

Isolated Acts

Welcome to *Confined Spaces: Considering Madness, Psychiatry, and Performance*. This two day conference is the second event of an AHRC funded project entitled *Isolated Acts* that seeks to explore the relationship between performance, psychiatry, and space. We are delighted to welcome you to Corpus Christi College, Cambridge.

The Network

As the old asylums are being demolished, left derelict, or transformed into flats and the survivors of this system pass away, it is vital that we document this vanishing theatrical past and chart its development in the contemporary psychiatric landscape. By placing performance scholars, literature scholars, historians, sociologists, psychologists, psychiatrists, art historians, theatre practitioners, and mental health service user groups in dialogue this network will produce a new, dynamic, trans-historical understanding of the place of performance in incarcerated, psychiatric spaces. The network will address the following questions:

- What kind of theatre and performance has taken place in asylums and hospitals?
- How did the transition from asylums to community-based institutions affect the performance practice taking place both *within* and *about* these spaces?

By the end of the network the international, cross-disciplinary network will have produced new thinking that will advance the field of mental health and theatre.

The Conference

Madness and theatre are not unfamiliar bedfellows. Their twinned histories are in evidence since the earliest examples of literature. Eschewing the somewhat hazy link between madness and creativity, however, this interdisciplinary conference opens up a critical dialogue between mental ill health and theatre and asks how far performance might be a useful methodology for understanding and articulating alternative mental experiences. We are particularly concerned with the shifts in notions of mental ill health, its treatment, and its spaces from the late nineteenth century onwards and how this psychiatric and human history might speak to a concomitant theatre history. The conference is addressing what theatre practice has taken place in this period *about* this subject but also what performance work has taken place *within* its institutions. Moreover, it raises questions about the performativity of health and illness. The conference will also explore notions of space and place and interrogate the relationships between theatrical and medical environments. This conference, then, invites scholars and practitioners from all disciplines to share their research at the intersection between medicine and the arts, between science and culture. We very much hope you enjoy the conversations, performances, workshops, and presentations over the course of the coming two days.

Anna Harpin and Juliet Foster

Programme Overview

Monday 17th September 2012

- ❖ 09.00 Coffee and Registration (McCrum Foyer)
- ❖ 09.30 Opening Address (McCrum Lecture Theatre)
- ❖ 09.45 Keynote: Professor Kay Redfield Jamison 'Mood Disorders and Artistic Creativity'
(McCrum Lecture Theatre)
- ❖ 11.00 Coffee (McCrum Foyer)
- ❖ 11.30 Panel One: Historical Perspectives 1 (McCrum Lecture Theatre)
 - Juliet Foster - Theatrical performances and entertainment in Bethlem, Fulbourn and Brookwood Hospitals: a social psychological and social historical examination.
 - Mark Davis - Title TBC
 - Richard Stern - '*For I am not without authority in my jeopardy*': Smart and Battie, an eighteenth century perspective on confinement and why it still matters.
- ❖ 13.00 Lunch (Dining Hall)
- ❖ 14.00 Panel Two: Acting Mad (McCrum Lecture Theatre)
 - Zoe Svendsen - 'A mad qualm within this hour': The dramaturgical challenges of Middleton and Rowley's *The Changeling* (1622) in modern production.
 - Sarah Rudolph - WHOSE MIND IS IT ANYWAY: The Ethics of Performing Mental Illness.
 - Dylan Tighe - Antic imposition: Acting Mad(ness).
- ❖ 15.30 Coffee (McCrum Foyer)
- ❖ 16.00 Panel Three: Playing for Laughs (McCrum Lecture Theatre)
 - Bridget Escolme - Laughing at the Mad in Early Modern Drama and its Revisions.
 - Jehannine Austin - The effects of 'Stand-up for Mental Health' on healthcare provider audiences,
 - Simon Cross - Laughing at lunacy: Othering and comic ambiguity in popular humour about mental distress.
 - David Granirer - Using Humour to Fight Stigma.
- ❖ 16.00 Panel Four: Applying Performance (Harley Mason Room)

- Gemma Aldred & Nick Rowe - 'Reading performance through the lens of Madness'; audience research in theatre and mental Health.
 - Persephone Sextou and Eugenia Constantine - Applied Drama/Theatre and Madness: Can psychiatry inform dramatic work towards social awareness on mental health?
 - Una O'Brien and Mary Healy - *ADHD & Me!* : A Speech and Language Therapy & Drama Intervention Group for young people with Attention Deficit Hyperactivity Disorder (ADHD).
 - Justine Schneider, Tanya Myers, Stephen Lowe, Kezia Scales, Simon Bailey, Andrea Ward, Christine Macsween - Inside Out: applying ethno-drama in health service research.
- ❖ 18.00 Wine Reception and Photograph Exhibition (McCrum Foyer)
 - ❖ 18.30 Performance Lecture - From the Confines of the Body to the Bin - Julie McNamara and Tiiu Mortley (McCrum Theatre)
 - ❖ 20.00 Conference Dinner (Dining Hall)

Tuesday 18th September 2012

- ❖ 09.00 Panel Five - Contemporary Performance Practices (McCrum Lecture Theatre)
 - Andrew Wyllie - Sexuality, Psychiatry and Resistance in Three of Caryl Churchill's Early Plays.
 - Carina Bartleet - A Safe Space? Asylum and Liberation in the Theatre 1980-2000s
 - Rachel Clements - 'The War was alright... It's just you come back to this'
 - Nicola Shaughnessy - In Time with Dementia: Representation, Aesthetics and Temporality in the Performance of Memory.
- ❖ 09.00 Panel Six - Beyond Stigma (Harley Mason Room)
 - Paul Crawford - Talking Heads: An Asylum of Fictions.
 - Phoebe Von Held - *The Manual Oracle Project* at the Institute of Psychiatry: Explorations of Paranoia and Theatricality.
 - Susan Cox - A life of their own: Autonomy and ethics in arts-based research.
 - Michael Birch - Mediating Mental Health: Contexts, Debates and Analysis.
- ❖ 10.45 Coffee (McCrum Foyer)
- ❖ 11.00 Film Screening of Red Cape Theatre's *The Idiot Colony*, introduced by Cassie Friend, Artistic Director of Red Cape (McCrum Lecture Theatre)
- ❖ 11.00 Comedy Workshop with The Comedy School (Harley Mason Room)

- ❖ 12.30 Lunch (Dining Hall)
- ❖ 13.30 Panel Seven: Staging the Asylum (McCrum Lecture Theatre)
 - Anna Harpin - 'Has this thing appeared again tonight?' Ghosting the Asylum
 - Chris Jones - "Quite on the contrary they set the scene" – The asylum as stage-space in three British performances of *Marat/Sade*.
 - Jennifer Wallis - "When we perform in these rooms, it's not difficult to be real": The empty asylum as stage set and cinematic presence.
- ❖ 13.30 Panel Eight: Gender Play (Harley Mason Room)
 - Ellen Kaplan - *Evil Mama*.
 - Laura Michiels - Worlds of Make-Believe: Madness and (Meta)theatre in Tennessee Williams's *Clothes for a Summer Hotel*.
 - Sonia Brown - Woman as "Other": Examining the Mad Woman in the Midst of Sane Men.
- ❖ 15.00 Coffee (McCrum Foyer)
- ❖ 15.20 Panel Nine - Historical Perspectives 2 (McCrum Lecture Theatre)
 - Peter Barham - The Imperial Lunatic in the Performance of Britain and Empire c. 1860-1940.
 - Laura Kerr - Reading CG Jung's *The Red Book* as Performative Text and Journey Out of Madness
 - Tiffany Watt-Smith - The 'Atmosphere of Cure': Theatricality and Shell-Shock
- ❖ 15.20 Panel Ten - Written on the Body (Harley Mason Room)
 - Angela Bartram - The Performance of Pain: The Consequences for the Performing Body and its Portrayal of Mental Health.
 - Gemma Richards - Dancing in Asylums: Investigation into the use of Dance within 19th Century British Asylums.
 - Naomi Matsumoto - Signs of Madness? – Gender, Costume, and Gesture in the Portrayal of Insanity on the Operatic Stage.
- ❖ 16.45 Closing Address (McCrum Lecture Theatre)
- ❖ 17.00 Conference Close (McCrum Lecture Theatre)

It is the policy of the conference to document where possible the proceedings and to put these up on the project website. If you do not wish to participate in this, please let the conference organisers know otherwise it will be assumed you are in agreement with the policy.

Conference Abstracts and Biographies

Ms Gemma Alldred and Dr Nick Rowe - 'Reading performance through the lens of Madness'; audience research in theatre and mental Health.

When a theatre company identify themselves as users of mental health services certain audience responses to their work are likely to follow. These responses will often be drawn from the stock of reactions people have to those identified with mental health problems such as fear, anxiety, pity or kindly benevolence. In this paper we will present audience responses to the work of Out of Character following their performances in York Theatre Royal in May 2012. We will be particularly interested to the audience's responses and the interpretative strategies employed. Our paper will present these findings and outline some of the issues relating to representing mental health on stage, and theatre made by people who use mental health services. Out of Character is a semi-professional theatre company based in York, comprising of people who use mental health services. They will be performing Pirendello's *Henry IV* directed by Theatre Royal director, Juliet Forster. The performance will be performed in rep with a professional (non-service users) production of Joe Penhall's *Blue/Orange*. Both productions will deal with themes and representations of mental health. We will be collecting audience data relating to demographics, including previous knowledge and experience of mental health. This quantitative data will provide an insight into the nature of audiences who view this type of theatre work and allow us to select a representative sample that will be followed up and asked to take part in a semi-structured interview. From this data, we will map themes and commonly occurring ideas relating to the types of interpretative strategies employed by audiences and how they may differ, dependant on their understanding of the performer's identity and lived experience. Shared rehearsal observations between the two companies will also be taken into account and will set a further context to the research. We believe these performances present a valuable opportunity to capture audience data and investigate the interpretative strategies individuals may use when viewing theatre work by those with and those without lived experiences of mental ill health. This research is a continuation of Out of Character's existing work which has previously examined, through practice and performance, how stigma and discrimination play out in the audience/performer relationship. As a company unwilling to deny the 'mental health' label, as a result they recognise their work may be received and read through this lens. The company carefully consider how the performance modes they use and representations they engage with may affect audience readings. This new research will provide a greater depth of understanding into how the existing performativity, inherent in the label of 'mental health', plays

out in readings of the theatre they make. It is anticipated that this audience research will offer greater insight and understanding into the subjective and performative in theatre and mental health, which will be of interest to people working in the fields of art and health, disability theatre, community theatre and the wider field of performance studies. It will also inform future performances made by Out of Character.

Out of Character

Based in York, Out of Character is a theatre company comprising of people who use mental health services. Since forming in 2008 they have performed both locally and nationally at conferences, university and mainstream theatre settings. Their work addresses both mental health and non-mental health issues. www.outofcharactertheatrecompany.wordpress.com

Gemma Alldred is based at York St John University, Gemma Alldred is artistic director to Out of Character and has worked with the company to develop their own unique style of performance. She is a co-founder of Converge, a unique partnership between York St John University and NHS mental health services. She currently works as the project lead, delivering high quality educational experiences in the arts through engaging both university students and services users. Gemma also sustains a solo theatre practice and has recently completed an MA in Performance. www.convergeyork.co.uk

Nick Rowe is Senior Lecturer in the Faculties of Health and of Arts at York St John University. He has a background in psychiatric nursing and dramatherapy and along with Gemma Alldred founded Converge. Nick is the author of *Playing the Other: dramatizing personal narratives in playback theatre* and he is a performing member of Playback Theatre York.

