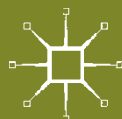


PALGRAVE
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THE PALGRAVE HANDBOOK OF CONTEMPORARY IRISH THEATRE AND PERFORMANCE

Edited by
Eamonn Jordan & Eric Weitz



The Palgrave Handbook of Contemporary Irish
Theatre and Performance

Eamonn Jordan • Eric Weitz
Editors

The Palgrave
Handbook of
Contemporary Irish
Theatre and
Performance

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This book is dedicated to the memory of Tom Murphy (1935–2018).

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A collection such as this, which attempts to assemble a wide range of original contributions, comes more and more to lean upon not only the expertise but the altruism of (1) scholars, subject in the current climate to third-level institutions insisting they produce research with a minimum of meaningful support (in terms of time and money), while in many cases minimizing the official worth of contributions to such collections; and (2) practitioners who have little, if anything, to gain professionally from such endeavours and who are all too accustomed to having their time and energy exploited. A massive amount of gratitude must therefore go to each and every one of our contributors for somehow carving out time and brain space in overstuffed, underpaid lives for the good of the project.

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John McCormick has taught at Åbo Akademi, Finland, and lectured in French at Glasgow University and Trinity College, Dublin, where he was associate professor and first director of the Drama Department (1984). He is a founder of the Irish Theatre Archive (1981) and also a member of the executive committee of UNIMA (International puppetry association) 2000–2002. Author of various books and articles on nineteenth- and twentieth-century

French and British theatre. An active amateur puppeteer and author of *Popular Puppets in Europe 1800–1914* (with Bennie Pratasik) (1998); *The Victorian Marionette Theatre* (2004); *The Italian Puppet Theater—A history* (with Alfonso Cipolla and Alessandro Napoli) (2010); *Pupazzi—Glove Puppets and Marionettes in the Castello dei Burattini Museo Giordano Ferrari in Parma* (with Paolo Parmiggiani) (2015). He is currently in the process of preparing for publication *The Holdens—Monarchs of the Marionette Theatre*.

Rosaleen McDonagh is a Traveller woman with a disability, and the fourth eldest in a family of twenty children. She is a board member of Pavee Point Traveller & Roma Centre, where she previously managed its Violence Against Women programme for ten years. Rosaleen's theatre work includes *The Baby Doll Project*, *She's Not Mine* and *Rings*. Her play, *Mainstream*, was directed by Jim Culleton. Her latest project, *Protégée*, is based on Colum McCann's Booker Prize-winning novel, *Zoli*. In 2012, *Beat Him Like a Badger* was commissioned as part of the *Tiny Plays for Ireland* series. Rosaleen has worked with Graeae Theatre, and also spent two weeks on attachment in the Royal Court Theatre. Rosaleen has a BA in Biblical & Theological Studies, an MPhil in Ethnic & Racial Studies, and an MPhil in Creative Writing, all from Trinity College Dublin. She is currently a PhD candidate in Northumbria University.

Aoife McGrath is a lecturer in Drama at the School of Arts, English and Languages, Queen's University Belfast. After a professional dance career in Germany and Ireland, Aoife has worked as a choreographer and dance critic, and as Dance Advisor for the Irish Arts Council. Recent publications include work on: dance and affect; improvisation and feminism; dance, modernity and politics; and creativity in contemporary re-imaginings of traditional Irish dance. Aoife's book publications include her monograph, *Dance Theatre in Ireland: Revolutionary Moves* (2013), and a forthcoming co-edited collection (with Dr. Emma Meehan, CDARe), *Dance Matters in Ireland: Contemporary Processes and Practices* (2017). She is currently developing a project on dance and the maternal. Aoife is a co-convenor of the Choreography and Corporeality Working Group of the IFTR, an executive committee member of the Irish Society for Theatre Research, a member of the board of directors of Dance Limerick, and a performer/choreographer member of Dance Ireland.

Charlotte McIvor is a Lecturer in Drama and Theatre Studies at the National University of Ireland, Galway. She is the author of *Migration and Performance in Contemporary Ireland: Towards A New Interculturalism* (Palgrave Macmillan) and the co-editor of *Staging Intercultural Ireland: Plays and Practitioner Perspectives* (with Matthew Spangler) and *Devised Performance in Irish Theatre: Histories and Contemporary Practice* (with Siobhán O'Gorman). She has published in *Theatre Topics*, *Modern Drama*, *Irish University Review*, *Irish Studies Review* and multiple edited volumes on contemporary theatre and performance.

