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Pedagogies of/and Performance-As-Research: Notes on Contributors

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This Issue's Guest Editor

Emily Rollie, Ph.D. (she/her) is a freelance director and intimacy choreographer/educator based in Washington state. An associate professor at Central Washington University, Emily teaches directing, acting, theatre history, theatre pedagogy, and dramatic literature across the BA, BFA, and MA Theatre programs as well as in Women's, Gender, and Sexuality Studies.

Emily's research investigates the intersection between practice and theory, with particular interests in the pedagogical implications of consent-based rehearsal practices, and the ways intersectional identities such as gender and race impact directorial practices. Her work has been published in journals such as *Theatre Annual*, *Canadian Theatre Review*, and *Theatre Survey*, and in edited collections *On Directing* and *New Directions in Teaching Theatre Arts*.

Emily has directed in venues around the country, with a focus on new play development as well as intersectional feminist performance. She has worked on classic plays such as *Twelfth Night* as well as contemporary works including *In the Next Room (or the vibrator play)*, *The Wolves*, *A Year with Frog and Toad*, and *Changing Skins: Tales about Gender, Identity, and Humanity*, created and performed by Grammy nominated storyteller Milbre Burch. Emily also spent five years as the artistic director of Independent Actors Theatre (IAT), a "purposefully nomadic" theatre company, known for its annual short Women's Play Festival (the plays are short, not the women!). She was the associate director of the Troubling Violence Performance Project, a group dedicated to opening lines of communication about issues of relationship violence through the performance. As an intimacy choreographer, she has worked on productions such as *Stupid F**king Bird*, *Holiday Inn: The Musical*, *These Shining Lives*, and *The Rocky Horror Picture Show*.

Emily is an assistant faculty member with Theatrical Intimacy Education (TIE), a member of the SDC (Stage Directors & Choreographers Society), co-editor of the *SDC Journal Peer Reviewed Section*, and a registered yoga instructor who leads Yoga for Artist workshops around the country.

This Issue's Contributing Authors

Cory LaFevers, MM, Ph.D. is currently a lecturer in the Department of Performance Studies at Texas A&M University where he studies performance in transnational formations of race and place. His research interests include music and dance in the African Diaspora, whiteness and anti-racism, embodiment, and the performance of objects and things. He is completing a monograph that examines gendered racial embodiment, whiteness, and anti-racist pedagogy in the Brazilian music scene of Austin, Texas. The book explores the extent to which Afro-Brazilian genres reinforce the racialization of national identities while simultaneously contributing to localized performances of Austin as a place of weird, liberal whiteness. He earned his PhD in Ethnomusicology from the University of Texas in 2018 and holds an MM in Ethnomusicology (UT) and an MA in Pan-African Studies from Syracuse University.

David Hockham, Ph.D.c is a production manager, theatre producer and academic who currently manages the Bathway Theatre for the University of Greenwich in the United Kingdom. Teaching modules in digital performance, production and technical theatre, David's research engages in interdisciplinary approaches to consider how theatre and performance scenography is mediated by

those who encounter it: students, academics and audiences. Alongside his work at the University of Greenwich, David production manages for touring multi-award-winning theatre company, Dead Rabbits Theatre, who tell stories with a distinct, highly theatrical and physical style. Having worked in Theatre and Performance since 2008, David's notable credits include working with Red Shift Productions and Chung Ying Theatre and Blind Summit, while also managing work across a plethora of festivals, theatrical spaces and performance forms.

Laurel V. McLaughlin, Ph.D. is an art historian and curator from Philadelphia, currently based in Portland, OR (on the unceded lands of the Clackamas and Cowlitz nations). She uses the "V." in her name to honor her maternal grandmother, Vera. McLaughlin holds M.A.s in the History of Art from The Courtauld Institute of Art and Bryn Mawr College, and is presently a History of Art Ph.D. Candidate at Bryn Mawr College and a 2020–2021 Luce/ACLS Dissertation Fellow in American Art. Her dissertation explores migratory aesthetics in performance art by womxn-identifying practitioners situated in the United States, 1970s–2018. She has presented her research at the Association for the Study of the Arts of the Present, Hong Kong; Performance Studies International, Calgary; and the College Art Association, New York, among others. McLaughlin's writing has been published in *Art Papers*, *Art Practical*, *Performa Magazine*, *Contact Quarterly*, *Antennae: The Journal of Nature in Visual Culture*, and *Performance Research*, among others. She has curated exhibitions and programs at the Pennsylvania Academy of the Fine Arts, FJORD Gallery, the University of Pennsylvania in collaboration with the Arthur Ross Gallery and the ICA Philadelphia, AUTOMAT Gallery, Vox Populi, the Center for Contemporary Art & Culture, and Paragon Arts Gallery.

