

DR ISABEL STUART

Job title

Teaching Fellow in Contemporary Performance Practice

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COURSES

Drama, Applied Theatre and Education, BA
Experimental Arts and Performance, BA

PROFILE

I am an academic and audience researcher specializing in contemporary feminist performance. My research focuses on feminist politics; affect theory; audience studies; listening practices; and contemporary performance. Using feminist audience research methodologies, my research looks at the political potential of affective encounters in contemporary performance, investigating the full spectrum of audience feeling.

I completed my AHRC-funded PhD in feminist performance at Queen Mary University of London (QMUL) in 2023. My forthcoming monograph entitled *Affective Encounters in Feminist Performance: Audience, Feminism, Feelings*, is based on my doctoral project and will be published with Routledge in 2024. I also completed my BA and MA at QMUL from 2015-2019, where I received three awards upon graduation for academic achievement and was the recipient of the Lionel Bart Foundation award.

I have lectured in performance at institutions such as QMUL and Rose Bruford College, and I have worked as a fundraising assistant at People's Palace Projects – an arts organisation, NGO, and research centre – since 2023. In this role I have led and assisted on developing large-scale funding bids for a wide range of socially engaged arts projects across the world, namely in the UK and Brazil, and have contributed to reports detailing how to ethically conduct research into climate change and cultural heritage.

I have presented my research nationally at conferences such as TaPRA, and internationally in Germany and Canada. My public engagement activities include creating a study guide to the National Theatre archive in 2022, and founding and co-running the LAHP Feminist Reading Group which drew on feminist modes of listening to create an open space for discussing feminist texts between 2021-2022. As well as writing my monograph, I have published articles in journals such as the *European Journal of Theatre and Performance* and *Contemporary Theatre Review: Interventions*, and book chapters with Routledge.

AREAS OF EXPERTISE

- Contemporary Performance
- Feminist Performance
- Archives
- Affect Theory
- History of Emotions
- Audience Studies
- Spectatorship
- Queer and Trans Performance Practices

KEY PUBLICATIONS

Book

2024. *Affective Encounters in Feminist Performance: Audience, Feminism, Feelings* (London: Routledge, forthcoming)

Articles

2023. 'Fluidity of Feeling: Water, Gender, and the Political Potential of Indifference in Travis Alabanza's Overflow', *European Journal of Theatre and Performance*, special issue on Fluidity.

2022. '[Filling the Blank: Redaction as Affective Strategy in Lucy Kirkwood's Maryland](#)', *Contemporary Theatre Review: Interventions*, special issue on Redaction.

Book Chapter

2023. 'Feeling Collectives: Emotions, Feminist Solidarity, and Difference in Morgan Lloyd Malcolm's Emilia', in *Notelets of Filth: An Emilia Companion Reader*, eds. Laura Kressly, Aida Patient, and Kimberly A. Williams, with a foreword by Morgan Lloyd Malcolm (London: Routledge).

Reviews

2024. 'Review: STARS by Mojisola Adebayo at ICA London 2023', *Theatre Journal*, forthcoming.

2020. '[Review: The Reasonable Audience: Theatre Etiquette, Behaviour Policing, and the Live Performance Experience, by Kirsty Sedgman](#)', *Contemporary Theatre Review*, 30:2, 283-285.

EXTERNAL PRACTICE

2021-2022. Founder and co-organiser. *LAHP Feminist Reading Group*. Location: online.

2020-2022. Founder and facilitator. 'NT at Home' Theatre Discussion Group. Location: online.

2022. Writer and researcher. *Archival Study Guide*. National Theatre Archives.

2021-2022. Co-convenor and host. *Quorum Research Seminar*. Drama department at QMUL.

REGISTER OF INTEREST

Nothing to declare.