

Dr Joanna Jayne Bucknall
BA (Hons), MA, Ph.D, PGCLTHE, FHEA

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Artistic Director Vertical Exchange
Performance <http://verticalexchange.wix.com/wishbox>
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Personal Details

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Short Bio

I am currently a Senior Lecturer and the course leader for Drama & Performance at the University of Portsmouth in the School of Media and Performing Arts. I am a practice-based scholar whose research interests include immersive performance practices, live art, practice-as-research, performance documentation and cognitive approaches to reception theory. I am the artistic director of Vertical Exchange Performance Collective, co-artistic director of KeepHouse Performance and an Associate Artist at the New Theatre Royal in Portsmouth. I have collaborated with venues such as The Barbican in Plymouth, Camden People's Theatre, The Basement in Brighton, Performing Arts Centre Lincoln, the New Theatre Royal in Portsmouth and Battersea Arts Centre. Since completing my PhD at the University of Winchester in 2011 I have been concerned with exploring, making and understanding work that includes its audiences in fundamental ways.

Academic & Professional Qualifications

2011	FHEA	Higher Education Authority		
2010-2011	PGCLTHE	University of Portsmouth		
2006-2010	PhD	University of Winchester		
2004-2005	MA	De Montfort University	Theatre Today	
2000-2003	BA	Roehampton Institute	Drama & Theatre	1 st

Academic Employment

2010-	University of Portsmouth	Drama & Performance	SL
2008-2009	Anglia Ruskin University	Drama & Theatre	VL
2007-2008	University of Winchester	Performing Arts	VL

2006-2009	University of Winchester	Performance	PhD Studentship
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Other Relevant Employment

2006-2008	Fleet Tutors	Voice/Elocution	Tutor (PT)
2003-2005	Young Actor's Company	Theatre Practice	Director (PT)

Academic Administration

2015-	Course Leader for Drama & Performance
2013-	Drama & Performance Level 6 Co-ordinator
2013-	Online Pedagogy Co-ordinator for SMPA
2012-	UoP SCUDD Representative
2013-	Faculty Recruitment & Marketing Group
2012-	SCAFM Extenuating Circumstances Officer
2006-2008	Research Student Rep for Faculty of Arts
2006-2008	Research Student Rep for RKT Committee
2006-2008	Research Student Rep for RKT Arts Committee
2006-2008	Research Student Rep for RKT Ethics Committee
2007-2008	Research Student Member for RDAP Student Work Panel

Academic Membership

2012-	IFTR Congress, Performance as Research Working Group
2012-	Fellow of the HEA
2010-	TaPRA, Documentation Working Group

Publications

Bucknall, J. (2014) 'RAISING THE RUINS: (RE) ENACTMENT AND REMEMBERING AS A MODE OF DOCUMENTATION', Dec Issue, Vol 2, Approaching Documentation, *Felt Acts*. <http://feltacts.com/approaching-documentation-2/>

Bucknall, J. (2013) 'You, Hope, Her & Me: liminoid invitations and liminoid act's', 4.1 *Performing Ethos: One-on-One Encounters: Desire, Reciprocity and Ethics*, *An International Journal of Ethics in Theatre and Performance*.

Bucknall, J. 'Book Review: *Making a Performance: Devising Histories and Contemporary Practices*' in Platform Online Postgraduate Journal, Vol. 2, No. 2, Receiving Reception, Autumn 2007, Pgs 90-3.

Forth Coming Publications

'Liminoid Invitations & Liminoid Acts: The role of ludic strategies & tropes in immersive and micro-performance dramaturgies' will be included in the August 2016 edition of *Performance Research*, Volume 21, Issue 4 - On Game Structure. Contracts have been exchanged and proofs approved.

'Remembering & Remembrance: A Performative Approach to the documentation of audience experience', will be included as a chapter in *Documenting Performance: The Context and Process of Digital Curation and Archiving*. The collection is being edited by Toni Sant. The contracts have been exchanged.

Bucknall, J. (late 2016) 'The Daisy Chain Model' as system of epistemic mapping for practice as research within the UK Academy context' as a chapter in Arlander, A, Barton, B, Dreuer-Lude, M & Spatz, B. (Eds). (2016) *Performance as Research: Knowledge, Methods, Impact*, Palgrave. The chapter is in the second stage of peer review.

Bucknall, J. (late 2016) 'Performative Re-enactment as Stratification: The Ontology of Migrating from Liveness to Digitalisation in PaR Documentation', has been submitted for consideration of inclusion in the 12th issue of the *Journal for Artistic Research*.

I am currently preparing a Palgrave Macmillan Monograph with the working title of *The Role of Serious Play in Immersive Theatre and Micro-Performance: Liminoid Invitations & Liminoid Acts*. I am expecting it be published towards the end of 2017.

Conferences

2016 IFTR 2016, Paper Title: 'Remembrance & Remembering: Performance as a critical palimpsest of legacy', Performance as Research Working Group, Stockholm IFTR proceedings.

2015 STR New Researchers' Network 2nd Annual Symposium, "Dumb objects, spoken for"? On Performance Archives and Documentation. The Shard, London. Paper Title: 'Fossils: (re)enactment and 'remembering' as a mode of documentation'.

2015 *Her, Hats, My Shoes*, PaR KeepHouse Performance for a Postgraduate One Day Symposium on PaR.

