

THEATRES OF CONTAGION: INFECTIOUS PERFORMANCE

ABSTRACTS AND BIOGRAPHIES

Panels

The Semiotics of Disability and Impairment in Late-Medieval Drama

This paper investigates how textual and theatrical representations of disability and impairment were used to create meaning in late-medieval drama and explores the spectrum of meaning these conditions could possess. Drama is an important medium since in addition to providing textual descriptions and representations of characters, it also provides an extra dimension in the physical embodiment and performance of disability and impairment, thus offering a particularly striking means of signification.

I address the different contexts that can shape and define the meanings of physiological and psychological disability or impairment, such as how different conditions are being used by playwrights; whether the meaning of a specific condition is stable throughout a text or governed by the action; and how meaning might vary with the different identities of characters. I also consider the prevalence of conditions: what appears most frequently or makes little appearance at all, and what this can tell us about the production of drama in the medieval period. I will focus on the ageing body; the unconverted Jewish body; the disease of leprosy; and wounds, mutilation and dismemberment. The play-texts I use deliberately draw upon a wide range of characters and personified abstractions, from the moral and the sacred to the immoral and the profane, from biblical drama to morality plays. Ambivalence is a consistent finding of my research, highlighting the changing and contrasting significations of disability and impairment according to the context.

Helen F. Smith obtained her doctorate from the University of Edinburgh in 2016. She is the author of several publications on late-medieval drama and is currently working on her first monograph *The Semiotics of Disability and Impairment in Late-Medieval Drama* which is due to be published by Medieval Institute Publications. Helen is the current contributor for general criticism on Renaissance Drama 1550-1660 for the *Year's Work in English Studies*.

'Ere she end / She'll send them weeping one by one away' (*The Maid's Tragedy*, l.i.106-7): Diagnosing Emotional Contagion in Early Modern Tragedy

Early Modern theatre was inextricably intertwined with ideas of infection. Whether through the closure of the theatres due to outbreaks of the plague or anti-theatrical writers decrying the potential for moral pollution from the suspension of normal codes of behaviour and dress upon the stage, theatre history cannot avoid the complex ideas of contagion between the theatre as an imaginative space and its physical, geographical situation. Alongside these discourses of morality and disease, however, can be seen a related notion of emotional contagion both within texts and between plays and audiences.

In his seminal discussion of the conceptual links between drama and the plague, Antonin Artaud asserts the transformative effects of theatre 'which, without killing, induces the most mysterious changes not only in the minds of individuals but in a whole nation.' Within early modern humoral theory, moreover, this change can be located not only in the minds of individuals but in their whole bodies. The rigid modern divides between emotional and physical conditions were not yet established with the dominant idea instead being what Gal Kern Paster describes as a psychophysiological relationship between corporeal and

emotional experience. The porous and fluid body was subject to flux and invasion by external influences, the effects of which would be manifested both physically and emotionally. These external influences could be environmental or social, with disease and psychological disorders both threatening the integrity of an individual's body.

In my paper, I examine the representation of emotional contagion within early modern drama. Contemporary discourses of plague, infection, and contagion were applied to the emotional makeup of characters; those experiencing extreme passions could become the focus for the spreading of such disorders, such as the contagious melancholy of Aspatia in *The Maid's Tragedy*, infecting those around her and causing them to take on the symptoms of her infectious passion.

Dr Stephen Curtis is currently an Associate Lecturer at Lancaster University. His doctoral thesis was entitled *An Anatomy of Blood in Early Modern Tragedy*, a project that he is adapting into a monograph to be entitled *The Poetics of Blood in Early Modern Tragedy*. Whilst writing this thesis, he presented numerous papers on matters of blood at conferences. Although he specialises in Early Modern drama and literature, he has also presented and published papers on contemporary Gothic, videogame theory and horror cinema. He has also written various reviews, acted as peer reviewer for journals and presented a public engagement lecture on bloodletting in a Lancaster pub.

Obsessions, Compulsions and Contagion: A Psycho-Physical Approach to Performance

This paper will analyse how Obsessive-Compulsive Disorder functioned in my portrayal of Leontes in a professional touring production of *A Winter's Tale* (sic.) with Common Ground Touring Theatre (2014). This practice as research project is part of my doctoral studies into the relationship between OCD and psychophysical performance.

Through both rehearsal and performance, I developed the idea of contagion and infection in the play and began to consider Leontes' thought processes at moments of high tension. Through a rehearsal process that began in September 2013, which took in both private development of the work and public scratch performances, I worked with the director, Tom Cornford, on developing the character through a combination of Active Analysis and the work of Michael Chekhov.

Leontes is often a character thought to contain the kernel of the problem in the 'problem play' as there is 'an almost uniform denial of significant motivation in the representation of (his) jealousy' (Schwartz) Through the process I identified that there are many psychological impulses in the character's jealousy which find a basis in Obsessive-Compulsive Disorder but also contains elements of obsessive and delusional jealousy via 'The Othello Syndrome' (initially defined by Todd and Dewhurst).

This paper contextually discusses the role of psychological contagion and infection via examples from Leontes' speeches. This analysis examines the role of the transferred contagion from Hermione and Polixenes which infects Leontes' body and mind as he publically takes his wife's hand.

David Edwards read English at King's College London, and trained as an actor at the Guildhall School of Music & Drama before working professionally as an actor. In 2006 he established Vivid Theatre Company which has gone on to produce over 25 plays including classical drama, contemporary works and new writing. He is currently researching a Creative Practice PhD at the University of York. His work investigates the relevance of psycho-physical performance techniques in the representation of Obsessive-Compulsive Disorder on the stage. He is also Senior Lecturer in Acting at Newcastle College and lectures on the BA (Hons) Degree.

Models of Contagion: A Comedic Turning Point

Daniel K. Ford's play *The Bacteriologist* (1897) is a farcical comedy written entirely in rhyming couplets. Its dramatic personae include a millionaire, Mr Bacillus Bacterium, his servant Mike Crobe, his son Parotitis Bacterium, daughter Bacterianna Bacterium, and three aunts, Anti Septic, Anti Pyrine and Anti Dote. Despite the lightness of texture and mood that this indicates the play captures very well a shift in the public understanding of contagion with the rise of bacteriology. The hypochondriac millionaire is afflicted, he believes, by numerous infections. The excitement at this new science includes a fascination with the multiplicity and variety of bacteria, which is demonstrated by extravagant props including plastic lobsters. However, the contemporary scientific proof that a specific microorganism causes a specific condition, established by Robert Koch's postulates, has little purchase in the play. Instead, bacteria resemble parasites moving around the host's body, a joke reflected in the setting of the play, where an extended family are kept in luxury by the millionaire. This is further complicated by a plot that involves sympathetic illness in the family. Together, then, *The Bacteriologist* suggests a complex, transitional lay view of epidemiology in the 1890s that combines the bacteriological, nervous, moral and hereditary.

