

Transcrição da entrevista de Alinne Balduino Pires Fernandes com Stacey Gregg

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Alinne Fernandes	0:14	<p>Okay, are we live? [laughs] I think we are. Okay... Guys, welcome back to the second part of our... the fifth edition of Jornada de Estudos Irlandeses. I am now very pleased and honoured to introduce you to Stacey Gregg today. Gregg or Stacey, if you don't mind, Stacey? [laughs] She is the author of an impressive number of plays such as <i>Perve</i>, <i>Lagan</i>, <i>Huzzies</i>, <i>I'm spilling my heart out there</i>, <i>Shibboleth</i>, <i>Scorch</i>, <i>Choices</i>, <i>When Cows Go Boom</i>, and <i>Override</i>, scripts for short films such as <i>Your Ma Is a Hard Brexit</i> and episodes for TV series such as <i>The Innocents</i>, <i>Little Birds</i>, <i>Riviera</i> and <i>The Frankenstein Chronicles</i>. Her first feature film, <i>Here Before</i>, which I haven't had the chance to watch yet, was released earlier this year. She's also a performer for the stage and screen. In 2012, she was awarded the BBC Radio Drama Award at the Stewart Park Trust Awards. Her play <i>Lagan</i> has also been nominated for two Off West End awards. In addition to her already brilliant career as a writer, she has also co-created an online multimedia installation to enable theatre audiences to engage creatively with <i>Override</i>, as part of a project in collaboration with CRASH, the University of Cambridge's Center for Research in the Arts, Social Sciences and Humanities. So today, I'm in charge of interviewing this impressively multifaceted artist, who has been interviewed by so many journalists and critics from so many different places and backgrounds. We had first invited Stacey to join us in our fifth Jornada expecting that we would be able to fly Stacey to Florianópolis, but unfortunately, as the Covid-19 pandemic extended itself, we decided to move forward with our event online. Luckily, though, Stacey very generously accepted our invitation nonetheless. Stacey, I'm thrilled to have you with us today. Thank you so much for accepting our invitation to be here on... in our Jornada whose theme is "Intersections of Art, Literature, Theatre and Technology". I would also like to thank my PhD student Jéssica Soares, who is currently doing her PhD on your plays, for compiling a huge list of your achievements, and also Melina Savi, our Postdoc</p>
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		<p>researcher, and Jéssica, for brewing some of the questions I'll be asking you today. Okay, so following the theme of this year's symposium, my questions will revolve around your work as a writer, in particular as a woman writer, your uses of and representation of technology in your work, as well as your place as an artist in the Northern Irish, Irish and British contexts. So, without further ado [chuckles], my first question is: traditionally, when studying Northern Irish drama we often think of Troubles plays and post-conflict plays as, you know, sort of historical landmarks. Many Northern Irish playwrights writing either during or after the Troubles seemed occupied with the conflict and the consequences of the conflict from a political, as well as personal perspective. Some of your work is regarded as post-conflict, such as <i>Shibboleth</i>, which was published in 2015 with Nick Hern Books. However, within the circles of Irish studies you're also known as a Northern Irish playwright who moves "well beyond" the Troubles. As a Northern Irish playwright, how much of the Troubles or what aspects of the Troubles do you carry in you, if at all? As the saying goes, you can take the boy out of Belfast, but you can't take Belfast out of the boy. Do you think that's your case?</p>
<p>Stacey Gregg</p>	<p>4:17</p>	<p>Yes, thank you very much for the introduction, and I just want to say it's a real pleasure to be here and to get to talk about work, it's always a pleasure to me whenever work leads on to these kinds of discussions, so thank you. To the Northern Irishness of it all, I guess like many people writing from somewhere, whether [technical issues] has been civil unrest or a very strong sense of identity, sometimes it lives in quite an explicit place, so there's certainly work of mine that attempts to address that conflict and the residual effects of that head-on, and then, sometimes, it's a bit more sideways or oblique. So... I guess what I mean by that is... I often say that coming from Northern Ireland means that I feel like I can hold quite a lot of cognitive dissonance in my head at the same time, so we're, you know... an area that has learned to live side by side with sometimes really quite opposing political ideologies, and that is quite everyday for us. In a way that I like to celebrate, in a way that I think Northern Ireland doesn't often get celebrated for. So I think that the Northern Irish part of me and the queer part of me is very interested in collapsing simplistic binaries, and also I think that thematically that flows through much of my work. So even if it isn't overtly Northern Irish, I do think that it's been informed by both my experience of Northern Irishness as a sort of duality,</p>

