

# Contents

<i>List of Illustrations</i>	x
<i>Acknowledgements</i>	xii
<i>Preface: Defining the Terms</i>	xiv
<b>Part I Histories and Contexts</b>	
<b>1 Setting the Scene: Critical and Theoretical Contexts</b>	<b>3</b>
Remembering Brith Gof	4
Affective practice	6
The naming of applied performance	7
<b>2 Pasts, Pioneers, Politics</b>	<b>15</b>
Avant-garde and radical theatres	15
Bread and Puppet Theatre	21
Welfare State International	23
The problems and politics of intervention	25
Reflections on the present	28
Principles of applying performance	31
2.1 APPLYING PERFORMANCE: PRINCIPLES AND A COGNITIVE PARADIGM OF PRACTICE	32
<b>Part II Practices</b>	
<b>3 Performing Lives</b>	<b>47</b>
3.1 AUTOBIOGRAPHY AND APPLIED PERFORMANCE	47
3.2 ACTS OF RECALL: MEMORY, IDENTITY AND POST-TRAUMATIC PERFORMANCE	58
Touching trauma: Vayu Naidu's rasaesthetics and performance storytelling	61
3.3 REMEMBERED LIVES AND THE CONTINUOUS PRESENT: APPLIED PERFORMANCE AND DEMENTIA	68
Remembering to forget: a trip down memory lane	69
Good medicine: multisensory performance and affective science in Spare Tyre's <i>Once         Upon a Time</i>	70
3.4 BETWEEN LIVES: INTERGENERATIONAL PERFORMANCE	76
Memories, archives and personal performance: The Women's Library and Magic Me	78

3.5	MAKING IT REAL THROUGH APPLYING PERFORMANCE	87
	Home truths: London Bubble's <i>My Home</i>	89
	The true real: Mark Storer's <i>Fat Girl Gets a Haircut and Other Stories</i>	91
<b>4</b>	<b>Placing Performance</b>	<b>94</b>
4.1	PLACING APPLIED PERFORMANCE	94
	Space and place in applied performance	98
	Site and place	102
	Problematizing place	104
	Changing places: public art and performance in Margate	108
	Contesting place: shifting theoretical positions	112
4.2	STAN'S CAFE: <i>PLAGUE NATION/OF ALL THE PEOPLE IN ALL THE WORLD</i>	116
4.3	REMAKING MUSEUM SPACE: RECKLESS SLEEPERS' <i>CREATING THE PAST</i>	129
	<i>Creating the Past</i> as post-dramatic museum theatre	135
	Perspectives on evaluation	141
4.4	BEYOND SITE: ACCIDENTAL COLLECTIVE'S <i>PEBBLES TO THE PIER</i>	143
<b>5</b>	<b>Digital Transportations</b>	<b>159</b>
	Digital divides, digital natives and C&T	159
	Embodying sonic technologies: Melanie Wilson's sound art	176
 <b>Part III Participation</b>		
<b>6</b>	<b>Participatory (Syn)Aesthetics</b>	<b>185</b>
6.1	UNHAPPY RELATIONS: CRITIQUES OF COLLABORATION	187
6.2	THEME PARK HELLS: INCARCERATIONS	202
	<i>This is Camp X Ray</i>	202
	<i>State of Incarceration</i>	206
6.3	PARTICIPANT CENTRED PEDAGOGY AND THE AFFECTIVE LEARNING ENVIRONMENT: LIFT 2011	209
	Performing the Living Archive: <i>And the Winner is... London</i>	211
	Through the round window	220
6.4	A TASTE OF HEAVEN: (SYN)AESTHETICS AND PARTICIPATORY VISCERAL PERFORMANCE	225
	Martha Bowers: <i>The Dream Life of Bricks</i>	225

6.5 'SOMETHING MOVES': (SYN)AESTHETICS, RASAESTHETICS AND THE PERFORMANCE OF AUTISM	233
'Making up your mind': engaging with autism	234
Through the looking glass: the autistic consciousness and post-dramatic theatre: Jacqui Russell and Red Kite (Chicago Children's Theatre)	237
<b>Conclusion: Affective Practice</b>	<b>250</b>
<i>Notes</i>	256
<i>Bibliography</i>	263
<i>Index</i>	279