Dr Jehannine Austin - The effects of 'Stand-up for Mental Health' on healthcare provider audiences.

Introduction: Medical professionals' stigmatizing attitudes towards people with mental illnesses have been shown to associate with decreased use of needed healthcare services by individuals with mental illness. Therefore, stigma towards mental illness among healthcare providers constitutes a critical problem for which solutions are required. Stand Up for Mental Health (SMH) is a program that teaches individuals with mental illness how to perform stand-up comedy. Individuals use their experiences of mental illness as material for their stand-up acts. Our personal observations and anecdotal evidence suggested that the combined effects of individuals with mental illness training to do stand-up comedy (an activity that many individuals who do not have mental illness would feel uncomfortable to participate in), and the powerful taboo breaking associated with the use of mental

illness experience as comedy material could ideally position SMH as a powerful anti-stigma tool for audiences. In two studies, we tested the effect of exposure to SMH in two different groups of healthcare professionals: medical students, and genetic counsellors. *Methods:* In both studies, the target group (medical students in Study 1, and genetic counsellors in Study 2) completed scales that measured stigmatizing attitudes towards individuals with mental illness both before and after exposure to SMH, and self-evaluated their comfort with asking patients about their personal or family history of mental illness. *Results:* 49 medical students and 87 genetic counsellors participated in study 1 and study 2 respectively. After the intervention, 52% of medical students and 35% of genetic counsellors reported feeling more comfortable to ask patients about history of mental illness. Among both medical students, and genetic counsellors the degree to which participants endorsed negative stereotypes about people with mental illness (a key facet of stigma) decreased significantly after the intervention. *Conclusions:* These data suggest that exposure to SMH can positively influence healthcare professionals attitudes towards people with mental illness. Further investigation of whether these effects are sustained over time is warranted.

Jehannine Austin is an Assistant Professor in the Departments of Psychiatry and Medical Genetics at the University of British Columbia in Vancouver, Canada and holds the Canada Research Chair in Translational Psychiatric Genomics. Strangely, her deep interest in stigma as it relates to mental illness, and how performance - and in particular comedy - might positively impact this developed as a tangent from her work in molecular biology and genetic counseling (she'd be happy to explain if you want to talk with her!). She has been working with David Granirer to evaluate the effect of Stand Up for Mental Health on audiences' attitudes towards individuals with mental illness - to date they have focused on influencing healthcare providers' attitudes, and next they plan to evaluate the effect of the program on the comedians themselves.

Dr Carina Bartleet - A Safe Space? Asylum and Liberation in the Theatre 1980-2000s

This paper will explore the evolution of theatrical representations of the inpatient experience of the mental health system in theatre from the 1980s to the end of the 'noughties' in the light of the close of the mental asylums during the premiership of Margaret Thatcher and the focus on community mental health teams in the 1990s and beyond. To this end, the paper will focus on a few case studies – largely drawn from mainstream British playwrights – which will include Sarah Kane's *Cleansed* (1998) and *4: 48 Psychosis* (2000), *Blue/Orange* (2000) by Joe Penhall and Sarah Daniels's *Heat-Rot Holiday* (1992), *Neptide* (1986) and *Dissocia* (2004) and *Realism* (2006) by Anthony Neilson. The paper will draw on governmental documents relating to mental health services in the period as well as the reading them through Aristotle and René Girard.

Carina is a Senior Lecturer in Drama at Oxford Brookes where she has co-designed the Drama half degree. She is a Biology graduate from the University of Oxford and holds a PhD in Drama from the University of Exeter and has previously been a Political Research Assistant at the House of Commons, Westminster for Angela Eagle MP. Carina's research interests reflect this diverse background and she specialises in Contemporary British theatre such as the work of playwrights including Sarah Daniels and Sarah Kane immersive theatre including the work of Shunt and Punchdrunk as well as the intersections between theatre, science and gender and has published in all of these areas. The performance of madness and theatrical representations of the mental health system is an especial research interest particularly in terms of how political – and especially feminist - theatre from 1980 onwards critiques and questions psychiatric treatment from the perspectives of patients and doctors. Carina is currently working on a book on theatre and science.

Dr Peter Barham - The Imperial Lunatic in the Performance of Britain and Empire, c.1860-1940

This presentation will contribute to the exploration of madness and dramaturgy by considering the dramatic actions around persons designated as mad within the interwoven spaces and places that sustained the performance of Britain and its empire. Drawing on a number of narratives for the period 1860-1940, from various parts of British India, and from the West Indies, and differing in gender, ethnicity and class, I shall show how a complex, and frequently conflictual, dramaturgy develops around these patients, involving a diverse cast of actors, in which the histories of individual patients are drawn into, and inform, a wider network of communications that bursts the confines of psychiatric institutions and of conventional psychiatric histories. An Englishman detained in an asylum in Calcutta, William Higgs was given a passage to England, only to be found quite sane on arrival by the authorities. Higgs promptly countered by booking himself a return passage to India, only for the same cycle to repeat itself. In 1880 Thomas Maltby, a Magistrate near Madras, shot dead a village headman, mistakenly believing him to have been a notorious rebel leader. Hurried home to England as a criminal lunatic, he escaped but afterwards was recaptured and dispatched to Broadmoor where for the rest of his life he strenuously protested his designation as insane. Ann Pratt was reputedly the author of a pamphlet, *Seven Months In The Kingston Lunatic Asylum And What I Saw There*, that in 1860 engaged the attention of the imperial government in London, resulting in a public inquiry. A mixed race woman from Jamaica, in her testimony Ann Pratt challenged both the treatment that was given her and also the very basis for her confinement.

The imperial lunatic proves to be elusive. The narratives that are produced about these patients move across a number of scales, from intimate details of personal experience to the ramifications of imperial policies and relations. Europeans were held to be paradigms of mental health, reflecting mastery and self-control. “Being white’ was as much as anything a moral condition. Yet, as these narratives exhibit, such self-images were frequently under threat.

Peter Barham is a psychologist and a social historian of mental health. Currently, he is an Associate Member of the History Faculty, and a Research Associate at the Wellcome Unit for the History of Medicine, University of Oxford. He holds a Ph.D in history from Cambridge & a Ph.D in psychology from Durham. He is a Chartered Psychologist and a Fellow of the British Psychological Society. His books include: *Schizophrenia and Human Value* (1984;1995); *Relocating Madness: From the Mental Patient to the Person* (with Robert Hayward, 1992; 1995); and *Forgotten Lunatics of the Great War* (2004; 2007). He is working on a project on Britain, empire and mental health, c.1860—2000.

Dr Angela Bartram - The Performance of Pain: The Consequences for the Performing Body and its Portrayal of Mental Health.

In 2001 the performance artist Kira O’Reilly wrote an article for A-N magazineⁱ that reflected on the institutional anxieties provoked by ‘Wet Cup’ a performance that includes the cutting and suctioning of her flesh through ‘cupping’ to draw blood. The art institution, despite inviting O’Reilly to perform the work, demonstrated their fears at showing ‘risky’ work through a process which aimed to sanction the ‘health’ of the artwork and subsequently its reflections on the artist herself. They asked O’Reilly to respond to various health and safety demands to account for her mental state and bodily health to prove that she was ‘safe’ to performⁱⁱ. In asking her to conform to their demands they were making both internal and public assurances that the work was art and not the product of catharsis or breakdown. The institutional unease that O’Reilly could be acting out a psychiatric or psychological disorder through ‘Wet Cup’ demonstrated the sense of mistrust the performing body can instill.

Kira O’Reilly’s experience follows a tradition within performance art that inflicts physical pain or suffering. In situating the physical or psychological transgressive within easy and ‘live’ grasp this type of practice presents the performing body as a confrontation to be negotiated. Indeed, when an artist chooses to cut or open their body or remove it from social interaction, their motives are scrutinized for deviance, distress and sanity. Are they mad, eccentric or just responding to questions that ask what it is to be observed and physical creative objects? This paper will analyse the consequences of making performance from physical acts of pain and how this can be understood as sane regarding institutional and public risk. It will reflect on the trauma, stigma and perceptive danger involved with

making performance work that includes cutting, or isolating the body from more regular, everyday activity. The paper will reflect on the consequences for the artist, and perceptions of their health both in, and beyond the gallery. The yearlong works by Tehching Hsieh and the exploration of physical and mental limits through performance by Marina Abramović will be examined along with O'Reilly.

Angela Bartram works in live art, video and sculpture and published text. Her artwork has been exhibited in a variety of exhibitions including more recent exposure at 'Grace Exhibition Space' (New York 2012), 'Bristol Live Open Platform' (Arnolfini 2012), 'Action Art Now' for O U I International Performance (York 2011), 'The Future Can Wait' (London, 2008 and 2009) 'EAST International' (Norwich, 2009) 'The Animal Gaze' (London 2008, Plymouth 2009, Sheffield 2011), 'EAST goes East' (Krakow 2010) and 'Animalism' (Bradford 2009). Recent published texts include 'Performing Lost Space: Recording Architectural Detail With the Body' (with D. Gittens 2012), 'Between Bodies: an artist's account of the oral connection between human and dog' in *Intimacy Across Visceral and Digital Performance* (M. Chatzichristodoulou, R. Zerihan 2012), 'Oral / Response' in *Emergency Index* (Y. Guzman, M. Yankelevich 2012), 'One Woman and Her Dogs' in *Mutual Dependencies* (K. Meynell 2011), and 'The Sacrifices Made by Audiences: The Complicit Discomfort of Viewing Performance Art' in *Cultural and Ethical Turns: Interdisciplinary Reflections on Culture, Politics and Ethics* (B. Garne, S. Pavlenko, S. Shaheen, A. Wolanski 2011). Bartram completed a PhD at University of Middlesex in early 2010 and is currently a senior lecturer at the University of Lincoln (UK) in the department of fine art.

Dr Michael Birch - Mediating Mental Health: Contexts, Debates and Analysis

This paper explores conclusions from a new book entitled *Mediating Mental Health: Contexts, Debates and Analysis* (2012) with regard to future policy about mediating mental health and stigma reduction. Analysing meaning-making in genre form at the levels of applied theatre and television, reception and mediation, the paper examines cultural identity, its formation and recognition across fictional and non-fictional texts. Searching for study indicators useful to policy makers the paper proposes potential ways forward and principles helpful in addressing problems that might facilitate change in the UK & USA; media mental health references frequently relate to violence, producing stigma. First, conclusions are examined from applied theatre and television phases of the study looking in depth at identity transformations in new media representations made by people with mental health conditions. These expose indicators about development of recognition and formation and are compared broadly with reception study findings. These comparisons reveal what opinions people with conditions make from four mental health mediations and are further contrasted with

how participating media and healthcare professionals read the same mediations. Correlating results from these two analytical levels, recommendations are made concerning linguistic descriptions about mental health conditions produced by healthcare institutions; about what language is employed in news genres and how it frames identity with regards to recognition issues concerning trust. These components and activism are then examined in relation to future public knowledge about mental health.

