

## Editorial

The contested relationship between text and performance has long underscored developments in British theatre. Frequently, text and its use in theatre-making processes has functioned as a way of distinguishing between different artists, establishing simplistic and misleading categories such as ‘text-based’ and ‘non-text-based’. At the same time, the work of practitioners themselves defies such labels, often mixing approaches that are simultaneously interested in the possibilities of text and in the richness of theatre’s many non-textual elements, including physicality, design, music and multimedia.

More recently, publications such as Duška Radosavljević’s *Theatre-Making: Interplay Between Text and Performance in the 21<sup>st</sup> Century* have offered a refreshingly different take on contemporary theatre practice, moving beyond reductive divisions between dramatic theatre and devised performance. There are also indications that theatre as a sector is beginning to break down such divides, with the National Theatre’s recent merging of its Studio and Literary Department serving as the most prominent example of this shift.

This latest issue of *Platform* responds to the one-day symposium of the same title, organised by Catherine Love and Caitlin Gowans and hosted by the Department of Drama and Theatre at Royal Holloway, University of London in September 2015. The event brought together scholars, practitioners and commentators, offering a number of different perspectives on the intersection of text and performance in British theatre contexts. Speakers included Tim Crouch, Duška Radosavljević, Andy Field, Jacqueline Bolton, Andrew Haydon and Vicky Angelaki. Among other issues, the symposium discussed the continuing schism between supposedly ‘text-based’ and ‘non-text-

based' theatre, the contrast between approaches to text in Britain and continental Europe, the role of institutions in perpetuating or challenging binaries between different theatrical forms and the slippery concept of the 'open text'.

The contributions in this issue suggest a range of approaches to the ideas addressed at the symposium. In the first article, "Tim Crouch's Transferable Skills: Textual Revision as Distributed Determination in *My Arm* and *The Author*", Jack Belloli presents an innovative contribution to the burgeoning scholarship on the work of theatre-maker Tim Crouch. Drawing on Richard Sennett and Tim Ingold's notions of "skill", Belloli explores the nature of indeterminacy in the performances of two of Crouch's best-known productions. Foregrounding the textual revisions made to the scripts and stage directions, the paper demonstrates the liminality of Crouch's playtexts and how the staging of these two plays provoke the audience to consider the boundaries between the acts of writing and performing.

Next, exploring the intersection of text and performance in the work of Scottish experimental theatre company Suspect Culture, Verónica Rodríguez analyses the company's 1995 production *One Way Street: Ten Walks in the Former East*. Her paper interrogates the feature of fragmentation in this work in particular and Suspect Culture's devising methodologies more broadly, arguing that text and performance in the company's work "appear as undone and interpenetrated".

In an issue that examines the relationship between text and performance it seems appropriate to conclude this edition of *Platform* with two pieces of new theatre writing. Filippo Romanell's "Dramaturgies of Spontaneity" includes two disparate extracts from his plays *Attempts on Friendship* (2014) and *Vice Device* (2015). In a self-reflective passage before the extracts, Romanell muses on his own writing practices and methods, dis-

cussing theatre scholar Małgorzata Sugiera's theory of immanence as a method to achieve spontaneity in dramatic performance.

This issue also marks the 10<sup>th</sup> anniversary of *Platform*, which was founded at Royal Holloway in 2006 by a team of postgraduate research students including Vicky Angelaki, Marissia Fragou and Kene Igweonu. To celebrate this milestone in the life of the journal, within these pages a selection of previous editors share their memories, experiences and hopes for the future of *Platform*.

The editorial board of *Platform* would like to express our sincere gratitude to the department of Drama and Theatre at Royal Holloway, University of London, where this journal is based. Their continued advice and enthusiastic support of this publication has been invaluable. Developing, reviewing, writing for, and publishing a print journal is an important method of learning for postgraduates and early career researchers, the funding of which demonstrates Royal Holloway's commitment to providing opportunities for new research and the development of research skill. We are also grateful to the peer and academic reviewers for their time and thoughtful feedback. Their support has provided assistance to the research of all who have submitted to this issue. We would also like to thank Palgrave Macmillan, Bloomsbury and Routledge for book review copies. Finally, we give special thanks to all our contributors who have shared their research and practice.

James Rowson and Catherine Love, Editors