		<p>and then I would say secondarily to that, my queerness, my experience of gender and so on. And to the sort of post, you know, "post-conflict", sometimes I guess I wonder if that's such a discrete period to talk about, because there's something about the circularity of trauma, intergenerational trauma that we see play out in areas of Northern Irishness, particularly the more impoverished areas, that sometimes makes post-conflict feel a little bit of a luxury. So again, I feel like I probably float between both places, work that's overtly post, the sort of live Troubles that we associate with the height of conflict, but also I think lives that still feel very entwined with that pain and the ongoing questions that need asked in Northern Ireland and Ireland... and beyond.</p>
FERNANDES	7:21	<p>Thank you so much Stacey. And the whole issue of social class there really is important to think about, right? If you're privileged and you get to, you know, study and circulate around places like near Queen's, for instance, like, you know? Which is considered like a fairly neutral place in relation to the whole, you know, conflict. Or if you kind of, you're restricted to areas that are, like, predominantly Catholic or Protestant, and where Catholics are not really entirely allowed to go, or a Protestant, so. Yeah, thank you so much. Since you've already, you know, kind of tackled your Northern Irishness, my next question has to do with that. Sorry, I just had a problem with my screen here. Okay [laughs]. You were the first in your family to go to college and explore an artistic career, so I've been prying into your personal life, sorry about that. I believe moving out of Belfast was key to that, I suppose. Most of your plays premiered outside of Belfast: in England, in Ireland. How did you feel, or better, what did it mean to you to have <i>Huzzies</i>, for example, staged at the MAC in 2012 and <i>Scorch</i> staged at the MAC in 2015. I know this may sound too broad a question perhaps, but in your view, what's the difference of having your play staged in Belfast, Dublin or London in terms of reception and so on? And how does the Northern Irish in your plays travel outside of Belfast?</p>
GREGG	9:14	<p>This is a really interesting question, I think those earlier plays that I wrote were very concerned with explicitly Northern Irish identities, so the play I ever wrote, <i>Ismene</i>, was an adaptation of a Greek myth that was set in contemporary Belfast. <i>Lagan</i> was an early play also that was explicitly interrogating contemporary Northern Irishness, and <i>Shibboleth</i> being the obvious other example. Various little short plays in between, and</p>

		<p>of course there was always a desire to have those... to write those for the people of Northern Ireland and have them staged there, but that didn't seem to happen for me [chuckles] But, you know, interestingly and fortunately I did, I guess, have my career truly launched in Dublin and I had very many influential and inspiring and informative experiences via the Dublin theatre scene. And that was probably in tandem with my experience of London, because... after university I went down to London but was sort of split between Dublin and London in terms of the work I was trying to make. And Dublin had a much more European outlook, so <i>Rough Magic</i> took us to the [inaudible] and the [inaudible] and I suddenly felt exposed to the kind of theatre that I've been trying to make but I hadn't seen ever. And there's a slower process in London to discover that kind of more experimental theatre. In terms of how that felt, I guess, I think that there was certainly an audience in both Dublin and London for those things, but the reception of that varied quite greatly. Playing <i>Shibboleth</i> in Dublin was a very particular experience, and I desperately wanted that play to go on in the North, and it hasn't yet. And then the work that I did, ultimately have played in the North, wanted to fight against, I think, traditional modes of production, and there are less opportunities for that. So <i>Huzzies</i> was part gig, part play, and I actually originally didn't want it produced in the MAC, I wanted it to run like chip shops, and you know, pubs. But it ended up in a theatre building, which was fine, and then <i>Scorch</i> was much more mobile, as a one person show, and it definitely played with form more, and I feel really thrilled about bringing those models of production to Northern Ireland that are a bit less... common, I suppose. But the journey, the experience of going away to London, to Dublin and experiencing other theatre scenes only enriched me as an artist, I feel. I'm so sorry, something's just playing here, I have to stop it [laughs]. Technology.</p>
FERNANDES	12:24	It has a life of its own. A mind of its own, sorry [laughs].
GREGG	12:28	[Technical issues]. But yeah, I think....you know. There was an interesting... there was an interesting conversation with <i>Shibboleth</i> when it played in Dublin, and you imagine that a Dublin audience are as engaged with matters Northern Irish as a Northern Irish audience, but that's not the case often. And I was kind of interested and surprised by the attitudes and [technical issues] to the North. And [technical issues] inspiration in many ways. So when <i>Lagan</i> played there lots of people