Michael Birch is a Professor of Broadcast Media at Massachusetts College of Liberal Arts in North Adams, Berkshire County, Massachusetts. Prior to taking up an academic career, Mike was professionally involved in caring for people with a range of disabilities and later, special needs children. He was also employed by *Mencap* providing services for people with learning disabilities. With over a decade of experience in this work he returned to academia and currently his work focuses upon using practices from applied theatre and television as transformative processes for developing important community issues. This work has culminated in the book *Mediating Mental Health: Contexts, Debates and Analysis* (Ashgate, 2012) with its focus upon genre forms, language, the politics of mental health identity and its portrayal. Mike has also published several articles focusing upon methodology, representation and genre. *Areas of interest include new media technologies, psychoanalysis, historical discourses about mental health, stigma, stereotypes and, politics and the media.* Presently, he is working on a new book about philosophy in film.

Ms Sonia Brown - Woman as “Other”: Examining the Mad Woman in the Midst of Sane Men

What do all American dramas have in common? What parallels can be drawn amongst plays like Susan Glaspell’s *Trifles* (1916), Arthur Miller’s *Death of a Salesman* (1949), and Edward Albee’s *Who’s Afraid of Virginia Woolf* (1961)? One parallel is that all these plays contain nostalgic memories of lives never lived. They all incorporate the basic structure of the family unit and are staged within the confine of “the home.” Concomitantly, these plays question the role that individuality plays within society and the struggles faced by working class Americans. The roles that women are proscribed in these dramas are vaguely familiar and similar despite the plot and the various dynamics operating within the play. In *Trifles*, Minnie Foster murders her husband after he strangles her bird. In *Death of a Salesman*, Linda Loman abandons the dreams and concerns of her children to emotionally support the delusional tendencies of her schizophrenic husband. In *Who’s Afraid of Virginia Woolf*, Martha verbally attacks her husband in front of Nick and Honey. Women in all of these plays are depicted as insane, threatening, or menacing. This paper focuses on the image of women within Eugene O’Neill’s *Long Day’s Journey into Night* (1940) and Tennessee William’s *Streetcar Named Desire* (1947). Like the previously mentioned plays, women in these plays are cast

as “delusional,” “mad,” and “other.” For Blanche in *A Streetcar Named Desire* and Mary in *Long Day's Journey into Night* existence is a dual struggle; both women experience a struggle within themselves and struggle against being defined by male patriarchy. Why would Eugene O'Neill craft a character like Mary and have her become delusional at the end of the play? Concomitantly, why would Tennessee Williams craft a character like Blanche and have her raped by her sister's husband and sent away to an insane asylum? Are these playwrights making a comment on the status of womanhood and femininity? Are all women doomed to craziness?

Dr Rachel Clements - ‘The war was alright. [...] It's just you come back to this.’

This paper considers a range of pieces of contemporary British theatre, including Simon Stephens' *Motortown* (2006), Gregory Burke's *Black Watch* (2006), Mark Ravenhill's *Shoot/Get Treasure/Repeat* (2008) and Philip Ridley's *Shivered* (2012), all of which deal with conflict and returning soldiers, and figure the return as turbulent, violent and maddening. The paper will assess the ways in which soldiers have been represented on stage, and the ways in which their states of mind have been used to index and make manifest a range of contemporary anxieties. Positioning these plays and their productions in relation to the recent contexts of the wars in Afghanistan and Iraq and public perceptions of the armed forces, and within a broader trajectory in terms of developments in shifting understandings of the impact of active combat on the mental health of soldiers, this piece aims to explore the relationships between institutionalization, masculinity, violence and mental ill health.

Rachel Clements is a Lecturer at the University of Manchester, and researches contemporary theatre and performance. She completed a PhD at Royal Holloway, in which she explored the presence of ghosts in contemporary British theatre, using a Derridean framework to develop an understanding of the politics and effect of the spectre. She is particularly interested in new writing and dramaturgy, documentary theatre, and feminist practice.

Professor Susan M Cox - A life of their own: Autonomy and ethics in arts-based research

In this paper, I pick up threads of a critical dialogue between mental health and theatre to consider the ethics of evolving practices in arts-based research. My jumping off point is recognition of the indefatigable stigma of mental illness and how this creates and recreates confined spaces for understanding and articulating ‘alternative mental experiences’. In agreement with Barone and Eisner (2012:126), I believe that arts-based research that connects political forces with individual lives may be seen as “transgressing against the prevailing metanarrative, which can lead readers to become more ‘wide-awake’ to unfortunate conditions within institutions and cultures and ultimately

into informed conversations about bringing about more responsive, just, and democratic social arrangements.” If, however, arts-based research is to realize its transgressive potential, we must give serious attention to identifying and evolving an ethics of practice that speaks in meaningful terms to researchers, writers, actor participants, and/or audience member observers. Reflecting on four different ethical spaces I have occupied in the context of different projects employing a performative dimension, I focus on autonomy as an integral ingredient in creating transformative potential. The four vignettes that portray distinctive relationships between researchers, writers, actor participants and audience member observers, raise many questions about evolving ethical practices and the need to allow our arts-based research creations to have a life of their own.

Susan Cox is an Associate Professor at The W. Maurice Young Centre for Applied Ethics. She specializes in qualitative health research and is currently conducting research on the meaning and experience of being a human subject in health research and on the use of arts-based methods in health research. She is especially interested in the novel ethical challenges arising from the use of arts based-methods in research and knowledge dissemination. Other areas of interest include the social and ethical implications of new reproductive and genetic technologies disability studies, ethical dimensions of interpersonal communication (in clinical and non-clinical contexts), narrative, and the role of social science methodology in ethical analysis. Cox's recent publications appear in *Social Science and Medicine*, *Academic Ethics*, *Journal of Empirical Research on Human Research Ethics*, *Health Law Review* and *Arts and Health*. Cox serves on the Research Ethics Board for Emily Carr University of Art and Design and the Ethics Task Force for the Society for the Arts in Healthcare. When times permits, she writes poetry and is an aspiring pastry chef.
<http://www.ethics.ubc.ca/index.php?p=personweb7>

Professor Paul Crawford - Talking Heads: An Asylum of Fictions

In this talk, Professor Crawford examines the fictionalisation of the mental patient through a short commissioned film and discussion on textual performance, narrative identity and the ethics of mental health communication.

Paul Crawford is Professor of Health Humanities at the School of Nursing, Midwifery and Physiotherapy, University of Nottingham. He is a Fellow of the Royal Society of Arts, Professorial Fellow of the Institute of Mental Health, and holds various international positions. He is Co-Founder of the Health Language Research Group at the University of Nottingham, bringing together academics and clinicians to advance communication research in health care settings. He serves on the editorial boards of *Journal of Medical Humanities*, *Communication & Medicine* and *Applied Arts*

in Health and acts as a referee for several prominent publishing houses and major journals. In 2008 he was awarded a Lord Dearing Award for Excellence in Teaching and Learning. He has originated and led interdisciplinary, innovative projects that advance health communication and health humanities research, attracting funding from ESRC, AHRC, The Leverhulme Trust and The British Academy. He led the AHRC Madness and Literature Network (www.madnessandliterature.org), which included convening the first *International Health Humanities Conference* in 2010. The second *International Health Humanities Conference* will be held at Montclair State University, New Jersey in August 2012. Crawford also convened the *Interdisciplinary Conference on Communication, Medicine and Ethics (COMET)* in 2011. He leads the AHRC-funded International Health Humanities Network. He has published variously on health communication, literature, narratives and research philosophy, including *Communicating Care* (1998), *Politics and History in William Golding* (2003), *Evidence Based Research* (2003), *Storytelling in Therapy* (2004); *Evidence Based Health Communication* (2006), *Communication in Clinical Settings* (2006) and *Madness in Post-1945 British and American Fiction* (2010). His acclaimed novel, *Nothing Purple, Nothing Black* was published in 2002. He is currently co-writing books on mental health (Oxford University Press) and contemporary theory (Routledge).

Dr Simon Cross - Laughing at lunacy: Othering and comic ambiguity in popular humour about mental distress

Jokes and humour about mental distress are said by anti-stigma campaigners to be no laughing matter. The article takes issue with this viewpoint arguing that this is clearly not the case since popular culture past and present has laughed at the antics of those perceived as 'mad'. Drawing on past and present examples of the othering of insanity in jokes and humour the article incorporates a historical perspective on continuity and change in humour about madness/mental distress, which enables us to recognise that psychiatry is a funny-peculiar enterprise and its therapeutic practices in past times are deserving of funny ha-ha mockery and mirth in the present. By doing so, the article also argues that humour and mental distress illuminate how psychiatric definitions and popular representations conflict and that some psychiatric service users employ comic ambiguity to reflexively puncture their public image as 'nuts'.

Dr Simon Cross is Senior Lecturer in Media and Cultural Analysis, Nottingham Trent University, UK. He is the author of *Mediating Madness: Mental Distress and Cultural Representation* (Palgrave, 2010). Simon has also published articles and chapters exploring change and continuity in historical and contemporary stereotypes of madness/mental distress. He has also published widely on media analysis of 'sensitive' public policy issues including paedophiles, drug policy, and naming and shaming of 'bad' children. His current work explores the history of press reporting on insanity trials.

Mr Mark Davis - Title TBC

Born and bred in Bradford, Mark Davis is committed to delivering the perfect photographic image. A fearless, versatile, and passionate photographer, Mark is equally at home whether at great height or at ground level, and is always seeking to capture and preserve that fleeting moment in time. Mark believes that the right photograph, born of inspiration, creativity, and artistry, can translate thoughts and mood into a permanent image that is beyond the need of any additional description. As the saying goes, a picture is worth a thousand words... And a superb photograph is worth many thousands. This is a credo Mark believes in and always adheres to. As a keen social historian focusing on the West Riding in particular, Mark has photographed Bradford from the core out for several years, recording the ongoing evolution of this great northern city. Mark has worked for the National Media Museum, 'Northern Life' magazine, Ben Bailey Homes, BMW Automobiles, The BBC, Bedlam, The Imperial War Museum, Eddisons (Leeds), and Cedar Court Hotels. His work has also been exhibited in Menston under the banner "Reflecting On High Royds – A Haunting Portrait of the Former Psychiatric Hospital". He is also closely involved with High Royds Memorial Garden as a campaigner dedicated to giving a voice to those that were sadly without voices in life.

Professor Bridget Escolme - Laughing at the Mad in Early Modern Drama and its Revisions.

The gallants who visit the Bethlem Monastery in Dekker and Middleton's *The Honest Whore Part I* are confronted with a madman bound up in a net, who daily relives the loss of all his riches at sea. He provokes their sympathy and their laughter, teases and cajoles them, and maneuvers them around the theatrical space of his past trauma. It is a scene that gives rise to questions around the appropriateness of pity and laughter in the face of 'mad' characters on the early modern stage and our own reception of four hundred year old theatrical madness. The shifting communities of laughter produced by this scene are the starting point for a paper that explores Michael Sheen's recent hospitalized *Hamlet; Bedlam*, a new work written for Shakespeare's Globe, London, in 2010; the design and depiction of Malvolio's incarceration in *Twelfth Night* and the use of *The Tempest* in *Food Court*, by Back to Back, an Australian company of artists with intellectual disabilities. These productions variously reiterate and interrogate a range of historical attitudes to looking at, and laughing at, non-normative mental states, and this paper suggests that it is current theatre practice which has permitted awkward and 'inappropriate' laughter at 'madness' and its depiction, which have the potential to shift perceptions and challenge stereotypes most productively.

