

Lois Weaver



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Education

Radford University, Virginia
Bachelors of Arts, Theatre (1972)

Employment

Queen Mary University of London
Professor, Contemporary Performance Practice, (Current)

Independent Performance Artist (Current)

Performance

Current Work

2009–Present

Lost Lounge

Writer, Director, Performer

A collaboration with Peggy Shaw that examines the people and the places people gather to face or fend off encroaching capitalism or cultural extinction.

Commissioned by Dixon Place's Mono Cane Commission.

Funded by New York State Council on the Arts and supported by an Artist Residency at the University of Richmond, funded by University of Richmond Tucker-Boatwright Fine Arts Lecture Fund, The Cultural Affairs Committee and the Modlin Center for the Arts in Richmond, Virginia.

Further support provided by an Artist Residency at the Hemispheric Institute, New York University, NY. Presented at Dixon Place (December 2009); Outside AiR Festival, People's Palace, QMUL, London (March 2010).

Retro-Perspective

Writer, Director, Performer

A compilation of 30 years of work performed from the Split Britches repertoire.

Presented at Michigan Women's Music Festival, Grand Rapids, Michigan (August 2009); Theatre Department, SUNY Oswego, Oswego, NY (September 2009); Cousins Theatre, University of Richmond, Richmond Virginia (November 2009).

2008–Present

Miss America

Writer, Director, Performer

A performance co-created and performed with Peggy Shaw that examines the dissolution of the American dream in the context of 1950's beauty pageant and the 2005 disaster of Hurricane Katrina.

Presented at La Mama ETC, NYC (June 2008); Out on the Edge Festival, Boston (October 2008); Open Eye Figure Theatre, Minneapolis (November 2008); The Peoples Place, QMUL, London (March 2009); Performance Studies international#15, Zagreb (June 2009).

Funded by the New York State Council on the Arts and the Rockefeller Foundation (June 2008- March 2009).

Collaborative Work

2001-2003

Miss Risque

Writer and Performer

Created with Peggy Shaw of Split Britches and Suzy Willson and Paul Clark of the Clod Ensemble.

Presented at Nuffield Theatre, Lancaster University, Lancaster, UK (2001); Hoxton Hall, London;(2001); La Mama ETC, New York And Roxbury Art Center, Roxbury New York (2001); Glasgay Festival at The Tron,Glasgow (2002); University of Maryland, College Park, Maryland (2003).

Commissioned by and awarded a six-week residency at the Nuffield Theatre, Lancaster University, Lancaster, UK.

2000-2002

It's a Small House and We've Lived in it Always

Collaborator and Performer

Co-created in collaboration with Peggy Shaw and The Clod Ensemble, performed with Peggy Shaw.

Presented at Purcell Room, Oval House and Hoxton Hall, London (2000-2001); La Mama Etc, NY (2002); Arizona State University Tuscon Arizona (2000); University of Texas (2002).

Commissioned by The Purcell Room, South Bank, London (2000).

1999-2000

Salad of the Bad Café

Writer, Director, Performer

Written and performed in collaboration with Peggy Shaw and Stacy Makishi.

Presented at Drill Hall (1999) and Queen Mary University of London (2000); La Mama Etc, New York (2000); World Theatre Festival, Amherst Mass (2000); Wellesley College (2000).

1994-1996

Lust and Comfort

Writer, Director, Performer

Co-created with Peggy Shaw and James Neale Kennerley of Gay Sweatshop and performed with Peggy Shaw.

Presented at Drill Hall, London and UK tour (1994); LaMama Etc, NY (1995); American Theatre in Higher Education Conference, San Francisco (1995); Department of Theatre, UC Irvine (1996).

1990-1991

Belle Reprieve

Writer, Director, Performer

Co-created and performed with Peggy Shaw and Bette Bourne and Paul Shaw of the Bloodlips.

Presented at Drill Hall, London (1990 and 1991); LaMama Etc, NYC (1990); On The Boards, Seattle (1991); Rhinoceros Theatre, San Francisco (1991); Out of the Edge Festival, Boston (1991) CCA, Glasgow and Green Room, Manchester, UK (1991).

Obie Award for Ensemble Performance 1991.

1989-2006

Dress Suits for Hire

Collaborator, Director, Performer

Performed with Peggy Shaw and written in collaboration with Peggy Shaw and Holly Hughes.