		in the audience in London who didn't know that we still didn't have [technical issues], you know, or that Northern Ireland was still at the time so intensely homophobic. So, I think all of those experiences have informed the mode of address that I take, I usually write in a way that's quite open, so an audience can experience the work on different levels. So even if they don't have a handle, necessarily, on the subtleties and nuance of Northern Irishness, there's usually something else there to lay the tracks into that.
FERNANDES	13:53	When you wrote plays such as <i>Shibboleth</i> , for example, did you have... did you have a specific audience in mind? As in like, did you have a Northern Irish audience in mind or not? Or you were already sort of embedded in this kind of, you know, Dublin context that you were actually kind of targeting more kind of an Irish audience?
GREGG	14:22	I think in the first instance Northern Irish, like it was very much written to try and capture the poetry and specificity and the aural texture of Northern Irishness. And, so, I feel like if I'd written with another audience in mind I might have... not censored that, but you know, it wouldn't be as strongly flavoured. But I guess as I say, given it was the Goethe institute and the Abbey commission, I was informed by my experience with [technical issues] from Dublin, and I guess the, like I said [technical issues] really on [technical issues] what was [technical issues] first barrier [technical issues].
FERNANDES	15:12	You're freezing now, Stacey. I can't really hear you. It's gotten very choppy. [Pause] We lost her. Okay. We're just going to give Stacey a couple of minutes. To see if... Okay, she's back! [Chuckles] Hi there.
GREGG	16:03	Hi, I don't know what happened there, I'm so sorry for the technical... glitches.
FERNANDES	16:09	That's fine, happens all the time. I'm so sorry, you were... Okay, so you were, I think you were talking about, you know, sort of like that you were already quite used to working with, you know... in Dublin. Even though you had, you know, kind of like a very... your characters and, you know, you were talking about the Northern Irish texture of the play. But you... you were commenting on the fact that you were already kind of very used to working in Dublin itself.

GREGG	16:54	<p>And of course there are artists from the North in the South, but not a great deal of traffic, there's more... there isn't a great deal, there's less traffic than you would expect between the North and the South, I would say, in the artistic communities, and I think that's starting to change. But I was very struck by that when I started out and around the time even that <i>Shibboleth</i> was playing, so it was a great deal to have people travel down from Belfast to see the show. And you know, travel down they did, but we definitely felt like a very Northern Irish company [laughs]. And that's interesting to me, you know.</p>
FERNANDES	17:31	<p>That's fascinating. Okay, I'm going to move on to... you've mentioned something to do with your inspiration, so my next question has to do with that. So earlier, in the twentieth century, women playwrights such as Alice Milligan, Patrica O'Connor, Mary O'Malley, and later on in the 1980's and 1990's Christina Reid, Mary Jones, and Anne Devlin, and the women actors from Charabanc, DubbelJoint and JustUs, they started important battles and won them... won those battles, I would say, to bring women's stories centre stage, metaphorically speaking, as well as to bring women actors centre stage. They have also contradicted mainstream narratives of the Northern Irish conflict, challenging the government and the media of their own times. The critics see you as someone who carries the names of those women, in your own way, with your own voice and style, of course. How do you, Stacey, relate to this legacy? Do you feel, or have you felt at any stage that you were part of this conversation? And, you know, if you could tell us more about your inspirations? Marina Carr has once said that "a writer is a magpie, you take what you need. The whole history of writing is borrowing from the previous generations". So could you tell us about this?</p>
GREGG	19:04	<p>There are two things I immediately think of, one is, Sarah Kane actually used a stronger phrase, she said "all art is kleptomania". And I guess, I remember being asked a question like this, like a few years ago, and misunderstanding the question, I think, and feeling a little shy that I hadn't like read the cannon, you know, I hadn't read all those plays. But of course it's not literally, you know, being part of the conversation and being influenced by those plays per se, so much as feeling like an inheritor or the beneficiary of the spirit of those women, and in that sense one hundred per cent I'm aware of the work that they have done, and their</p>