Audrey McNamara was awarded her PhD in Drama from University College Dublin and now lectures there. Her monograph *Bernard Shaw: From Womanhood to Nationhood—The Irish Shaw* is forthcoming from Palgrave Macmillan. Her publications include essays on the work of Bernard Shaw, Conor McPherson, Enda Walsh and Benjamin Black. She wrote the programme note for the Abbey Theatre’s production of *Pygmalion* (2014), and was a plenary speaker for the National Theatre (London) production of *Man and Superman*. She was guest co-editor with Nelson O’Ceallaigh Ritschel for *Shaw 36.1: Shaw and Money* (2016) and *Shaw and Modern Ireland* (Palgrave Macmillan, 2017). She is also guest co-editor of *The Eugene O’Neill Review Spring 2018 Edition*.

Erika Meyers earned her MA in Creative Writing from University College Dublin and her PhD from the University of Edinburgh. Her first book, *Strangers in America*, won first place in the Great Lakes Novel Contest.

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Ciara L. Murphy is a PhD student at the Centre for Drama, Theatre and Performance at NUI Galway. Ciara’s research is an interrogation of contemporary participatory performance practice in public space on the island of Ireland, with a specific focus on immersive and site-responsive performance. This research is supported by the Galway Doctoral Scholarship scheme. Ciara previously obtained a BA in Drama and English and an MA in Theatre and Performance Studies from University College Dublin.

Eimer Murphy received her primary degree is in film, but on graduation Eimer found her way into theatre work and has yet to find her way back. As a stage manager on Fringe shows with miniscule budgets, necessity forced Eimer to discover a previously unsuspected aptitude for making things, and it was this ability which led to her early work with Barabbas... the Company, where mad-cap invention, ingenuity and artistry were involved in the creation of almost every single prop. As a freelance stage manager/prop maker, Eimer made props for companies such as Barabbas, Calypso, TEAM, Opera Theatre Company, Rough Magic, Cois Ceim, Passion Machine, Lane Productions, and four successive Gaiety Pantomimes, before joining the Abbey Theatre to work alongside the legendary Stephen Molloy as a full-time prop maker/set dresser in 2007. She has recently completed an MA in Material Culture Design History in NCAD, where she submitted a thesis on props entitled *When Are We Getting the Real Thing?*—a title which initially perplexed her tutor but to which her colleagues instantly related.

Christopher Murray is Emeritus Professor of English, Drama and Film at University College Dublin. He is a former editor of *Irish University Review*. His books include *Twentieth-Century Irish Drama: Mirror up to Nation* (1997); *Seán O'Casey: Writer at Work, A Biography* (2004); and *The Theatre of Brian Friel: Tradition and Modernity* (2014). In addition, he has edited *Samuel Beckett: 100 Years, Centenary Essays* (2006); *Brian Friel: Essays, Diaries, Interviews 1964–1999* (1999); and *'Alive in Time': The Enduring Drama of Tom Murphy, New Essays* (2010), and he has also contributed many articles and chapters to journals and books on Irish drama and theatre history.

Cormac O'Brien is Assistant Professor of Anglo-Irish Drama in the School of English, Drama and Film at University College Dublin. He is a specialist in modern and contemporary Irish drama with a comparative focus on British and American theatre, investigating the relations between governance and citizenship, and gender, sexuality and national identities. Cormac further specializes in the interdisciplinary field of Medical Humanities, comparatively exploring Irish and other western cultural responses to HIV and AIDS, predominantly in drama, fiction, cinema and television. He has recently expanded this research into dramatic and literary representations of epidemics and pandemics. Cormac has published widely on masculinities and queer sexualities in Irish theatre, as well as on HIV and AIDS in Irish culture and performance, including in journals such as *Journal of Medical Humanities*, *The Irish Review*, *Irish University Review*, and *Theatre Research International*. Together with John M. Clum (of Duke University), Cormac has recently co-edited the collection, *Gender and Sexuality in the Theatre of Edward Albee* (2017). He is also co-editor, with Shonagh Hill, of a special edition Irish Society for Theatre Research's journal, *Performance Ireland: Gender, Sexuality, and the City*. He is currently preparing his first monograph, *Masculinities and Manhood in Irish Contemporary Irish Drama*, for publication in 2018.