Presented at the Nuffield Theatre, Lancaster University (2006) and Dartington College of Arts (2007); The Drill Hall, London (February 2005); The Off-Center Austin, TX, (May 2005); LaMama, Etc NY (June 2005); PSi#11 Brown University (2005); Throws Like A Girl Festival, Austin Texas (2005) Taipei, Taiwan (May 2004), Theatre Exile, Santa Fe, NM, (1998), Performance Space 122, Sushi Performance Gallery, Life on the Water Theater, Women's Interart Center New York City (1988); 1988 Obie Award.

Solo Work

2004-Present

What Tammy Needs to Know...About Getting Old and Having Sex

Researcher, Writer, Performer

A practice based project that collaborates with older adults in order to research the effects of aging on people's desire for and ability to obtain sexual pleasure and intimacy. The project conducted workshops with two community groups (AGLOW and Blackfriars settlement) and utilized the persona Tammy WhyNot to facilitate engagement and to encourage performance as a means of dissemination.

Co-collaborators from St Mary's Hospital included Dr. Ali Mears, Consultant on Sexual Health and Dr. Agnes Knocisis, Clinical Psychologist.

Chelsea Theatre Commission funded by the Arts Council of England.

2004-2006

What Tammy Needs to Know

Writer and Performer

A solo performance installation and intervention that researches issues of agency and authenticity in a celebrity-based representation of hyper-femininity and promotes understanding of 'high art' through popular culture parody.

Presented at Dixon Place, NYC (2004); Drill Hall Arts Center, London (2005-06); Kiasma Museum of Contemporary Art, Helsinki, Finland (2006); Glasgay!, Glasgow, Scotland, (2006); Warsaw Theatre Institute, Warsaw, Poland, (2006).

Funded by a Research and Development Grant from the Arts Council of England (2002) and the New York Council on the Arts (2003).

1996-2004

Faith and Dancing

Writer and Performer

An autobiographical solo performance that investigates the relationship between religion and representations of femininity in the Southern Baptist Virginia.

Commissioned by the Green Room, Manchester, UK (1996); Drill Hall, London (1996); La Mama Etc, NYC (1997); Duke, University (2004).

Other Work

2009-Current

(Trans) Mangina Monologues

Director and Collaborator

Collaboration with Serge Nicholson and Laura Bridgeman.

A performance research project that explores taboos around female sexuality, sex, and empowerment through transcripts of interviews with female to male transgendered men.

Funded by Research and Development Grant from the Arts Council of England.

2003-Present

The Long Table

Creator and Curator

A performance installation that experiments with using the private form of a dinner party as a structure for public debate. The Long Table has been installed and performed as a public dinner party between artists, activists, and academics, in addition to general audiences on subjects such as women in prison, the arts and human rights, and the creation socially engaged communities.

Installed at the Casa de Lapa in Rio de Janeiro; Tanzquartier Wein, Vienna; National Review of Live Art, Glasgow; University of Indiana, Illinois; Queen Mary University of London, Space Gallery, BAC, London LIFT Festival, South Bank in London; Hemispheric Institute's Encuentro in Buenos Aires, Argentina

Recent Long Tables include:

2010

Lineages, Memories, Legacies, The Pigs of Today are the Hams of Tomorrow Symposium, Plymouth Arts Centre Plymouth, UK

The Artist, the People, the Place, Outside Air Festival, QMUL, London, England, UK

Putting the People Back in the People's Palace, Outside Air Festival, QMUL, London, England, UK

2009

Feminism, Red Room Platform: Women's Edition, London, England, UK

Queer Autobiography, Queer Autobiography Conference, Kings College

Change in America, Performance Studies international, Zagreb, Croatia

Unfinished Business and Gender and Citizenship, Hemispheric Institute of Performance and Politics, Encuentro 2009: Staging Citizenship, Bogota, Columbia, SA

Development of The Long Table was funded by the AHRC (2003) and the Regional Lottery Program and the Arts Council of England (2004).

2004

Dress Suits For Hire, A Translation

Director, Collaborator, Performer, Teacher

A three week performance translation workshop with a Taiwanese women's theatre company creating a cultural and linguistic translation of Dress Suits For Hire, a performance piece that I co-wrote and performed with Peggy Shaw and Holly Hughes in New York and London in 1988. This research also investigated effects of the passage of time between the conception and production and the subsequent re-production of a performance. The resulting presentation was presented at the Taiwan Women's Theatre Festival in Taipei, Taiwan, Spring 2004. This project was funded in part by the British Council.