		<p>attitudes, and their fierceness, and indeed that impulse to contradict and to disrupt, I think is very deeply ingrained. It's started again [laughs]. Oh gosh. Okay. And so, yes, I was very aware of Charabanc and I was, you know... there was a period around the signing of the peace agreement when the Women's Coalition were very active. And I was looking around for, you know, for role models, and for, you know, I guess, you know... women who were doing their thing that I could look up to. And I also feel like, then, when I was based in London for a long time and working, I was constantly writing those women as well. So, I think the conversation continues in that spiritual way of communing with all the strong women that have come before. And I talk a lot about my granny, she was a real matriarch, incredibly, or technically underclass by the standards that we've been talking today, and, you know, a great figure in my life. And I had the pleasure to meet and talk to a number of those women, you know, that you named since, and it's very fascinating to me to hear from their perspectives the experiences that they have had. And as I said earlier, the benefits that we have felt sometimes they were not even conscious of, in terms of the tracks that they have laid for us. I think stylistically, I did look to visual art and to European theatre. And as I said, I wasn't very well versed in the work that had come before, and that's something that came later for me. But, you know... the conversation can sometimes feel very disparate and nebulous in the North. And then, when you're in conversation critically with other people, there's sort of like... When you further... when you're sort of looking at it from further away the patterns sort of fall, and the connections are made. And I'm kind of fascinated by that, sometimes, that I've been part of a tradition, or part of the conversation I didn't even realise was happening. So, it's kind of tricky sometimes to comment on that when you're in it. But I am aware of it and I feel very proud to be, to feel like I've been invited to, you know, to be in dialogue with that work in many ways.</p>
<p>FERNANDES</p>	<p>22:40</p>	<p>I really like what you said of being a spiritual beneficiary of them, of this legacy, that's really beautiful. Okay, so moving on, still kind of commenting on this Northern Irishness. I promise I'm going to move on to a different topic very soon. I myself lived in Belfast from 2009 until 2012. During that time there was a strong campaign for the "New North", that decided that tourism in Northern Ireland wasn't about the walls, nor anything related to the Troubles, but about its modern achievements, such</p>

		<p>as the building of the Titanic, its brand new waterfront, and also around Queen's there were just so many interesting arts and music festivals going on during that time. Whenever you're back there, do you feel the North has really changed and become new? And if so, in what ways? Does it feel like a façade to you, or are those changes real in terms of the Northern Irish mentality?</p>
GREGG	23:55	<p>This is such a complicated question, you know. I think... I think there was a sort of [technical issues] New North again in relation to what we were talking about earlier where yes, obviously there were areas of the cities that looked better than they ever had, and there was development and, you know, the film industry is a very good example of something that sprung up in recent times and it's, you know, genuinely something to be proud of and fruitful, and creating employment, and there's a new sense of pride in that area. But at the same time, you know, the rates of poor mental health, the intergenerational PTSD, rates of suicide, deprivation, you know, these social elements that continue to not improve, and that's troubling. And I moved back just before the first lockdown, and I've had a few of these conversations recently, and what I feel like I hear more and more is that discontent between what unites, not just working class people, but I think people in general at the moment. We want better healthcare, you know, we want to look at education, we want more integrated schools, and these things aren't matching up with the politicians. And I think that's always been the case, but I do think the landscape is slowly really changing and some of those big changes that have happened recently, like equal marriage or, you know, a woman's right to choose. There's that disconnect, basically, between what people want and the sort of very calcified political structures. It's becoming something really, I think really... I think untenable. So, I think it's both things... I think that desire for change shows that there is a new Northern Ireland. I really do feel that, and I think the younger generation coming up have much higher expectations. You know, they're digital natives, they see what people in other countries and cultures have and they don't understand the dysfunction here because, you know, they weren't part of that generation. So I think ultimately that demand will only grow, and we'll see that, I think in the next... with the next generation, you know, over the next decade or so. And I find it very exciting, you know, it's about time. So I think it's complicated and uneven, and we've still got ways to go, and people like Lyra McKee</p>