Bridget Escolme is Senior Lecturer in Drama at Queen Mary University of London and has worked as school teacher, a dramaturg, a performer and a director. She currently teaches and researches in the field of Shakespeare and his contemporaries in performance, spatial practice in the theatre, costume history and the history of the performance of mental illness. She is author of *Talking to the Audience: Shakespeare, Performance, Self* (Routledge 2005) and *Antony and Cleopatra* in the Palgrave Shakespeare Handbooks series (Palgrave 2006); articles include an analysis of her own site-specific work on Coriolanus (Shakespeare Survey 60, CUP 2007), on archiving actor testimony (Shakespeare Bulletin 28.1,2010) and on site-specific rehearsal practices (Shakespeare Bulletin 30.4,2012). Her essay collection *Shakespeare and the Making of Theatre* (edited with Stuart Hampton-Reeves) will be published with Palgrave this year and her monograph *Emotional Excess in Early Modern Drama* with Arden Shakespeare in 2013. She is a member of the Architectural Research Group at Shakespeare's Globe and has contributed lectures and programme essays for Shakespeare production at the West Yorkshire Playhouse, the Globe and RSC.

Dr Juliet Foster - Theatrical performances and entertainment in Bethlem, Fulbourn and Brookwood Hospitals: a social psychological and social historical examination

By the early 1990s, almost all of the old psychiatric hospitals, or asylums, had been closed down. Mental health facilities were shifted into the community, onto general hospital sites, and sometimes into new buildings that stood on the outskirts of the often extensive grounds of the former asylums. The old hospitals themselves were knocked down, converted into homes and business parks, or left derelict. Many of these buildings included ballrooms, recreational halls and even specially built theatres. However, very little work has considered the theatre, entertainment and performance that actually went on in these spaces.

Taking a broadly social psychological and social historical approach, this paper seeks to examine not only what these performances were, but also to consider their intended purpose, and their consequences. It draws in depth on archive material (dating back to the mid-1800s in some cases) from three large psychiatric hospitals - Bethlem Royal Hospital, Fulbourn Hospital and Brookwood Hospital, while also considering relevant material from some other hospitals. Where possible, some more recent first-hand accounts of entertainment in the old psychiatric hospitals are also considered.

In particular, this paper looks at the development of performances by external theatre groups (often Amateur Dramatic organisations) from the middle of the 1850s, and at some performances (both

theatrical and musical) at which staff and patients would perform. It also examines entertainment at annual fêtes, parades and pantomimes, where relevant. Discussion of this data focuses on three particular themes: ideas about the therapeutic environment, relations between staff and patients and the place of the asylum within the wider community.

Dr Juliet Foster is a Fellow and Director of Studies at Corpus Christi College and a Lecturer in Social Psychology in the Division of Social and Developmental Psychology, University of Cambridge. She is particularly interested in social psychological approaches to mental health and mental health problems, focusing especially on the way that different groups within society understand mental health and illness, and the consequences of these understandings. As part of this, she has focused on the ideas and experiences of mental health service users, and published a book on this with Palgrave in 2007 (*Journeys Through Mental Illness: clients' experiences and understandings of mental distress*). She has also researched understandings held by the general public, and those found in the media, and, most recently, undertook a study of the representations found in the images and text in advertisements in professional journals for psychiatric and non-psychiatric medication. Central to Juliet's theoretical approach is a commitment to social constructionism, and in particular to social representations theory: she has published widely on this, and is currently an Associate Editor of Papers on Social Representations. In addition to her research and teaching, Juliet is also actively involved in various outreach programmes, speaking to schools and teachers, and also on occasions to mental health groups about her own work and about university. Juliet's interest in theatre and psychiatric hospitals is centred on the plays and performances that went on in the old hospitals, and the effects that these might have had on patients, staff and the wider community. She is conducting archive research on this, and is also keen to collect any stories or memories that people might have of theatre in the old psychiatric hospitals. A short survey can be found here for anybody who might be interested in contributing http://ppsisfaculty.qualtrics.com/SE/?SID=SV_6G04gi7E0jYzwl6. Juliet is the co-investigator on this AHRC project.

Mr David Granirer - Stand Up for Mental Health: Using Humour to Fight Stigma!

You have to be nuts to take counsellor and stand-up comic David Granirer's *Stand Up For Mental Health* program where he teaches stand-up comedy to people with mental illness, but the results can be life-changing! This hilarious presentation is part comedy and part education. David, who himself suffers from depression, looks at how humour can help fight the stigma around mental illness. Through video clips, you'll get to see examples of his comics breaking down barriers by finding the lighter side of their mental health journeys. By doing stand up comedy, something that most so-called "normal" people would never want to attempt, the Stand Up For Mental Health

comics fight stigma by demonstrating what people with mental illness are capable of. So often conferences bring in experts to talk about mental illness. This is a chance to actually hear from the people who have it. And what they have to say will surprise, delight, and inspire you!

David Granirer is a counsellor, stand-up comic, speaker, and author of *The Happy Neurotic: How Fear and Angst Can Lead To Happiness and Success*. He has taught stand-up comedy to recovering addicts and cancer patients, and is the founder of *Stand Up For Mental Health*, a program teaching stand-up comedy to people with mental illness as a way of building confidence and fighting public stigma. He was profiled in the VOICE Award winning documentary *Cracking Up*. He is also the recipient of a Champion of Mental Health Award. These national awards recognize the contributions of individuals and organizations who have made outstanding contributions to the advancement of the mental health agenda in Canada.

Dr Anna Harpin - Has this thing appeared again tonight? Ghosting the Asylum

'Powerful people build big buildings', notes Carla Yanni.¹ She continues, observing that: 'In many ways these buildings [asylums] gave physical form, however imperfect, to the ideals of their makers'.² Following Foucault's insistence that asylums manifested social control in architectural form and staged the dialectical relationship between reason and insanity, Yanni proposes that physical environments were an active constituent in the social meaning of madness throughout the nineteenth and twentieth centuries. Moreover, if one accepts that the particular materiality of a given environment necessarily impacts upon the behaviours therein, then it follows that the architecture of asylums informed notions of madness both within and beyond the Victorian structures. Departing from an exploration of the original architecture of madness, this paper is concerned with the legacies left by both asylum relics and their contemporary reimaginings. I am concerned to explore how the asylum is performed in plural forms - the stage play, the archive, the photograph, the online game, the renovated flats within asylum buildings. I am concerned to explore the multivalent manners in which these edifices of early psychiatric science are remembered today and what is politically and ethically at stake in these different modes of knowing. Drawing on first hand testimony from the Mental Health Media Archive, Red Cape's *The Idiot Colony*, urban photography, and more, this article will examine the relationship between place, science, history, and performance. It is my contention that it is at the cross point between these various modes of knowing (performance, architecture, archive, photographic image, and so on) that one can begin to

¹ Carla Yanni, *The Architecture of Madness: Insane Asylums in the United States* (Minneapolis: University of Minnesota, 2007) p. 14.

² *Ibid*, p. 15.

uncover urgent contemporary questions about the socio-political meaning of madness now and then.

Anna is a lecturer in contemporary performance at the University of Exeter. She was awarded her PhD from the University of Cambridge in July 2009 and took up the post in Exeter in January 2010. Her PhD was an exploration of British and Irish theatre and performance, medicine, and ethics since 1983. She is particularly concerned with the intersections between philosophy, pathology, politics, and aesthetics. More specifically, Anna is concerned with mental health, psychiatry, ageing, learning impairments, child sexual abuse, torture, trauma, and human rights. Anna is currently writing a monograph on madness and representation since 1959. Her research in this regard is engaged with poststructuralist philosophers including Foucault, Derrida, and Rancière. Anna's recent publications include (forthcoming) 'Unremarkable Violence: Staging Child Sexual Abuse in Recent British Drama' in *Contemporary Theatre Review*, (2012) 'The Lives of Our Mad Mothers: Ageing and Performance' in *Women and Performance: A Journal of Feminist Theory*, (2011) 'Intolerable Acts' in *Performance Research: On Trauma*, (2011) 'Land of Hope and Glory: Jez Butterworth's Tragic Landscapes' in *Studies in Theatre and Performance*, and (2010) 'Marginal Experiments: Stepping Out Theatre Company and Peter Brook' in *RiDE: The Journal of Applied Theatre*. She has also given recent conference papers on subjects including Howard Barker, stand-up comedy, and masculinity.

Dr Phoebe von Held - *The Manual Oracle Project at the Institute of Psychiatry: Explorations of Paranoia and Theatricality.*

This paper will discuss the research and writing undertaken during my Leverhulme Artists Residency at the Department of Psychology, Institute of Psychiatry, KCL, in 2011. My residency involved the research and writing of a new play based on a seventeenth-century book of manners, 'The Manual Oracle, Or the Art of Prudence' by Baltasar Gracian. The adaptation focused on the convergence between paranoia and theatricality that emerges in 'The Manual Oracle'. In 300 aphorisms, Gracian instructs his reader how to advance themselves socially in the realm of the public; how to manipulate others, and how to see through the simulations and intrigues of competitors. Whilst on the one hand Gracian's instructions aim to empower the individual's social skills, they are on the other hand profoundly steeped in assumptions that others are only waiting to harm you. 'Always behave as if you are being watched', is the warning of one of Gracian's aphorisms. My adaptation work took this idea of a paranoid subtext within a guideline to social acting that bears remarkable similarity to methodologies of theatre acting as a starting point for a new script. In collaboration with some of the world's leading experts on paranoia, researchers, therapists and patients, I explored the theme of paranoia in 'The Manual Oracle' and on that basis developed a new script

composed of a series of short scenes that investigate the fine nuances between constructive forms of self-consciousness, sceptical mistrust and paranoia within contemporary contexts. My paper will first discuss the core theme of 'paranoia and theatricality' that surfaces in 'The Manual Oracle', claiming that this conjunction, which crystallises during the Baroque, must be seen as a crucial condition within mechanisms of production and reception in the history of European theatre. Secondly it will track the process of collaboration with members of the Institute of Psychiatry, and thirdly it will present documentation of the final performance that was shown at the Anatomy Theatre & Museum @ King's in September 2011.

Phoebe von Held is a theatre director/adaptor currently based as a visiting artist at the Department of Psychology, Institute of Psychiatry, KCL with my work on 'The Manual Oracle'. Her adaptation work includes commissions from the Citizens Theatre Glasgow ('Rameau's Nephew, 1998 and 'The Nun' 2003), which she also directed and designed. She also produced animations based on Diderot's 'D'Alembert's Dream' which were funded by the Wellcome Trust and shown, amongst other places, at the Royal Institution in an exhibition entitled *Crossing Over*. In 2011, she published a monograph 'Alienation and Theatricality: Diderot after Brecht' (Legenda), which was based on my PhD research. I have published and taught in the field of theatre/performance studies, literary studies and aesthetics.