2003-Present

On the Scent

Collaborator and Performer

A live art installation with Curious Ltd (Helen Paris, Leslie Hill) investigating the emotive influences of smell. Toured the US, Canada, Brazil, China, Greece, Australia, Czech Republic, Finland and the UK including the Edinburgh British Council Showcase.

Recent performances include:

2009

Live Art Festival, Cambridge, UK

2008

Threshold Festival, Folkstone, UK
Anti Festival, Kuopio, Finland

2007

Live in Prague Festival, Prague, Czech Republic

2001-2006

To My Chagrin

Editor and Director

The third in a trilogy of solo performances written and performed by Peggy Shaw. To My Chagrin explores issues of race, gender, age and ancestry. This is a continuation of more than 20 years of research and collaboration with Peggy Shaw and the Split Britches Company.

Commissioned by the Rockefeller Foundation and presented in Austin Texas (2001), Hampshire College, Mass (2002), LaMama Etc, New York (2003), and Drill Hall, London (2005-2006).

Past Work

1992

Lesbians Who Kill

1989

Anniversary Waltz

1988

Little Women, The Tragedy

1984

Upwardly Mobile Home

1982

Beauty and the Beast

1980

Split Britches, The True Story

Early repertoire of Split Britches performances created with Deb Margolin and Peggy Shaw. The work has toured throughout the United States, United Kingdom, and Europe in venues such as La Mama ETC, Women's Interart, Dixon Place in New York City; Alice B Theatre in Seattle; Randolph Street Gallery in Chicago; the Drill Hall, ICA, and Oval House in London; the Museum Theatre in Belfast in Ireland.

Universities of Maryland, Hawaii, Massachusetts, Minnesota, and California, and festivals in Amsterdam, Rome, Edinburgh, Copenhagen and Bremen, Germany.

An anthology of these scripts, *Split Britches, Feminist Performance/Lesbian Practice*, edited by Sue Ellen Case, was published by Routledge in 1997 and won the 1997 Lambda Literary Award.

Research Projects

2009-Present

AiR Project

Artistic Director

The aim of the project is to develop Queen Mary University of London as a site for artist research and development and as a venue for the presentation of live art and contemporary performance.

Program to date includes:

One month Artist Residency for Helena Hunter that resulted in a performance in the Sacred Festival, Chelsea Theatre, London November 2009.

One month Women @ QM Artist Residency for Peggy Shaw that resulted in a public Artist in Conversation with... at the Outside AiR Festival, QMUL, March 2010

The Outside Air Festival was a weeklong festival of live art in the People's Palace.

Programme included:

Afternoon tea party conversation with resident artists, Peggy Shaw and Ron Athey, hosted by Ed Venture and his Quintessential English Tea Room

The UK premier of Split Britches' *Lost Lounge* written and performed by Peggy Shaw and Lois Weaver

A performance installation entitled *The Ghost Letters* created and performed by Leibniz (Ernst Fischer and Helen Spackman)

Long Table discussion on *The Artist, the People, the Place*, focusing on the relationship between artists and institutions

Long Table discussion on *Putting the People Back in the People's Palace*

Fresh Air, June 5, 2010, (Formerly EEC) produced in collaboration with the Live Art Development Agency and featuring Fresh Tips, a day of information and advice from

experienced artists, and one to one advisory sessions. Fresh Air is an open submissions performance platform that provides mentoring and critical feedback for programmed artists.

2007-2008

Democratising Technology

Principle investigator, Curator, Performer

A practice based research project that examines the effectiveness of performance techniques in enabling people outside the design world to envision alternative social arrangements enabled by technological developments and links performance methods with ordinary processes of technological appropriation to produce new techniques in design.

Public output included:

Conference Paper: Democratising Technology for Performance Studies International NYC

The Not Quite Yet Exhibit, Space Gallery, London featuring work of five visual and performance artists commissioned to respond to research conducted in workshops

The Not Quite Yet Symposium, a one-day symposium exploring how socially engaged arts practice interfaces with Technology and design

The Not Quite Yet DVD, professional development resource for designers, activists, and policy makers.

Democratising Technology is a collaboration between the departments of Drama and Computer Science [QMUL]. Co-investigators include Dr. Pat Healey and Dr. Ann Light, Computer Science Department, and Gini Simpson, former Director of Digital/Media Arts, SPACE, London.

Funded by an £183,000 grant from the AHRC/EPSRC Designing for the 21st Century initiative and a grant from the Arts Council of England, 2007-2008.