		were trying to talk about this stuff, trying to join those dots. And you know, hers was the voice that should have burned bright, and there's something horribly poetic about what has happened. But again, we are talking about that, I feel. There's a level of national discussion, and I think that can only push us forward.
FERNANDES	27:26	Thank you. That's, you know, quite optimistic and really nice to hear, actually. I don't know if you know, but currently in Brazil we're, you know, going through a very deep ideological divide. That of course, we can't, you know, compare to the Troubles, but it is really kind of splitting families and, you know, splitting long term relationships. And it's really good to hear that, there's hope, you know, things can change, so yeah.
GREGG	27:56	You have, you know, you have to be hopeful and I do. A few people have remarked on my point of view seeming like almost optimistic, and I just, you know, I kind of can't be any other way. And like I sort of said at the very beginning, there are certain aspects of Northern Irishness that despite its trauma, despite its conflict, despite all of those things, I feel we can hold up and celebrate. And those things make me hopeful. So, you know, yes, we get pushed two steps but then a wave will come and we'll push forward four steps and hope the same for you.
FERNANDES	28:33	Absolutely, thank you very much. So now I'm going to move on to questions that are more specific to the theme of our symposium, and they are very present in your work. In the afterword to <i>Shibboleth</i> , for example, you mention the context and reasons for writing about walls and humans. In <i>Scorch</i> and <i>Override</i> you know, you deal with questions of boundaries of gender and between human and machines. Those issues are all central in those plays, in those two plays. Could you talk to us about the ways your plays approach them? About how... Your, perhaps... your inspirations or your motivations dealing with those topics, I know that you kind of tackled them a little bit, you know, kind of talking about binaries. What is the importance of bringing such discussions to the theatre?
GREGG	29:49	[Pause] Hello, sorry. It just froze there. So, sorry, [laughs] I missed the very end of your question.
FERNANDES	29:59	Okay, yeah, it's getting a bit glitchy. Can you hear me now? [Pause] There's a bit of a delay.

GREGG	30:15	[Technical issues].
FERNANDES	30:21	[Pause] Can you hear me, Stacey?
GREGG	30:28	[Pause] Yes, yes.
FERNANDES	30:30	Okay, there's a bit of a delay, I'm going to repeat the final bit of my question, okay?
GREGG	30:35	Can you hear me?
FERNANDES	30:37	Yeah, I can. [Pause] Okay, so I was just asking you to talk to us about the ways your plays approach, you know, issues that deal with the boundaries between... boundaries of gender, you know, human-machine, since those are central issues to <i>Scorch</i> and <i>Override</i> , for example. And the whole thing about walls and humans in <i>Shibboleth</i> , for example. Could you talk to us about the importance of bringing such discussions to the theatre?
GREGG	31:19	I think – again, just to slightly reiterate some of the things I've touched on, I think that my approach to form in theatre is very often to disrupt and to ask questions and invite curiosity. So for me, tastewise, I'm less interested in theatre that tells the audience what to think or operates simply on a naturalistic level. I'm interested in pushing ideas together or breaking apart, or interrupting and disrupting ideas or received truths and seeing what happens. And so, I think formally I do that, and thematically quite often, that means poking around at the edges of things that sometimes we would rather not. And I think that preconceptions about things such as bodies, a sort of corporeal essentialism, is right... is great territory, and I return to it, clearly, through different works. And again, I feel like the poetry of performance is such that you can, you know, you can move limbs, you know [technical issues]... take people on those journeys. That for me, that's the beauty and the freedom, and it's messy and sometimes boundaryless, and I'm excited by that. And I'm excited by the density, often, of that experience. And I think that plays like <i>Override</i> and <i>Scorch</i> are in dialogue with each other, and some of those earlier plays that I wrote as well, they are clearly preoccupations, and sometimes they're very sublimated in the material, but, you know, like many writers, I'm the filter through which my preoccupations [laughs] seem to persistently emerge.
FERNANDES	33:58	Octavia Butler once said that she writes about the thing that she fears, this is how she deals with her own