Mr Christopher Jones - "Quite on the contrary they set the scene" – The asylum as stage-space in three British performances of *Marat/Sade*

This paper traces the conceptual history of the asylum space on stage, examining three productions of Peter Weiss's *Marat/Sade* – Peter Brook's 1964 RSC production at the Aldwych, Jeremy Sams's 1997 National Theatre production in the Olivier, and Anthony Neilson's 2011 RSC revival at the Royal Shakespeare Theatre. In doing so, it explores the interactions between performative notions of madness and specific spaces of theatre, as well as how cultural ideas of the asylum inform theatre practice. These three productions took place in very different stage-spaces; the Aldwych's proscenium lay-out, the Olivier's 'In-the-Round' season, and the Royal Shakespeare Theatre's thrust stage. These differing spaces lend themselves to similarly differing images of 'the asylum'. Since, as Foucault's work suggests, the operation of State power is, in certain ways, echoed by the practice of its asylums, an examination of the relationship between theatre-space and asylum-space will inevitably also touch on questions of politics. Initially, the paper introduces the play's context, and the specific physical representations of asylum space in these productions, drawing attention to the ways in which the 'inmates' of the various spaces interact with these representations. The main body of the paper presents a detailed analysis of the relationship between the represented asylum

bath-house and historical conceptions of asylum-spaces. The theatrical effect of *Marat/Sade* depends on creating a convincing (but not necessarily 'realistic') space for the actors, so that the framing device of Charenton can be distinguished from the play taking place therein. The methods by which this distinction is achieved and maintained provide insights into shifting cultural understandings of the asylum. This analysis will be grounded in images of the various stage-spaces and set designs, as well as textual and audiovisual material, which place the stage-asylums/asylum-stages in dialogue with the process of de-institutionalisation which occurred over a similar time period to that covered by the productions. The paper closes with some tentative conclusions about the interactions between medical and dramatic performance of mental illness, the utility of theatre as a site for 'reading' attitudes to asylums, and the continuing relevance of the asylum as a dramatic location.

After a BA in English Literature at Oxford, and a Masters at Edinburgh, Christopher Jones is currently undertaking PhD research into the representation of psychic distress in recent British theatre. This research considers how mental states characterised as 'madness' or 'mental illness' have been represented within performance contexts since the mid-twentieth century. He is particularly interested in the ways in which such psychic distress is constructed in different theatre contexts, and how theatrical interest in madness is correlated with broader socio-political contexts. The overall aim is to determine whether, and in what ways, theatrical representations can reframe and interrogate the experience of individuals in relation to the mental health system.

Professor Ellen Kaplan - *Evil Mama*

My presentation will include a selection from a new play which I am currently developing, with the working title: *Evil Mama*. It is a study of rivalry, rejection, intimacy and fear in the relationship between two women, first-time mothers who struggle with the emerging violence from within the psyche. In addition to reading a scene, I will discuss the movement-based structures which will serve as rehearsal techniques to explore the play's imagery and thematic content. *Evil Mama* is an investigation of themes which touch on the double-face of the Mother; the Innocent (*puer*) Child; the False Bride; the Witch; the encounter with evil and its link to despair; cycles of violence, its repression and recurrence; impulses buried within; estrangement and compulsivity; and, finally the fear of being engulfed by what we can't contain. And there is the unspoken terror of violence wrought on the innocent child. In connection with the play, I am developing a workshop in which participants are guided through a series of meditations, movements and mimetic experiences to explore the archetype of the mother in her nurturing and devouring aspects. Using the fairy-tale like structure of the play as a template, participants creatively encounter and respond to its central

themes, characters and motifs. In the Q&A section, audience may be invited to discuss and reflect on the process as it relates to the text and its development. My working goal is to incorporate multiple voices and new dimensions in the text and in our reciprocal understandings of 'the mother' in her many roles.

Ellen W. Kaplan is Chair of Theatre, former Director of Jewish Studies, and Professor of Acting and Directing at Smith College, a Fulbright Scholar in Costa Rica and twice a Fulbright Artist-in-Residence in Hong Kong. In Israel, she has performed and directed at the Khan, Sherover and Jerusalem Theatres and Hebrew University, taught at Tel Aviv University and worked with intercultural theatre companies around the country. In summer 2010, she directed an English language version of Cao Yu's masterpiece, *The Wilderness*, at Shenyang University in China, which then toured the US. Recent acting includes the Clown in *Antony & Cleopatra* at Blackfriars Theatre in Virginia; directing credits include *Pirates of Penzance* at Smith; *The Sisters Rosensweig* at New Century Theatre, *Bellow on Stage* at The Egg, Albany, NY, and a New England tour of *Gathering the Waters*, a solo work by Teresa Whitaker.

Her plays include *Soul of the City*, a finalist for the Massachusetts Playwriting Fellowship (2009) which was featured at the Great Plains Theatre Lab; *With Dream Awakened Eyes*, a one-woman show based on the work of Charlotte Salomon, which has been performed in the US and in Bucharest, Romania. Her play about living in Israel during the 2nd intifada, *Pulling Apart*, a finalist for the O'Neill Playwrights Conference, was produced in New Haven and received a Moss Hart Award. Ellen's two short plays about prison life, adapted from original stories, were published in Tacenda, and won a BleakHouse award.

She has translated several plays, including her adaptation of *Cuentos de Eva Luna*, which she directed at Smith College; it was staged in part by Amalgamation Theatre, in Limerick Ireland, the following winter. Ellen's plays have been performed at Theatre Matrix, LA; Cleveland Public Theatre; Meredith College in Raleigh, NC, and internationally, in Ireland, Romania and Israel.

She has published a book, *Images of Mental Illness in Text and Performance*, and is working on *The Ties Don't Bind*, about Jewish-American identity in contemporary theatre. Other publications include essays in *Our Voices: An Anthology of Jewish Women's Writing*; poetry in *The Deronda Review* and *WordMyth*; scholarly journals in *Jewish History*, *Theatre Topics*, *Studies in Theatre and Performance*, and a book chapter (in Spanish) on the work of Argentine playwright Nora Glickman. Media work includes *Mixed Blessings*, a documentary about Jews and Gypsies in Eastern Europe; radio dramas, and a CD-ROM on writer Juan Rulfo.

Much of Ellen's work focuses on theatre in zones of conflict, and the intersections between expressive arts and social trauma. She has worked with incarcerated women, elders, adjudicated teens, and ABE students, using theatre as a tool for developing literacy and creativity. Last fall, she taught a seminar for incarcerated women, in a study of women and violence.

Ms Laura Kerr - Reading CG Jung's *The Red Book* as Performative Text and Journey Out of Madness

As a child, C.G. Jung endured adversity and trauma. His mother was sent to asylum for depression. He spent a spell ill and isolated. He was sexually assaulted as a teen. Today Jung the boy might be tagged as at risk for a mental disorder due to these adverse childhood experiences. His life might be a tale about struggles with mental illness or the self-searching journey of the trauma survivor. After reading Jung's autobiography, psychologist Donald Winnicott concluded Jung suffered from schizophrenia. And when he was very young, Jung recognized in himself two core personalities— "No. 1 personality" and "No. 2 personality." *The Red Book* is described as Jung's grappling with the threat of madness, yet it has also been portrayed as an intentional exercise in self-analysis and foundational for Jung's teleological theory of human development. *The Red Book* chronicles Jung's individuation journey, his efforts to throw off Western civilization's fascination with a logocentric worldview. In *The Red Book*, Jung reconnects with *eros* and the feminine spirit within himself. Yet he often bypasses the personal, heading instead for the collective unconscious where numinous connections with a higher life force supposedly reside. For his creation of *The Red Book*, Jung has been described as courageous to leave the stability of the conscious world for the unconscious depths of the human psyche. Many who have healed from early life trauma know getting into the muck of the past feels a lot like going crazy. The risk of loss of self is a blessed curse; it opens the way to falling into one's truth, a profound reorienting away from a socialization process in part geared toward denying the impact of childhood trauma. While *The Red Book* reveals universal aspects of psyche, it is also one man's unique healing journey. In my presentation, I will discuss how *The Red Book* works as a performative text, expressing a madness that speaks both to individual wounding as well as the collective conditions that circumvent how healing is expressed and experienced.

Laura K. Kerr, PhD is an independent scholar training as a psychotherapist. She has interests in Jungian (archetypal) psychology and trauma-informed psychotherapies, and has trained at the CG Jung Institute of San Francisco's James Goodrich Whitney Clinic as well as community agencies providing trauma-informed care. She has been affiliated with The Beatrice M. Bain Research Group at University of California, Berkeley, The Institute for Research on Women & Gender at Stanford

University, and taught at Stanford University. You can learn more about Laura at www.laurakkerr.com.

Dr Naomi Matsumoto - Signs of Madness? – Gender, Costume, and Gesture in the Portrayal of Insanity on the Operatic Stage

The first half of the nineteenth century saw a renewed interest in operas featuring insane protagonists – *Il Pirata* (1827), *I Puritani* (1835) (both by Bellini); *Anna Bolena* (1830), and *Linda di Chamounix* (1842) (both by Donizetti) to name but a few. The most famous example is *Lucia di Lammermoor* (1835) by Donizetti. *The New Grove Dictionary of Opera* defines the mad scene as: ‘an operatic scene in which a character, usually the soprano heroine displays traits of mental collapse, for example through amnesia, hallucination, irrational behaviour or sleepwalking’. However, as my paper will show, mad characters in operas were by no means confined to women. The *New Grove* definition itself, as well as the theoretical attitudes that stand behind it, are themselves ‘victims’ of a Freudian phase of theory that has encouraged the ‘gendering’ of insanity, and ignored the long and substantial history of male madness in the operatic realm. As for the characterisation of madness on the stage, this paper will reveal that it owes less to direct medical experience or careful theorizing than to theatrical conventions – as we can see from examining descriptions of the costumes, gestures and expressions of insane characters found in scripts, libretti and acting manuals. One particularly interesting case concerns the origins of the hand gestures in the sleepwalking scenes from the 1820s and 30s, as dramatically illustrated in Bellini’s *La Sonnambula* (1831). Many factors come together in this opera to present a vivid, simplistic template of the behaviour of a woman suffering from a mental disorder. Not only is there the apparent relinquishment of control in the female act of sleepwalking, but the hand gestures (reaching out in front, as if drawn by an unknown force) have all the hallmarks of mesmerism and popular magnetism, as well as a resemblance to the final farewell of those about to die. This powerful suggestive theatrical ‘forcefield’ has much to answer for, mixing as it does the medical with the mythic, and thus encouraging the associations of women with ‘out of mind’ and ‘out of body’ experiences. The history of opera has much to answer for.

Naomi Matsumoto trained as a singer at Aichi Prefectural University of Fine Arts and Music, Liceo Musicale di G. B. Viotti, and Trinity College of Music. After a career as a professional singer, she commenced her musicological studies and gained an MMus (2000) and a PhD (2005). Her thesis was entitled “The Operatic Mad Scene: Its Origins and Development up to c. 1700”. For her work on operatic madness, she has received several awards including the Overseas Research Scholarship, the

British Federation of Women Graduates National Award, and the Gladys Kriebel Delmas Foundation British Award. She is currently an associate lecturer at Goldsmiths College, the University of London, and is working on Italian opera of the 17th and 19th centuries. Most recently, she has instigated an international/interdisciplinary research project to break open the relation between artistic creativity and nature, which was chosen to be the winner of the Daiwa Anglo-Japanese Foundation Award in 2012.

Julie McNamara and Tiiu Mortley -Performance Lecture - From the Confines of the Body to the Bin

What happens when we impose the landscapes of our mind on another's body? Today's presentation explores the shifting realities we experience within the body and within the environments we are forced to inhabit. Tiiu Mortley explores the confines of the mind and body altered by illness and disabling spaces. Julie McNamara explores the experience of gender fixity defined by the psychiatric system. She will present an excerpt from a play that had direct impact on developing mental health policies addressing gender in the psychiatric services. 'Pig Tales' follows the story of a female child raised as a boy, set against a calamitous backdrop of an oppressive psychiatric system and a failing Catholic church.