Peter Fifield is Lecturer in Modern Literature in the Department of English and Humanities at Birkbeck, University of London.

Is there a Doctor in the house? Audience responses to the Theatre of Horror, from Grand-Guignol to the Globe

The myth and reality of fear-induced group emotional and physical responses amongst theatre audiences, as exemplified by the Parisian Théâtre Du Grand-Guignol (1897-1962).

The programmes of horror playlets famously presented at the small Parisian theatre featured graphic enactments of shocking scenarios including scalping, disembowelments, eye gouging, botched surgery, sadism, drug taking, suffocation, insanity, torture and executions. Productions exploited the concept of fear in all of its various forms, with fear of contagion being a particular favourite. Characters were often portrayed as suffering from diseases such as leprosy, rabies and syphilis; with the close proximity of the actors to the tightly-packed audience enhancing the imagined prospect of possible infection.

The success of each performance was measured by the number of audience members who fainted or ran outside to vomit, and the management publicised the fact that a house doctor was on standby to treat the casualties. A record fifteen audience members reportedly passed out during a play featuring a particularly realistic blood transfusion.

In London, the Little Theatre off the Strand hosted popular "Grand Guignol" seasons in the early 1920's, starring Sybil Thorndike. *The Daily Express*, in an article headed "Horror and Health", quoted an "eminent physician" who warned that "those with heart trouble or neurasthenia might suffer most seriously from the effects of acute fear and excitement such as are said to be aroused by this new piece".

Although cinema has since taken ownership of the horror genre, Lucy Bailey's 2014 production of Shakespeare's notoriously gory *Titus Andronicus* at London's Globe Theatre confirmed that theatre's ability to create extreme fear-induced group emotional and physical responses in its audiences is as strong as ever. *The Independent* (whose own critic claims to have fainted on press night) reported that in the course of the production's 51 performances "more than 100 people either fainted or left the theatre after being overcome by on-stage gore." Bailey herself remarked that she was "disappointed if only three people passed out" in the course of any performance.

The paper will be illustrated with photographs from relevant productions; but a doctor will not

be on hand to deal with the consequences...

Julius Green is a theatre producer, theatre historian and circus director. He received an MA in History from Cambridge University, where he attended Corpus Christi College, and was Fellow Commoner at the College in 2013. He is a Fellow of the Birkbeck Centre for Contemporary Theatre, and from 2008-16 was a course teacher for Birkbeck's MA in Creative Producing. He currently teaches for the MA courses in Creative Producing at the Central School of Speech and Drama and the National Film and Television School. He has written two books: *How to Produce a West End Show* (Oberon, 2012) and *Curtain Up: Agatha Christie - A Life in Theatre* (HarperCollins 2013).

The Way You Tell Them

Between 2013 and 2015 Rachel Mars researched and performed a solo show - 'The Way You Tell Them', interrogating the compulsion to get laughs, and the uses and abuses of gag-telling. In this performance talk, Rachel will revisit some of her research material, exploring a particular performative moment from the show to examine laughter, illness, proximity, breath and the tragic.

Rachel Mars is a performance maker borrowing from theatre, live art and comedy. Her work interrogates the cultural and social constructs that dictate our daily interactions. She is currently obsessed with envy, a return to narrative, and the double-act. Rachel is a Fellow of Birkbeck Centre for Contemporary Theatre.

'We are the ones who should not exist': an arts practice query into the effect of HIV-as-process upon Vogue choreography

A fellow dancer in a support group for performers living with HIV once commented: 'We are the ones who should not exist.' Years later this halting, temporal comment has opened a doorway within my dance research to explore my experience as an artist living the disease. This performance/lecture is an arts practice exploration of my experience as a Dublin-based Vogue dancer infected with the Human Immunodeficiency Virus (HIV). Through traditional, non-traditional and practice-based research methods I ask, 'What is the effect of HIV as a process upon my creative work?', and share some of my findings through choreography, narration and projected, animated 'autoethnographic cartography' (MacDonald 2016). I will begin with a historiography of ball culture, pier culture, and queer nightlife in New York City, contextualised within the ongoing HIV/AIDS epidemic. These narratives are mapped through my autoethnography as a 'son' of this dance culture who is a gay 'butch queen' man living with HIV. With 'movement citations' (Mary Nunan), given to me by my Vogue Mother, Celso Satori (The Iconic Pioneer House of LaBeija), I will also dance this map. I will then explain four key terms that help define the experience of living with HIV/AIDS and its potential impact upon creativity: 'status', 'disclosure', 'undetected' and 'survivor'. These words are theoretical points of departure that inspire my own verbal and Vogue responses, whose daily improvisation invokes the instability of the virus. I then demonstrate how the varied, infected offspring of this 'libidinal' (Melrose 2006) creative process mutate as they travel through different contexts, many with their own diseased dancing counterparts. This research aims to study creativity within the contemporary experience of being infected with HIV in hopes of revealing new knowledge on the creative process, survival and the communicability of passion.

Russell Patrick Brown is a doctoral candidate at the University of Limerick Irish World Academy of Music and Dance and is based in Dublin. Supervised by Dr. Catherine E. Foley, his dissertation is titled 'The Somatic Materialist: An Arts Practice Investigation of the Dancer

as the Embodiment of History, Tradition and Curation of the Past.’

Catchy-Feely: The Alive Condition of Performance

Within the framework of affect theory, this intervention situates performance (art) as an event of relation that places environments, things, organisms, rhythms and sensations ‘beside themselves’ in forms of attunement (Massumi 2011) and entrainment (Brennan 2004). What exude from such encounters are the immediate energies and recurrent vitalities that put things in contact with one another through a kind of intra-matter contagion.

Known as affects, these autonomous forces seep from and out of the very forms and expressions that generate them. They can be said to belong to the human whilst existing detached from it. They are impersonal; their work is indifferent to the human flesh, yet in the same blow they constitute the membrane of all being. They exert a pull and push on the things they touch and move, whilst demanding the liberty to pop-up and leap away. They are inhuman.