Siobhán O'Gorman is a Senior Lecturer at the School of Fine & Performing Arts, University of Lincoln. She also has taught and researched theatre and performance at NUI Galway, Trinity College Dublin and the University of Derby. She held a Government of Ireland Postdoctoral Fellowship from 2013 to 2015. Her work has appeared in several books and such journals as *Scene*, *Irish Studies Review* and the *Journal of Adaptation in Film and Performance*. She is on the executive committee of the Irish Society for Theatre Research, and the editorial board of *Studies in Costume & Performance*, and was part of the curatorial team for Ireland's participation in the Prague Quadrennial 2015. She is co-editor of *Devised Performance in Irish Theatre: Histories and Contemporary Practice* (2015) and her monograph, *Theatre, Performance and Design: Scenographies in a Modernizing Ireland*, is forthcoming with Palgrave Macmillan.

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Carole Quigley is a Teaching Fellow in the Department of Drama and Theatre Studies at Mary Immaculate College, Limerick. She recently completed her PhD dissertation in the Department of Drama at Trinity College Dublin. Her dissertation title is *The Fourth Wave Fights Back: Deconstructing the Performativity of Rape Culture Through Contemporary Irish Theatre, Performance and Society*. She graduated from an MPhil. in Theatre and Performance at Trinity College Dublin in 2015, and a BA in English with Drama from University College Dublin in 2013. Her specific research interests include; women on the contemporary Irish stage, the female body in performance, representations of feminisms and femininities in Ireland, sexual violence against women and the construction of a global “rape culture”, and navigating the sexual and sexualized female performer.

Shaun Richards is Emeritus Professor of Irish Studies at Staffordshire University, UK. He is the author (with Chris Morash) of *Mapping Irish Theatre: Theories of Space and Place* (2013) and editor of the *Cambridge Companion to Twentieth-Century Irish Drama* (2004). He has published on Irish drama in major journals and edited collections, most recently a chapter on realism in early twentieth-century Irish drama in *The Oxford Handbook of Modern Irish Theatre* (2016).

Noelia Ruiz is a native of Barcelona now based in Dublin. She graduated from her research PhD programme in 2013 (University College Dublin) and also holds an MA in Directing for Theatre (University College Dublin, 2007). Her research interests focus on contemporary theatre and performance aesthetics and its processes of creation, having published a number of articles, including “Mapping Contemporary European Theatre(s): Reconsidering Notions of Devised and Postdramatic Theatre” in *Devised Performance in Irish Theatre: Histories and Contemporary Practice* (2015). She is an occasional lecturer in University College Dublin and works as a freelance producer, digital marketer and communications manager for different artistic entities.

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in the field of women in Irish theatre, gender, feminism, Marina Carr and Augusta Gregory. She is former President of the Irish Society for Theatre Research (2011–2015).

Bernadette Sweeney has a PhD from the School of Drama, Trinity College, Dublin. Previously, she was lecturer at University College Cork's drama and theatre studies programme, and is now associate professor of theatre at the School of Theatre & Dance at the University of Montana. Practice as research has been a foundation of her work in her performance research, teaching and directing. She directed the 2014 Montana Repertory Theatre national tour and will direct for Bare Bait Dance later this year. Recent productions include *Translations*, *Romeo and Juliet* and a film adaptation of Krapp's *Last Tape* called *Be Again*.

She has published a monograph *Performing the Body in Irish Theatre* with Palgrave Macmillan, co-edited, with Marie Kelly, a collection *The Theatre of Tom Mac Intyre: Strays from the Ether*, and is currently co-editing *The Routledge Companion to Performance Practitioners* and *The Routledge Handbook of Studio Practice* with Franc Chamberlain. She was a founder member of the Irish Society for Theatre Research.

Ashley Taggart studied in the USA for many years, lecturing on topics such as *Irish Novel*, and *The Literature of the Northern Irish Troubles*. He has also taught courses in Creative Writing, Playwriting and Screenwriting, and has recently taken on a lecturing post at UCD. He has an MA and PhD in Literature from the University of York and has worked as a script editor and screenwriter. His films have been accepted by the Chicago Film Festival, the Cork Film Festival and the Boston Film Festival. He has also been a winner of the P.J. O'Connor Radio Drama Award. He has recently completed a book with Chris Comer on neuroscience and literature, entitled *Enchanting the Loom*, which is shortly to be published.

