

# ROYAL CENTRAL

SCHOOL OF SPEECH & DRAMA

UNIVERSITY OF LONDON

**DR. LYNNE KENDRICK,  
BA, MA, PHD, FRSA**

**Job title**

Reader in New Theatre Practices

**E-mail**

lynne.kendrick@cssd.ac.uk



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## PROFILE

I am a Reader in New Theatre Practices specialising 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 have taught across a number of courses at Central and I am now a part of the MA Advanced Theatre Practice team. 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 administrating the British Centre of the International Theatre Institute.

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 interested in the processes and practices of alternative and emergent theatre and how MA Advanced Theatre Practice can support graduates at the onset of their professional career, 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.

My research began with my practice, in particular the workshops and training I undertook with Philippe Gaulier (in London in the early 1990s and in Barcelona in 2008) which formed a part of my PhD thesis 'Acting to Actuality: the Impact of the Ludic on Performer Training' awarded in 2010. This research explored the emergence and diversification of play based techniques in different forms of performer training in the UK, tracing an identifiable European (post-Lecoquian) influence and the particular playful '*paidic*' aesthetic that emerged as a result. My work with clown drew me towards experiments with noises, sonic bits and bobs and Foley – all performances of sound which feature in my current research into theatre aurality.

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## COURSES

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

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## TEACHING AREAS

Theatre and aurality  
Performer and performance practices  
Performance research and critical theory  
Play and clown  
Theatre and performance composition and collaborative practices

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## RESEARCH AREAS

Theatre aurality (sound/noise, listening/hearing, vision/voice, feeling/hapticity)  
Performer training

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## PHD SUPERVISION

Actor and performer training  
Theatre aurality: sound, sonographies and acoustic dramaturgies

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## KEY PUBLICATIONS

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. t.b.c.
2016. 'Auralité et performance de l'in audible' 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

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## PRACTICE

My practice is informed by my training with Philippe Gaulier and the longstanding collaborations I've enjoyed with artists and theatre-makers at Camden People's Theatre (CPT). Here I directed a number of productions that involved experiments in Foley and music including *The Silent Movie*, *Street Cries* and *Filthy Dirty!* Martin Sutherland and I initiated the Sprint Festival of emergent, unusual and highly experimental theatre which remains a feature of CPT's programme.

My teaching practice is rooted in my current research: on MA Advanced Theatre Practice students may find themselves experimenting with audio walks, binaural sounds in public spaces or acoustic scenographies in darkness.

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## REGISTER OF INTEREST

Fellow Traveller Theatre Company Number 08697977 Director