Megan Nicely, MFA, Ph.D. is an artist/scholar working at the intersections of contemporary release-based dance and Japanese butoh. Her creative research, under her company name Megan Nicely/Dance, focuses on process-based performance experiments examining the body's relationship to stimuli and environments. She frequently collaborates with musicians and other choreographers and has presented work on both US coasts and abroad. Recent evening-length projects have included *Breath Catalogue* (2015) and *Shifting Time* (2019). She has published in *TDR: The Drama Review*, *Choreographic Practices*, *International Journal of Performance Arts and Digital Media*, *Performance Research*, *Liminalities*, and *The Routledge Companion to Butoh Performance*. Nicely continues to perform regularly, leads a weekly community butoh-based movement class in the San Francisco Bay Area, and is the co-editor of the Critical Acts section of the journal *TDR: The Drama Review*. She is Associate Professor of Performing Arts at University of San Francisco, whose program focuses on the arts and social justice.

Oona Hatton, Ph.D. is Assistant Professor of Performance Studies in the Communication Studies department at San José State University, where she teaches courses on devised theatre, performance ethnography, and race impersonation. Her research areas include the performance of history, representations of race, and theatre with and about the incarcerated. Dr. Hatton's work has been published in *Theatre Journal*, *Theatre Topics*, *RiDE*, *Theatre Annual* (forthcoming), *PUBLIC*, *Theatre Research International*, and *Youth Theatre Journal*. For the past two decades, she has directed and dramaturged in Chicago and Northern California; current creative projects include a new play based on John Steinbeck's *In Dubious Battle*.

Shauna Janssen, Ph.D. is assistant professor in the Department of Theatre at Concordia University, where she also holds a University Research Chair in Performative Urbanism. Her

research and creative practice are consonant with critical, intersectional, and interdisciplinary spatial practices; taking the form of scenographic and performative explorations within public spaces, and include site-responsive performances/installations, urban interventions and community collaborations. She has given public lectures at cultural institutions in Montreal, such as the Canadian Centre for Architecture, Articule, and the McCord Museum. Internationally, Shauna has participated in various talks, curatorial and performance creation activities, and artist residencies, hosted by institutions such as the Centre for Art and Urbanism, Berlin; the School of Art, Design & Architecture Creative Exchange Institute, University of Tasmania, Australia; the Department of Spatial Design, Massey University, New Zealand; the XX Architecture and Urbanism Biennial, Chile; Città Invisibili, Teatro Potlatch, Fara Sabina, Italy; Performance Design at Roskilde University, Denmark; and the Prague Quadrennial of Performance Design and Space.

Valerie Clayman Pye, Ph.D. is an Assistant Professor of Theatre and Chair of the Department of Theatre, Dance, and Arts Management at LIU Post, where she teaches acting, voice and speech, and Shakespeare in Performance. Valerie's research focuses on actor training pedagogy, Shakespeare's Globe, Shakespeare tourism, and on practice-as-research (PaR). Valerie is a professional actor and director whose work has reached audiences in over twenty countries. Her book, *Unearthing Shakespeare: Embodied Performance and the Globe* (Routledge 2017) is the first book to consider what the unique properties of the reconstruction of Shakespeare's theatre can contribute to both the training of actors as well as to the performances of Shakespeare's plays. She is the co-editor of *Objectives, Obstacles, and Tactics in Practice: Perspectives on Activating the Actor* (with Hillary Haft Bucs; Routledge December 2019), and the forthcoming volume, *Shakespeare and Tourism* (with Robert Ormsby; Routledge 2021). A 2018-20 LabWorks Artist at the New Victory Theatre in NYC, Valerie has been developing "Shakespeare's Stars", an immersive, multi-media, multi-sensory performance for babies and their caregivers, along with Spellbound Theatre, featured in *The Wall Street Journal*. Like so many other projects, the full production of "Shakespeare's Stars" has been postponed due to COVID-19.