(The excerpt from 'Pig Tales' Julie McNamara will perform was featured on Kiwi Television, filmed in the grounds of Kingseat hospital, Karaka, New Zealand. Kingseat, no longer a psychiatric hospital, has now been converted into a horror theme park: 'Spookers'.)



Ms Laura Michiels - Worlds of Make-Believe: Madness and (Meta)theatre in Tennessee Williams's *Clothes for a Summer Hotel*

An enduring concern with madness and psychiatry characterises the writings of the American playwright Tennessee Williams (1911-1983). Williams reproduced and confronted some of the more painful experiences in his life on stage as his theatre tended to serve a therapeutic purpose. His sister's schizophrenia and subsequent lobotomy proved so daunting they were given a prominent place in his plays. For the purposes of this presentation, I would like to discuss one of the playwright's last endeavours, namely *Clothes for a Summer Hotel* (1980). The play presents Williams's take on the glamorous but conflict-ridden marriage between F. Scott Fitzgerald and Zelda Sayre. A self-dramatising belle who spent the last eighteen years of her life confined to various hospitals, Zelda Fitzgerald can be viewed as the near-ideal incarnation of Williams's goal to conjoin theatre and madness. Both are portrayed as avenues of escape, allowing the imagination to reign

freely. A play concerned with the imagination is ultimately an example of metatheatre, at least as understood by Lionel Abel, the critic who coined the term more than fifty years ago. In my paper, I will attempt to demonstrate how *Clothes for a Summer Hotel* brings together madness and (meta)theatre in three ways: by means of its concern with the imagination, performance and appropriation. Before we actually see Zelda on stage, we learn that she is practising ballet in the therapy room. This already hints at the therapeutic purpose of art, more explicitly discussed later on in the play. Furthermore, it offers a first instance of the recurring encounter between mental illness and performance. Zelda stays at the hospital because the society of her hometown considers her mad and she acts the part. Scott Fitzgerald's writing imposes a different set of roles on his wife: she is both rebellious flapper and Mrs F. Scott Fitzgerald, the devoted spouse of a celebrated writer. Fitzgerald uses Zelda's life and work in his fiction. To ensure his own success as an author, the play's male protagonist forbids his wife to write. Several of the text's characters suggest this appropriation and denial of her creative impulses lie at the heart of Zelda's madness. Appropriation was something Williams was not unfamiliar with himself. As mentioned, he frequently drew on his sister's illness in his plays. In *Clothes for a Summer Hotel*, Williams does not only present us with a depiction of madness but selfreflexively contemplates his own theatre and its purposes at the same time.

Laura Michiels is a PhD fellow of the Flemish Research Foundation (FWO Vlaanderen). She holds MA degrees in English and German literature as well as American Studies from the Free University of Brussels and the University of Antwerp respectively. She graduated with theses on Sylvia Plath's and Hart Crane's poetry. Her article about the presence of Hart Crane in a novella by the African American science fiction author Samuel R. Delany will appear in *Amerikastudien/American Studies* next year. At present, she is working on a dissertation about metatheatrical aspects to Tennessee Williams's plays.

Ms Una O'Brien and Ms Mary Healy - *ADHD & Me!* : A Speech and Language Therapy & Drama Intervention Group for young people with Attention Deficit Hyperactivity Disorder (ADHD).

A need was identified for supporting young people attending a mental health service, who had been given a diagnosis of ADHD, in understanding the meaning and impact of the diagnosis in their lives. We wanted to use an intervention that could be used alongside the existing intervention methods of medication, parental behaviour management groups, or speech and language therapy groups (which tend to focus on communication and social skills with this population). Supporting the young people in educating them about their ADHD through a medium that was accessible, enjoyable and inclusive

became the key focus. To this end, the combination of speech and language therapy and the principals of drama in education are used within a group format. The group focuses on helping young people with their understanding of ADHD, how it affects their attention and communication skills, as well as promoting their self-identity, emotional literacy and understanding of strategies that can be helpful in managing their difficulties. The group aims to play on the strengths of the young person with ADHD - their energy, creativity, and their unique perspectives of the disorder. It was felt that the drama elements of the group would celebrate and build awareness of these significant strengths. The group format is a weekly 1 ½ hour session over a 6-week period. As well as the therapeutic goals of communication and education to promote positive mental health, there is a strong performance element, with the target of producing a psycho educational DVD, directed and performed by the children themselves. The DVD can be used in supporting others in the young person's life, to understand what ADHD means to them. Qualitative analysis will be conducted to measure efficacy of the intervention. This will take the form of pre and post group questionnaires and rating scales, completed with both the young people and their parents. We are applying for and will not commence our research until research ethics committee approval is obtained.

Una O'Brien and Mary Healy work as Senior Speech and Language Therapists within a multidisciplinary setting in a Child and Adolescent Mental Health Service (CAMHS) at the Mater Misericordiae Hospital, Dublin, Ireland. They have a keen interest in drama, have Associate and Licentiate teaching diplomas in Speech and Drama, as well as experience in drama teaching and performance.

Mr Keith Palmer - Stand Up taster with The Comedy School, London

The Comedy School develops pioneering work with marginalized and disadvantaged groups in the UK including care leavers, prisoners, young offenders and seeks to enhance patients' experience and increase their well being whilst in the mental health service and to contribute to their recovery and rehabilitation back into the community. The organization aims to develop social and communication skills, encourage adult learning, and facilitate participation in group activity through imaginatively conceived arts projects and educational work. The Comedy School uses performance and drama techniques including comedy as tools to deliver these aims. This approach is beneficial in a number of ways. It encourages collaboration and focuses on the participants' points of view, giving them a platform to express themselves in a creative way. As a result, it is possible to engage with challenging and difficult issues within a supportive environment. It also exposes groups to an entertaining participatory arts experience which emphasizes the strength of their imaginations and abilities to generate material, building confidence and self-worth. Finally, it is a high priority of The

Comedy School to make the learning process fun. These valuable life/social skills are transferable & can be used every day to improve your Self Esteem, Confidence & Skills in Communication. The session will also highlight a few Comedy Techniques , and will close with a question & answer session with Keith Palmer, Director of The Comedy School to give you a further insight into the world of applied comedy.

Keith Palmer, Director of The Comedy School, has been designing and running arts, comedy, education and personal development programmes for over 20 years including for The Princes Trust, The Actors Centre, The ICA, Arts Education, The British American Drama Academy, Central School of Speech & Drama, and The National Youth Theatre. He founded The Comedy School in 1998, which uses comedy to stimulate personal creativity, encourage social skills and improve literacy. The Comedy School provides workshops for aspiring stand-up comedians, runs many projects with young people, and has also worked extensively in prisons and secure units. He also runs the Prison Theatre Module At St Marys University.

Professor Kay Redfield-Jamison - Mood Disorders and Creativity

A possible link between madness and genius is one of the oldest and most persistent of cultural notions: it is also one of the most controversial. The lecture will present evidence for significantly increased rates of depression and bipolar illness in writers and artists, discuss possible reasons for these elevated rates, and open up discussion areas of potential clinical and ethical concern.

Kay Redfield Jamison is the Dalio Family Professor in Mood Disorders, Professor of Psychiatry at the Johns Hopkins University School of Medicine, and co-director of the Johns Hopkins Mood Disorders Center. She is also Honorary Professor of English at the University of St. Andrews in Scotland. She is the co-author of the standard medical text on manic-depressive (bipolar) illness, which was chosen as the most outstanding book in biomedical sciences by the American Association of Publishers, and author of *Touched with Fire*, *An Unquiet Mind*, *Night Falls Fast*, *Exuberance*, and *Nothing Was the Same*. Her memoir about her experiences with manic-depressive illness, *An Unquiet Mind*, was cited by several major publications as one of the best books of 1995; it was on *The New York Times* Bestseller List for more than five months and translated into twenty-five languages. *Night Falls Fast: Understanding Suicide* was a national bestseller, translated into twenty languages, and selected by *The New York Times* as a Notable Book of 1999. Her book *Exuberance: The Passion for Life*, was selected by *The Washington Post*, *The Seattle Times*, and *The San Francisco Chronicle* as one of the best books of 2004 and by *Discover* magazine as one of the best science books of the year. Her most

recent book, *Nothing Was the Same*, was selected as one of the best books of 2009 by *The Washington Post*.

Dr. Jamison did her undergraduate and doctoral studies at the University of California, Los Angeles where she was a National Science Foundation Research Fellow, University of California Cook Scholar, John F. Kennedy Scholar, United States Public Health Service Pre-doctoral Research Fellow, and UCLA Graduate Woman of the Year. She also studied zoology and neurophysiology at the University of St. Andrews in Scotland. Dr. Jamison, formerly the director of the UCLA Affective Disorders Clinic, was selected as UCLA Woman of Science. She is recipient of the American Suicide Foundation Research Award, the UCLA Distinguished Alumnus Award, the UCLA Award for Creative Excellence, the Siena Medal, the Endowment Award from the Massachusetts General Hospital/Harvard Medical School, the Fawcett Humanitarian Award, the Steven V. Logan Award for Research into Brain Disorders from the National Alliance for the Mentally Ill, the William Styron Award from the National Mental Health Association, the Falcone Prize for Research in Affective Illness from the National Alliance for Research on Schizophrenia and Depression, the Yale University McGovern Award for excellence in medical communication, and the David Mahoney Prize from Harvard University. She has been awarded numerous honorary degrees, selected as one of five individuals for the public television series "Great Minds of Medicine", and chosen by *Time* magazine as a "Hero of Medicine". She was Distinguished Lecturer at Harvard University in 2002 and the Litchfield Lecturer at the University of Oxford in 2003. She is the recipient of a MacArthur Award.

Ms Gemma Richards - Dancing in Asylums: Investigation into the use of Dance within 19th Century British Asylums.

"Their delusions forgotten, many of the patients whirled around in glee, which, though wild, did not exceed the bounds of common sense propriety; others were merely roused from their apathetic state and gazed with a slight smile upon the scene."

(anon, 'Frank Leslie's Illustrated Newspaper', 1865 (S. Gilman, 1982))

On the 17th of January 1852, Charles Dickens published in his periodical 'Household Words', an anonymous article entitled "A Curious Dance Round a Curious Tree". This article reflected upon his time at St Luke's Lunatic Asylum and details events during the festive Boxing Day celebration which was known to be called the 'Curious Dance'. The article aimed to encourage readers to appreciate what they had in the world outside the asylum and later to advertise the asylum when used in the hospital's own information pamphlet in 1860. What we are left with today is Dickens' own reflections

on the magic cast on the patients through dance and its ability to create light in a world of darkness for the patients disconnected from the rest of society. I question from this glimpse of asylum life as to whether the dances created moments of precious freedom for the patients, or if it was merely another regulated form of activity during a time of psychiatric experimentation?

My research looks at the transformative nature of dance witnessed by an inspirational figure like Charles Dickens, to see how performance impacted patients during the 19th century revolution in psychiatric treatment of the insane. I use remaining records left by these historic institutions which detail the dances attended by both patients and staff in asylums all over Britain. I analyse the importance of dance therapy for the individual as well as their social importance to the community outside the asylum. I focus this data around Michel Foucault's 1960's theory of the 'Docile Body' within institutionalised facilities to then evaluate whether dance was used as a regulative disciplinary procedure, or if it was used much like it is today, to encourage performance and creativity through movement as an artistic outlet.

Gemma Richards recently graduated from the University of Warwick where I studied for a BA (Hons) degree in History. She is currently a student at the University of Roehampton studying for a Masters degree in Dance Studies. She is also a professional dancer.

