

300 Word Statement

Dialogue as the Embodiment of Love: a Practice-Research Investigation into a Trilogy of Socially Engaged Work by Ridiculusmus

Dr Richard Talbot, University of Salford.

This portfolio documents the process of creating the trilogy of plays *Dialogue as the Embodiment of Love* (2014-2019), by Ridiculusmus. The project examines an interdisciplinary practice-as-research dialogue between clinical therapeutic approaches to three mental health conditions and performance-making. The conditions are psychosis, PTSD, and 'complicated grief', defined in the Diagnostic Statistical Manual DSM-5 (2013) as 'disorders'; and the process of creating, performing and disseminating a performance response to each condition is analysed through a discussion of each play in turn. The analysis tracks a shift in the preoccupations of the dialogue from communicating the experience of a disorder through theatrical performance, to devising an effective theatrical space for dialogue between theatre-makers, clinical psychologists and audiences.

A **Summary** articulates the position of the practitioner researcher and the methodological rationale. A **Project Timeline** with hyperlinks to the documents, indicates key stages in Talbot's contribution to devising, touring in performance, facilitating residencies, and curating public engagement. An **Article** on making *Total Football* (Studies in Theatre and Performance, 2014), provides a context for the researcher-practitioner relationship prior to the trilogy; a **Conference Paper** (Theatre and Performance Research Association, 2015) with links to audio-visual sources introduces the first production, *The Eradication of Schizophrenia in Western Lapland* (2014) alongside a commentary on an interview with Woods and Haynes in a **Chapter** (Shaughnessy, 2019). A **Preface** to the script, *Give Me Your Love* (2016) and a peer-reviewed **Article** discuss 'intoxicated', disordered performance (*Performance Research Journal*, 2017) in this second production. Finally, **Complementary Writing** on *Die! Die! Die! Old People Die!* (2018) frames discussions and video documents presented during a **three-day online seminar** series (2020) and curated by Talbot. Further evidence of public engagement approaches are represented by an audio recording of a Chaired Panel following the performance of the trilogy at BAC, London.

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