		<p>anxiety and her fears, so... I think my next question has to do with that as well. The science fiction author and critic Joanna Russ has argued that sometimes the science fiction author creates a story in order to reflect on something one would like to prevent. Ursula K. Le Guin, though, says that the science fiction author isn't in the business of predicting the future, but of describing the world as it is in the present. So, things that you want to prevent and things that are actually happening now. When you wrote <i>Override</i>, do you think you were leaning towards the first or the second claim? Additionally... I am going to let you answer this bit first. I'm sorry, go on [laughs]. It's a very long question.</p>
GREGG	35:03	<p>[Laughs] Oh, I'm gonna cheat and probably say a little bit of both, I don't think that they're mutually exclusive, I think we more commonly experience what we consider to be dystopia or some technophobic sci-fi oriented, and I don't see myself as technophobic, I'm probably the opposite, a technophile, but I think that there are [inaudible] and moral questions that we think of as sci-fi that are completely contemporary, we are living through them right now. And I think the public discourse is a little out of step with the reality of where we are. And so, a lot of my work that's interested in scientific progress and the frontiers of [technical issues] ethical questions, I probably [technical issues] in the present day, and also it's my preference to favour stories that feel sort of... not amoral, but there's a neutrality of them... about them, like I don't want to pass judgement, certainly not as a playwright. They're not dystopian... because again, that's telling an audience how to feel and what to think. So I mean, Ursula K. Le Guin is a perfect example of someone who understood that great art... great art gives us the tools to interrogate [technical issues] the present, but you know, through that genre or through that lens.</p>
FERNANDES	36:51	<p>And why did you explicitly locate <i>Override</i> in the present and not the future?</p>
GREGG	37:01	<p>I think for exactly those reasons, so that we don't disconnect with those characters, so that we don't feel alienated by it, so that it feels [technical issues] the existential horror of it, if you like [technical issues], sort of alternative [technical issues] much more interesting [technical issues]....</p>
FERNANDES	37:22	<p>Sorry, Stacey, I'm just going to interrupt you for a second. It's very glitchy again. Our technician has</p>

		suggested that you stop your video, it might improve your audio. Would you like to try that? It would be a pity, but you're freezing again.
GREGG	37:40	Stop my video?
FERNANDES	37:41	Yeah. Let's see if this is... okay [laughs] shall we try it this way? Sorry [laughs]. This really feels like <i>Override</i> , you know? Like... Okay [laughs] Sorry, you say?
GREGG	37:54	I am so sorry, I did not notice that and I should. [Pause] So.. Sorry, where did I get to before I glitched out?
FERNANDES	38:07	[Laughs] Okay, would you like to just, kind of, you know, go back a little bit of saying that you wanted your characters in <i>Override</i> to be relatable, you didn't want your audience to be alienated from their reality. [Pause] Are you there, Stacey? [Pause] I hope Stacey hasn't become Violet. Okay, let's wait. Hopefully she'll come back soon. [Pause] Sorry, guys, Stacey is having connection problems. [Pause] Okay, Harissa if you don't mind just paste...
GREGG	39:43	Hi there, I'm here.
FERNANDES	39:44	Oh, hello, you're back! Hi! [Laughs] Okay, I was just saying that you haven't become Violet.
GREGG	39:51	I'm here, yeah. I am so sorry [technical issues].
FERNANDES	40:13	[Pause] Okay, Stacey, I'm hoping that you can hear us, at least. There are some comments coming from the audience members. Can you hear us? [Pause] It really feels like we are, you know, kind of... inside <i>Override</i> . This is very interesting [chuckles]. We're in the play [laughs]
GREGG	40:47	I'm trying it on my phone. Yeah, that's not working.
FERNANDES	41:08	Okay, are you trying to use two different devices, is it?
GREGG	41:20	[Pause] Can you hear me?
FERNANDES	41:21	I can, yeah. Yeah.
	41:26	Okay.
FERNANDES	41:30	Stacey, in the meanwhile, I'm just going to read a comment by Paige Reynolds.
GREGG	41:36	Yes.