2006-2008

Library of Performing Rights

Creator and Curator

An international library containing publications, videos, DVDs, CD-ROMs, and brochures, plus digital and web-based initiatives that can be transported, reassembled, and further developed in different locations and contexts.

The Library has been installed at: PSi#12 Performing Rights, Queen Mary, University of London (2006); Tanzquartier Wein, Center for Contemporary Dance and Performance, Vienna (2006); National Review of Live Art, Glasgow (2008).

Funded by: Arts Council of England and London Centre for Arts and Cultural Enterprise, Knowledge Exchange Project Fund.

Performing Rights

Artistic Director and Co-curator

A festival of performance produced in parallel with PSi#12 Performing Rights and in collaboration with the Live Art Development Agency (London) that presented the work of more than 60 international artists.

Festival venues include: Performing Rights, Queen Mary, University of London (2006); Tanzquartier Wein, Center for Contemporary Dance and Performance, Vienna (2006); National Review of Live Art, Glasgow (2008).

Funded by the Arts Council of England and London Centre for Arts and Cultural Enterprise, Knowledge Exchange Project Fund.

2003-2006

In the House

Creator and Curator

A performance installation event created with Peggy Shaw and Peoples' Palace Projects.

In the House was the direct output of research undertaken in the AHRC funded project Staging Human Rights and presented documentation of performance work done with women prisoners in HMP Highpoint (UK), HMP & YOI Bullwood Hall (UK) and Nelson Hungria (Brazil) and Talavera Bruce (Brazil) from 2001-2003.

This documentation is presented in the form of four video documentary films--*Sounds of the House*, *Paper Hearts*, *Get Up and Do Something*, and *Letters*--and an exhibition of original art work and creative writing.

In the House was installed in Casa de Lapa, Rio de Janeiro, June 2003 and subsequently in conjunction with a Long Table on Performance and Human Rights, Queen Mary University of London (2006).

Funded by the AHRC, NLCB and Arts Council England.

1992-Present

Gay Sweatshop Theatre Company, London

Artistic Director

As Artistic Director of one of Europe's more influential and important experimental gay theatre companies, my aim of the company was to question the ways in which sexuality was performed within the accepted matrix of fringe and oppositional theatre.

This research was undertaken by writer, directors, designers, performers, and audience and resulted in range of programs and performances such as: *Queer Bodies*, a festival of American performance, and *It's Not Unusual*, a program of new British performance. Both projects were co-produced with the ICA in London.

Other projects initiated include: *QueerSchool*, a performance training program; *One Night Stands*, an experimental performance series; *Club Bent*, co-produced with *It's Queer Up North*; and *Club Deviance*, co-produced with the Almeida Theatre.

1980-Present

W.O.W. Café Theatre

Co-founder, director, teacher, curator

An OBIE Award winning performance space in New York City. Projects include: producing WOW International Performance Festivals in 1980-1981; directing *Cinderella The True Story* by Cheryl Moch; devising and directing *St. Joan of Ave. C*, 1985; *Queer Justice*, 1990.

Conferences

2009

Performer, Queer 50's Conference, Birkbeck Institute of Gender and Sexuality, Birkbeck, University Of London, England, UK

2008

Speaker, Performing the Archive Symposium, Hemispheric Institute of Performance and Politics, New York University, New York City, USA

Organizer, Long Table on the Margins of Technology, Participatory Design Conference, Bloomington, Indiana, USA

2007

Organizer and Speaker, Democratising Technology Panel, Performance Studies International, New York University, New York City, USA

2006

Keynote Address, International Federation for Theatre Research, 15th World Congress, University of Helsinki, Finland

Keynote Address, Conference on gender in theatre, Warsaw Theatre Institute, Warsaw, Poland

Director, Performance Studies International (PSi) #12 Performing Rights, Queen Mary, University of London, England, UK

Chair, Opening Plenary, PSi#12 Performing Rights, Queen Mary, University of London, England, UK

Chair, Closing Plenary, Performance Studies International (PSi) #12 Performing Rights Queen Mary, University of London, England, UK

Keynote Performance, Women's Writing for Performance Symposium: Process and Practice, Lancaster University, England, UK

2005

Speaker, New Works Festival, Department of Theatre and Dance, University of Texas, Austin, Texas, USA

Speaker, Performance Studies International (PSi) #11: On Becoming, Brown University, Rhode Island, USA

2004

Speaker, Total Theatre Annual Symposium, South Bank Centre, London, England, UK

Speaker, Landscapes: Post Feminist Practices in the Arts Conference, Smith College Northampton, Massachusetts

Keynote Address, Performance As Public Practice Conference, University of Texas, Austin Texas, USA

Teaching/Workshops

2010

Two week performance course for La Mama Etc's International Symposium For Directors in Umbria, Italy.