Hence, I propose here the conception of performance as an alive event that escapes and exceeds so-called common (and commonly human) sense. It does so by precipitating a sensuous and synesthetic – rather than a representational – return to the vital, virtual, and relational force of bodies as they oscillate between the poles of animate and inanimate, apparent and invisible, emergent and necessary, inconsistent and performable.

These arguments reconnect the paradoxes and tensions in the work of affective transmission with some deep questions around politics, aesthetics and ethics. This model of affective contagion, I argue, can bring forth crucial shifts and changes in the contemporary understandings of natural, cultural and virtual events, where human and non-human bodies and subjectivities can be understood not as wholesome, finite entities, but as infectious realities always already expanded and extendable.

Annalaura Alifuoco works across performance and academia, and between London and Liverpool. In 2014, she completed an AHRC funded PhD at the University of Roehampton on notions of the anarchival in relation to performance events and wounded bodies. Since 2015, she holds a lectureship post at Liverpool Hope University in Drama and Performance Studies. Her current practice explores performance as a frame that renders interesting collaborations between the so-called human, nonhuman life and immaterial agencies. The ensuing critical and physical forms focus on anomalous or fragmented bodies in relation to affective politics, radical activism and cosmopolitics. Always passionately seeking meaningful collaborations and participations to further these concerns, together with others.

Rehearsing the Laboratory: Experimental Cultural Geographies of the Micro

The paper draws upon an experimental, interdisciplinary research project conducted at the University of Southampton on antimicrobial resistance. It brings together literature from human geography and performance studies to introduce the laboratory as a creative space of scientific experiment but also, for performative experimentation. As such, the paper is situated within cultural geography, which as a sub-field, has increasingly engaged with the language and practices of experiment and the laboratory; including urban experiments and carceral laboratories. As cultural geographers Richard Powell and Alex Vasudevan (2007) argue, the laboratory remains the space of experiment par excellence. Equally, we look to early 20th Century theatre practitioners and critics such as Meyerhold and Arvatov. For Arvatov, theatre should function as an ‘experimental laboratory which co-operates with social practice’, a laboratory whose ‘material’ is ‘man, who moves in a material environment’ (1972: 84). Performative laboratory landscapes, offer innovative insight into the rehearsal of human labour, the documentation of micro-bodily mobilities, and how we perform our role as

researcher, scientist, performer and spectacle-maker. In this paper, therefore, we draw upon ethnographic observations of the nursing practices of two registered medical practitioners, and photographic evidence of the human transference of simulated pathogens during routine nursing tasks, rendered visible through ultraviolet powders. As both theatre and laboratory, the mock hospital ward, we argue, led to a creative 'show and tell' of skills, knowledges and practices about microbial life. The research therefore advances performance and geographical scholarship in two ways. First, we suggest that the laboratory can be conceived of as a space for the practice of human *labour*. Second, the research advances interdisciplinary research on human–non-human relations by addressing *vitality*; specifically how everyday human practices shape and are shaped by microbial life. More broadly, the paper also offers practical insight into the implications of taking research out of the laboratory, into how interdisciplinarity happens, and how the languages of performance might advance the process of interdisciplinarity.

References:

- Arvatov, B. (1972) *Kunst und Produktion*. Munich: Carl Hanser Verlag.
Powell, R. and Vasudevan, A. (2007) 'Geographies of Experiment', *Environment and Planning, A* 2007, volume 39, pp. 1790-1793

Dr Paul Hurley is an academic and an artist, and has a background in performance art and socially engaged projects. He is interested in how performance can be a space for dialogue and in how interdisciplinarity and intercontextuality can bring novel understandings to social research. He is currently a Senior Research Fellow in Geography and Environment at Southampton, where he has worked on EPSRC-funded projects around AMR in hospital and domestic settings, and on AHRC-funded projects around men, protein and the environment. He is also an Associate Lecturer in Visual Culture at the University of West of England. **Dr Charlotte Veal** is a Teaching Fellow in Geography and Environment at the University of Southampton. Her research broadly examines the relationship between dancing bodies and the city, and the political potential of performance to animate, transgress and appropriate the urban. Currently, Charlotte convenes a third year course on Experimental Geographies, which takes seriously geographers' increasing engagement and cross-fertilisation with the theories, practices and methodologies of the performing arts. She asks, how might art, dance, theatre, music, photography and crafts, transform how we, as geographers, think about space, place and landscape, and in return, what might geography offer these disciplines.

Trance is not Enough – Towards a Neurobiology of “Theatrical Contagion”?

The comedian Billy Connolly has said that his (and other comedians') aim is to “sweep the audience up into a heap, like a pile of leaves of leaves” so that his message can be the better disseminated and enjoyed by all alike. Conversely, Tim Etchells has been quite clear that his company wants to separate their audience into individuals, who may react independently to the same material. In both cases there is clearly an idea – which these professional practitioners accept and respond to – that there is some form of “contagion” in theatre, which can affect an audience (Brecht likened it to the experience of being in a strip-club). The ethnographic evidence for the contagious effects of trance-producing circumstances is familiar, but the term *trance* is of only limited usefulness when describing the state(s) of a theatre audience. However, it may be that the same, or related, neural mechanisms are at work in the reception of theatre as those which may contribute to *trance-states*. This paper considers the possible neurology of theatrical “contagion”, with particular reference to the body's production of self-gratification in the reward and endocannabinoid systems, the engagements of the deeply embedded mechanisms which respond to

repetition, pattern and rhythm, and in the involvement of the (putative) mirror-neuron system. This is a speculative and descriptive exercise – little research has been done in this area. But even if the concept of “theatrical contagion” refers only to how it “feels” to be in an audience, or is even solely the reaction of observers to how they see audiences behaving, something is happening – and it's worth asking “what”.

Nicholas Arnold was educated at Oxford where he read History and researched in Social Anthropology. He spent fifteen years in the profession performing arts, as actor, director and deviser, before returning to academia. He has taught at Oxford, Aston, Birmingham and De Montfort Universities and has lectured widely in continental Europe. He is currently Senior National Professor (research) of Cultural Studies at the Adam Mickiewicz University, Poznań. His interests focus on New Performance, and the development of a sociology, ethology and neurology of performance.

Rhizo-Memetic Art: A Theory of Cultural Contagion for Transdisciplinary Practice

Contemporary discourse in the field of Memetics offers insights upon the ways and means of producing and curating contemporary Performance beyond the limits of discipline specific taxonomies. Alongside the rise of Internet Culture and the rapid adoption of social media, it is argued that contemporary artistic practice is becoming ‘more fluid, elastic, and dispersed’ (Cornell, 2014: online). Given this circumstance, the researcher acknowledges that notions of disciplinarity, performative agency and materiality remain in a state of flux and in need of reconsideration.