FERNANDES	41:37	She says that she is a huge fan of your work, and thanks for the shout out to optimism as one engine, however erratic, for meaningful social change.
GREGG	41:48	Oh, thank you. Yes, my pleasure.
FERNANDES	41:53	Okay, I think your... your audio is great, actually. Can we carry on?
GREGG	42:02	Okay, let's give it a go.
FERNANDES	42:03	Okay.
GREGG	42:04	Yes, please. I am so sorry, let's try [chuckles].
FERNANDES	42:07	Let's try again, yeah. Okay, would you like to just kind of, you know, wrap up your ideas on locating <i>Override</i> in the present?
GREGG	42:19	Yes, I don't know how much of that you caught, but I was simply saying that it's much more disconcerting to feel like we're in an alternative present. And there is a, to me... there's a sort of low-level existential horror in that, that I find quite delightful. But yeah, you know, simply put it's much easier to relate to those characters. And I think that it's more truthful as well to... to be in a world that is familiar to ours.
FERNANDES	42:59	Okay. Yeah, thank you. Okay, so a bit on boundaries again, in the notes to <i>Override</i> you cite the influence of Donna Haraway's <i>Cyborg Manifesto</i> , in which among other things she troubles the boundaries between human and technology, human and the non-human, nature and culture. And there is also the influence of Patricia Piccinini – I don't know how you pronounce her name, it's probably an Italian name, hybrid forms that are also present in <i>Override</i> ... although she's actually Australian, right? It's relevant to consider that Northern Ireland is no stranger to the idea of boundaries and to the fact that they cannot contain what they wished to close off. Haraway, in fact, argues that the manifesto is an argument for pleasure and the confusion of boundaries and for responsibility in their construction. In <i>Override</i> has such a playful approach to the human, non-human and human/technology boundary that I'm wondering how and if you're playing with boundaries in the play has any connection with the idea that boundaries are actually utopian and an impossible construction that we hopelessly insist on.

GREGG	44:20	Absolutely, I think that's [laughs] a sort of distilled celebration of exactly what is often behind... yeah, what I'm hoping to explore and interrogate. You know, boundaries are usually artificial constructions. You know, I'm getting under and behind what has led to those boundaries is often very interesting because, you know, they become familiar, they become invisible, they become accepted, normalised. And I'm always very interested in trying to see the unseen or defamiliarize the familiar. And again, it's that thing about disruption and interruption. So yes, in general, boundaries is a great territory. You know, it's.. in some ways it's kind of... you know, it's... I'm trying to articulate the analogy, I'm trying to make it but it's like... it's dialectic. It's the, you know, it's the condition of... this is one position, and that's the other position, and how that interacts. And to me, visually and formally, again, those boundaries are natural points of dialectic. And so, it's... you know, it's probably instinctive on many levels, but also [technical issues] intentionally constructed, that those are the zones in which, you know, my work often finds itself.
FERNANDES	46:01	Yeah, that's fascinating, thank you so much. Okay, moving on to my final question, actually. We might be getting more questions from audience members as well. I'd like to move on to your creative processes. I've watched a clip of your first feature film <i>Here Before</i> , quite disturbing, in a very good way. The clip was available on the Bankside Films channel on Youtube, and I'm looking forward to watching it. How did it feel to direct and write your first feature film? Could you tell us a bit about the differences between writing for the stage and writing for the screen?
GREGG	46:53	[Pause] Sure. I mean, it was an incredible experience. And, you know, I got to work very visually, and work with great performers. Oh, has it frozen? Can you hear me?
FERNANDES	47:12	I can, yeah. Yeah. Go on.
GREGG	47:14	Great. Just about, oh my goodness... I think that [technical issues] to directing film and my attraction to cinema isn't, you know... isn't completely divorced from the visually led theatre work that I've made. And, although the film is probably more well-behaved, it definitely still, again, shares some of those interests in coexisting ideas and disruption. And the rhythm of the film is quite dissonant, deliberately so, and sort of lives in the world of the uncanny. So, I don't think it's a total departure for me, but I do reserve, I think, the right to