2009

Presented workshop and participated on panel on 'What is creativity,' and 'How the human brain interprets art?' as part of the Creative Community Program at the Dana Centre, Science Museum in London.

Presented workshop on Applied Performance Techniques for the Teaching Applied Drama: Politics, Perspectives & Practice Conference as part of the Palatine series, Lancaster University

2008

Two week performance course for La Mama Etc's International Symposium For Directors in Umbria, Italy.

2006-Present

Developed and implemented workshops on performance and gender for medical students for the Performing Medicine project at Barts and The London, Queen Mary's School of Medicine and Dentistry.

Developed and implemented a one-week workshop for post graduates, academic staff and artists as part of the Women's Writing for Performance AHRC Research project, Lancaster University.

2004

Taught a three-week performance course for post-graduates, academic staff, and artists at Women Theatre Festival, Taipei, Taiwan.

2002-2004

Designed and implements workshops for women's prisons in UK and Brazil with Staging Human Rights, AHRC research program QMUL.

Publications

Forthcoming

"Miss America" to be included in *Texts For Post-Dramatic Performance* edited by Anna Furse, Methuen Press.

"Director's Notes" in *The (Trans) Mangina Monologues* edited by Serge Nicholson and Laura Bridgeman, publisher pending.

2009

Weaver, Lois. Forward. *Theatre and Audience*. Helen Freshwater. England: Palgrave Macmillan, 2009.

2008

Weaver, Lois. "Doing Time." *The Applied Theatre Reader*. Eds. Tim Prentki and Shelia Preston. London: Routledge, 2008.

2007

Shaw, Peggy; Weaver, Lois. "A Manifesto for Making Performance About Making Change." *Staging International Feminisms*. Eds. Elaine Aston and Sue-Ellen Case. New York: Palgrave Macmillan, 2007.

2000

Weaver, Lois. "Faith and Dancing: Mapping femininity and other natural disasters." *Mythic Women/Real Women: Plays and Performance Pieces by Women*. Ed. Lizbeth Goodman. London: Faber and Faber, 2000.

1998

Weaver, Lois. "Performing Butch/Femme, A Practical Guide To Performance Theory." *Acts of Passion: Sexuality, Gender and Performance*. Eds. Maya Chowdry and Nina Rapi. London: Haworth Press, 1998.

Weaver, Lois. "Playing Gender In The Theatre." *The Routledge Reader in Gender and Performance*. Ed. Lizbeth Goodman. New York: Routledge, 1998.

1996

Margolin, Deb; Shaw, Peggy; Weaver, Lois. *Split Britches: Lesbian Practice/Feminist Performance*. Ed. Sue Ellen Case. New York: Routledge, 1996.

1995

"Belle Reprieve." *Modern Drama*. Ed. William Worthen. New York: Harcourt Brace College Publishers, 1995.

1989

Margolin, Deb; Shaw, Peggy; Weaver, Lois. "Split Britches, The True Story." *Women & Performance: The Women and Theatre Program*. New York: New York University, 1989.

Commissions/Grants

2010

London Centre for Arts and Cultural Exchange Fund for Outside Air Festival

2009

Arts Council England, for the *Air Project*
Queen Mary Limited, Prospects Fund for the *Air Project*

University of Richmond Artist Residency for the development of *Lost Lounge*
New York State Council on the Arts Commission for *Lost Lounge*

2008

London Centre for Arts and Cultural Exchange Academic Knowledge Exchange Fund
Commission from Chelsea Theatre, funded by Arts Council of England for *What Tammy Needs to Know About Getting Old and Having Sex*

2007

Arts Council of England Cultural Leadership Grant
Rockefeller Map Grant for *Miss America*
AHRC/EPSRC Designing for the 21st Century Grant for *Democratising Technology*

2006

Arts Council England Commission for *Performing Rights Festival*

2005

Arts Council England Commission for *East End Collaborations*

2004

Live Art Development Agency One to One Professional Development Bursary
Franklin Furnace Fund for *Guerilla Laundry*
New York State Council on the Arts Commission for *What Miss Tammy Needs to Know*

2003

AHRC Research Grant for *Staging Human Rights*
Regional Arts Lottery Grant for *East End Collaborations*