Utilising a Practice-as-Research (PaR) framework, the researcher initiated an innovative three-phase methodological approach based on insights drawn from the concept of the ‘Meme as analogous to the Gene’ (Dawkins, 1974) alongside a primarily Deleuze & Guattarian philosophy upon methods of artistic production, and the curation of Performance. The resulting praxis: ‘Rhizo-Memetic Art’ produced three projects including the hypertextual assemblage - *Corpus 1* (2012-13), produced collaboratively online with users of Twitter and Facebook; the *Florilegium: Exhibition* (3rd -24th November, 2014): produced and curated alongside an invited group of contributing artists; and *Florilegium: Remix* (24th April 2015): an intermedial Live Art lecture. Each of these elements plug into exegetic writing, and alongside the documentation of its artefacts, these elements produce the thesis.

The outcomes of this PaR include an innovative understanding of the mechanisms of interdisciplinary practice emerging out of the synthesis of meme and rhizome. The implications of this research suggest that the functioning of Rhizo-Memetic Art raises permanent questions about the status of Performance in terms of its materiality and efficacy outside of the limitations of disciplinarity.

James Burrows is an artist-scholar whose work investigates the intersections between Theatre, Performance, Live Art, and digital technologies, studying the transformation of performance through mediatisation. James makes, writes-about and teaches Performance at Edge Hill University, Lancashire. James defended his doctoral thesis: *Rhizo-Memetic Art: The Production and Curation of Transdisciplinary Performance* in September 2016. He works with the art-research atelier *WeAreCodex*; is co-founder of interdisciplinary performance lab *OPEN-ARK* at Edge Hill University; and is a member of the Politics and Aesthetics Action Group with *The Institute for the Art & Practice of Dissent at Home, Liverpool*.

Fragmented Entrainment and Contaminated Affect: The Positive Side of Negativity in Kim Noble's *You're not Alone*

Negative affect has been examined for many years in an attempt to identify its meaning and unravel its potential. This direction has infiltrated art from its most popular expressions to less mainstream work. Using Teresa Brennan's (2004) analysis on the transmission of group affect as a starting point and her application of the notion of entrainment in human psychology, I will examine Kim Noble's performance *You're not Alone*, a work that evokes a number of unidentified, negative, affective experiences such as confusion and distress, and enforces an overall sense of awkwardness, alongside stronger and clearer reactions, such as aversion and disgust. These potentially contaminated experiences, allow us to examine the process of affect transmission more closely. My focus lies in the, often, disrupted and disruptive process of transmission that keeps spectators constantly on their toes, coerced into a perpetual state of uncertainty, attempting to establish answers both for the artist and themselves. I argue that the transmission itself is productive when it takes place in a state of intimate distance, a space where artist and spectator have formed a relationship, whereby the affective exchange does not obliterate the will and presence of either side. It is during this interchange of entrainment and dis-attunement found only in negative experiences, that both artist and spectator turn difficulty into a productive experience.

Maria Patsou lives, studies and works in London. She is a research student at Birkbeck, University of London, undertaking a project that examines contemporary UK performance artists, mental illness, affect and performativity. She has a professional and academic background in acting and in psychology that spans over 15 years and has worked in arts and health for the past 6 years both in clinical settings and in research. She is currently a senior research assistant working across various mental health projects at North East London NHS Foundation Trust.

Affective Bodies in Dynamic Space: *The Massacre* and Site-Specific Contagion

Elizabeth Inchbald's 1792 text, *The Massacre*, is an early theatrical exploration of the contagious affects of violence, mob-thinking and persecution. Written in response to the French Revolution, Inchbald suppressed the text until after her death, perhaps fearing its contagious possibilities. Multiple lenses can be used to approach this text which locates itself as a tragedy, yet deploys the highly expressed language and rhythms of melodrama, makes claims of 'authenticity' in its depiction of atrocity, and bearing relation to trauma literature in its concerns with working through, and use of fragmentation. In recent years the notion of contagion has begun to lose some of its negative connotations and a focus on real, positive attributes of contagion, in social life and normative behaviour has presented a shift in thinking, in the fields of affect theory, and cultural geography (Nigel Thrift, Gernot Bohme).

Working in-site with this text at Dilston Grove, Bermondsey, the interlinked possibilities of site-based and immersive practice were used to explore affective relations between the text, the site, performers and audience. In this paper I will focus on the range of strategies which were developed to connect affectively with audience members in performance, which incorporated both positive and negatively contagious affects. Using images and video from the work, I will reflect on the way ideas of contagion and of affect supported and influenced the practice, what contagion plays in site-based and immersive theatre, and what Inchbald's long view of the contagion of partisan thinking can offer us today.

Dr Rebecca McCutcheon is a researcher and director based in south London who makes performances in a range of settings, from theatres to disused train stations to palaces to

alleyways. Key concerns are site and performance as catalysts for connection across and between groups, and for attending to unheard stories through little performed texts, using exploration of site. Research: PhD by Practice at Royal Holloway, investigating critical approaches to site-based practice and performance, funded AHRC. Site Labs – 2011 - ongoing programme of collaborative explorations informing PhD research with a long term view of developing performance projects. Theatre & site-specific performance: Bette & Joan by Foursight theatre, Assembly Rooms Edinburgh; Vincent River by Philip Ridley Trafalgar Studios, Old Vic Productions; Til We Meet in England at Safe House, Peckham; Mariam: the Cary Cycles at Hannah Barry Gallery, Peckham; As co-founder of ‘angels n the architecture’ Dido, Queen of Carthage, Kensington Palace & The House of St Barnabas, The Round Dance, the Roundhouse, Still Life at Aldwych Tube Station.

Contagion and Criminality in Clean Break Theatre Company’s *Little on the Inside*

Over nearly 40 years since it was founded by two women prisoners, London-based Clean Break Theatre Company has developed a dramaturgy of criminality and social stigma that upends normative notions of cause and effect in the creation of the ‘woman offender’ and ‘woman at risk’. At the heart of the work is a commitment to reveal the criminalising machinations of social stigma. Staging fractured causalities and busted identities, Clean Break’s practice causes stigma to enter into an assemblage with theatre, breaching the boundaries of each to render the stigma-stage reflexive, and viral. This paper builds on the closely linked concepts of ‘stigma’ and ‘miasma’ to theorise the ‘miasmatic’ as a performance register of stigma, in which stigma becomes aspirated into a climate, or pollution, in the social common of the theatre. My concept of miasmatic performance draws on the development of miasma as 19th century disease etiology, proposing the Victorian era co-production of epidemiology, penal reform and new definitions of moral ‘degeneracy’ as highly relevant to the function and construct of the stigma apparatus in Britain today.