		work very differently in those different mediums. So, I think Stacey the filmmaker is probably quite different from Stacey [technical issues].
FERNANDES	48:26	[Pause] You're gone again. [Pause] Stacey, can you... can you hear me? Okay, so I think she's gone offline again. Let's just wait until she comes back so we can...
GREGG	48:59	I'm back.
FERNANDES	49:00	Okay, hi! [Laughs]. So, you were saying that, you know you were talking about Stacey the playwright. [Pause] And you were about to complete your sentence and then you were gone. [Pause] Can you hear me, Stacey?
GREGG	49:51	[Pause] I'm back.
FERNANDES	49:52	Oh, hello. Can you hear me?
GREGG	49:55	Yes, sorry, where did I drop out?
FERNANDES	49:57	Okay, so, you were talking about the differences between Stacey the playwright and Stacey the film script writer and director.
GREGG	50:16	Great, perfect egotistical place to drop out [laughs].
FERNANDES	50:22	[Laughs].
GREGG	50:27	But yes, I guess I was [technical issues].
FERNANDES	50:36	Okay, it's very glitchy again.
GREGG	50:39	[Technical issues].
FERNANDES	50:54	[Pause] Sorry Stacey, we can't... we can't hear you anymore, you're gone again. [Pause] Can you hear me?
GREGG	51:09	Hello?
FERNANDES	51:10	Hello, can you hear me?
GREGG	51:13	Hello?
FERNANDES	51:14	Hello, hello, can you hear me? [Pause] Okay, Stacey, can you hear me? [Laughs] I don't think she can hear me anymore. [Pause] Hello, Stacey?
GREGG	51:39	Hello, I can hear you, can you hear me?
FERNANDES	51:42	Okay, I can hear you. There are two more comments from audience members, can I just read them? To you? Hello?

GREGG	51:53	Yes.
FERNANDES	51:55	Okay. Okay, so this one is again from Paige Reynolds.
GREGG	52:01	Hi... hello?
FERNANDES	52:02	Hi, can you hear me? [Laughs] Hello? Okay. I think we might just need to really wrap things up right now, because there is another panel coming up. Oh, Stacey, where are you? [Chuckles, pause] I can hear your soundscape, but not your voice. Yeah, hello [laughs]. Hi, Stacey, yeah. Stacey just wrote down that she is heartbroken by this connection. Yeah. Me too! Okay, guys. So I'm just going to read one more comment from Lance Pettit, he says: "that would be a great question, crossing media boundaries". Yeah, a really kind of interesting topic. And also Paige Reynolds, she was interested in, you know, hearing more about the changes... how theatre and film... how that changes your relationship to each form and imagine audience in the shape of narrative. Could you hear me? That was the last question.
GREGG	53:53	I can hear you, can you hear me?
FERNANDES	53:55	Okay, did you hear that last question?
GREGG	53:58	Yes, yes.
FERNANDES	54:00	Okay, would you like to address that?
GREGG	54:03	Yes, I just wanna give, like, my absolute abject apologies for this connection. I just have no idea what has happened today, and the timing is just so typical. So I just hope that it wasn't too painful to sit through. I think the quality of attentiveness is the question in terms of what medium you're working in. So, I think when I work in cinema, the quality of attentiveness is on a certain level, and you are imagining people in a cinema space, whereas when you work with theatre, it sounds like a clichè, but of course, you are anticipating live bodies in communion in a room, and the degree of attentiveness is different again. So, for me, I don't mind the people drifting in the theatre space, I quite encourage that, within reason. So, I think you are always mindful of people's expectations of the medium, and as I said, the quality of their attentiveness. And also, I guess, what is considered conventional, you know, cinema has been historically incredibly rich and experimental, but we're now conditioned to very sort of mainstream fair. And I think that can be a bit of a shame, but also as, you

		<p>know, as long as you know what you're working within and how to subvert that without, again, sort of misstepping or alienating an audience, you can have a lot of fun, so... and then also I guess never underestimating that audience either. I think that there is an assumption, you know, that you can be more intellectual, say, with theatre than perhaps mainstream cinema and I don't subscribe to that. I think that audiences are incredible and receptive and intelligent, and if your work is careful and takes... and takes care of its audience enough, then you can be those things in any medium.</p>
FERNANDES	56:16	<p>Stacey, thank you so much. Unfortunately, we need to wrap things up now, because we're moving on to the next panel. So happy to have you with us in spite of, you know, all the glitchiness of the connection. And there are loads of commentaries popping up. I can probably, you know, write them to you and send them to you via email, okay?</p>
GREGG	56:40	<p>I would love that.</p>
FERNANDES	56:41	<p>So yeah, okay. So thank you, thank you so much for being with us. And it's been an honour, thank you so much.</p>
GREGG	56:51	<p>Same. Thank you, pleasure.</p>
FERNANDES	56:54	<p>Bye bye! Really nice meeting you. Bye!</p>
GREGG	56:59	<p>Hello?</p>