

evidence

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UAL presents

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

Rough Proof — **Check**
PLEASE READ CAREFULLY
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the..... otherwise the
..... be printed as it stands.

Author: RUSSELL
TV CHARACTER

JANE
COLLINS

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Tom Fawcett 1971

Blue Eyes



**Churchill
Theatre**
Bromley



Left to right:
Transport, Belgium TV series,
1983

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

Spotlight, 1971

The Cure for Love, Walter
Greenwood, Churchill Theatre,
Bromley, 1978



1970

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



university theatre



Left to right:
The Pillars of Society, Henrik Ibsen, play text, Guildhall School of Music and Drama, 1970

Spotlight contact sheet, 1971

Equus by Peter Shaffer, 1978



THORNDIKE
THEATRE



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

WHEN JANE Collins last came to York Theatre Royal in 1980, she played the scornful, introspective Mashu in Anton Chekhov's *The Seagull*.

Jane has returned to the theatre in a very different guise this year - as the director of Alan Ayckbourn's *How The Other Half Loves*, which opens on August 6. Yet, Jane has changed for 30-year-old Jane, who will be known to many as the Brighton student who was the Emmerdale Farm

Emmerdale is now Jane's past as a student, but she is now a director. Jane's past as a student, but she is now a director. Jane's past as a student, but she is now a director.



Stage scene
By Robert Braumont

This was simply not good enough for the ambitious Jane, who had been becoming increasingly interested in the theory of theatre after working in East and West Africa on development programmes.

She, after spending a year studying in drama at Manchester University, Jane embarked on a directing career in 1982 which has been "remarkably hectic and incredibly fulfilling".

Among the highlights of this intense period of activity have been *The Changing in the Studio* in 1984, *A* in 1985, *The Changing in the Studio* in 1984, *A* in 1985, *The Changing in the Studio* in 1984, *A* in 1985.



WHO KILLED HILDA MURRELL?

AN INVESTIGATION BY CHRIS MARTIN



*Mourn not the dead
But rather mourn the apathetic throng
The covered and meek
Who see the world's anguish and its wrong
And dare not speak*

TRICYCLE THEATRE



Left to right:
Crucible Theatre Company,
Passion in Six Days by Howard
Barker, 1983

Yorkshire Post, 1986

Tricycle Theatre, London, Director,
Jane Collins 1986

Under Royal Warrant

THE AFRICAN NATIVES

(Under the Direction of Mr. N. VERT.)

THE ONLY KAFFIR CHOIR OF ITS KIND IN THE WORLD

Representing Seven District Tribes, viz: AmaNka, Finga, Tamba, Basasi, Basuti, Zulu, and Ciskei.

BY APPOINTMENT TO HER MOST GRACIOUS MAJESTY QUEEN VICTORIA, EMPRESS OF INDIA

THEY WILL GIVE CONCERTS

AS UNDER

Thursday, Nov. 5,
and
Friday, Nov. 6, 1891,
at the
**Free . . .
Library
. . . Hall,
SOUTH SHIELDS.**



PRICE—Reserved, 2s.; Unreserved, 1s.;
Box Seats, 6s.

Boxes open at 7.30; Commencement at 8 a.m.
Contributions may be received till 4.30.
Plan of Hall at Messrs. HINDSCHMANN'S.

THE CHOIR WILL APPEAR IN NATIVE COSTUME AS ABOVE.

SOPRANI: S. IZINWE KALANDEE MANTYE J. JOZEGE S. KYOPRAE J. KIZIWE	CONTRALTI: KAKKONO MANTYE MKIKAZI SORENKULA F. GIGORA A. JONAS	BASSI: P. KIZIWE J. KENKOGHE S. KUDKODO W. KATIZA	TENORI: NELL MARANDLA G. MULLILLAN J. MUKOSWE
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Manager: Walter S. Letty
National Director and Secretary: Miss Elare

OBJECT OF VISIT—The aim and object of the visit of the Choir to England is to entertain the Public in the National Music and Medical Theatre of South Africa and the British Empire, by the performance of their own National Melodies, for the purpose of raising money for the National Education, Training and Social Relief of the Native People of South Africa.



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'zzadde 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





22 5.

A ghost still walks

Who Killed Hilda Murrell?

Tricycle

per articles, Hansard and Miss Murrell's own writings. The fact that the victim (played with calm authority by Annie Raitt) participated in the proceedings...

Highly intelligent, charming and eccentric...

Friday 7 July 2000 Cue 3

Undersea dreams

Xhosa creation

The Star Tonight

Cape craft tent on Village Green is 'sea stage' that brings storms to life of local legend, unassuming forgotten or discarded... director Lekaba...



Ma...

Ella (Abubaker) is a yellow right is ve... Kubaoko) in Mother...



But Mother Coura...

of mudge-nudge... This is... the prov... scene... with bits of... were synops... run in full... Alice Courage and both... her bits were unaiming in... for her perform...

