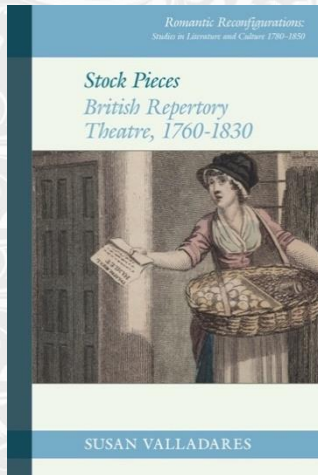


You are warmly invited to the
**CNCS RESEARCH SHOWCASE AND
BOOK LAUNCH** for



Stock Pieces: British Repertory Theatre, 1760–1830

**Wednesday, 19 March from 3 pm to 5:30 pm GMT
at
Durham University's Teaching and Learning
Centre
TLC 116 and/or ONLINE via Teams**

**You're most welcome to attend the whole event or either part.
(There will be a refreshment break at approx. 4:20 pm)**

PLEASE RSVP [here](#) by 10 March 2025, stating whether you will attend in person/online.

**A Research Showcase – on Theatre and Performance in the Long
Nineteenth Century – starting at 3pm**



**Dr Patricia Smyth, University of Exeter:
'Melodrama, History Painting, and the Aesthetics of
Immediacy'**

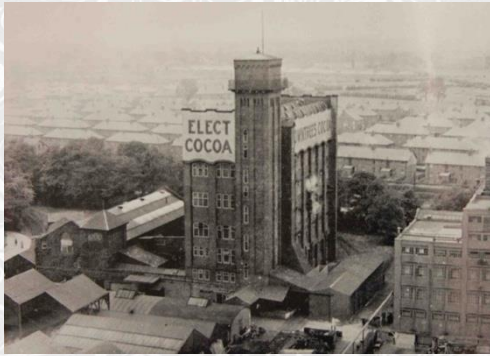
Patricia Smyth is a postdoctoral research fellow on the WomenTheatreNet project, which seeks to put women's work at the centre of nineteenth-century western theatre history. She has published in art history and theatre history journals and edited collections, and has research interests in nineteenth-century art, theatre, transmediality, popular spectatorship, and affective response. Patricia was the Association for Art History/ Ampersand Foundation Art Historian in Residence for 2022–3. Her book *Paul Delaroche: Painting and Popular Spectacle* was published by Liverpool University Press in 2022. Patricia is co-editor of the journal *Nineteenth Century Theatre and Film*.



**Dr Kate Newey, Professor of Theatre History, University of
Exeter:
'Women's Transnational Theatrical Exchanges in the Long
Nineteenth Century'**

Kate Newey is Professor of Theatre History at the University of Exeter. Her work focuses on women's writing and nineteenth century British popular theatre. Her books include *Politics, Performance and Popular Culture* (2016), *Women's Theatre Writing in Victorian Britain* (2005), and *John Ruskin and the Victorian Theatre* co-authored with cultural historian, Jeffrey Richards of Lancaster University (2010). Kate has published widely on nineteenth century theatre and popular culture, and led several Arts and Humanities Research Council-funded projects. From 2024 to 2028, Kate is leading a large-scale project funded

by the European Research Council, 'Women's Transnational Theatre Networks, 1789-1914.' She has held several research fellowships and has just returned from the S. W. Brooks Fellowship in English Literature at the University of Queensland.



**Professor Catherine Hindson, University of Bristol:
'A Midsummer's Night of Theatre: Industry, Civic Participation and Performance in the Long Nineteenth Century'**

Catherine Hindson is Professor of Theatre History at the University of Bristol and a Fellow of the Royal Historical Society. Her research focuses on how theatre can help us to understand the past, and has included writings on theatre and celebrity, heritage, ghosts, and well-being. She is the author of *Theatre in the Chocolate Factory: Performance at Cadbury's Bournville, 1900-1935* (2023), *London's West End Actresses and the Origins of Celebrity Culture, 1880-1920* (2016), and *Female Performance Practices on the fin-de-siècle*

stages of London and Paris (2007). She is currently working on women leaders in early twentieth century industry and their connections with arts and creativity.



**Dr Caroline Radcliffe, Reader in Drama and Performance, University of Birmingham:
'Black Performance/Performing Blackness in the Nineteenth Century'**

Caroline Radcliffe is a Reader in Drama and Performance in the Department of Theatre Arts at the University of Birmingham and a Fellow of the Royal Historical Society. Caroline's research focuses on theatre and performance in the nineteenth century. She has edited first editions of Wilkie Collins's *The Lighthouse* and *The Red Vial*. Her two-volume monograph on Wilkie Collins and the Drama is contracted to Routledge. Caroline is also an established performer and her digital installation, *The Machinery*, toured galleries, exhibitions, heritage sites and performance spaces nationally between 2018–2021 (supported by Arts Council England and the National Heritage Lottery Fund).

Book Launch, starting at approx. 4:35 pm

Stock Pieces: British Repertory Theatre, 1760–1830

Explores how power was determined, contested and (sometimes) lost within the Romantic theatre repertoire.

Stock Pieces re-examines British theatre history of the Romantic period through a selection of the most popular dramas in the contemporary repertoire. Through lively case studies, it offers the first in-depth investigation of how 'stock piece' status was acquired, its box office significance, ideological purchase, and more extensive influence beyond the playhouse.



AUTHOR INFORMATION

Susan Valladares is Associate Professor in Drama post–1660 at Durham University.

She is the author of *Staging the Peninsular War: English Theatres 1807–1815*