In this paper I will examine the cross-contagion of discipline – disease – degeneracy in Clean Break’s recent production *Little on the Inside* by Alice Birch (Almeida, Latitude 2013, Summerhall Edinburgh Festival 2014). Performed in a veterinary school operation room at Summerhall, Birch’s text begins with a contagion: a line from Rebecca Prichard’s *Dream Pill* (Soho Theatre and tour 2010-14) ricochets through the text, creating abscesses and open wounds in what becomes a de-stratified, disordered performance. I will discuss this production as the contagion of another’s tongue, allowing for a narrative that transcends traditional logic around what stigma is and how it works, averting redemption narratives that give a cathartic resolution for the character – here, two unnamed women in prison.

Molly McPhee is a former company member of Clean Break, and a doctoral candidate in theatre at the Victorian College of the Arts, University of Melbourne, Australia. For six years (2009-2015), she was involved in the development and production of over fifteen new plays for Clean Break, touring to theatres, custodial and community settings around the UK. She holds an MFA from California Institute of the Arts. Publications include ‘Stigma: the work of the Straightener’ (*Erewhon* exhibition catalogue, 2016).

Contaminated Topographies: Nomadic Infrastructures and the Post-Eviction Scene

The state dismantlement of an unauthorized Irish Traveller settlement at Dale Farm, Essex in 2011 showed how nomadic infrastructures are made to disappear. Thereafter, local authorities substituted the residential foundations of Dale Farm with an alternative form of ‘invisible’ infrastructure whereby the razed soil at Dale Farm, the very property of the ex-residents, was discretely made to behave against them. This paper considers a structure used in environmental planning for the prevention of chemical and toxic waste. The structure

is called ‘bundling’ and its only other application beyond industrial waste sites is in Traveller sites. Technically it is used to stop the spread of pollutants from exposed topographies, but I argue that it is ideologically used as an infrastructure to prohibit Traveller practices—bundling is constructed as a defence wall composed of mounds of earth that prevent Travellers from re-entering their lands after eviction—while also exposing them in a more insidious way to the contaminants that collect in these enclosed landscapes. Filled by storm water, the bund-walled areas of Dale Farm floated open sewage and asbestos. These and other municipal infrastructures are routinely encountered by nomads while they are in transit or in situ and are perceived by Travellers as deliberately composed of obstructive materials, for instance, the common use of boulders strewn across marginal public land act as a deterrent against halting. Conversely, within a sedentarist scene-scape these topographies feature as accidentally discarded material, but to Travellers such obvious techniques of obstruction detain life and vitiate against their social reproduction. I argue that by embedding the logic of containment and contamination as a rationality of governance over the Travellers, the state shows their regard for this community as sub-nationals with the potential to pollute or infect the sedentarist population.

Lynne McCarthy is a PhD student in Drama at QMUL. Her research engages with people-property relations in current cultural practices, with a particular focus on the interactions of artists with homemade space, evictions and waste. Her work aims to articulate contemporary modes of cultural possession. Her research has appeared in *Contemporary Theatre Review*’s ‘Interventions’ and *Research in Drama Education*.

Away with the Fairies: Infection, Madness and Globalization in Caryl Churchill’s *The Skriker*

In Caryl Churchill’s *The Skriker*, the character of the Skriker appears to stretch across and between spaces. As a spirit of insidious damage, it simultaneously evokes the individual damage of psychosis and the communal catastrophe of globalisation. Across this, the Skriker acts as contagion, appears to infect and contaminate its surroundings, as the psychotic and the neoliberal warp and shift into one another, both effected and affecting. *The Skriker*’s engagement with madness and globalisation as virus stands in contrast with our hegemonic imaginations of madness as personal delusion, as an internal and secret place, a seclusion from reality. Teasing out the spatial politics of this encounter, Anna Harpin suggests that, ‘to be mad is to be both somewhere and yet nowhere, or at least not here, that is to say “reality”’ (Harpin 2014: 187). In other words, the act of giving madness its own space is concomitant with our attempt to exclude madness from the political construction of reality.

This paper will explore how *The Skriker* implodes these calcified spaces, how the spatial exploration of infection can resist our traditional logics of madness and hallucination. This paper will concern how *The Skriker* offers new spatial and viral logics through which we understand madness alongside globalized capitalist politics. It will, examine how *The Skriker* plays upon the fairytale genre, including the theatrical heritage of the fairy, the borders between visibility and invisibility, and temporal distortion, in order to elucidate this new spatiality. Rather than simply position madness as metaphor or consequence of neoliberal structures, this paper suggests that *The Skriker*’s use of viral logics allow for a spatiality that anticipates both madness and capitalism without conceptual collapse

Dr Jonathan Venn previously completed a BA in Politics and Philosophy at Cardiff University and an MA in Writing for Stage and Broadcast Media at The Royal Central School of Speech and Drama. During his MA, he became interested in the representation of mental health, and how this informs modes of resistance and conceptions of agency. He

subsequently worked upon an AHRC-Funded PhD in Drama in Representation and Resistance of Madness in Contemporary British and Irish Theatre at the University of Exeter. He passed his PhD with minor corrections in January 2017.

Staging Trauma: Staging the Family

To stage trauma, according to the established discourse, demands staging the unknowable, the unspeakable, and the unrepresentable. If this is so, then how do theatre artists stage it, and how do audiences engage with it, or indeed, become embroiled in its contagion? What can the staging of trauma do? This paper addresses these questions of staging, trauma, and liveness by close analysis of contemporary performances throughout Ireland and the UK.

The selected case studies stage traumatic encounters which speak directly to traumatic histories in the wider cultural sphere, while their performance contexts are situated in contemporary neoliberal climates dominated by social disorientation, anxiety and instability. 'The Family', as both personal anchor and political entity, is of major importance to the role trauma plays in these case studies, whether activating the encounter, reacting to it, or providing deep historical roots to its form and triggers.

