Anecdotal Evidence
A Professorial Platform in Three Acts
by Jane Collins

Act One
Morning 40 years earlier

Act Two
Afternoon 20 years later

Act Three
Evening the Present
Who is speaking and who is listening? Whose body is in view and whose is not? What is being represented, how, and with what effects? Who or what is in control?

Elin Diamond *Unmaking Mimesis* (1997: pii.)
Cast in order of appearance

Prologue
Viv Gardner

Professor
Jane Collins

Production and Scenography

Peter Farley
Josh Gardner
Misha Anker
Lynne Finn
Seb Blaber

Performers

Yvie Freeman
Tyler Pattenden
Sally Somerville-Woodwis
Jane Collins

Jane Collins, Professor of Theatre and Performance, Wimbledon College of Arts, University of the Arts, London, is a writer, director and performance maker who works all over the UK and internationally. She writes and lectures about performance and scenography regularly contributing scholarly articles to journals. Her recent publications include, co-editor of *Theatre and Performance Design: a Reader in Scenography* (Routledge March 2010), a chapter in *Performing Site-Specific Theatre: Politics, Place, Practice* (Palgrave Macmillan 2012). Editor, *Aesthetics of Absence*, the collected writings of Heiner Goebbels (Routledge March 2015). She is currently co-editor with Arnold Aronson of Columbia University of the Routledge journal *Theatre and Performance Design*.

Viv Gardner

Viv Gardner is Professor Emerita in Drama at the University of Manchester. She was co-founder and first Chair of TaPRA (Theatre and Performance Research Association). Best known for her work on the New Woman and the early twentieth century stage, more recent publications have focussed on the gendering of audiences, historiographic issues about ‘reading’ the actor’s body, and performers and the law. She remains an active researcher and writer engaged with gender, society and performance at the turn of the twentieth century.
Peter Farley

Peter Farley is a Designer for Theatre, Performance and Space, an Exhibition Curator, Researcher and Academic. He is a Senior Lecturer in Theatre Design at Wimbledon College of Arts, University of the Arts London. Peter’s research concerns the documentation, exhibition, archiving and dissemination of current and historic scenographic process. He contributes to books, journals and catalogues and recently curated Transformation & Revelation, the UK National Exhibition of Theatre Design at the Prague Quadrennial, the V&A and UK tour; Evolving Performance Design, at the National Centre for Performing Arts, Beijing. Peter is a Director of the Society of British Theatre Designers and Co-curator of Acts Re-Acts Performance Lab at Wimbledon College of Arts.

Josh Gardner

Josh Gardner is a messy sort of story teller based in South East London. He makes performances that combine storytelling and audience interaction, mixing live sound, music and image. He has made three solo shows, two of which have been received to critical acclaim at the Edinburgh Fringe festival. Having completed a Master’s degree in theatre and performance at Queen Mary University of London he now performs and teaches across the country.

Misha Anka

Misha Anker is a technical and production manager based in London. She studied Theatre Sound at the Royal Central School of Speech and Drama, graduating in 2015 and enjoys working in all areas of theatre production. She considers sound a specialism, but enjoys the wide variety of a technical and production managers role. She has also worked as a freelancer doing sound design, lighting design, stage management, production management, touring and festival work, as well as being general technical stage crew for a number of central London fringe theatres.

Lynne Finn

Lynne Finn is Professorial Platforms event manager and secretary to the UAL Professoriate. Lynne enjoys the varied events and activities that she manages at UAL, especially as her administrative training actually took place in the Shipbuilding Industry in Cumbria. Prior to UAL Lynne worked at the Royal College of Art and the Royal College of Music.

Seb Blaber

Seb Blaber has been working professionally in theatre for 6 years. He moved to London to further his career and study lighting design at Wimbledon College of Arts. His design credits include Oliver, The Mobile Phone Show, The Orchestra, The Wiz, Little Shop of Horrors, Copacabana, LSE Dance Show, Sister Act, The Cherry Orchard, Our House, Sunset Boulevard, The Producers, Legally Blonde, Grease, Les Miserables, Jungle Book, Grimm Tales, The Ritual Slaughter of George of Mastromas, Pentecost and Amazon Annual Awards 2015. He has also worked on over a dozen Pantomimes and more than 50 other productions. Seb runs his own company producing Immersive theatre/attractions. www.unlockedvision.com
Act One
Morning 40 years earlier
Left to right:
*Transport*, Belgium TV series, 1983

*Le Médecin Maigré Lui*, Molière, Guildhall School of Music and Drama, 1971

*Spotlight*, 1971

Left to right:
The Beaux' Stratagem, Churchill Theatre, Bromley, 1978
The Pillars of Society, Henrik Ibsen, Guildhall School of Music and Drama, 1970
Contact Theatre Company, Manchester, 1973
Dina: That's the way I am.