Rhona Trench is Programme Chair and lecturer in Performing Arts at IT Sligo. Her research interests include theatre design (set, sound and lighting), actor training in Ireland, women playwrights and performance, and the body in performance. Her books include *Bloody Living: The Loss of Self in the Plays of Marina* (2010); *Staging Thought: Essays on Irish Theatre, Scholarship and Practice* (edited, 2012) and *Blue Raincoat Theatre Company* (2015). She is Treasurer of the Irish Society for Theatre Research.

Shelley Troupe worked for a diverse range of Broadway and off-Broadway producers in New York City, including the Irish Repertory Theatre, the National Asian American Theatre Company, and Dodger Endemol. She completed her PhD in Irish Theatre at the National University of Ireland, Galway, and is an occasional lecturer at Maynooth University. Her publication contributions include the *Oxford Handbook of Modern Irish Theatre* and *The Great Irish Famine: Visual and Material Cultures*. In recent years, she has returned to theatre production as Social Media Manager for Co-Motion Media and as

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Eva Urban is Senior Research Fellow at Queen's University, Belfast. Previously, she was a Région de Bretagne Postdoctoral Research Fellow at the Centre de Recherche Bretonne et Celtique (CRBC), Université de Rennes 2, France. She recently completed a British Academy Postdoctoral Research Fellowship at the University of Cambridge and is a Life Member of Clare Hall, Cambridge. The author of *Community Politics and the Peace Process in Contemporary Northern Irish Drama* (2011), she has also published many research articles in the journals *New Theatre Quarterly*, *Etudes Irlandaises* and *Caleidoscopio*, and essays in edited book collections. Publications include "Reification and Modern Drama: an Analysis, a Critique, and a Manifesto" (2016); "Actors in the same Tragedy": Bertrand Russell, Humanism, and *The Conquest of Happiness*" (2015); "From the Enlightenment to the Berliner Ensemble: Lessing's *Nathan the Wise*" (2014).

Kevin Wallace is the Head of Department of Humanities and Arts Management in Dun Laoghaire Institute of Art, Design & Technology. He lectures in contemporary and twentieth-century Irish literature and drama. He has published on various British and Irish theatremakers, including Marina Carr, Sarah Kane, Conor McPherson, Katie Mitchell and Enda Walsh.

Ian R. Walsh is a Lecturer in Drama and Theatre Studies at NUI Galway. He has a PhD from University College Dublin and has published widely on Irish theatre in peer-reviewed journals and edited collections. In 2012, his monograph, *Experimental Irish Theatre: After W.B. Yeats*, was published by Palgrave Macmillan. He has co-edited (with Mary Caulfield) *The Theatre of Enda Walsh* (2015) and co-written (with Charlotte McIvor) *Contemporary Irish Theatre and Performance* (2018) for Palgrave Macmillan. Ian has been a Theatre Reviewer for *Irish Theatre Magazine* and RTE Radio 1 and has also worked as a freelance director of theatre and opera.

Eric Weitz lectures in Comedy and Acting at Trinity College Dublin. Publications include *Theatre & Laughter* (2016) and *The Cambridge Introduction to Comedy* (2009), as well as two edited collections, *For the Sake of Sanity: Doing Things with Humour in Irish Society* (2014) and *The Power of Laughter: Comedy and Contemporary Irish Theatre* (2004). He has contributed to *Performance Research*, the *Irish University Review*, the *Encyclopedia of Humor Studies* and the *Oxford Encyclopedia of Theatre and Performance*. He edited the *European Journal of Humour* Research Special Issue on "Humour and Social Media" (2016) and he has also contributed a chapter to the *Routledge Handbook of Language and Humour*, with the title "Online and Internet Humor" (2017). He is currently President of the Irish Society for Theatre and Performance Research.

Willie White has been Artistic Director of Dublin Theatre Festival since 2011 and was previously Artistic Director of Project Arts Centre, Dublin from 2002 to 2011. He was a board member of IETM, the international network for the contemporary performing arts, from 2010 to 2017 and its President for four years.

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