Central to this study of staging trauma and the family is a dedicated focus on female-centred traumatic encounters, and/or performances led by female theatre artists. Judith Herman's powerful finding in *Trauma and Recovery*, that it took the women's liberation movement of the 1970s to highlight that the most dominant group suffering from PTSD are not veterans from war but women in civilian life, potently confirms the hostilities dominating the everyday experience for women. It also tells that their experience is largely normalised and dismissed by national priorities, and consequently, becomes de-escalated in urgency and consequence.

Dr Miriam Haughton is a Lecturer at the O'Donoghue Centre for Drama, Theatre and Performance at the National University of Ireland, Galway. Her monograph *Staging Trauma: Bodies in Shadow* is forthcoming with Palgrave Macmillan (2017). With Maria Kurdi, she co-edited the collection *Radical Contemporary Theatre Practices by Women in Ireland* (2015) and the ISTR journal special issue *Irish Theatre International* 'Perform, or Else!' (2014). She has published multiple essays in international journals, including *Modern Drama* ('Honourable Mention', 2014), *New Theatre Quarterly*, *Mortality* and *Irish Studies Review*. She is an elected executive committee member of the Irish Society for Theatre Research.

Affective Encounter: Repetition and Immersion in The Corn Exchange's *Man of Valour*

In 1968, Gilles Deleuze published *Difference and Repetition*, which set forth one of his most revolutionary proposals—repetition, rather than an act that is identical in manner, is a generative, creative, and forward-looking process. Deleuze argues that repetition creates through difference rather than stabilises through replication, as it is often conceived. As a result, he pursues the notion that difference and repetition have the potential to be both destructive and constructive. This paper will explore what transpires when a performance such as The Corn Exchange production *Man of Valour* makes use of the destructive and constructive power of difference and repetition, particularly repetition's ability to establish an affective encounter and thus transform both performer and spectator.

Applying Deleuze's concepts alongside Mikel Dufrenne's phenomenologically guided study of aesthetic experience as a theoretical framework, the paper will introduce a concept of the phenomenal identification—the appointment by the spectator of the actor as an affective "body double". In *Man of Valour*, the spectator appoints the sole performer as a body double who performs an action and, through an embodied reciprocity, the spectator experiences the affect. By means of an intensive and affective language, the performance encourages the spectator to relinquish the binaries that separate themselves from the

performance and, through phenomenal identification with the performer, are invited to enter or merge with the performance, thus subjecting themselves to the forces within it. An immersive and affective encounter is established between the spectator and the performance and, significantly, both emerge from the encounter qualitatively changed.

Angela Butler is a PhD candidate in the Department of Drama at Trinity College Dublin. Her research presents a phenomenologically guided study of immersive sensory spectacle performance. Sensory spectacle performance aims to foreground the embodied experience and felt aspects of performance whereby the emphasis is always on the establishment of an affective encounter and communication of sensation. Angela's thesis considers the connections between the affective experience offered by sensory spectacle performance and the influence of digital culture upon it. Her research interests include performance and digital culture, affect, aesthetic experience, perception, attention, and phenomenology.

Contagious psychosis? Sarah Kane's *Cleansed*, *Crave* and *4.48 Psychosis*

Sarah Kane's final play represents an attempt to dramaturgically simulate the effects of psychosis onto her audience. This paper argues that *4.48 Psychosis* represents a culmination of a concern found in *Cleansed* and *Crave* with creating a dramaturgy in which the boundaries between internal and external experience are blurred, and the spectating experience is disrupted in order to simulate a possibly psychotic form of thinking.

In creating theatrical works which attempt to place the audience within the experience of psychotic thinking, Kane challenges the assumptions surrounding psychosis as an inward-looking, unshareable experience. In 'The Loss of Reality in Neurosis and Psychosis', Freud outlined a position that was to dominate both medical and psychoanalytic understandings of psychosis in the twentieth century – that unlike neurosis and hysteria, psychosis is an entirely internal process of invention. As such the phenomenological experience of psychosis cannot be opened up and understood through communication or from the 'outside', and the patient, according to Freud, is unable to establish transference.

In her final three plays, Kane relocates the pattern of mental life from the characters onstage into the form of her plays themselves. In this way, *Cleansed*, *Crave*, and *4.48 Psychosis* create an openness to their dramaturgies which allow the audience to enter into a possibly psychotic experience without objectifying the pathology as 'belonging' to a single body onstage. In its shareability, the psychotic experience becomes potentially (temporarily) contagious in Kane's works, as a mode of thinking that can spread from work to spectator. This potential contagion has provoked fear and rejection to *4.48 Psychosis*, notable in the insistence of some critics that the work is only 'a 45-minute suicide note' and cannot be understood as having significance outside of Kane's personal life. At the other extreme, productions such as the *Belarus Free Theatre's* 2005 production have used the irresolution of the work in order to attempt to spread a political message of anti-authoritarianism, harnessing the work's openness in order to spread a politically contagious message.

Leah Sidi is in her second year of PhD at Birkbeck. Her thesis is on Sarah Kane and the Sciences of Mind, and examines the relationship between the formal developments of Sarah Kane's theatre and her engagement in the political and social impacts of diagnostic psychiatry. Before starting the PhD Leah worked supporting student activists and campaigners, especially in the areas of feminist and disability rights activism.

***The Unwell* (film)**

Martin O'Brien's very own version of a zombie film was commissioned in 2015 by City Arcadia and made in collaboration with Suhail Ilyas. This used to be the most optimistic city

in the world. Now it's full of darkness illuminated by the fading street lamps. Out of this darkness stumbles life quite different from us. The unwell negotiate this landscape in a way we could not. There is no war in this city, no poverty, no crime, nothing to fear. There is only sickness and this sickness is itself a form of existence, a way of seeing and being, a way of breathing and moving. This is life. They do not fear death because death is already behind them. They are not motivated by material things. To witness the unwell is to understand all of our fears but our fears mean nothing to them. This city used to be our future but now the future belongs to the unwell.

Martin O'Brien is an artist and theorist whose performance draws upon his experience of suffering from cystic fibrosis. His work uses physical endurance, disgust, long durations and pain in order to address a politics of the sick queer body. He has performed his solo work and collaborations with the legendary body artist and dominatrix Sheree Rose throughout the UK, Europe and the USA. Martin is a Fellow of Birkbeck Centre for Contemporary Theatre.

Disgusting bodies: Martin O'Brien and the performance of (auto)immunity

Focusing on the work of Martin O'Brien – whose performative explorations of the forms of endurance demanded by the chronic illness cystic fibrosis challenge conventional depictions of illness – this paper explores the ways in which theatricalised affects of disgust and contagiousness may produce and circulate new knowledge of both illness and sociability. What does it mean when the shared experience of the theatrical encounter renders disgust (ordinarily intended to keep a body at 'safe' distance) as a communally embodied affect?