Dina: No.

Dina: Why not?

Dina: Why not?

Dina: I'm one of the departed ones.

Dina: No, you don't go.

Dina: You're not alone. Your heart is broken, too.

Dina: No, you can't say it like that. Why don't they say it?

Dina: I forget Hildegard or Nora, you wouldn't be afraid to let

Dina: Oh. Dina, you don't understand all the little things

Dina: You're a man. You're a man. A man is always to be a single thing.

Dina: I only could say it, too, I can't say it.

Dina: I can't say it. I can't be a single thing.

Dina: It's too hard. We must not speak anymore.

Dina: It's too hard. We must not speak anymore.

Dina: Write me. Will you?
Left to right:
Belgrade Theatre Coventry Road Show, 1971

*The Beaux’ Stratagem*, Churchill Theatre, Bromley, 1978

Emmerdale Farm, TV series 1977

Batman and Robin in *The Knight of the Burning Pestle* by Francis Beaumont freely adapted by Jan Needle, Contact Theatre Company, 1973
Act Two

Afternoon 20 years later
A change of role for director Jane

Crucible Theatre Company, Passion in Six Days by Howard Barker, 1983
Yorkshire Post, 1986
Tricycle Theatre, London, Director, Jane Collins 1986

Left to right:
Crucible Theatre Company,
*Passion in Six Days* by Howard Barker, 1983
Yorkshire Post, 1986
Tricycle Theatre, London, Director, Jane Collins 1986
Left to right:
Poster advertising the tour of The African Choir, South Shields, 1891, National Archive, Cape Town

Irene Kulabako as Yvette and Kaya Kagimu Mukasa as Katrin in Maama Nalukalala Ne’zzade Lye (Mother Courage and her Children), by Bertolt Brecht, trans. Joanitta Bewulira-Wandera, Grahamstown International Festival, South Africa, 2000
Left to right:
Simwogerere Wankalubo as the Chaplain, in Maama Nalukalala Ne’zzadde Lye, Washington, 1997

Central Academy of Drama, Beijing, 1998

Irene Kulabako as Yvette and Sylvia Namutebi as Kattrin in Maama Nalukalala Ne’zzadde Lye, National Theatre, Kampala, Uganda, 1996

Rose Mbowa as Maama Nalukalala in Maama Nalukalala Ne’zzadde Lye, National Theatre, Kampala, Uganda, produced in conjunction with the Royal Court, London, 1996

Times review, 1986

Review Cue, Maama Nalukalala Ne’zzadde Lye, Grahamstown International Festival, South Africa, 2000
Act Three
Evening the Present
Inaugural issue of *Theatre and Performance Design*, 2015
founding editors Arnold Aronson and Jane Collins

Ishu, Rajesh Kumar and Niraj Kumar in Romeo, Juliet and the Security Guard, site specific adaptation, Hyderabad, 2010

*Ten Thousand Several Doors*, site specific adaptation of *The Duchess of Malfi* by John Webster, winner Best Production, Brighton International Festival 2006

Audience and performers, *Romeo, Juliet and the Security Guard*, site specific adaptation, Hyderabad, 2010


Left to right:
Hamlet scenography workshop
Wimbledon College of Arts
La Voix des Rroms placard, Hotel de Ville, Paris, April 2015
Security Guard, Delhi, research for Romeo, Juliet and the Security Guard when it was re-staged in Delhi in 2012
Journal special issue on the Prague Quadrennial of Performance Design and Space in 2015
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University of the Arts London is Europe’s largest specialist art and design university and a vibrant world centre for innovation drawing together six distinctive and distinguished Colleges with international reputations in art, design, fashion, communications and performing arts: Camberwell College of Arts, Central Saint Martins, Chelsea College of Arts, London College of Communication, London College of Fashion, and Wimbledon College of Arts. Proudly associated with some of the most original thinkers and practitioners in the arts, the University continues to innovate, challenge convention, and nurture exceptional talents. One of our goals is to sustain and develop a world-class research culture that supports and informs the university’s academic profile. As a leader in the arts and design sector, we aim to clearly articulate the practice-based nature of much of our research, and in doing so to demonstrate the importance of the creative arts to scholarly research. The Professorial Platforms series is an opportunity for University colleagues and associates, as well as invited members of the public to learn more about the research undertaken in the University. The Platforms enable Professors to highlight their field of interest and the University, in turn, to recognise and commemorate their successes to date.