Dr Sarah Rudolph - WHOSE MIND IS IT ANYWAY: The Ethics of Performing Mental Illness

In 1990, Actor's Equity took action to block Jonathon Pryce from performing, with makeup to give his eyes an ethnic "slant," the role of the Engineer on Broadway in *Blank*. Despite the success of the film, *Brokeback Mountain* in 2005, gay rights activists questioned the casting of two heterosexual men in the lead roles. And for African American actors issues such as "passing" --where a black person with light skin and enough make-up appears Caucasian on stage and playing slaves and servants have been fraught with controversy. As theatre works toward more nuanced representations of mental illness, how do similar questions of identity and casting play out? This paper will explore the creation and performance of original material by mental health consumers, as well as the challenges for any actor striving to bring dimension to characters with specific psychiatric conditions.

Sarah J. Rudolph serves as Professor of Communication and Theatre Arts with the University of Wisconsin Colleges system and directs the theatre program on the University of Wisconsin Marathon campus. A commitment to exploring the relation of mental illness and representation has informed not only her scholarship, but community outreach efforts and production. Together with Brad

Schmicker, Rudolph founded the Under the Rug Players, a collaboration involving students, community volunteers and member of the mental health community served via Community Corner Clubhouse in Wausau, Wisconsin. Their original play *Taboo or Not Taboo* has been performed in a variety of venues including performances open to the public, conferences for mental health professionals and consumers, and AODA and other program devoted to youth groups. Related publications include *Images of Mental Illness* a collection of essays devoted to the depiction of mental illness on stage which she co-edited with Ellen Kaplan and for which she was a major contributor. Her work "Evolving Stages: Representations of Mental Illness in Contemporary American Theatre" appears in the 2012 collection *Mental Illness in Popular Media: Essays on the Representation of Disorders* (edited by Lawrence C. Rubin). Rudolph has a MA in Theatre from Indiana University and PhD in Theatre and Drama from the UW-Madison.

Professor Justine Schneider et al - Inside Out: applying ethno-drama in health service research

We propose to show a DVD (10 minutes) that illustrates the work described below and invite the audience to discuss this with the playwright, director and researchers. According to one scoping study for the Department of Health, the dementia health and social care workforce in England is in the order of 2.75 million paid staff. Family carers probably double this number. For both professional and family carers, working with people with dementia can be stigmatised, unrewarding, stressful and physically exhausting. The initial study funded by SDO set out to investigate what motivates staff working in dementia wards; what obstacles to good care they face, what they find stressful and how they cope, what promotes their wellbeing and what this means for person-centred care, which is set as a standard of good practice. The research was designed as a multi-site 'team ethnographic' study, using participant observation. We later sought to maximise impact and knowledge exchange by commissioning Tanya Myers to write a play based on our field notes. Purposefully using theatre to communicate research findings is sometimes called 'ethno-drama'. Rehearsals with a professional cast over five days in July 2011 led to a workshop presentation to an invited audience at Nottingham Playhouse. A documentary about this process (10mins) will be shown to illustrate the reactions of researchers, actors, director and playwright to the collaboration. The script is production-ready and we are planning to stage the 90 minute work in June, 2013. Working through theatre has proven to engage lay audiences with research and offers new opportunities for knowledge exchange, including readings, forum theatre and interactive DVD recordings.

Dr Persephone Sextou & Dr Eugenia Constantine - 'Applied Drama/Theatre and Madness: Can psychiatry inform dramatic work towards social awareness on mental health?

The paper is a cross-disciplinary approach to performance studies and madness and their role in contemporary communities. It discusses the possibilities of using drama as a process of learning about mental health and wellbeing. We begin by first briefly presenting the 'cultures' of devising followed by an overview of collaborations between psychiatry and; the interconnections between the two areas and the significance of the exploration of mental health in dramatic practice. We then provide the reader with an account of the procedure as introduced to the students and, finally, we discuss the ways in which students' experimentation with the scenarios on maniac patients were interpreted, transformed and creatively adapted as part of the practical devised work. The practical work we describe focuses on mania and the use of improvisation in creating theatre for community audiences. Drawing on observations and discussions conducted during an undergraduate Drama programme the authors explore how drama can develop students' powers of social insights by addressing mental health promotion in the community. Psychiatric information about mania was used to generate examples of dramatic practice. For example, we used scenarios and poems in participatory drama and we devised monologues and episodes about the story of a manic patient. We consider how exploring material on mental health could inform devising as a collaborative and experimental practice by stretching the students' boundaries of their imagination and positioning themselves in the place of dramatic characters who suffer from mania. The paper argues that applied drama based on themes and characters that emerge from experimentation with psychiatric evidence may be used to address mental health stigma for community audiences. It concludes amongst others that being inspired by psychiatry to devise scenarios it can be applied to contemporary life and addressed to enthusiastic creators.

Persephone is a Senior Lecturer in Drama/Creative Arts at Newman University College Birmingham, England. She holds a doctor of philosophy in Drama & Theatre Education with the University of London. She is a fellow of the Higher Education Academy in the UK, and an External Examiner to Sheffield Hallam University. She is the author of three monographs and publications in international journals and edited books. Her work has gained the support of HEfCE & UnLtd, EU organisations and the Lottery scheme. Her research interest focuses on Applied Drama/Theatre in Education, health & wellbeing, devising, creativity and theatre pedagogy. She is currently working on Bedside Theatre for hospitalised children in partnership with Birmingham Children's Hospital, NHS Trust. She also works with schools, health professionals, community artists and theatre companies. She set up the

Community/Applied Drama Laboratory (CAD/Lab) and devises touring projects in the community:
<http://www.newman.ac.uk/applied-drama-lab/?pg=2647>

Eugenia is a Consultant in General Adult Psychiatry in Worcestershire Health and Care NHS Trust since 2001. She is also a Clinical Director for the north part of the county. She is accredited in Liaison psychiatry and worked in a liaison service prior to her current appointment. Her main focus is clinical work and she fulfils her role within a multidisciplinary team setting. She provides training for medical students, psychiatric trainees and for independent psychiatric prescribers in other disciplines. She is teaching on medical ethics and the law. She is an accredited CASC examiner for the Royal College of Psychiatrists and an assessor of 4th year Medical students' psychiatric placements for Birmingham University Medical School. She participated in research projects and completes annual Audits. She has an on-going and active record of talks with main focus the promotion of Mental Health among other medical disciplines and the wider community.

Dr Nicola Shaughnessy - In Time with Dementia: Representation, Aesthetics and Temporality in the Performance of Memory.

This paper will explore representations of dementia in theatre considering the potential of contemporary performance as a visceral-visual (Fenemore, 2003) and (syn) aesthetic medium (Machon, 2011) to evoke and touch an experience which is arguably beyond representation. Hans-Thies Lehmann refers to contemporary performance as having 'the power to question and destabilize the spectator's construction of identity' (2006: 5). Trauma theory uses similar terminologies. Whether or not dementia can be regarded as 'madness', its onset has serious implications and consequences for the individual's mental health. This paper uses insights from recent research in cognitive and affective science in conjunction with psychoanalysis to analyse the representation and performance of memory and to consider how the sensory and temporal qualities of theatre can facilitate communication, creative engagement, social interaction and pleasure. Contemporary performance is an appropriate means of exploring the politics, ethics and poetics of dementia as a spectrum condition. My paper begins with a brief discussion of the dramatization of dementia in theatre with reference to Maria Jastrzebska's *the Dementia Diaries* and Maison Foo's *Memoirs of a Biscuit Tin*. A focus of discussion is Melanie Wilson's *Autobiographer*, a collaboration between a live/sound artist, medical experts and the Croydon Memory Service. Wilson's staging of dementia is considered in conjunction with the work of Spare Tyre Theatre Company, whose *Once Upon a Time* uses similar sensorial and somaesthetic vocabularies to engage with the condition. According to Gerard Edelman, memory involves diverse perceptual and sensory systems, variously

distributed: '[memory] is in some sense, a form of constructive recategorization during ongoing experience, rather than a precise replication of a previous sequence of events' (2000: 95). Theatre involves what Edelman refers to as 'the remembered present of consciousness' (2008: 35), a concept pertinent to the temporality of contemporary performance and associated notions of presence. The paper will draw upon affective science to argue that the continuous present of contemporary performance and the sensorial and embodied experiences it evokes are a means of exploring and encountering the drama of dementia.

Dr Nicola Shaughnessy is Senior Lecturer in Drama and Acting Head of the School of Arts at the University of Kent. Her research and teaching interests are in the areas of applied theatre, contemporary performance, dramatic auto/biography and cognition and performance. She is Director of the Research Centre for Cognition, Kinesthetics and Performance and is Principle Investigator for the AHRC funded project *Imagining Autism: Drama, Performance and Intermediality as Interventions for Autistic Spectrum Conditions*. Her publications include articles on gender and theatre, auto/biography and applied theatre.

She is the author of *Gertrude Stein* for the Writers and their Work series (Northcote House, 2007) and co-editor of *Margaret Woffington: in the Lives of Shakespearean Actors* series (Pickering & Chatto, 2008). Her new book is *Applying Performance: Live Art, Socially Engaged Theatre and Affective Practice* (Palgrave, 2012).

Mr Richard Stern - *For I am not without authority in my jeopardy*: Smart and Battie, an eighteenth century perspective on confinement and why it still matters.

What does an eighteenth century perspective on confinement say about present day concerns around sections, mental capacity, and community treatment orders?

The eighteenth century poet Christopher Smart was confined in St Luke's Asylum and then Potter's private madhouse between 1758-1763. A colourful, multi-talented figure, Smart had brilliantly satirized the Pelham government in his persona as Mrs Mary Midnight, part of a long-running and immensely popular stage show. With strong religious convictions outside the orthodoxy of the Anglican church, the reasons behind Smart's incarceration are by no means straightforward, and may have been linked to his creation of powerful, political enemies. What happened to Smart shines a light on some of the key debates around madness in the eighteenth century, debates which continue to be relevant. The driving force behind St Luke's was the highly influential eighteenth century mad-doctor William Battie. Founded by public subscription in 1751, St Luke's significantly

styled itself as an asylum, and advocated the management and curability of insanity. Battie criticized much contemporary practice, including the public galleries and a perceived lack of therapeutic optimism at Bethlem, the oldest 'mad' institution in the country. He was himself, however, a controversial figure, who arguably exploited his position as physician at a public institution to draw a lucrative income from his privately owned madhouses. This paper will show how the case of Smart and Battie prefigures some of the central issues and dilemmas that mental health services face today. Where is the line to be drawn between a public service and private profit-making? What is the rationale for confinement, and how defensible is it? How far is Battie's emphasis on a controlled, neatly ordered mode of living still apparent in services, even after the closure of the asylum regimes? Is it possible to 'prove' one's sanity (or mental health), as Smart attempted, once it has been seriously questioned by authority? Finally, what happens to the creative voice of an individual under scrutiny in this way?

Richard is doing a PhD in Literature at Queen Mary, London, on madness and poetry in the second half of the eighteenth century, with special emphasis on Smart, Cowper, and Blake. He also works as a nurse on a part-time basis for several London mental health care trusts. Prior to training as a nurse, he worked for Rethink, the national charity set up to combat stigma around schizophrenia and other serious mental health concerns. He has written for Rethink about the range of issues affecting the siblings of those diagnosed with severe mental illness. He is interested in where the concept of madness stands, today, next to the spiralling complexity of psychiatric and other scientific discourse.