Drawing on Derrida's account of autoimmunity 'as an exposure to the other, to what and who comes' (2003: 152) that is not inherently destructive, I argue for an understanding of the threat of contagion in performance as that which might lead us to think differently about (bodily) proximity and the kinds of sociability that might follow. In doing so, I articulate – and challenge – Roberto Esposito's biopolitical metaphor of a contemporary 'autoimmunitary crisis' in which mechanisms intended to protect life have become inflamed to the point where they threaten to negate it. If the politico-legal definition of immunity is understood as something which insulates an individual from a risk to which a whole community is exposed, how might performative, bodily renditions of autoimmunity reassert the significance of the common? If Susan Sontag's *Illness as Metaphor* (1977) and *AIDS and its Metaphors* (1988) are structured by the logics of contagion and invasion, how might Esposito's work allow us to understand the relationship of the body and the body politic beyond a dichotomy of inside and outside?

Dr Steve Greer is Lecturer in Theatre Practices at the University of Glasgow, where his research and teaching focus on the intersection of contemporary performance practices, cultural politics and queer theories. He is the author of *Contemporary British Queer Performance* (2012) and currently completing a monograph on the politics of solo performance under neoliberalism.

HCV Negative

This is a lecture-performance in development. For the first version I stuffed sentences written in blood red pen about HCV from many voices and perspectives down medical tubing. This was a time-consuming process-based performance presented over 2 hours in the Old Customs House in Cardiff Bay. This site was apt as the performance is about the process of passing from the state of being a carrier to that of someone who may have a blood marker but is in fact cured of HCV, an insidious virus that eats away at your liver and causes liver cancer and cirrhosis in its end stages. I had this virus for at least 30 years, as I

am abstinent from drugs and alcohol my liver was still in good shape, but I was plagued with fatigue, brain fog and aching joints. When I was informed by the NHS that the new less invasive drugs that 95% cure rate would take some time to be rolled out to a "well" patient like myself, I decided to procure the drugs from India where they are made under licence from Gilead at .02 % of the price they are sold to the NHS by Gilead. Thus jumping the queue, clearing the virus and allowing another patient to take my place in the queue. This 20-minute lecture performance will tease out some of the issues around prejudice, big pharma and patient forums and engage the participants in a short exercise.

Deej Fabyc works with performance, installation, photography and video. Her work has for many years addressed the psychological dimensions of the personal and political experience of trauma. A sense of ambivalence and 'schlock horror' permeates her oeuvre. Deej is based in London where she is founding director of Elastic Residence, artist project space. She is a key figure in KISS, an international curatorium of artists working with issues of surveillance. Deej has held a one year residency bursary at Artsadmin, London and has completed residencies at Dartington School of Art, Devon, the Cite Internationale des Arts, Paris, and Rules and Regs, at A Space Gallery, Southampton. Significant performances include Details at L'abracada Festival International d'Art Contemporani, Castell de la Bisbal, Spain 2006; And She Watched, Trace Installation Artspace, Cardiff, 2005 and Kingsgate Gallery, London 2004; and in Don't Call it Performance, Centro de Arte Reina Sofía, Madrid and Centro Parraga, Murcia, Spain, 2003. Cry Me, Tactile Bosch Cardiff in 2014 and HCV negative at Tactile Bosch Cardiff 2016. Fabyc graduated with distinction and the university prize from Southern Cross University Australia in 1988, Completed a Grad Dip at UNSW Sydney in 1990 and an MFA in fine Art Time-based Media and Sculpture in 1995. She has taught and delivered lectures at numerous institutions, and is currently an associate lecturer at the Cass School of Art Architecture and design. Her work has been shown internationally both in museums and artist-run spaces for the past 25 years. She has been the recipient of numerous grants and awards including two new work grants from the Australia Council and 2 Dev R grants from UWN.

Contagion Squared

I'm an infectious disease epidemiologist, and for years I worked on HIV, where human narratives shaped the response to a pathogen in a way not seen since the bubonic plague. Before studying science I was a journalist. I write the odd book, and give the occasional TED talk. In short, I'm no stranger to storytelling as a way of spreading ideas about disease. But *Song of Contagion*, my current collaboration with the multi-ethnic Grand Union Orchestra and its musical director Tony Haynes, has challenged my perception of the relationship between science and the arts. At the heart of my scientific practice stand the data. I approached Tony with the idea of mapping the data that drive decision-making in health spending (disease prevalence and location, who's affected, cost of treatment, corporate lobbying etc) onto musical parameters (such as melody, rhythm or pitch), and creating a stage show in which people could "hear" the difference between diseases. "That'll make them think," said I. But Tony, the artist, wants to make people feel, not think. For me, "authenticity" derives from the data and is felt in the brain. For Tony, it comes from lived experience and is felt in the gut. The question we're wrestling with now: are the two mutually exclusive?

Elizabeth Pisani is an infectious disease epidemiologist who is interested in the way scientific evidence intersects with politics, culture and human behaviour to shape disease and the way we respond to it. She spent many years researching HIV among drug injectors, sex workers, gay men and others. From them she learned that science will always be better and more relevant if scientists get out of the lab and engage with society. Pisani does this

enthusiastically. She initiated *Foreign Bodies, Common Ground*, a Wellcome Collection exhibition resulting from artists residencies in research labs in 6 countries, is a regular speaker at TED and similar fora and writes books and occasional articles for The Guardian, The Financial Times, The New Yorker, Prospect and others. *Song of Contagion*, her current collaboration with the Grand Union Orchestra, is supported by the Wellcome Trust and will be performed at Wilton's Music Hall in mid-June. <http://songofcontagion.com>. Pisani has an MA in Classical Chinese from Oxford, an MSc in Medical Demography and PhD in Infectious Disease Epidemiology, the latter two from the London School of Hygiene and Tropical Medicine. She is director of the public health consultancy TERNYATA, and a Visiting Senior Research Fellow at the Policy Institute at King's College London.

