

Karen Christopher *(as at May 2014)*

is a collaborative performance maker, performer, and teacher. She was a member of Chicago-based Goat Island performance group for 20 years until the group disbanded in 2009. With Goat Island, Karen performed throughout the USA and the UK, and in Austria, Belgium, Canada, Croatia, Germany, and Switzerland.

Recent work includes devised performances in collaboration with Gerard Bell (“So Below”, 2012), Teresa Brayshaw (“Seven Falls”, 2012/13), Sophie Grodin (“Control Signal”, 2013), Litó Walkey (“Double translations: telling another way to tell”, 2011), Mark Booth & John Sisson (“Quiet (a disruptive fog (or a hogshead full of vapor called memory))”, 2010), Mark Jeffery (“Distance = a camel caravan on a grain of rice”, 2007), and with Michael Thomas & David Kodeski (“Solid Decent Happy”, 2003). She has worked on projects with artists such as Rajni Shah, Lucy Cash, Chris Goode, Tom Leabhart, Danae Theodoridou, Shelley Jackson, and Tom Marshman. Karen is an Honorary Fellow of University of Falmouth; Honorary Research Fellow at the Centre for Contemporary Theatre, Birkbeck College, University of London; and a Visiting Artist at University of Roehampton. In addition to numerous commissions and local, state, and national funding awards for work with Goat Island, she was awarded a Crosscut (Chicago) grant for new collaborations, received an Illinois Governor’s grant for international exchange and has been the recipient of funding from Grants for the Arts (ACE).

Her work includes a search for points of intersection and startling combinations that surprise and awaken the mind and allow people to experience shifts of understanding and awareness within the performance event. It includes listening for the unnoticed, the almost invisible, and the very quiet. Employing both historical and studio-based research she works toward discovering each piece by making it.

In addition to 25 years of leading performance composition workshops at numerous art centres and universities in the US, UK and Europe, she has taught extended performance devising workshops at the Centre for Contemporary Arts (Glasgow, UK); the School of the Art Institute of Chicago; de Theaterschool, Amsterdamse Hogeschool voor de Kunsten (AHK); Pomona College (USA); Dartington College of Art (UK); University of Aberystwyth (UK); University of Sussex (UK); Kampnagel (Hamburg); Trinity Laban Conservatoire of Music and Dance (London, UK); and the Royal Scottish Academy of Music and Drama (Glasgow, UK). She taught part-time on the MA-Advanced Theatre Practice course at Central School of Speech & Drama (London; 2010-13).

In 2009, she undertook a three-year devising project with first year students from Dartington College of Art, which accompanied them through their first year of incorporation by University College Falmouth. This project, “[The Dove, the Ghost, the Handkerchief Tree](#),” focussed on collaboratively generating performance material with an eye on lasting, leaving, ending, absence, and residue, as well as solace, community, and facing the generative force of change.

Essays on performance and related topics by Karen Christopher have appeared in ‘TDR’, ‘Frakcija’, ‘Theatre, Dance, and Performance Training’, and in *Small Acts of Repair: Performance, Ecology and Goat Island* (Routledge; S. Bottoms & M. Goulish, eds.) Karen has lived in London, since 2009. With her new company, Haranczak/Navarre Performance Projects, she is currently engaged in creating a series of duet performances devoted to re-defining the collaborative performance-making process with each duet pair.