Dr Zoë Svendsen - 'A mad qualm within this hour': The dramaturgical challenges of Middleton and Rowley's *The Changeling* (1622) in modern production.

This paper focuses specifically on *The Changeling*, and the understanding of Middletonian madness, that led to the dramaturgical decisions behind the 2012 Young Vic production (directed by Joe Hill-Gibbins, dramaturged by Zoe Svendsen, with design by ULTZ). I trace how as a creative team we came to understand the dramaturgy of *The Changeling*, unfamiliar to a twenty-first century eye and therefore often ignored, by means of understanding the nature of madness in Renaissance England – and its relation to concepts of mental ill health today. Further, I examine how this historical research gave us a key for the creation of an intentionally 'modern' production.

Dr. Zoë Svendsen is Research Fellow in Drama and Performance in the English Faculty at the University of Cambridge. Her award-winning practice-based research project, *3rd Ring Out*, which explores the concept of rehearsal in relation to climate change, toured the UK in 2010 and 2011. Other projects include 'Scene-as-experiment', investigating visual attention and theatricality, jointly

with experimental psychologist Greg Davis and Shakespeare scholar Raphael Lyne. Zoë is Artistic Director of Cambridge-based performing arts company METIS - www.metisarts.co.uk.

Mr Dylan Tighe - Antic imposition: Acting Mad(ness)

“Every evening the actor strives to forget himself entirely in order to be quite a different person. Things like this pave the way for madness”. Schopenhauer

In this presentation I will look at some of the aesthetic and ethical concerns feeding into my performance project RECORD, a multi-platform project combining an album release, theatre performance and related discursive events. The performance takes as its starting point my own psychiatric diagnosis and treatment and incorporates my personal medical records as performance material. The project aims to aid a cultural and philosophical shift in thinking around mental health by infiltrating diverse economies of dissemination (music/theatre/media). I will discuss the process and its motivations and examine critical and public responses to the work in order to explore how and what a theatre project can contribute to a cultural change in thinking around mental health, specifically in Ireland, and in general. I will chart how ‘expert’ opinion has been incorporated into the making of the work, while also presenting the project’s outcomes through music and video. Finally the presentation will trace the parallels between states/acts of performance and madness, proposing Theatre and the stage as both asylum/refuge, and as a context and activity which can itself engender extreme conditions for artists which may fuel emotional ill-health.

Dylan Tighe is an Actor, Theatre-Maker, Writer, Musician. Graduate of Trinity College Dublin (Spanish and Italian) and Goldsmiths College London (MA Performance). Acting credits include: The Idiots, Oedipus Loves you, One, Macbeth 7 (Pan Pan Theatre, International Tour 2008-2011), Viva Verdi (Via Negativa, Slovenia), Ariel, The Cherry Orchard, (Abbey Theatre). Film/TV includes: Mount Analogue Revisited (Walker and Walker) The Big Bow Wow (RTE), Psych Ward (Blinder Films/RTE) Trí Scéal (TG4), Coolockland, Rí Rá (TG4), Crowning Glory, 81, A Man of no Importance (Little Bird), O Mary this London (BBC), The Snapper (BBC). Dylan recently directed and co-wrote “The Trailer of Bridget Dinnigan” a new version of Lorca’s ‘The House of Bernarda Alba’ featuring 11 Irish Traveller women, which received a Once-Off Award from the Arts Council of Ireland. Dylan is co-artistic director of The Stomach Box and directed their latest production, ‘No Worst There is None’ at the Ulster Bank Dublin Theatre Festival 2009, a site-specific performance in Newman House inspired by the life and late work of Gerard Manley Hopkins, which was awarded the New Work Award (Arts Council of Ireland) and both the Incubation Award and Tyrone Guthrie residency Award from Dublin City Council. The show went on to win Best Production at the 2009 Irish Times Theatre Awards, was

nominated for Best Director and Best Sound Design and was also re-worked for RTE Radio. Other work includes: *Journey to the End of the Night*, based on Dylan's personal diary of a journey on the Trans-Mongolian Express filtered through Céline's 1932 novel, (*Absolut Dublin Fringe*, *Forest Fringe*, *Tour*) *Mise Éire* (Project Arts Centre Dublin, *Rampart & The Spitz*, London), *Ceád Míle Fáilte* (Out of Site Festival Dublin), *Medea/Medea*, (Gate Theatre London, recipient of the 2009 Gate/Headlong New Directions Award). In 2011 Dylan was artist in residence at the Irish Cultural Centre, Paris. His latest project 'Record' will premiere at Cork Midsummer Festival in June 2012.

Ms Jennifer Wallis - "When we perform in these rooms, it's not difficult to be real": The empty asylum as stage set and cinematic presence.

Since the closure of many asylums in the 1980s and 1990s, the abandoned asylum has exerted a powerful fascination. This is most clearly evidenced by the growing urban exploration movement, with people entering the decaying buildings to document their crumbling architecture in photographic form. Concomitant with this movement is a spate of horror films that situate their action in and around the abandoned asylum, some utilising genuine asylum buildings as ready-made stage sets – most notably Brad Anderson's *Session 9* (2001). Anderson's film follows a group of five men who are employed to clear asbestos from Danvers State Hospital (Massachusetts) before its transformation into the new town hall. As the film progresses, each becomes increasingly disturbed as a result of the empty asylum's sinister influence. *Session 9* thus blurs the distinction between real life and cinema, with the central plot of repurposing the asylum building a familiar phenomenon, references throughout to the history of Danvers' therapeutic regimes, and Anderson's own admission that the location was chosen before the script was written. In the film, the empty hospital becomes not only a malign influence but a character in itself – a fact acknowledged by *Session 9*'s director and cast, one of whom described preparing for his scenes by resting his cheek against the wall of a patient's room and allowing the building's 'spirit' to 'fill him'. In marked contrast to earlier asylum-themed horror films where the threat tended to be contained within an individual patient, here the building itself is conceptualised as possessing dangerous agency. Whilst the fictional asbestos removal team of *Session 9* participate in 'rehabilitating' the building for a new purpose, the cast and crew draw meaning from the wasteland of peeling paint and rusting equipment, allowing the psychological atmosphere of the space to inform their performances. The very emptiness of the asylum allows the projection onto its walls of our own fears and concerns and, as a striking symbol of the asylum age, the shell of Danvers Hospital becomes a site where we are able to reflect upon recent history and articulate our feelings about both madness and its institutions.

Jennifer Wallis is a doctoral student at QMUL's Centre for the History of the Emotions. Her research focuses primarily on late nineteenth-century psychiatry and the pathologization of male insanity. She also writes on film history and this abstract draws upon her chapter, 'A Dangerous Madness', in the forthcoming *Offbeat: British Cinema's Curiosities, Obscurities and Forgotten Gems* (ed. Julian Upton, 2012).

Dr Tiffany Watt-Smith - The 'Atmosphere of Cure': Theatricality and Shell-Shock

Between 1917 and 1918 at Netley Military Lunatic Asylum, the neurologist Arthur Hurst hired a film-crew to document his astonishing new treatment for shell-shock. In the resulting film *War Neurosis* soldiers suffering paralysis of the limbs, deafness, mutism, hysterical contractions of the hands, and a variety of fidgety, twitching gaits parade their symptoms, and their rapid recoveries, for the camera. Hurst's experimental treatment capitalized on the patient's suggestibility, cultivating what he called an 'atmosphere of cure'. Convalescents were encouraged to make fun of their own and each other's symptoms, and to display the spectacle of their speedy recovery for new arrivals, to foster a belief in the power of the physicians. Theatrical productions were also devised, including a battle recreation, through which the hysterical soldiers simulated and appropriated health. The miraculous cure was, of course, short-lived - no sooner had the soldiers left the Asylum than their symptoms returned. This paper argues that making the film *War Neuroses* both documented Hurst's experimental treatment and facilitated its curiously theatrical therapy, allowing the curative 'atmosphere' to take hold. It considers Hurst's approach in the wider historical context of the 'moral treatment' and emerging 'talking therapies'. Finally, it explores what it means for a contemporary audience to encounter Hurst's film and participate in its 'atmosphere of cure'. The parade of young soldiers, whose symptoms are framed not with sympathy or even ostensible neutrality but in a deliberate pastiche of early silent comedy, make for uncomfortable viewing.

Tiffany Watt-Smith is a British Academy Postdoctoral Fellow in the School of English and Drama and Centre for the History of the Emotions at Queen Mary, University of London. She has almost finished converting her PhD into a monograph entitled 'On Flinching: Theatricality and Scientific Looking from Darwin to Shell-Shock'. Her current research project is a cultural history of mimicry from 1850 to the present day, and she is also working on research on the history of sleep. In the ten years prior to embarking on her PhD, she worked professionally as a theatre director, including for the Arcola Theatre, RSC, Royal Court and Young Vic, and was a recipient of the Jerwood Award for Directors. She continues to work on theatre projects and is currently developing a piece based on Sophie Calle's 'l'Hotel' at the National Theatre Studio.

Dr Andrew Wyllie - Sexuality, Psychiatry and Resistance in Three of Caryl Churchill's Early Plays

Psychiatry is notably present as a theme in three of Caryl Churchill's early plays: *Lovesick* (radio 1967), *Schreber's Nervous Illness* (radio 1972) and *The Hospital at the Time of the Revolution* (written in 1972). These plays offer a critique of psychiatry as an agent of patriarchal control, while also providing an alternative vision of the beneficial possibilities of psychiatric intervention in troubled lives. In *Lovesick*, the psychiatrist's determination to regulate sexuality is critiqued, undermined and made the subject of farce, while psychiatry is revealed as a potentially beneficial practice if placed in other, less tyrannical hands than those of the controlling professional. In *Schreber's Nervous Illness*, Churchill's take on Schreber's own account of his experiences at the hands of the psychiatric profession provides an endearing portrait of a man determinedly self-assured in the face of the forces of a conformism in which he himself places considerable faith. *The Hospital at the Time of the Revolution* portrays the figure of Frantz Fanon and provides a parallel between French Colonialism and patriarchal control. All three plays provide a double-edged approach to psychiatry, critiquing its often ruthless deployment as an agent of control over sexuality, while recognising the potential benefits that might be available were therapeutic practices capable of being liberated from conventional power relations. While the writing or first broadcasts of these plays coincides with and may well have influenced the development of the anti-psychiatry movement, there is a more nuanced approach visible in Churchill's work. These comparatively minor plays take on a greater significance when considered as potential influences on some of the later plays, especially *Cloud Nine* (1979) and *The Skriker* (1994).

Andrew Wyllie is Senior Lecturer in Drama at the University of the West of England. He has a number of publications to his name, including *Sex on Stage: Gender and Sexuality in Post-War British Theatre*, and is currently working on A Guide to the Essential Criticism of the Plays of Harold Pinter for Palgrave MacMillan. He is co-editor of *Studies in Theatre and Performance*.

ⁱ A-N. (2001). Artists Talking: Exposing Contemporary Visual Artist's Practice. (ONLINE) Available at: http://www.a-n.co.uk/artists_talking/artists_stories/single/59800. (Accessed 08 March 2012).

ⁱⁱ O'Reilly was asked to answer to her current psychiatric state, and to detail any psychiatric and psychological disorders in her medical history. She was also asked to provide evidence of a full blood count confirming Hepatitis B, Hepatitis C and HIV status.