Keynotes

'Passion, I see, is catching'. Contagion, Cure and Emotion on the Early Modern Stage

This paper explores early modern culture's politically and morally ambivalent relationship with the passions, beginning with the familiar notion that one might catch dangerous feelings from theatre performance. The inextricable Galenic link between the psychic and the somatic plays out in early modern anti-theatrical rhetoric, generated by both the Puritan tract and the theatre itself. Escolme argues that the early modern theatre also stages itself as curative. Instances of bonding laughter on and off stage, 'catching' empathetic response via eye-contact, and dramatic action as a cure for madness, demonstrate that theatre cures as well as catches - and that a theatre of cure can be as potentially subversive as a theatre of cultural anxiety.

Bridget Escolme is Reader in Drama and Head of Drama at Queen Mary University of London, where she researches and teaches early modern drama in performance, histories of emotion and histories of costume and dress. Her published work, particularly *Talking to the Audience* (Routledge 2005), has explored the relationship between performer and audience in Shakespeare production and her book *Emotional Excess on the Shakespearean Stage: Passion's Slaves* (Arden Shakespeare, 2013) examines how theatre reflects, produces, regulates and celebrates extremes of emotion. She is co-editor of two series, *Shakespeare in Practice* (Palgrave) and *Shakespeare in the Theatre* (Bloomsbury, Arden Shakespeare). Her research is underpinned by theatre practice: she has published work on her promenade production of *Coriolanus* in Shakespeare Survey and has worked as a dramaturge, a director a Theatre in Education practitioner and a school teacher.

Plague, Inc.: Theatre's Engagement with Mechanisms of Contagion and Containment

I'm interested in how we got from Artaud using plague as powerful metaphor precisely because of its implicit horror and its refusal to be contained by human mechanisms to the video game Plague Inc. which excitingly allows the gamer to control contagion and deploy it on a mass scale in order to wipe out millions of virtual people. This in turn speaks to performance, which figures in both usages very prominently: in each case it's about how plague is publicly performed, an enactment, and that in turn speaks to the body-to-body contagiousness of theatre. But I want to root this discussion in my explorations of 19th-century theatrical engagements with evolution, biology, and other related sciences, to show (1) theatre's preoccupation with mechanisms of transmission, (2) how and when the line began to blur between a strictly medical definition of contagion and a fuzzier "social disease" usage, onto which theatre cottoned very early on; (3) how that blurred line maps onto a definition of culture (by e.g. Greenblatt) that is founded, paradoxically, on containment; and (4) how all of this relates to wider ideas about cross- or trans- or –interdisciplinarity.

Kirsten Shepherd-Barr is Professor of English and Theatre Studies at the University of Oxford, where she is also serving as Knowledge Exchange Champion for the Humanities Division. Her books include *Theatre and Evolution from Ibsen to Beckett* (Columbia University Press, 2015), *Science on Stage: From Doctor Faustus to Copenhagen* (Princeton University Press, 2006; 2012 paperback), *Modern Drama: a Very Short Introduction* (Oxford University Press, 2016), *Ibsen and Early Modernist Theatre, 1890-1900* (1997), and *Twenty-First Century Approaches to Literature: Late Victorian into Modern* (OUP, 2016) which she co-edited with Laura Marcus and Michele Mendelssohn. She regularly works with theatres including the National Theatre, the Old Vic, Theatre for a New Audience (New York), Pegasus Theatre Oxford, and the Oxford Playhouse.

Performances

Re-Member Me

When award-winning performer and lip synch maestro Dickie Beau realised he might never play *The Dane*, he decided instead to turn himself into a human Hamlet mix-tape. He would channel audio recordings of great historical performances of theatre's most famous role, to "re-member" the ghosts of Hamlet from the past. Haunting the set of Robert Icke's *Hamlet*, this solo satellite show is the story of Dickie's failed quest to become the Über-Hamlet ... and why he got distracted on the way. Part documentary theatre, part twenty first century séance, *Re-Member Me* is a personal adventure in cultural archaeology and a very contemporary ghost story. It is an ode to the impermanence of personhood, procrastination, and the presence of absence on the haunted stage. *Re-Member Me* is performed with financial support from Birkbeck Wellcome Trust ISSF.

Dickie Beau is an artist and performer, who makes work that draws on diverse traditions including drag, theatre, cabaret, dance and mime – without being exclusive to one school's rules. He merges contemporary culture with queer twists and informed echoes of the past. Dickie is a Fellow of Birkbeck Centre for Contemporary Theatre.

BED

The performance comprises two single beds containing older women in their nightclothes seemingly abandoned in a public space. Audiences who pause and witness the performance are able to catch fragments of narrative from the older performer that provide glimpses into the day to day preoccupations of so many hidden and invisible lives. *BED* is a touring live art /street theatre performance event co-designed by a group of emerging older artists (in their 70s and 80s) from south east London. It responds to the loneliness and social isolation faced by the older population, and how we respond to it. The work explores how performance can create micro points of contact where the lived (and hidden) realities of the isolated old can be placed into the centre of public discourse in parks, streets, open spaces.

David Slater is artistic director of participatory arts company Entelechy Arts. He is interested in the production of work by people experiencing moments of huge change and uncertainty in their lives. David is a Fellow of Birkbeck Centre for Contemporary Theatre.

'Crossing Disciplines' Panel

Stephen Frosh is Professor of Psychology in the Department of Psychosocial Studies at Birkbeck, University of London, and Pro-Vice-Master. His academic work has focused on helping to establish the new discipline of psychosocial studies, especially through



considering the psychological, social and cultural applications of psychoanalytic theory. His books include *Hauntings: Psychoanalysis and Ghostly Transmissions* (Palgrave Macmillan, 2013).

Emily Senior is Lecturer in Eighteenth-Century and Romantic Literature, Department of English and Humanities, Birkbeck, University of London.

Her forthcoming monograph *The Caribbean and the Medical Imagination* is a study of how the medical ideas that underpinned discourses of race, landscape, and aesthetics were produced and circulated by colonial literary texts.

Richard P. Mann is a University Academic Fellow at the School of Mathematics, University

of Leeds. His research focuses on the interface between theory and data in human and animal behaviour. Interest areas include decision-making, motion and collective self-organisation. Using Bayesian methods, machine-learning and agent-based models he aims to uncover how and why animals and humans behave the way they do.

Matthew Weait is Professor and Dean of Faculty of Humanities and Social Sciences at University of Portsmouth. His research interests lie in the fields of law, human rights and public health, specifically the impact of criminal laws and criminal justice enforcement practices on HIV prevention and on the lives both of people living with HIV, and of those who belong to key (or “at risk”) populations.

Jo Winning is Reader in Modern Literature and Critical Theory and Director of MA Medical Humanities, Department of English and Humanities, Birkbeck, University of London.