Act Three
Evening the Present

Theatre and Performance Design

VOLUME 1, ISSUES 1-2, 2015



 **Routledge**
Taylor & Francis Group



Left to right:

Inaugural issue of *Theatre and Performance Design*, 2015
founding editors Arnold Aronson
and Jane Collins

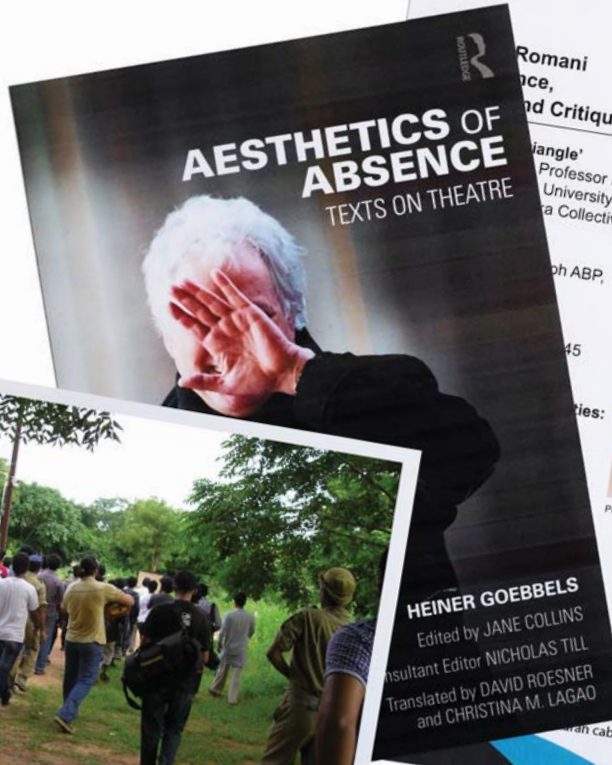
Ishu, Rajesh Kumar and Niraj
Kumar in *Romeo, Juliet and the
Security Guard*, site specific
adaptation, Hyderabad, 2010

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

Edited works of Heiner Goebbels,
Routledge, London, 2015

*Performing Romani Identities:
Strategy and Critique*, Autograph
ABP, London, 2015



The Oil Runs Out
People Will Need Horses

-Tio Juan Fernández

Thursday 25th June 2015



Photo: Praliso Rughani

Logo: Arts & Humanities Research Council

Logo: TRIN

Logo: RUTGERS

Logo: AUTOGRAF

<https://eventbrite.co.uk/event/17135916989/>

praliso@arts.ac.uk

de Gitanos de Alicante (FAGA)

ran caballos; Alicante, Spain 2015

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

*Theatre and Performance Design.
A Reader in Scenography*, co-
edited by Jane Collins and Andrew
Nisbet, Routledge, London, 2010



Theatre and Performance Design

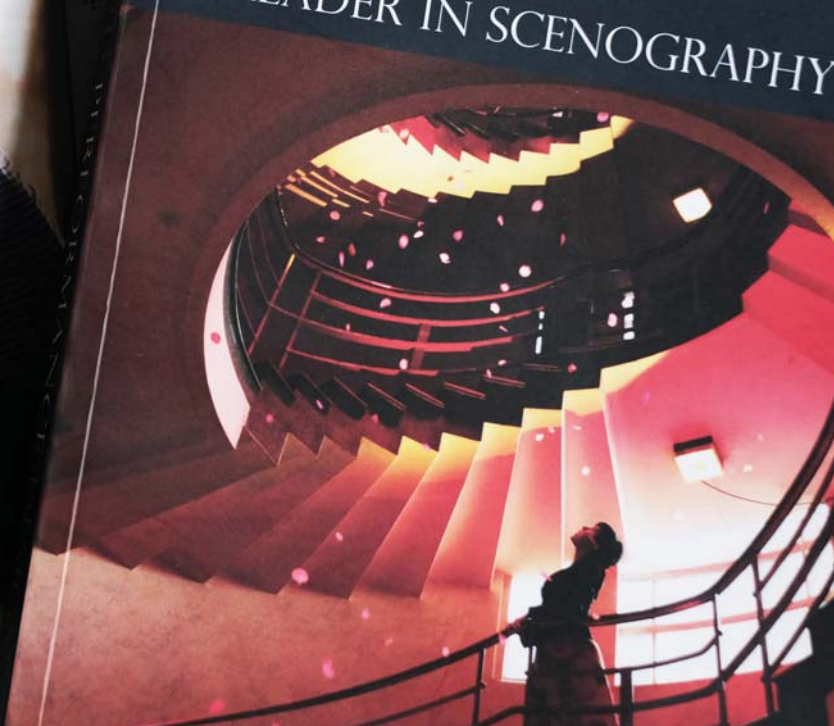
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 **Routledge**
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THEATRE AND PERFORMANCE DESIGN

A READER IN SCENOGRAPHY



Special thanks to:

Nick Gardner for his advice, endless patience and encouragement; Syd Shelton for transforming the disorderly scraps of my archive into this lovely programme; Peter Farley for our long friendship and working partnership; Viv Gardner, fellow traveller and friend; Lynne Finn, Simon Betts and Esther Armstrong for their organisational support; Matt Andrews, Michael Pavelka and Ludo Versace for the use of their photographs and finally, to all the students past and present at Wimbledon and across the university for making me think harder and keeping me on my toes. I dedicate this professorial platform to my mother who died on November 10th 2016.

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.

anecdotal