contemporary, Municipal Galleries of Lisbon, and CLAY (among others). She holds a MA in Performance Making by Goldsmiths and a BA in Fine Arts & Intermedia by ESAP and Academy of Fine Arts in Gdańsk.

Jon Berry is a playwright and researcher currently based at Royal Holloway, University of London. His academic work centres around contemporary metaphysics of theatre looked at through the work of Deleuze and Guattari, with a particular interest in the ontology of the political in Welsh 21st-century plays. His plays have been performed across the UK, and he has been awarded with a Theatre503 503Five award. He writes for Kitchen Table Endless Horizon, and is co-commissioning editor at Common Tongue Press (for more information see: jonberry.substack.com)

Dr Rob Fellman holds a doctorate from the University of Sheffield through which he collaborated with Third Angel performance company in assessing the possible conditions for longevity in the UK arts sector. He has also worked on cultural evaluation projects with the National Cultural Fund of Bulgaria and the University of Manchester.

Dr Chris Green is a lecturer in performance at Edge Hill University and an artist who works under the name greenandowens with Katheryn Owens. They recently passed their viva for their fully collaborative, co-authored practice research PhD at the University of Plymouth. This research is centered on experiences of millennial precarity, drawing on philosophies of hauntology and lost futures (published in *Performance Research and Studies in Theatre & Performance*). Their work is due to be published in the 'On Care' edition of *Performance Research* and in the book *Rethinking Barthes through Performance*. They are also in the process of developing new research on friendship, leisure, and performance.

Milo Harries is a PhD candidate at the University of Cambridge, writing on dramaturgies of encounter in the context of the climate crisis. His work has appeared in *Critical Stages/Scènes Critiques*, *CTR*, *Platform*, and *IJPADM*. Milo is also an opera singer and coach, and has worked at the Royal Opera House, Glyndebourne, and Opera North (see www.miloharries.com).

Grace Joseph is a theatre director, access worker, and PhD researcher at Goldsmiths, University of London. Her practice-based PhD is shaped by ongoing collaborations with disabled-led theatre companies, and inter-

rogates the aesthetics of access in both rehearsal and performance. At Goldsmiths, she co-convenes the Performance Research Forum, the Department of Theatre and Performance's public research event series. As a theatre director, Grace has trained at the Young Vic, worked at Shakespeare's Globe and Hampstead Theatre, and developed new writing with Camden People's Theatre and Battersea Arts Centre. She has directed and lectured at Drama Studio London and Central School of Speech and Drama, and has a Level 3 in British Sign Language.

Zoe Katsilarou is a maker, performer and educator with background in dance-theatre, devised & socially engaged theatre, polyphonic singing and improvisation. Originally from Greece, she lives in West Yorkshire and works across the North of England and Scotland as a freelance practitioner and lecturer in Performing Arts at Leeds Beckett University (part-time). Zoe's research and practice incorporate dance, theatre and live music to examine relationships between choreography and storytelling, and the poetic qualities these can evoke. Zoe uses her performances as a way of reflecting on her observations of the socio-political and ecological of her everyday life, and hopes that it will evoke pertinent discussions between her and her audiences. Her writing has been presented at a number of international conferences. Zoe is a creative associate with Stand and Be Counted Theatre with whom she offers creative and leadership skills to those seeking sanctuary in the UK. Zoe is member of the Artist Advisory Group (2023-2025) at Yorkshire Dance and company member at Speedwell Dance.

Laura Moreton-Griffiths is a transdisciplinary artist and writer of speculative fiction, who makes politically charged works that question the world and search for collaborative agency. She works with a range of traditional processes, simple interactivity, and broadcast technologies. Her projects craft critical theory and philosophical enquiry, with personal vulnerability and humour, taking audiences by the hand, into different experiences of history past, present, future, and other realities: all linked by her belief that art is a powerful weapon against rising global authoritarianism.

Sebastian Mylly is a PhD researcher in the Department of Drama at Queen Mary University of London. His research focuses on the scripting and audiences of protest with an interdisciplinary approach—combining theatre and performance studies and the study of contentious politics.

Katheryn Owens is an artist-academic who works under the name greenandowens with Chris Green. They recently completed the viva for their co-authored practice-research PhD titled 'Performance Writing, Objects and Millennial Precarity: a co-authored PaR exploration between

friends' at the University of Plymouth, UK. Their research is centred on experiences of millennial precarity (housing, labour, time), drawing on philosophies of hauntology and lost futures (published in *Performance Research and Studies in Theatre & Performance*). Central to this research is the potentiality of friendship, hospitality and art making as ways to reimagine the future and how producing slow forms of object making and DIY practices fit into this. Their performance writing practice often takes the form of walks, sound, text-based scores, craft, and zines. In 2022 they were commissioned by the Whitworth to make *Borderlines*, a walking performance exploring queer hidden borders in the city of Manchester as part of a Suzanne Lacy retrospective. Katheryn works as an associate lecturer and in hospitality; the experience of which is reflected in the research.

Dr Helen Stratford is a UK-based artist, architect, writer, educator and researcher with a social practice and practice-based PhD in 'Feminist Performative Architectures: making place in and with public space' from Sheffield University (2021). Her work has been exhibited widely, including Oslo Architecture Triennale, Yorkshire Sculpture Park, Kettle's Yard and Wysing Arts Centre, Cambridge. She is a Senior Lecturer in Architecture at Sheffield Hallam University. Informed by her lived experience of chronic pain, she is currently exploring crip time (en)counters with public space. Most recently, this includes 'Seats at the Table: Co-designing Equity in the Public Realm' project with The DisOrdinary Architecture Project and Re:Fabricate collective for London Festival of Architecture 2023.

Marley Treloar is an artist and PhD researcher. She is a member of the Art Space & The City research group, in the Centre for Postdigital Cultures at Coventry University and her research focuses on embedding social art practices through placements, residences and collaborations with arts institutions. She is part of the SPACEX-RISE network, an ongoing project funded by the European Union's HORIZON 2020 Marie Skłodowska-Curie Actions (MSCA) Research and Innovation Staff Exchange (RISE) (see website for further details: <https://www.spacex-rise.org/>).

Amy Terry is a theatre-maker and practice-based PhD candidate at Royal Holloway, University of London. They hold an MA in Text and Performance from RADA/ Birkbeck. Their current research focuses on postdramatic playwriting methodologies as an intersectional way of working for queer, trans*, and working-class practitioners. As a writer and performer, they have presented work at Camden People's Theatre and are in the process of creating a queer touring show in association with Farnham Maltings. They are currently the dramaturgy mentor for *Gabriel* by Clare Bayley, a collaboration between University College, Oxford and Oxford Playhouse.

Laura Vorweg is a visiting lecturer and doctoral researcher at Royal Holloway, University of London and has previously worked as a director, assistant director, and staff producer in opera and theatre. Her research explores the relationship between performer training and interdisciplinary performance practice within theatre and opera and seeks to examine the ways in which embodied physical skills are taught, learnt, maintained, and adapted within professional practice. Laura has contributed chapters to *Interdisciplinary Arts: Contemporary Perspectives*, published by the University of Malta Press, and *Time and Performer Training*, published by Routledge.