<http://www.keepphouseperformance.org/#!/current-projects-master-page>

2014 IFTR 2014, Paper Title: 'The Daisy Chain Model' an enunciative modality: Epistemic Mapping as a mode of performative documentation and dissemination of practice as research'. PERFORMANCE AS RESEARCH WORKING GROUP OF THE IFTR, Warwick 2014, Theatre & Stratification.

2014 The Impossible Constellation, University of Lincoln. KeepHouse presented a PaR performative paper 'Her Hats, My Shoes'.

2013 IFTR 2013, Paper Title: 'Performative Re-enactment: The ontology of migrating from liveness to digitalisation in PaR documentation'. PERFORMANCE AS RESEARCH WORKING GROUP OF THE IFTR, BARCELONA, 2013, Migrating Practices/Practices of Migration.

2013 TAPRA 2013 Conference paper, 'You, Hope, Her & Me: a Liminal Invitation to Tea'. September 2nd, 2013, Scottish Conservatoire of Arts & The University of Glasgow. New Technologies Working Group.

2012 TAPRA 2012 Conference paper, '*Raising the ruins: performing remembrance as a mode of documentation*'. September 5th, 2012, University of Kent at Canterbury. Documenting Performance working group programme.

2011 Articulating Practice Symposium, The Courtyard Theatre, London. *Revising Mother a KeepHouse PaR Performance*.
http://www.port.ac.uk/research/cccr/conferences/pages/title_131101_en.html

2008 Postgraduate Arts Symposium at Winchester University. Symposium Director & Key Chair.

2007 Arts Research Symposium at Winchester University. Chair.

2007 Winchester Arts Postgraduate Symposium, *The Creatorly Participant* at Winchester University. Conference Paper.

2007 Jam, See-Hear-Feel Conference, *The 'Collaborative' Spectator – Conceptualising the Contemporary Theatre Audience* at Reading University. Conference Paper.

2007 Live Performance Practice as Research: A Symposium, *Developing Reflective Practice in Performance: The Daisy Chain Model and Performative Documentation* at Royal Holloway University London. Conference Paper.

Practice as Research

- 2016-** Our Needful Things, <https://www.facebook.com/OurNeedfulThings>
- 2015-** *2015 Her, Hats, My Shoes: Revisited, PaR KeepHouse Performance*, http://www.keepphouseperformance.org/#!_current-projects-master-page
- 2014-** Wish Box with Vertical Exchange Performance Collective
<http://verticalexchange.wix.com/wishbox#!home/mainPage>
- 2013-** Big Bad Body Mine
<http://bigbadbodymine.wix.com/bigbadbodymine>
- 2012-** *Make Your Mark*, KeepHouse & The New Theatre Royal, *You, Hope, Her & Me*, documentation project.
http://www.keepphouseperformance.org/#!_you-hope-her--me
- 2012** Took part in research for the Palatine document: '*PaR for the Course: Issues involved in the development of practice-based doctorates in the performing arts*' as a PaR practitioner.

- 2010-2013** *Play with Me: Live Art Intervention with Vertical Exchange*
http://www.facebook.com/#!/home.php?sk=group_185044931532700&ap=1
- 2010** Stoke Newington International Airport - *Live Art Speed Date*. Live Art Practitioner (Sat 25th Sept), LADA DIY Project.
- 2010** Interrobang 2: Relationships (Black Country). *An Artists Guide to the Black Country*. Live Art Practitioner. (Sun 26th Sept)
- 2010** Fierce: *DIY Artists Guide to the Black Country* Development Project. Live Art Performer.
- 2010** Magdalen Street Festival, *Siren Song Durational* with Vertical Exchange. Artistic Director & Performer. (Sat 2nd Oct)
- 2010** Winchester Arts Centre, *Siren Song Durational*, with Vertical Exchange. Artistic Director & Performer.
- 2008** Various domestic locations, *Siren Song Dinner Party*, with Vertical Exchange. Artistic Director
- 2007** Winchester Arts Centre, *Siren Song Part Three*, with Vertical Exchange. Artistic Director
- 2007** Camden Peoples Theatre, *Siren Song Part Two*, with Vertical Exchange. Artistic Director
- 2007** Performance Gym, *Siren Song Part One*, with Vertical Exchange. Artistic Director
- 2005** The Barbican T2DO, *With You in Mind (installation)* with Vertical Exchange. Artistic Director
- 2005** Robinson Theatre, *The Tempest* for Young Actor's Company. Director
- 2005** WGCYDF, *The Woman Who Swallowed the Moon* for Whizz Kids Academy. Devised
- 2004** Urban Tales, *Benches (full length)* for Whizz Kids Academy. Director
- 2004** WGCYDF, *Attempts on Her Life* for Whizz Kids Academy. Director

- 2003** *Soham Village College, Cabaret Night for Viva Youth Theatre.*
Director
- 2003** *Short Plays Festival, Benches for Roehampton Players* .
Writer

Creative Publications

Bucknall, J. '*On a Stick*', in Tupholme, C, (Ed). 2010. Poetry Rivals' Collection 2010 - The Poet Within, Peterborough: Forward Press.

Bucknall, J. '*Love Letter for a Vampire*', in Tupholme, C, (Ed). 2011. Regional Poets: Midlands & The East, Peterborough: Forward Press.

Bucknall, J. '*After the Bell*', in Tupholme, C, (Ed). 2011. School Yard Secrets, Peterborough: Forward Press.

Bucknall, J. '*Flesh House*', in Tupholme, C, (Ed). 2011. Regional Poets: South, Peterborough: Forward Press.

References

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