

DR LYNNE KENDRICK

Job title

Course Leader, MA/MFA Advanced Theatre Practice,
Reader in New Theatre Practices

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www.palgrave.com/gb/book/9781137452320



COURSES

Advanced Theatre Practice, MA/MFA
Research Degrees (PhD)

PROFILE

I am a Reader in New Theatre Practices specialising in ways of making contemporary theatre and performance, with a particular focus on forms that draw on sound and noise, listening and radical forms of audience. I completed my PhD 'Acting to Actuality: the impact of the ludic on performer training' (2010) at Goldsmiths and since I have published works on a range of theatre forms and practices.

I have taught across a number of courses at Central since 2003 and I am now Course Leader of MA/MFA Advanced Theatre Practice. Prior to this I worked as a visiting lecturer at Goldsmiths College and Royal Holloway, University of London, teaching practical and theoretical courses in directing, as well as administrating the British Centre of the International Theatre Institute.

Keynote and Guest lectures for 'Headphone Theatre, Podcasts and Radio', University of Kent; 'Researchworks', Guildhall; and CRISAP, UaL. Advisory work, includes consultation and peer review for Bloomsbury, Palgrave Macmillan, Routledge and the Leverhulme Trust.

In 1994 I co-founded [Camden People's Theatre](#) (CPT) with a core group of diverse actors, directors, producers and makers, generating new performance practice, sharing skills and establishing a venue which, over the years, has launched the careers of a number of successful and influential theatre artists and companies. I was an associate director and then trustee at CPT until 2015 when it succeeded in becoming an Arts Council England National Portfolio Organisation. I remain dedicated to the processes and practices of alternative and emergent theatre and how MA/MFA Advanced Theatre Practice can support graduates at the onset of their professional careers, exploring the possibilities of industry embedded education and events which can seed networks between emerging artists and theatre professionals. In addition to this I have developed an in-depth industry knowledge and expertise as a member of the board of Total Theatre Network and of the Executive Committee of Camden Racial Equality Council. I am currently a director of Brighton-based company Fellow Traveller Productions.

AREAS OF EXPERTISE

- Aurality: sonic-led practices, performance composition and sound-as-theatre
- Critical collaboration: reparative rehearsal and listening as activism
- Performance research and critical theory
- Performer Training and Ludic Practices: including play, game-theatre and clown

PHD SUPERVISION

To date, I am supervising 1 PhD student on 'The Agitative Acousmatic effect in performing Neoliberal Anxiety' and I have externally examined 3 PhDs in Acting, Performance and Mask, Composition and Music Theatre and Sound and Phenomenology. I am interested in supervising doctoral projects in the areas of Acting, Performance and the contemporary moment; Theatre Making and Contemporary Practices and Aurality and Sound.

KEY PUBLICATIONS

Forthcoming 2021. 'Voicing Identity: Theatre Sound and Precarious Subjectivities' co-authored with Yaron Shyldkrot in *Avatars, Activism and Postdigital Performance: Precarious Intermedial Identities* edited by Liam Jarvis and Karen Savage (London: Bloomsbury Methuen Drama) pp. tbc.

2017. [Theatre Aurality](#). London: Palgrave Macmillan

2017. '[Aural visions: sonic spectatorship in the dark](#)' in *Theatre in the Dark: Shadow, Gloom and Blackout in Contemporary Theatre* edited by A. Alston and M. Welton (London: Bloomsbury Methuen Drama) pp. 113-130.

2016. '[Auralité et performance de l'inaudible](#)' in *Le Son du Théâtre* edited by J.M. Larrue and M.M. Mervant-Roux (Paris: CNRS Éditions), pp. 191 – 200.

2015. 'Aurality, Gestus and the Performance of Noise' in *Sound und Performance*, edited by W.D. Ernst, N. Niethammer, B Szymanski-Düll, and A. Mungen (Würzburg: Königshausen & Neumann), pp. 629-639.

2015. 'Scene in the Dark' in '[Sounding out 'the scenographic turn': eight position statements](#)', edited by A. Curtin, & D. Roesner, for *Theatre and Performance Design*, 1:1-2, pp. 115 – 116

2012. '[Mimesis and Remembrance](#)' in *Performance Research: On Technology and Memory*, edited by M. Bleeker, *Performance*, 17.3. pp. 109-103.

2011. [Theatre Noise the Sound and Performance](#) co-edited with David Roesner (Newcastle: CSP)

2011. '[A Paidic Aesthetic: an analysis of games in the ludic pedagogy of Philippe Gaulier](#)' in *Theatre, Dance and Performance Training*, 2:1 pp. 72 – 85 DOI 10.1080/19443927.2010.543918

REGISTER OF INTEREST

Nothing to declare.